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DECEPTION ANALYSIS IN INTERPERSONAL COMMUNICATION

by

Loren E. Schwarzwalter  
Bachelor of Arts, University of North Dakota, 1990  
Master of Arts, University of North Dakota, 1998

A Dissertation

Submitted to the Graduate Faculty

of the

University of North Dakota

in partial fulfillment of the requirements

for the degree of

Doctor of Philosophy

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December  
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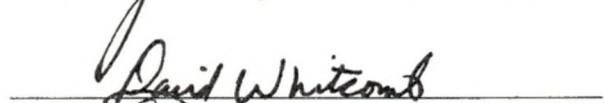


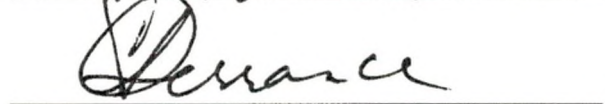
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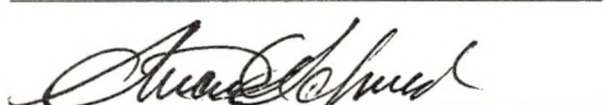
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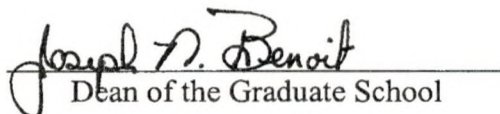
  
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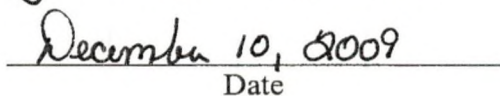
  
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## ABSTRACT

The art of magic reigns as the premiere form of entertainment made possible through the strategic means of deception. An untrained individual (civilian) who desires personal gain at the expense of others, however, may use the same strategic gimmicks and manipulations that magicians employ. This study considered the theatrical elements used by magicians during the performance of magic but in an interpersonal civilian context. In order to examine civilian use of the premeditated theatrical elements, and to determine their presence in deceptive interpersonal communication, this study examined low versus high self-monitors and male versus female genders.

An experiment was conducted in the context of an interpersonal relationship involving issues of infidelity. Participants in the experiment were asked to hide their infidelity through means of deception while interacting with a significant other. The interaction of participants with a confederate was recorded on DVD, and exit interviews with participants were transcribed. DVD and exit interview transcriptions were coded and the results were processed in Chi-square statistical analyses to provide answers to four research questions.

Research question 1: Does high or low self-monitoring impact the premeditation of theatrical elements during deceptive interpersonal communication? Results indicated that high self-monitors were more likely to premeditate paralinguistics and to premeditate eye contact.

Research question 2: Does high or low self-monitoring status impact employment of premeditated theatrical elements during deceptive interpersonal communication?

Results indicated no significant findings.

Research question 3: Does gender impact the premeditation of theatrical elements during deceptive interpersonal communication? Results indicated that males are more likely to premeditate body movement.

Research question 4: Does gender impact employment of premeditated theatrical elements during deceptive interpersonal communication? Results indicated no significant differences.

CHAPTER I  
LITERATURE REVIEW

Introduction

As a society we are drawn into entertainments that focus upon misfortune and deception. Television programming such as Oxygen's [Oxygen Television Network] *Candid Camera* and *Girls Behaving Badly*, and MTV's [Music Television Network] *Punked* are just a few of the many shows that entertain while using deceptive means to dupe carefully selected individuals and to produce entertaining behaviors/outcomes. While these entertainments are examples of trends in twenty-first century television programming, their origins are far older. Entertainment by means of deception is linked to the art of magic. Throughout history, the art of magic has reigned as the premiere form of entertainment through the strategic means of deception and misdirection.

Certainly an individual may strategically employ deception in everyday living for his or her own personal gain at the expense of others. We know this happens because it is evident in daily news accounts of criminals who are thriving on the misfortunes of others. Credit card fraud, check forgery, counterfeiting, and phone/internet scams are just a few of the crimes that result when deception is used for gain. Individuals are constantly surrounded by deception. Burgoon (2005a) reports deception is present in one-fourth to one-third of all conversations, and accuracy in the detection of deception is poor.

Additionally, difficulty detecting deception occurs in all kinds of communication contexts. A greater understanding of the processes involved in deception may very well limit the potential threat of falling victim to the deceptions of others. Bond and DePaulo (2006) report that 120 studies in detecting deception have been conducted involving some 5,000 subjects, yet results reveal that accuracy in detecting deception averages only fifty-four percent. More exploration is needed into the intricacies involved in the deception process. This research study compares the intricacies of deception as it relates to the arts of the magician in hope of gaining a better understanding of civilian deception.

In order to determine how the deception performed by a magician compares to the deception employed by civilians, this literature review will include the art of magic, the three phases involved in creating the magic show (what feat to accomplish, premeditated performance techniques, and premeditated theatrical elements), Interpersonal Deception Theory, related research pertaining to self-monitoring, and the current research questions.

### The Ancient Art of Deception

The art of magic merits particular attention in the consideration of theories of interpersonal deception; historically, it is the oldest form of successful deception available for analysis. The art of magic dates back to ancient Egypt. Gibson reports the oldest recorded story of magic is dated 3766 B.C., when Egyptian wizard Tchatcha-Em-Ankh performed for King Khufu. Evidence of this early performance was discovered within the *Westcar Papyrus*, c.1550 B.C. (Gibson, 1927, p. 6). This carefully preserved document was named “after its 1823 discoverer Henry Westcar, who sold it to



Egyptologist Richard Lepsius. It is currently in the Berlin State Museum” (Randi, 1992; p. 1).

This early account of the performance of magic indicates that such conjuring allowed Egypt wizard Tchatcha-Em-Ankh to perform amazing theatrics by means of deception. Deceptive practices probably have been around since the beginning of mankind; these accounts of magic provide persons knowledgeable in its arts a unique opportunity to reveal and outline the strategies employed for the creation of deception.

Conjuring, also known as deception, is documented “to be the second-oldest profession, it may well be the oldest of the theatrical arts... The conjurer is, simply put, an actor who plays the part of a wizard” (Randi, 1992, p. xi). Yet, it must be understood that the wizard’s (magician’s) role cannot be played without proficiency in the principles of *legerdemain*. Legerdemain is defined as a display of skill or adroitness particularly in the performance of magic. A grasp of these principles may provide the researcher some inroads to the complex territory of Interpersonal Deception Theory-building. Bowyer (1982) posits the significance of the art of magic when he states:

Consequently, a close look at the ancient art of magic can tell us more than war about the nature of deception and deception planning. Indeed, we probably can learn more about cheating by examining magic and magicians than by studying any other single field that practices it. (p. 230)

From the very beginning, magic was and is a theatrical presentation.

### *Premeditated Deception*

Deception is as successful in the art of magic as it is in the popular television shows Oxygen’s *Candid Camera* and *Girls Behaving Badly*, and MTV’s *Punked*. The

consistent thread that supports success in all these performances is what the author of this research has labeled *premeditated deception* due to its precisely planned execution and outcome—successful premeditated deception provides for and produces successful deceptive outcomes. Premeditated deception refers to the process of advanced strategic planning of behaviors and techniques in advance of the deceptive communication event. Magicians have always been considered very adept at premeditated deception. No literature exists to examine connections between the deceptive arts of the magician and the informal artifice of those who seek to deceive at the expense of others. It is therefore necessary to first define the elements of magical deception and then test the employment of these elements in a non-magician setting. This researcher's own professional experience in the art of magical deception—also known in magical jargon as “cheating”—has given rise to the question of whether successful non-magician deceivers use similar elements. Bowyer (1982) elaborates:

... Magicians are the most consistently successful of all deceivers. Every magician must plan and practice deception for each trick, for without cheating there would be no magic, no surprise. Cheating is the essential part of the profession. This is not true of other professions (p. 230).

In general, people have thought that legerdemain was the concept best described as “the hand moving faster than the eye.” Nathaniel Schiffman (1997), researching on the topic of magic, reports, however, that the theory, “the hand moving faster than the eye,” was debunked at the turn of the century by psychologist Joseph Jastrow, who tested two great magicians of the time by evaluating motor skills, sensory acuity, and memory. The test concluded that the human hand was definitely not quicker than the

eye (p. 15). Thus the concept of legerdemain must have other complexities. Schiffman's research is considered indisputable according to Gordon (1997), who states: "Nathaniel Schiffman has come as close as anyone can to touching all the bases on the subject of conjuring" (p. 8).

Despite Jastrow's discovery over a hundred years ago, people continue to suggest that magic simply involves the "hand moving faster than the eye." Schiffman (1997) further explains:

...[T]here is a small element of truth to this theory, but it is not that the hand is quicker than the eye. The hand is not invisible because it is quicker than the eye—it is invisible because the eye is distracted away from the hand at crucial moments. (pp. 15-16)

Schiffman is defining magic as the "art of deception." Mertens, Scriver, and Knip (1998) report that "magic, as entertainment, is society's approved way of using fraud, cheating, etc., to fool people" (p. 2). This form of entertainment begins with the basic principles and concepts of conjuring and builds a theatrical presentation of it. The magician eventually does "something that is technically artistic that creates a small drama" (Singer, 1993, pp. 53-59). This small drama created is a product of the premeditated deception.

### *Three Premeditated Stages of Performing Magic Feats*

In order for the magician to create the drama (deceptive event or event involving deception), he or she must decide what kind of feats will be displayed within the magic show. The magic show is a presentation containing displays of "impossible feats." These feats are the outcome of deceptions achieved by the magician through the use of

premeditated performance techniques. Premeditated performance techniques are implemented with the use of premeditated theatrical elements. Three stages are involved in creating the drama called the magic show:

Stage 1. Decide what magical feats need to be accomplished.

Stage 2. Determine which performance techniques are required to achieve the desired feats.

Stage 3. Consider which of the premeditated theatrical elements must be employed to execute the performance techniques needed for the deception. See Figure 1.

Before embarking on this discussion, it is necessary to examine how these principles of creating a magic show relate to the deceptive behaviors of non-magicians. For the purpose of this study, individuals lacking formal knowledge in the art of magic are called civilians.

#### The Civilian Connection

The art of magic is found in the outcome of the magician's premeditated deceptions. The magician on stage is a professional deceiver, trained in the art and science of strategic deception. Could a civilian (non-magician), lacking rigorous training and practice in these techniques, also achieve successful premeditated deceptions? In order to answer this question, one must begin by exploring scholarship regarding Interpersonal Deception Theory (IDT) (Buller & Burgoon, 1996). This researcher has developed a flow chart to visually portray the principles of IDT. See Figure 2.

Figure 1. Magician's Deception Process Chart.

- Key:** Red: Stages  
 Dark blue: Performance techniques  
 Light blue: Strategies  
 Green: The five basic areas related to theatrical production  
 : The 17 premeditated theatrical elements

**Magician's Deception Process Chart**

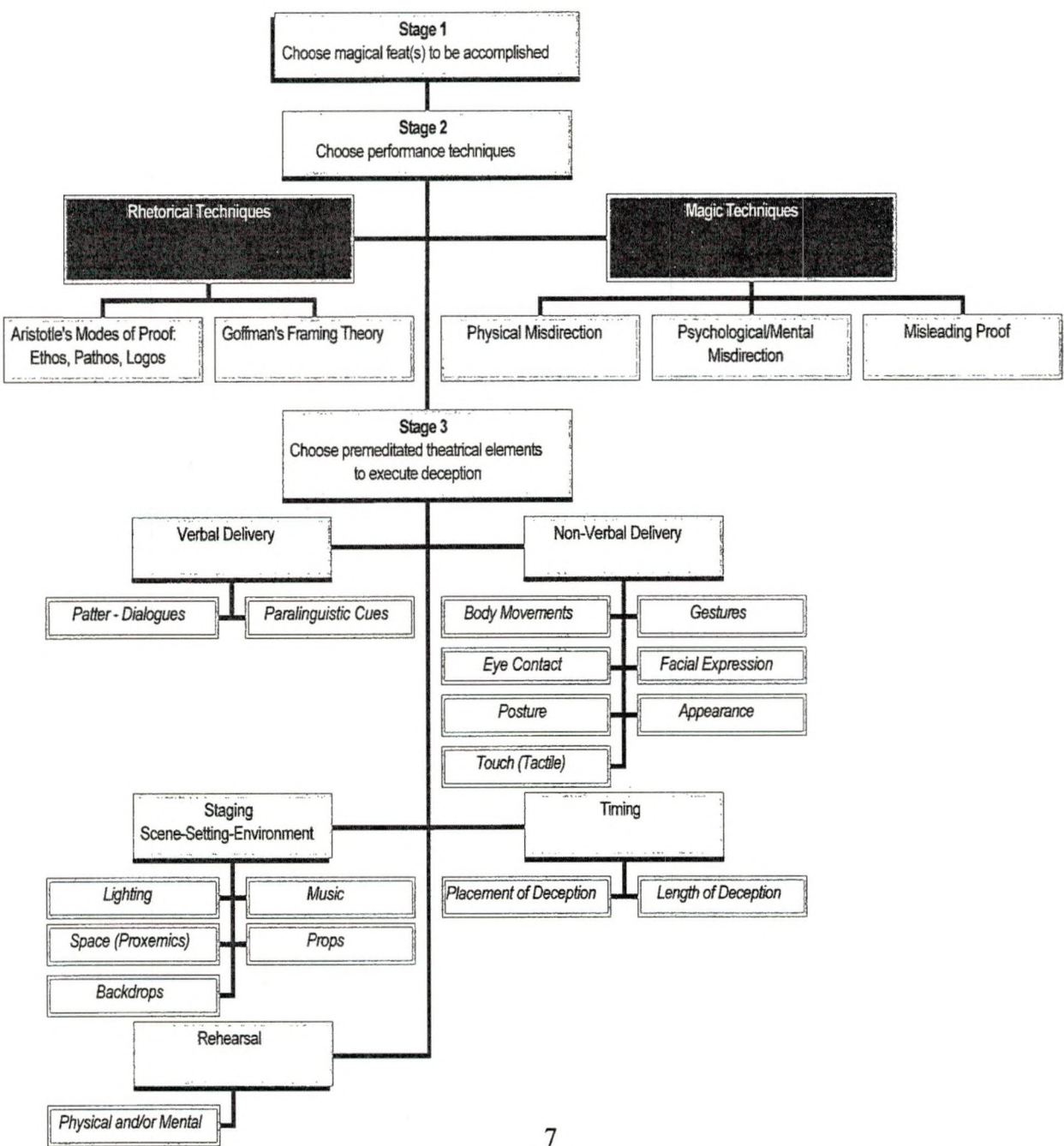
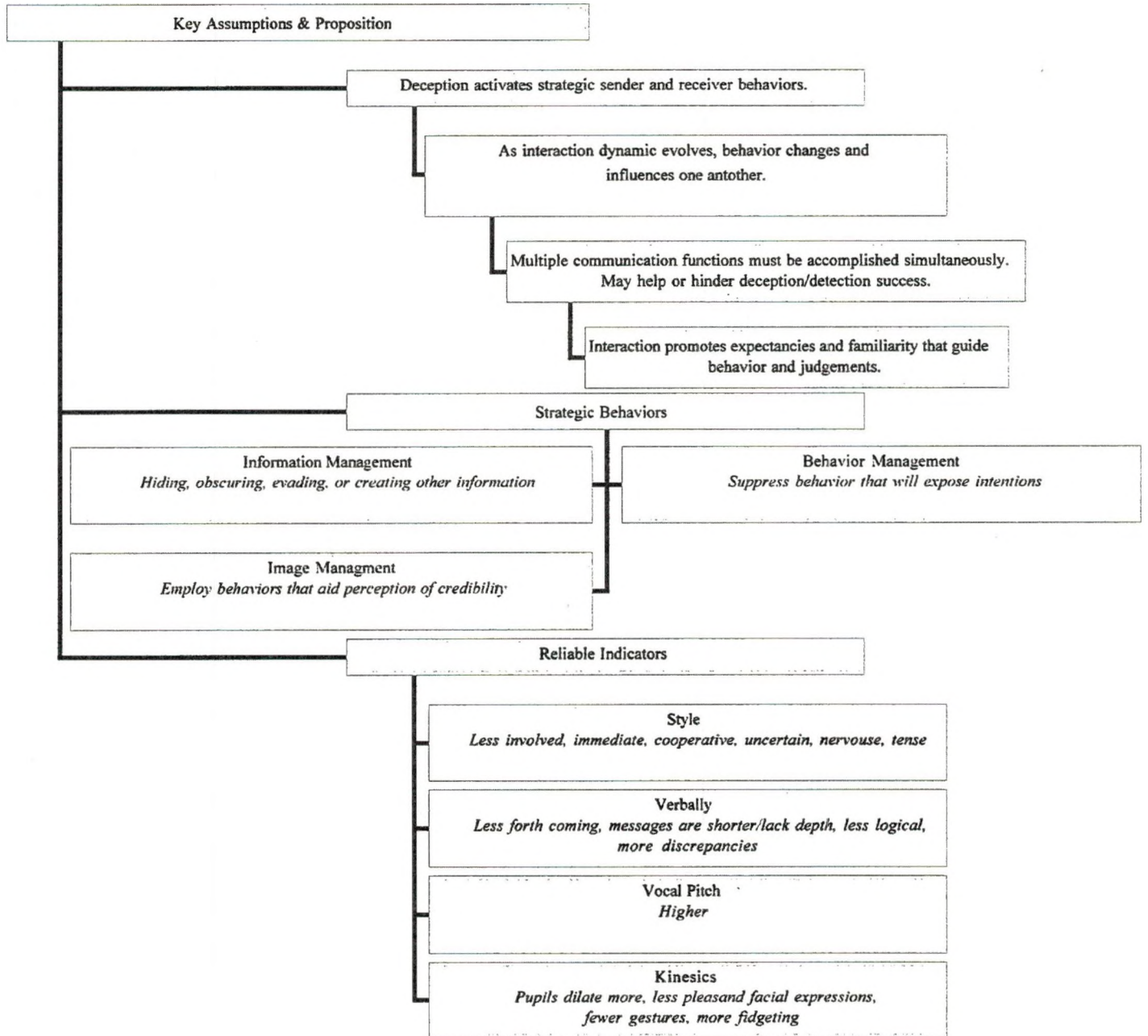


Figure 2. Interpersonal Deception Theory Chart.

### Interpersonal Deception Theory Chart



Individuals have always struggled with an inability to detect deceptive communication. According to Kalbfleisch (1992), the bottom line is that “people are only approximately fifty percent accurate in tests of their ability to differentiate truth from lies” (p. 309). Additionally, Kalbfleisch (1992) reports that accuracy rates among people judging deceptive communication “tend to cluster between forty-nine and seventy percent accuracy with only a few ratings of above or below this range” (p. 309).

Interpersonal Deception Theory (IDT) indicates there is a unique impact on individuals involved in deceptive communication events. Buller and Burgoon (1996) maintain that:

...among the key assumptions and propositions of IDT are that a) interpersonal deception activates strategic behavior on the part of both sender and receiver—the sender, to create a credible performance, the receiver, to determine the credibility of the sender’s communication; b) as the interaction dynamic evolves, both people’s behavior changes and influences one another; c) the multiple communication functions that must be accomplished simultaneously may facilitate or hinder deception and detection success; and d) interaction promotes expectancies and familiarity that guide behavior and judgments. (p. 304)

#### Bias in Favor of the Deceiver

One prevailing notion that seems to hinder the detection of deception is that there is a presumption of truth in all communication (Goffman, 1955; Grice, 1989; Knapp & Comadena, 1979). Researchers have dubbed this presumption *truth bias*. Truth bias is present in interpersonal encounters (Buller & Burgoon, 1996, p. 209) and gives deceivers approaching a communication event an advantage.

Another advantage for deceivers is *visual bias*. Burgoon (2005b) described visual bias as the “seeing is believing” tendency in individuals. Research indicates that people use what is visually apparent as a guide in their judgment of deception (DePaulo & Rosenthal, 1979; Ekman & Friesen, 1974). Either advantage can be quickly lost if the deceiver fails to be mindful of his or her behaviors during the communication event.

### *Leakage*

One of the problems faced by those who set out to deceive involves what researchers call *leakage* or *deception clues*. Leakage or deception clues are defined as “types of body movements and facial expressions which escape efforts to deceive” (Ekman & Friesen, 1969, p. 88). Deceptive communicators are most often concerned with leakage and adjust behaviors and efforts to prevent detection. They may over-compensate, producing other clues that lead to detection. Burgoon, Buller, Dillman, and Walther (1995) state that “deceivers are often unable to make these adjustments without also impairing their communication performance” (p. 167). This is also evident in the research conducted by O’Hair, Cody, and McLaughlin (1981) that examined planned versus spontaneous lying. Their research revealed that deceivers’ conscious efforts to manage their behavior ultimately produced an unnatural and anxious performance. Leakage prevailed. While research has been conducted on planned lying (e.g., the 1981 O’Hair et al. study noted above), a discussion is provided later within this chapter substantiating that planned lying differs from the premeditated deception employed by the magician. Research indicates that leakage is an important concern for those who wish to deceive.



### Three Classes of Strategic Behavior in Deception

Deceivers commonly employ three classes of strategic behavior: *information management*, *behavior management*, and *image management*. Information management requires that people manage “their communication to present certain information while hiding, obscuring, evading, or creating other information” (Buller & Burgoon, 1996, p. 209). Information management is important because a simple mistake such as incorrect word usage, giving too much detail, giving too little detail, or repetition of detail can trigger suspicion in the receiver.

Behavior management is specifically employed to prevent leakage and the detection of deception within the communication event. To accomplish this, the deceiver must restrain and suppress behaviors that will expose deceptive intentions (Burgoon, Buller, Floyd, & Grandpre, 1996).

The third strategic behavior is image management. The deceiver must employ behaviors that will project an image of credibility. Here the deceiver may attempt to present “a poised, pleasant, and controlled demeanor to appear competent, trustworthy and open” (Burgoon et al., 1996, p. 728). Magicians successfully performing the art of magic must deceive others; do they employ information management, behavior management, and image management? Do they use these and/or other principles of Interpersonal Deception Theory? A close examination of the strategies employed by magicians in the performance of their art may lead to improved techniques in detecting deception in civilians.

The following is an evaluation of the criteria the magician must consider in fulfilling the premeditated stages of the magic act. To review briefly, the first stage is to

consider what feats the magician desires to accomplish. The second stage is to determine which performance techniques need to be implemented to present the desired feats of magic. The third stage is to consider strategically which of the premeditated theatrical elements must be employed in order for the magician to execute the performance techniques needed for the deception.

### The Feats to Accomplish

The first step in the premeditated stage is to understand what magical feats need to be accomplished. Schiffman (1997) reports that magical feats can be divided into eleven different categories (emphasis added to denote magician jargon):

1. The production of an object [*appearance*].
2. The evanishment of an object [*disappearance*].
3. The transposition of objects [*metamorphosis*].
4. The change in form, size, color, weight, or temperature of objects [*transformation*].
5. The penetration of one solid object by another [*penetration*].
6. Defiance of laws of gravity [*levitation*].
7. Proof of invulnerability [*escape or escapism*, i.e., escaping death].
8. Making the inanimate animate.
9. Making whole something that has been mutilated or destroyed [*restoration*].
10. Accelerating a natural process such as inducing the rapid germination of a seed into a bush.
11. Producing pseudopsychic phenomena, such as telepathy, precognition, or thought-transference [*mentalism*].

So, if you are a magician and if you are doing magic tricks, any magic trick you do is going to have one or more of these eleven effects. (p. 40)

Truly adept magicians can accomplish more than one feat during a single routine within a magic show. It is interesting to note how these feats relate to the objectives civilians might have during deceptive communication. For example, proof of invulnerability may be compared with a civilian's objective to lie in order to escape punishment. The feat of restoration might be favorably compared to a civilian's attempt (that of a used car salesman, for example) to claim an automobile has been fully repaired when the work needed has been cleverly hidden. Each of the eleven feats is easily reinterpreted as objectives civilians attempt through the means of deception. Fortunately for their potential victims, civilians are often not as successful as magicians in the accomplishment of deception. This failure may be due to the fact that civilians do not employ premeditation to the extent commonly used by magicians. This study addresses the lack of information in this area of deception research.

### Premeditated Performance Techniques

#### *Creating Misdirection Through Manipulation*

Once a magician has decided what feat needs to be accomplished, he or she then must select the premeditated performance techniques (these may include magic techniques and/or persuasion techniques) to be enacted in order to accomplish the deception. In order for magic to truly be entertaining, the magician must achieve deception, yet without making it look as though deception at the expense of the audience has taken place.

Magicians often perform common manipulations such as sleight of hand, use of force, the one-ahead principle, or the activation of gimmicked and un-gimmicked apparatus/props, and other means. In order to accomplish these manipulations, three essential magic techniques are routinely used: *physical misdirection*, *psychological/mental misdirection*, and *misleading proofs*. The cleverness and skill of the magician directly relates to his or her ability to accomplish misdirection. Schiffman (1997) states:

...[A] successful magic trick is a lot more brilliant and complicated to pull off well than most audience members would suspect. And while this may be an arguable point, I believe that out of everything, the most important technique for deceiving an audience is—*misdirection*. (p. 17)

Misdirection is considered to be one of the magician's most essential techniques.

*Physical misdirection* is manipulation that takes place in ways contrary to appearance. It is a technique essential to the art of prestidigitation, or sleight of hand, because it provides the magician with an ability to control the audience's attention so that other methods, means, and instructions of deception can remain secret. Schiffman (1997) defines misdirection as "the routing of spectator attention and perception, usually to hide a crucial move or *sleight*" (p. 408; emphasis added). He defines sleight as "any special, learned move that produces an illusion" (p. 410). This technique is commonly referred to as *sleight of hand*, a "general term used to describe methods of manipulating items in ways contrary to appearance, to produce an illusion" (p. 410). "Taking over the thoughts of the audience" must also be considered one of the hidden agendas in the magician's quest to accomplish deception. Taking over the thoughts of the audience enables the

magician to control the audience through a special understanding of human psychology, developed through years of experience in observing audience reaction, and is accomplished with the participation of the audience itself.

*Psychological/mental misdirection* is the deliberate manipulation of audience thinking processes that will cause them to miss the secret/gimmick. Mulholland (1944) notes that “magic is devised to fool the minds of the spectators rather than their eyes. The hand is not quicker than the eye, but the eyes see a great many things of which the mind takes no notice” (p.11). The magician makes use of what is known about psychology “as it pertains to common human reactions” when planning and presenting magical feats.

Culhane (1983) reports:

...[P]sychology means mental misdirection—causing us to think in ways that make us miss the trick...“less than a third of what a magician does involves deceiving the eyes with optical illusions,” explains Doug Henning [the foremost illusionist of the 1970s]. “Most of it deals with using the using the power of suggestion to change the direction of the audience’s thought processes. What’s most important is not what the eye sees but what the mind *thinks* the eye sees.” [emphasis in original] (pp. 102-103)

A simple understanding of human psychology proves beneficial to the magician’s deceptive goals.

*Misleading proofs* are the “face to face” verbal or nonverbal communications with skeptics that both direct and diffuse their arguments. It is described as “face to face,” because the magician freely and openly delivers proofs directly to the audience.

Misleading proofs are valuable to the magician, for they aid in creating misdirection.

Misleading proofs are:

...techniques a magician uses to show the audience that no trickery or deception is involved in an illusion, for example, when the magician rolls up his sleeves or passes a hoop around a levitating assistant. Of course, trickery and deception are very much involved in the illusion, so proofs are really shams. (Schiffman, 1997, p. 409)

Just as the rhetorician uses proof to support his or her persuasive message, the magician uses forms of proof when presenting the magic show.

A successful magic show requires more than just forms of proof, however.

According to Schiffman (1997), the art of magic is successfully deceptive because:

...it is the misleading proofs coupled with the magician taking over the thoughts of the audience, plus a quick pace that leaves no room for second thoughts, that begets an audience who ends up believing the absurd might be possible.” (p. 114)

By means of these strategies the magician controls the audience with physical misdirection, takes over the minds of the audience (mental misdirection), and delivers convincing but misleading proofs. The magician’s successful control of the audience through premeditated magic techniques allows for the common manipulations necessary to present the art of magic.

An example of a more involved or complicated manipulation employed by a magician is the *one-ahead principle*. The *one-ahead principle* is a way in which the magician causes the audience to misperceive the entire pattern of the magic routine.

Bowyer (1982) indicates that “being ignorant of the one-ahead principle, the audience

members...try to analyze each trick separately, unaware that its solution lies in the unperceived interface between it and one or more previous tricks...” (p. 235). Since civilians normally do not recognize these manipulations during the performance of magic, it would be difficult to suggest that they knowingly employ them in the practice of deception. On the other hand, the success with deception some civilians do achieve might lead researchers to conclude that in some manner of which they are consciously unaware, they have ultimately employed one or more magic techniques. They have used one or more aspects of premeditated magic techniques to order to create the misdirection required for deception.

There are other manipulations not as involved or complicated as the one-ahead principle that may be employed for the purpose of creating either physical or mental misdirection. For example, *props*, a premeditated theatrical element such as a box of chocolate, flowers, or a superbly wrapped gift box, may be introduced into the communication interaction as a way to misdirect attention. These devices provide a means for the civilian deceiver to misdirect the attention of the receiver away from potential verbal and/or nonverbal leakage.

### *Framing*

In addition to magic techniques, magicians may also employ *persuasive techniques* such as *framing* (Goffman’s framing theory) or basic rhetorical strategies such as ethos, pathos, logos, and other similar devices. For some magicians, framing is more powerful than any adept skill at sleight of hand when it comes to fulfilling the ultimate deception. Baran and Davis (1995) report that sociologist Erving Goffman “used the term *frame* to refer to a specific set of expectations that are used to make sense of a social

situation at a given point in time” (p. 299). This sense of social situation Goffman refers to is the reaction/interpretation the audience formulates once exposed to an event. This outcome concerns the magician, because he or she knows that the audience’s interpretation/reaction directly affects the success of the magic act.

With this in mind, the magician must analyze (or perform a *frame analysis*) these possible outcomes in preparation for any magical feat. From the analysis, the magician deliberately constructs his or her event as a frame within which to elicit a particular interpretation/reaction from the audience. The magician deliberately exposes the audience to specific, often (but not always) nonverbal symbols in order to induce the frame deemed necessary to accomplish the desired effect. Once the audience is exposed to the frame, the symbols trigger a specific set of expectations or interpretations within the minds of the audience. This “specific set of expectations” (as Goffman refers to framing) or interpretations that the audience possesses evolve from past experiences. The concept allows the magician to presume that specific interpretation/reactions will result during framing. Knowing the audience will respond accordingly allows the magician to strategically construct various aspects of the show to permit the desired deceptions to occur. Goffman (1974) states:

...Framing organizes more than meaning; it also organizes involvement. During any spate of activity participants will ordinarily not only obtain a sense of what is going on, but will also (in some degree) become spontaneously engrossed, caught up, enthralled. (p. 345)

The magician counts on the audience becoming engrossed, caught up, and enthralled—for it is at this moment that misdirection can take place. The magician relies on the



complexities of the constructed frame to help entice as well as enthrall the audience.

Baran and Davis (1995) observe:

We find the world so compelling and desirable that we are constantly reworking and patching up flaws in our experience and we don't notice when rule violations occur. He [Goffman] argued that we work so hard to maintain our sense of continuity in our experience that we inevitably make many framing mistakes. We literally see and hear things that aren't there, but that should be there according to the rules we have internalized. (p. 301)

Baran and Davis describe here what the magician hopes for when the audience views the magic act. The magician counts on the audience "reworking and patching up flaws" in their experience, not noticing "when rule violations occur," and willfully maintaining a "sense of continuity" in their expectations and in the unchanging desire to be entertained. This may very well be an explanation why truth bias appears to prevail throughout deceptive communication. Receivers tend to fill-in-the-blanks and patch up the flaws so they can avoid the anxiety and the unease that would otherwise prevail.

### *Perceptual Constancy*

Filling-in-the-blanks and patching up the flaws may be driven by a need for *perceptual constancy*. Pearson, Nelson, Titsworth, and Harter (2008) indicate that one's past experiences influence perceptions, resulting in what is called perceptual constancy, "the idea that your past experiences lead you to see the world in a way that is difficult to change; your initial perceptions persist" (p. 34). Because perceptual constancy is believed to be an innate skill (King & Wertheimer, 2004; Martindale, 1981; Sternberg, 2008), the magician entrusts that this skill will be exercised by audience members during the magic

show. Perceptual constancy provides many privileges or immunities for the magician. For example, the magician need only show the sharpness of a single part of a blade, and “tap” that blade in a particular spot, both to prove that the blade is sharp and made of solid metal. Even though the rest of the blade is dull and not solid metal, the magician banks on the audience perceiving things as they always see them, making the appropriate association in keeping with their past experiences. When the magician reveals a sword, the visual image should conjure up all that is known about swords—they are solid metal, sharp, and highly dangerous.

Since perceptual constancy results from the audience’s past experiences, the magician conducts an audience analysis before the performance to help with creating and maintaining the necessary frames for the show. The magician must ensure that the audience will be able to interpret the frame in the manner required for the deception to work. Conducting an audience analysis consists of evaluating the same types of criteria a public speaker (rhetorician) would employ before planning and delivering a speech. These criteria include audience demographics, audience psychographics, and other group-specific data (Grice & Skinner, 2007).

### *Audience Analysis and Adaptation*

In order to maintain the frame necessary for the deception, the magician must perform audience analysis also during the magic show in order to adjust theatrical elements as needed to limit leakage. Adjustments based on audience response are essential in order to preserve the vitality of the deception.

Audience analysis and adaptation are important considerations when constructing and maintaining the frame for the magic act. For the civilian deceiver, relationships and

familiarity with receivers can impact the premeditated theatrical elements necessary for deception. The relationship between the receiver and the deceiver may affect truth bias and verbal and nonverbal analysis. Having some knowledge of receiver(s) should aid deceivers in the planning and creating of the appropriate frame(s) for deception. For example, a civilian would not knowingly employ a box of chocolates as a prop if the intended receiver hates this type of candy. Considering the power of framing in bringing about deception, it is reasonable to expect that deceivers employ some type of “frame analysis” as a premeditated strategy.

### *Audience Participation*

Magicians use audience participation to help with their deceptions. Audience participation may be obtained through the solicitation of verbal responses or reactions from the entire audience. Or it may entail the specific involvement of an individual on stage. Both types are essential to success deception. Audience participation encourages the spectators to become “spontaneously engrossed, caught up, [and] enthralled”—strong indicators of the success of the magician’s framing endeavors (Goffman, 1974, p. 345).

Audience participation additionally allows the magician to establish a relationship with the audience. Some interpret this as a truly interpersonal interaction that allows opportunity for self-disclosure. For example, the audience spectator on stage may reveal something personal to the magician and visa versa as the magic drama is carried out. To those in the audience, this self-disclosure gives a sense of relationship-building. For the magician, however, self-disclosure provides opportunities to adjust the frame as needed. Face-to-face interactions are beneficial to both magician and civilian and create a higher degree of immediacy. Buller and Burgoon (1996) indicate that “high immediacy creates a

sense of psychological as well as physical closeness, timeliness, and personalization; non-immediacy conveys distance and disassociation” (p. 212). Face-to-face participants “evaluate each other more leniently...” (p. 213). One key element of value in face-to-face interaction is the premeditated theatrical element called *space* (to be discussed later in this chapter) and how it can be used to perpetrate deception.

### *Aristotle's Three Modes of Proof for Persuasion*

With a discussion of Goffman's Framing Theory in place, it is now useful to examine how Aristotle's modes of proof aid the magician. The basic rhetorical strategies for persuasion date back to the works of the Greek philosopher Aristotle, who taught that persuasion occurs as a result of three modes of proof: *ethos*, *pathos*, and *logos* (Aristotle, trans. 1991). *Ethos* addresses the credibility a speaker should establish with his or her audience. *Pathos* is indicated whenever a speaker appeals to the emotions of his or her audience. *Logos* requires that the speaker provide proof that is logical and makes sense when evaluated by the audience.

Upon examination the magic techniques employed by the magician appear to fulfill Aristotle's required modes of proof. One could argue that all three modes of proof are evident during the magician's application of physical misdirection, physiological/mental misdirection, and misleading proofs. For example, when the magician uses physical misdirection, he or she is demonstrating *ethos* (credibility) to the audience. The magician guides the spectator's attention through misdirection that appears to be natural and ungimmicked. For example, when the magician uses a sleight of hand (a form of physical misdirection) in making a coin disappear, the audience is allowed to

watch the magician's hands closely. The hands are viewed openly with no use of draperies. To the audience the magician's hands appear natural and credible.

The magician's use of psychology/mental misdirection in dealing with the thoughts and emotions of the audience is a form of pathos. The magician's use of misleading proofs does provide evidence that discourages audience skepticism. In this manner misleading proofs are a form of logos. The term "misleading" proofs may be reliably replaced with the word "misdirecting," because the proofs and evidence that magicians provide direct and control skeptics by diffusing their arguments and discouraging their investigation of other avenues which may reveal magical secrets. In summary, it can be argued that the employment of magic techniques fulfills basic rhetorical strategies necessary to achieve persuasion.

Examples of misleading mental proofs: A magician displays a sword or blade to the audience in an attempt to show that it is common and not gimmicked. The magician might tap something against it to prove that it is solid and makes noise consistent with a metal object. Additionally, the magician may slice a piece of paper or rope to demonstrate the sharpness of the blade. This demonstration is strategically conducted by the magician to provide proof that the object is common, but in actuality the blade or sword may very well be gimmicked. Only a small portion of the blade may be solid metal and sharp, whereas the remainder has been customized to aid in the magician's deception. This is a good example of a misleading proof. What the magician appears to offer as evidence (proof) is nothing more than strategically choreographed behavior. A civilian deceiver may also employ a misleading proof. For example, a civilian may present a box

of chocolates to another as a means of providing evidence (proof) of love or commitment, when in actuality this may be misleading behavior choreographed to hide infidelity.

## Overview of the Five Areas of Theatrical Production

### *Premeditated Theatrical Elements*

In order to implement performance techniques the magician deems necessary, she or he must consider premeditated theatrical elements. Strategically speaking, the magician must consider which of the premeditated theatrical elements are required in order to execute the performance techniques used to achieve the deception.

Earlier in this chapter it was established that magic was the oldest of the theatrical arts (Randi, 1992), and that magicians must employ theatrical skill and knowledge to make their conjuring successful. The theatrical skill and knowledge of the magician must consist of the five basic areas of theatrical production. The five basic areas of theatrical production include verbal delivery, non-verbal delivery, staging, timing, and rehearsal (Bruder et al., 1986; McGaw & Clark, 1987). See Table 1. Since these theatrical elements must be strategically planned in advance of the production, the author of this research refers to them as *premeditated theatrical elements*.

### *Nonverbal Codes*

Examination of the premeditated theatrical elements used by magicians reveals that 15 of the 17 elements that comprise the five basic areas are technically nonverbal codes (or closely related to the same nonverbal codes) studied in the field of communication. When nonverbal codes are employed in the process of sending a message, nonverbal communication may result. Nonverbal communication is the process

of encoding a message with the intent to stimulate meaning in the mind of another person or persons by means of nonverbal codes (Richmond & McCroskey, 2000).

Table 1. Premeditated theatrical elements with examples.

Five Basic Areas Related to Theatrical Production	Number of Elements	Elements
Non-Verbal Delivery	10	<ul style="list-style-type: none"> <li>• Patter – Dialogues,</li> <li>• Paralinguistic Cues*:  <ul style="list-style-type: none"> <li>• <i>Pitch, volume, rate, etc.</i></li> </ul> </li> <li>• Gestures</li> <li>• Eye contact</li> <li>• Facial Expression</li> <li>• Posture</li> <li>• Appearance</li> <li>• Touch (Tactile)</li> <li>• Paralinguistic cues*</li> </ul>
Staging	6	<ul style="list-style-type: none"> <li>• Scene-setting-environment: <ul style="list-style-type: none"> <li>◦ <i>Use of lighting, music, props, backdrops, etc.</i></li> </ul> </li> <li>• Lighting: <ul style="list-style-type: none"> <li>◦ <i>And/or special effects, such as fog, smoke, etc.</i></li> </ul> </li> <li>• Music: <ul style="list-style-type: none"> <li>◦ <i>Or special sound effects</i></li> </ul> </li> <li>• Space (Proxemics)</li> <li>• Props</li> <li>• Backdrops</li> </ul>
Timing	2	<ul style="list-style-type: none"> <li>• Placement of deception</li> <li>• Length of deception</li> </ul>
Rehearsal	1	<ul style="list-style-type: none"> <li>• Practice either enacted or imagined</li> </ul>

Note: Paralinguistic cues are evaluated while analyzing premeditated verbal delivery because they are simultaneously implemented with the magician’s patter; thus, it must be premeditated at the same time as the verbal delivery takes place even though it is technically a nonverbal element.

The significance of nonverbal communication in human interaction is evident in the early works of Mehrabian (1971) and in subsequent applications (Hargrave, 1995; Richmond & McCroskey, 2000) that indicate our ability to interpret communication relies fifty-five percent upon body language (kinesics qualities), thirty-eight percent upon voice (paralinguistics, vocal cues), and seven percent upon the actual words used. Thus, ninety-three percent of one's ability to communicate comes from the interpretation of nonverbal codes.

The success of communication based on nonverbal codes is well documented historically, for an entire industry has evolved from experts using the process of nonverbal coding. It all started with silent films in 1895 (Sklar, 1994; Shipman, 1993; Wenden, 1975). Today we know it as the motion picture industry, but in its beginnings actors presented nonverbal codes that might be described best as a "world of pantomime" (Wenden, 1975). Eventually, the nonverbal coding used in the making of silent film became more involved and sophisticated, giving rise to the cinema's ability to "create an illusion of reality, to make the audience believe that they were watching actual events" (Wenden, 1975, p. 19). The art of magic is also linked to the production of silent films; movie maker George Melies "combined the skills of magician and trick camera man to produce fantasy and adventure films which told intricate stories" (Wenden, 1975, p. 17). Melies understood that he could manipulate nonverbal codes (images on the screen) in such a way to make events appear mysterious and ghost-like.

Magicians have always been expert in the use of nonverbal codes, manipulating these codes in order to create "noise" (distractions in the communication environment)



that captures audience attention. The magician does his or her best to create the physical and/or psychological noise necessary to complete the desired deception.

The theatrical elements allow for misdirection and for dramatic character enhancement. Schiffman (1997) reports, “magicians are actors who know how to make us believe the character they play... They make us believe that acts of magic are happening around them” (p. 90). Because magicians are actors, every aspect of their physical presence on stage must operate in symphony with the other theatrical elements employed within the act, including those related to verbal delivery, in order to accomplish the necessary frame. Schiffman (1997) apparently agrees with this when he states:

Magicians would like to appear as though what they say is unplanned, but you can be sure there is a hidden meaning behind everything they say and do... The role that the magician plays will determine how the audience perceives his [her] magic. (pp. 115-116)

Establishing and maintaining a certain character throughout the magic act requires that the magician employ behaviors that are dramatic, yet natural enough to make the character appear believable.

Literature in the area of Interpersonal Deception Theory implies that civilian deceivers are much like magicians: they are very conscious of the environment in which deception occurs. Like the magician, the civilian becomes an actor with strategic behavior that must be altered based upon receiver behavior. And, like the magician, the civilian is aware of expectancies and the familiarity that guide the judgments of receivers. Finally, like magicians, civilians must stay in character as to provide a believable performance.

## *Verbal Delivery*

*Patter*. The believability of the magician's performance requires a consideration of verbal delivery, the first basic area related to theatrical production. There are two theatrical elements of verbal delivery that require premeditation: *patter* and *paralinguistic cues*. Patter is magic jargon for the dialogue employed by the magician during a specific magical feat. In the field of communication, patter is a form of verbal coding (verbal communication). It is the goal of the magician who is encoding the message that the audience members (receivers in the communication process) reliably decode (interpret) the magician's message based upon these verbal codes. The strategic use of patter establishes a sense of rapport with the audience essential to achieving deception. Additionally, patter has other crucial functions.

Patter "locates a trick; it gives the trick a meaningful place in the magician's show and in the spectators' daily lives," wrote social psychologist Robert Stebbins:

In earlier times a magician's patter was strange words and incantations...Modern patter is more likely to be very straight forward and subsequently much more deceptively effective...*Any utterance, no matter how banal* can be developed by the magician in a certain way to elicit the maximum benefit...The magician's words can be the extra shove that pushes people's minds to accept one reality over another. In selecting his words carefully, the magician "elicits certain perspectives and inhibits others." [emphasis in original] (Schiffman, 1997, pp. 104-109)

Clearly, patter is a premeditated theatrical element; the magician must plan his or her word choices carefully in order to achieve the desired effect. Buller and Burgoon (1996) indicate that "deceivers must strategically manipulate information to craft

plausible messages” (p. 210). Patter is used to capture attention and establish credibility with the audience. According to Schiffman (1997), the magician’s words can be “the extra force that pushes people’s minds to accept one reality over another. In selecting his [her] words carefully, the magician elicits certain perspectives and inhibits others” (p. 109). The magician is exhibiting behavior that is defined in Interpersonal Deception Theory as information management.

*Paralinguistic cues.* There is more to patter than just words, however. The magician must also be concerned with paralinguistic cues that he or she is projecting to the audience. Paralinguistic cues are considered a form of non-verbal communication; they are the “non-word sounds and non-word characteristics of language, such as pitch, volume, rate, and voice quality, etc.” (Pearson et al, 2008, p. 97). Because these cues will be implemented simultaneously with the magician’s patter, they must also be premeditated at the same time the verbal delivery is determined.

Paralinguistic cues are necessary to the magician; he or she uses these cues (tone, pitch, inflection, etc.) to project the mood or tone within the scene to carry out the magic drama. See Table 2. Premeditated theatrical aspects are necessary to maintain the scene in which the deception takes place. The magician’s adept ability to use paralinguistic cues plays a substantial role in helping to mask potential leakage. The audience may interpret highness and lowness of pitch as a dramatic accent necessary for the theatrical scene rather than interpret them as leakage.

Table 2. Paralinguistic cues.

<ul style="list-style-type: none"> <li>• Pitch</li> <li>• Rate</li> <li>• Inflection</li> <li>• Volume</li> <li>• Voice Quality</li> <li>• Sounds and Silence:             <ul style="list-style-type: none"> <li>○ <i>Um . . .</i></li> <li>○ <i>Mmh . . .</i></li> <li>○ <i>Ahh . . .</i></li> <li>○ <i>Etc.</i></li> </ul> </li> <li>• Pronunciation:             <ul style="list-style-type: none"> <li>○ <i>Ability to say words correctly.</i></li> </ul> </li> <li>• Articulation             <ul style="list-style-type: none"> <li>○ <i>Mouth, tongue, and teeth coordination</i></li> </ul> </li> <li>• Enunciation:             <p><i>Whether pronunciation and articulation produce clarity and distinction of words.</i></p> </li> </ul>
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Kalbfleish (1992) indicates that speech errors, speech hesitations, and pitch can be perceived by others as deceptive cues. Among the paralinguistic cues, *vocal quality* is one of the factors listeners evaluate to determine a speaker's credibility (Burgoon, Buller, & Woodall, 1989). Vocal quality in itself leads to many common perceptions that affect speaker credibility. Vocal tension, which is very difficult to control, can leak out of one's body during deception (Guerrero & Floyd, 2006) creating suspicion in the minds of listeners. See Table 3.

Table 3. Perceptions of vocal quality.

<b>Vocal Quality</b>	<b>Perceptions</b>
Breathy voice	Connotes <ul style="list-style-type: none"> <li>• Immorality</li> <li>• Stupidity</li> <li>• Spinelessness</li> <li>• Lethargy</li> <li>• Seductiveness (in women)</li> <li>• Homosexuality (in men)</li> </ul>

Table 3. Cont.

Vocal Quality	Perceptions
Breathy voice	Can express <ul style="list-style-type: none"> <li>• Softness</li> <li>• Awe</li> <li>• Lightness</li> <li>• Love</li> <li>• Passion</li> <li>• Admiration</li> </ul>
Tense voice	Conveys <ul style="list-style-type: none"> <li>• Uncooperativeness</li> <li>• Emotional insecurity</li> <li>• Bad temper</li> </ul>
Husky voice	Conveys <ul style="list-style-type: none"> <li>• Uncooperativeness</li> <li>• Emotional insecurity</li> <li>• Bad temper</li> <li>• Anger</li> <li>• Rudeness</li> <li>• Frustration</li> <li>• Cruelty</li> </ul> <i>These perceptions same as tense voice.</i>
Harsh voice	Conveys <ul style="list-style-type: none"> <li>• Uncooperativeness</li> <li>• Emotional insecurity</li> <li>• Bad temper</li> <li>• Anger</li> <li>• Rudeness</li> <li>• Frustration</li> <li>• Cruelty</li> </ul> <i>These perceptions same as tense voice.</i>
Hard voice	Conveys: <ul style="list-style-type: none"> <li>• Uncooperativeness</li> <li>• Emotional insecurity</li> <li>• Bad temper</li> <li>• Anger</li> <li>• Rudeness</li> <li>• Frustration</li> <li>• Cruelty</li> </ul> <i>These perceptions same as tense voice.</i>

Table 3. Cont.

Vocal Quality	Perceptions
Strident voice	Conveys <ul style="list-style-type: none"> <li>• Uncooperativeness</li> <li>• Emotional insecurity</li> <li>• Bad temper</li> <li>• Anger</li> <li>• Rudeness</li> <li>• Frustration</li> <li>• Cruelty</li> </ul> <i>These perceptions same as tense voice.</i>
Nasal voice	Individuals are perceived as <ul style="list-style-type: none"> <li>• Dull</li> <li>• Lazy</li> <li>• Whiny</li> </ul> Can express <ul style="list-style-type: none"> <li>• Repugnance</li> <li>• Ugliness</li> <li>• Boredom</li> <li>• Complaint</li> <li>• Self-depreciation</li> </ul>
Denasal voice	Generally does not carry meaning
Orotund voice	Connotes <ul style="list-style-type: none"> <li>• Idealism</li> <li>• Authority</li> <li>• Pomposity</li> </ul>
Flat voice	Unemotional and unenthusiastic perceptions. Can communicate <ul style="list-style-type: none"> <li>• Laziness</li> <li>• Boredom</li> <li>• Displeasure</li> </ul>
Thin voice	An individual may be considered <ul style="list-style-type: none"> <li>• Immature</li> <li>• Insecure</li> <li>• Indecisive</li> </ul> Connotes <ul style="list-style-type: none"> <li>• Apology</li> <li>• Doubt</li> <li>• Weakness</li> </ul>

Table 3. Cont.

Throaty voice	Frequently perceived as <ul style="list-style-type: none"> <li>• Stupid</li> <li>• Aristocratic</li> <li>• Expressed surprise</li> </ul>
Fronted voice	Often seen as <ul style="list-style-type: none"> <li>• Supercilious</li> <li>• Cold</li> <li>• Disdaining</li> <li>• Aloof</li> <li>• Communicates</li> <li>• Precision</li> <li>• Irritability</li> </ul>

Note: From Burgoon, Buller, and Woodall (1989, p. 70).

Hargrave (1995) reports that vocalisms (paralinguistic cues) speak volumes to an audience: “it says that you are prepared, competent, eager, and enthused about sharing this particular message with this particular group of people” (p. 205). Whether used to establish credibility, create a certain mood, or simply capture and maintain audience attention through the use of story telling, the use of patter along with paralinguistic cues play a vital role in the magician’s ability to construct the frame necessary to carry out deception.

While paralinguistic cues are by definition a form of non-verbal communication, it is the apparent effect of these cues upon the audience’s interpretation of the patter that forces a magician to consider this theatrical element at the same time he or she is premeditating the verbal delivery to be employed during the performance.

### *Nonverbal Delivery*

Nonverbal delivery is the second area related to theatrical production the magician must consider. The premeditated theatrical elements that comprise this area

include body movement, gestures, eye contact, facial expression, posture, appearance, and touch (tactile communication).

*Body movement.* Body movement is literally defined as movements of the body. Adler and Rodman (2008) indicate that “for many people, the most noticeable elements of non-verbal communication involve visual body movements” (p. 146). Twitching, swaying, twisting, shaking, and fidgeting, as well as direction of movement, right vs. left or back vs. forth, and the speed of these movements will undoubtedly send a message to the audience. When an audience attributes meaning to behavior that the sender did not intend to transmit, the error is called *accidental communication* (Richmond & McCroskey, 2000). Magicians conscientiously avoid accidental communication due to its potential to cause leakage. Body movement during the performance of magic is strategic, precise, and choreographed carefully to enable the desired deception.

*Gestures.* The second premeditated theatrical element in the area of non-verbal delivery related to theatrical production is the use of gestures. Gestures are any use of the arms and hands during the process of communication. The magician must be very careful with the use of gestures, as Hales (1994) reports:

When people don't know whether to believe what they are hearing or what they are seeing they go with the body language—it tells the truth... You can play fast or loose with words, but it is much more difficult to do with gestures... We talk with our vocal cords, but we communicate with our facial expressions, our tone of voice, our whole body. (p. 165)

Because people are more apt to believe what they see, the magician must employ care when using gestures. Any abnormal gesture may signal the audience to reveal a



gimmick or sleight of hand. Schiffman (1997) observes that “magicians must pay attention to how they move so that their message is conveyed with the least distractions” (p. 96). Research indicates a civilian during deception “may scratch or pick at himself [herself] to punish himself [herself] for deceiving, or he [she] may tend to hide his [her] face with his [her] hands, an adaptor for concealing embarrassment [shame]” (Ekman & Friesen, 1969, p. 98). Much has been reported in the media about use of gestures during deceptive communication; these preconceived notions draw spectator attention to gesture use that ultimately enhances suspicion.

*Eye contact.* The third premeditated theatrical element related to non-verbal delivery is eye contact. Eye contact is the contact of the eyes or lack thereof with the receivers during the communication event. Historically, civilians have long associated lack of eye contact with deception and lying. Civilians today still evaluate eye contact when discerning the trustworthiness of individuals. Ekman and Friesen (1969) note:

Eye contacts (which we consider part of the affect display of interest) which deviate in duration or frequency from the norm for a given social interaction can provide important deception clues, stemming from ego’s [an individual’s] guilt regarding deception or fear of being uncovered, or, conversely, his [her] attempt to simulate confidence and candor. (p. 97)

The magician strategically implements eye contact to aid in the deception. Often lack of eye contact is used to misdirect an audience’s attention during a performance of magic. For example, the glance of the magician toward a particular area of the stage will cause the audience to look in that direction, providing an opportunity for sleight of hand to take place.

*Facial expression.* The fourth nonverbal element used in theatrical production is facial expression. Expressions of the face are important to the magician, because he or she uses this feature to express emotion or the mood necessary to enhance the drama of the magic show. Civilians also use facial expression to display emotions to others. Sincerity, anger, sadness, and frustration are common expressions displayed during civilian interaction. The nonverbal power of a simple smile seems quite evident in most cultures. Ekman and Friesen (1969) indicate that facial expression merits close attention in seeking clues to deception; they note that “in a sense the face is equipped to lie the most and leak the most, and thus can be a very confusing source of information during deception. Generally, ego [the individual] can get away with and best perpetuate deception through his [her] face.” (p. 98). These same researchers report that individuals attempting to deceive must monitor quickly and work continually to inhibit the fast pace response system associated with facial displays.

*Posture.* The fifth premeditated theatrical element related to nonverbal delivery is posture. Posture is the positioning or stance of one’s body, and “a rich channel for conveying nonverbal information” (Adler & Rodman, 2008, p. 147). Body position says nonverbally a great deal about how an individual feels. The affection of one person for another or its lack is often apparent through posture. Research has shown that partners in romantic relationships mirror one another’s behaviors (Manusov, 1995). These “posture echoes” (Maurer & Tindall, 1983) are quite telling, as they often reveal sincerity and affection (or lack thereof) when interpreting relationships. Posture can also communicate vulnerability. For example, criminally-minded individuals often use postural clues to select their potential victims. Postural cues help criminals target those who appear to be

most easily intimidated (Meyers, Templer, & Brown, 1984; Meer, 1984; Rubenstein, 1980).

While the magician uses posture consistent with the intended drama and premeditated misdirection required for the magic show, he or she must also use posture that appears normal to prevent leakage. Equally, civilians must use posture that is natural and normal. A civilian may also use “posture echoes” as a way to display normalcy according to the relationship aspects of the individuals involved.

*Appearance.* The sixth premeditated theatrical element involved in the nonverbal delivery is appearance. Theatrically speaking, appearance refers to hair, makeup, and costuming. It is how the performer (communicator) appears to the audience. For civilians, appearance has to do with how well-kept an individual looks (unwashed and slovenly, or clean and well groomed), including clothes that create impressions for those involved in a particular communication interaction. Appearance as it relates to the magician is more involved; costumes are specially made to serve a purpose. The costumes worn by the magician and his or her assistants have the capability to also impact the frame of a magic act. In the early days of magic, magicians typically wore the large robes or gowns considered appropriate apparel for a wizard. In later years magicians wore over-sized tuxedos. In both instances, loose clothing provided an opportunity for the magician to conceal *loads* (a magician’s term that refers to an advanced prepared object or objects concealed for production later) and gimmicks that assisted in the accomplishment of magical feats.

Today’s magicians tend to dress more commonly to eliminate suspicion and to assist in the mystification of the audience. Clothing that appears common, however, does

not eliminate the possibility that it contains loads. Advanced engineering capabilities have made high-tech gimmicks used in today's magic easy to conceal in tighter clothing. For example, magician David Copperfield's \$700,000 flying gimmick used in his magic show is concealed in his clothing (Schwarzwalter, 1998). Costumes do more for the magician than conceal loads and gimmicks. They also provide cues that help establish the tone of the performance or cue misdirection within the performance atmosphere.

Hargrave (1995) highlights the importance that clothing can play in the framing of a presentation. She states: "what one wears...should contribute to the perception you want to create and should not distract from your message" (p. 215). Civilians may strategically wear clothes that aid in the deception they wish to create. For example, one might wear clothing given as a gift by another in order to convey nonverbally an impression of loving commitment to the person. This use of clothing is a misleading proof, just like a prop the magician employs, for in actuality the clothing being worn is intended to mask infidelity.

*Touch.* The seventh premeditated theatrical element of nonverbal delivery is touch (tactile communication). Tactile communication, or the use of touch in communication, refers to bodily contact with other people and/or artifacts. Argyle (1975) notes:

By means of touch the most basic forms of interpersonal attitude can be communicated... There are many possible kinds of bodily contact. It is usually performed *by* the hand, arm, or mouth. It is usually done *to* the hand, arm, head, shoulder, knee, or upper body. And the contact may be of several kinds—patting, hitting, pinching, stroking, shaking, kissing, embracing, etc. (pp. 286-287)

Touching communicates messages clearly. An image of two individuals standing side by side conveys one message, but when they touch each other and hold hands a very

different message is sent. In addition to communicating affection or intimacy with another individual, “touch can be used as a demonstration of power and control” (Gottman & DeClaire, 2001, p. 185). Magicians employ touch strategically. In some cases, touch is used for dramatic purposes to convey power; for example, in the transformation of the magical power from the magician to a particular person or object.

On other occasions, the magician purposefully avoids touching a person or artifact on stage as a way of limiting audience suspicion. A magician may avoid the use of touch as a nonverbal communication to the audience that a particular feat of magic was accomplished without the use of a physically activated gimmick. The magician’s objective is to induce belief in the audience that the feat could only have been accomplished through magic since there was no bodily contact with any person or artifact on the stage.

### *Staging*

The third area related to theatrical production that the magician must consider is staging. Staging is the scene, setting, and environment deemed necessary for the performance of magic. Using these criteria, the magician creates the frame necessary for misdirection and dramatic appeal. The premeditated theatrical elements comprising this area of theatrical production include lighting and associated special effects, music and associated special sound effects, space (proxemics), props, and backdrops.

*Lighting.* The theatrical element of lighting is defined as the presence or absence of light used to illuminate the stage. Associated with lighting are special effects such as the use of smoke or fog that alter the illumination of the stage. The use of lighting and its accompanying special effects are essential to the magician’s attempt to accomplish

deception. Schiffman (1997) states: "...lights can be used to both bring out what the magician wishes the audience to see, and conceal what he [she] wishes to remain hidden" (p. 132). As humans, we have a natural propensity to move away from darkness and into the light. The magician takes advantage of this common human reaction as she or he leads our attention about the stage. Today's audiences are so accustomed to the use of spot lighting in productions other than magic shows that they do not question its use. The magician relies on this convention as part of his or her strategy to continually direct audience attention away from the use of secrets and gimmicks.

Various colors of lighting and fog may be used by magicians in order to create a particular mood that will enhance the desired effect. Schiffman (1997) notes: "...lights used in combination with fog are cunningly employed. Both impart a mystical atmosphere to the show, but both used together also combine to obscure the proceedings" (p. 130). Fog can be a useful special effect, according to movie director Peter Weir:

I think all film makers like fog. There is less information that comes through on the screen. It is closer to black and white. You have more control. Part of the appeal of fog is that it isolates and obscures and it is full of secrets.

(Schiffman, 1997, p. 130)

Because audiences are unsure whether fog is used for effecting mood necessary for the drama or to hide secrets, their confusion is a mental misdirection in itself. Those involved in theater production understand the significance of lighting and its effect on creating dramatic appeal:

Light is the most beautiful medium used by the theatre and its space, since it is weightless, it is capable of reacting to every change and situation, it is able to

transform one space into another in an instant and to create an entire different atmosphere. (Svoboda, 1995, pp. 2-3)

Civilians may easily use lighting and special effects in an attempt to transmit deceptive messages.

*Music.* The second premeditated theatrical element of staging is music and related special sound effects. Music and special sound effects serve to underline the emotions of the moment, help maintain focus of the scene, and establish the mood of a production (Kaye & LeBrecht, 2000). To appreciate the significance of sound during dramatic productions, all one has to do is think back to the silent film era. During the era of silent film, music and special sound effects were provided in a live performance while the pre-recorded silent film was presented on the theater screen. The music and sound effects gave audiences a sense of the mood or emotion of the film. The pitch, tempo, and volume of the music interpreted each scene as comical, suspenseful, or scary. Then as now, music and special sound effects provided a “perception checking” opportunity for audience members. *Perception checking* is the process of verifying one’s understanding of a message (DeVito, 2005), and allows audience members to verify their interpretations of what is being presented on the movie screen.

Magicians use music to help maintain the dramatic frame necessary to carry out their preplanned deceptions. Sound effects are used by magicians most often to create distractions on stage, allowing magicians to employ gimmicks without being “caught.” Music or special sound effects can also be employed by civilians who wish to create a certain mood or distraction necessary to carry out a deception. For example, a civilian deceiver attempting to hide infidelity from another may employ a particular song having

romantic significance to create both psychological misdirection and a misleading proof. The deceiver's use of the song creates psychological misdirection because upon hearing the music, the listener will automatically recall its romantic significance (for example, a song played on their first date together).

The deceiver's use of this song can also be considered a misleading proof. The other person's mental capacity to process suspicion is limited by the positive associations of the music. The other person hearing the song may accept its presence as a display of affection and commitment (proof of one's love); the deceiver is using the song to masking his or her infidelity. The effectiveness of this particular premeditated theatrical element when used for deception is well described in this passage:

We can shut our eyes, but we can still hear...sound keeps speaking in our minds and in our hearts, and we can't stop listening...Sound evokes place, not space. That is to say, sound is where we locate ourselves, not physically, but mentally and spiritually. It is our greatest experience of intimacy. It transports us, it invades us. (Kaye & LeBrecht, 2000, p. ix)

The use of music and/or sound effects can be a powerful theatrical element when attempting to create psychological misdirection.

*Proxemics.* The third premeditated theatrical element involved in staging is space (proxemics). Proxemics (Hall, 1966) is the study of the human use of distance and space. Spectators of theatrical productions make interpretations based upon the actor's use of intimate distance, personal distance, and social distance. Actors performing on stage must use space that is consistent with the normal distances people regularly use when they communicate. This use of space aids spectators in making appropriate interpretations. For



example, actors do not exchange intimate dialogue while standing twelve feet away from the subject of their affections. Magicians are likewise mindful of space when interacting with others on stage so as not to create undue suspicion. Magicians instead use space in ways that aid deception. For example, props may be strategically spaced on stage in order to create distractions. This purposeful placement of props on stage causes the eyes of the audiences to wander about the stage, creating temptations and making it much too difficult to concentrate attention in one area only. Civilians can also employ the premeditated theatrical element of space during their deceptions. For example, a civilian trying to hide infidelity from another may purposely use *intimate distance* (Hall, 1966) as a way of displaying affection and commitment. Conversely, sitting at the opposite ends of a couch would indicate alienation.

*Props.* The fourth premeditated theatrical element of staging is props, the tangible artifacts present on stage that convey meanings. For example, a coffin seen on stage connotes death; a gun signals danger and a blue ribbon or a metal trophy indicate accomplishment. Props provide authenticity to the scene. For example, the desired scene might be that of a battlefield, yet it will not be interpreted as such until the audience sees weaponry on stage. One interesting aspects of props is that they do not have to be real. A coffin may be constructed of cardboard and a gun mere plastic, yet these realities do not interfere with the audience's interpretation.

Magicians use two kinds of props, those that help authenticate the scene (providing misdirection, among other things) and props that are gimmicked in such a way to produce a desired magical effect. While it is true that magicians' props may be either exotic or commonplace, those employed years ago were mainly of an exotic nature

featuring gaudily ornamented apparatus. Today's audiences are more sophisticated; magicians now attempt to use more commonplace apparatus (or apparatus that appear common). An audience is more likely mystified if the objects used within the magic act seem to be "usual" rather than "unusual." The sheer nature of magic will always mandate some use of exotic equipment; after all, in order for deception to occur some props need to be gimmicked. Gimmicked apparatus may need to be unusually shaped, sized, or decorated for the deception to occur. Today's magician places the exotic equipment along with the use of commonplace equipment in order to intrigue the audience. Were the audience to see exotic equipment only, the element of surprise would diminish immensely by the close of the show. Schiffman (1997) states: "no one is likely to be surprised when an obvious fake jewel-encrusted box with a genie painted on it starts to do mysterious things" (p. 262). It is when the magician mystifies with something commonplace that the audience is truly astonished and surprised.

The ultimate purpose of the magician's use of props is to capture the audience visually. The use of props that authenticate the scene and maintain the appropriate frame and gimmicked props that produce the magical feat ultimately aid in the success of the magic show. Obviously, civilians do not employ magic props, yet the communicative nature of everyday conventional props may very well aid in perpetrating deception. The standard gift of a box of chocolates or a bouquet of flowers conveys a message of affection and commitment (a misleading proof) even as it is employed to mask an individual's infidelity.

*Backdrops.* The fifth premeditated theatrical element of staging is backdrops. In the past, backdrops used in theater production often consisted of scenes painted on canvas

and hung at the back of the stage, establishing for the audience the appropriate atmosphere to support the drama being delivered on stage. Were the drama to take place at a train station, for example, the image painted on the canvas backdrop would be that of a train depot. Backdrops used in theaters today are much more sophisticated than painted canvas, and are often cleverly built to scale and rolled onto the stage. Some magicians use sophisticated sets that include mechanical devices that aid in deception. For the famous Las Vegas duel, magicians Siegfried and Roy spent over one million dollars constructing the set that was used as the backdrop for their magic show (Katz & Jaffe, 1997). Magicians strategically use backdrops to establish locale, tempo, and mood to maintain the frame necessary to trigger misdirection.

The civilian's use of a romantic restaurant, for example, provides a suitable backdrop for transmitting messages of love and commitment to mask infidelity. In their considerations of premeditated theatrical elements, however, civilians may choose to implement plans that appear more normal than abnormal—the appearance of normalcy is an important strategy for limiting leakage. As with the magician's choice of props, the commonplace backdrop may be the safer choice; a romantic restaurant as a backdrop for deceptive interaction with another may not always be appropriate, especially if the couple rarely frequent this type of restaurant.

### *Timing*

The fourth area of theatrical production is timing. On the subject of timing, McGaw and Clark (1987) observe:

A sense of timing is one of the most subtle elements of stage technique... Too slow a tempo will not hold interest, but too fast a tempo will obscure the meaning.

Too consistent a tempo will become monotonous, but too varied a tempo will seem jerky and illogical. (p. 232)

Poor timing on stage will surely lead to unnatural behaviors that trigger suspicion. To prevent this, the magician must consider the two premeditated theatrical components of timing: placement of deception and length of deception.

*Placement of deception.* Placement of deception is a unique premeditated element used only by magicians. Paul Calenberg, Director of Theatre at the University of Wisconsin-Stout, explains that placement of deception is similar to what is called *motivational sequence* in theatre production (personal communication, July 17, 2009). Motivational sequence originates from the teachings of Stanislavski (1938, 1998) that suggest actors should preplan line placement and movement to coincide with other characters in order to convey realism within the scene. Too much delay in character response appears unnatural and limits the scene's objective. Placement of deception takes into consideration how certain deceptions coincide with other deceptions within the magic act. Deceptions constructed using the same premeditated magic techniques are rarely placed side by side within the magic act; their similarities may lead to unnecessary exposure (leakage). A magician never performs a trick twice in the same show. One might expect that civilians involved in deception also consider timing in their premeditations. It seems likely that civilians will avoid placing complex deceptions consecutively, at least before they have had a chance to analyze feedback from the respective victim.

*Length of deception.* The second premeditated theatrical element related to timing is length of deception. The length of deceptive behavior the magician employs within the

magic act, or the period of time in which the act takes place, can be quantified in terms of minutes. Magicians typically avoid stunts that require lengthy *exposure*. An increase in exposure leads to a greater likelihood that the audience will become wise or “catch-on” to the deception. Critical analysis by the audience, the examining and re-examining of the magician’s behavior and props, threatens the success of the deception. To defeat this analysis and to limit exposure, magicians often use multiple deceptions when performing complex and lengthy stunts. Length of deception as it relates to actors in a theatre production is called *tactic* or *approach* (Paul Calenberg, personal communication, July, 17, 2009). *Tactic* or *approach* is a component of Method Acting (Stanislavski, 1938, 1998). An actor’s use of *tactic* or *approach* includes such considerations as a character’s arrival, duration, and exit during the scene, the actor’s portrayal of the character, and the character’s presence on stage. It is the goal of the actor that the actions of the character appear natural and flow consistently with the behavior of other characters within the scene. An actor who fails to exit the stage at the precise moment indicated in the script lacks appropriate timing and delivers an unrealistic performance.

### *Rehearsal*

The fifth area related to theatrical production is rehearsal. Concerning the theatrical arts, Moston (1993) reports the term rehearsal describes “the process of making ready a play or presentation by repetition and exploration” (p. 98). Another definition of rehearsal is provided by Pavis (1998), who states that it is “the trial-and-error process involved before a final solution is adopted” (p. 308). The length of rehearsal necessary to prepare a performance is determined by the complexity of the material and the deadlines of the production (Kennedy, 2003). These definitions appear to be consistent with an

understanding of rehearsal necessary for the production of a magic show. For the magician, the rehearsal is synonymous with performance. It is through practice that the magician polishes his or her skill for deception. Practice and experience allow the magician to become more “natural” on stage during a performance. Misdirection through natural, subtle behaviors is true accomplishment in the art of magic. Rehearsal may take place either physically or mentally. Physical rehearsal is the physical enactment of the verbal and nonverbal theatrical elements required for the production; conversely, mental rehearsal allows the performer to mentally visualize and process these elements. It is quite common for the magician to mentally review the required pattern in an attempt to memorize dialogue necessary for the show.

The significance of rehearsal strategies in civilian deception is evident in scholarly research. For example, study results indicate that the rehearsal of lies enhances the deceiver’s success. Deceivers ultimately exhibited more self-control over their nonverbal behaviors as a result of prior planning and time spent practicing the deception (O’Hair, Cody, & McLaughlin, 1981; Zuckman & Driver, 1985). One means civilians may use to mentally rehearse their deceptions is *imagined interactions*. Imagined interactions are defined by Honeycutt (2003) as “a type of daydreaming in which individuals think about conversations in their minds. [Imagined interactions] are attempts to simulate real-life conversation with others” (p. xi). This intrapersonal communication process provides for the deceiver an opportunity for practice and preparation prior to the deceptive communication event. If civilians wish to deceive successfully, rehearsal of verbal and nonverbal behavior is a must. Research indicates that naïve people “rely on

source, verbal, and nonverbal behavior when making truth-lie judgments” (Feeley & Young, 2000; Zuckerman, DePaulo, & Rosenthal, 1981).

### Self-monitoring

Self-monitoring is the process of self-observation and self-control guided by situational cues to social appropriateness of expressive behavior and self-presentation (Snyder, 1974). Social interaction is much like a theatrical performance (Goffman, 1955), because vocal and non-vocal behavior is managed consciously in order to maintain appropriateness within a person’s current situation. High-self monitors are best described as “social chameleons” (deTurck & Miller, 1990). High-self monitors are self-conscious about their behavior in accordance with the contextual demands of their current situations rather than acting upon their personal feelings (Snyder, 1974, 1979). Elliott (1979) states low-self monitors are individuals that:

Do not rely so much on social comparison information. Although they may also be concerned with their behavior in encounter, they tend to rely on internal cues (such as internalized norms or attitudes) to guide their self-presentation. (p. 283)

A study conducted to examine the effects of self-monitoring and rehearsal as they relate to observed ability to detect deception provided the following observation: “high self-monitors were more successful than lows in perpetrating deception, and their superiority was enhanced by the opportunity to practice their deceptive strategies” (Miller, deTurck, & Kalbfleisch, 1983, p. 113). The employment of the premeditated theatrical element of rehearsal by high-self monitors impacted deception success.

Because for many people deception may be considered immoral, the internalized dilemma seemingly would make self-presentation more difficult during deception. Social

situations often require people to react in ways that conflict with their inner feelings; high-self monitors “are more likely than low self-monitors to act deceptively in order to curry acceptance” (deTurck & Miller, 1990, p. 604). High-self monitors obtain more practice masking and suppressing internal influences so as not to allow those influences to affect external behaviors. High-self monitors are more experienced and adept at controlling their behavior during deception (Miller, deTurck, & Kalbfleisch, 1983; Riggio & Friedman, 1983). Not only do high self-monitors squelch internal influences in order to limit their influences on external behavior but, when preparing to deceive, they learn as much as possible about the targets of their deception in an effort to produce a successful outcome (Elliott, 1979). From what has been reported regarding the characteristics of high self-monitors, one might conclude that their deceptive practices include the premeditation and employment of the same theatrical elements used by magicians. Research questions one (RQ1) and two (RQ2) have been formulated to address this concern.

While research has been carried out regarding gender differences in deception and deception detection (see Burgoon, Buller, Blair, & Tilley, 2006; Burgoon, Buller, Grandpre, & Kalbfleisch, 1998), no study yet conducted has related civilian deception strategies to the premeditation of theatrical elements previously described.

#### Research Questions

Research question 1: Does high or low self-monitoring status impact the premeditation of theatrical elements during deceptive interpersonal communication?

Research question 2: Does high or low self-monitoring status impact employment of premeditated theatrical elements during deceptive interpersonal communication?



Research question 3: Does gender impact the premeditation of theatrical elements during deceptive interpersonal communication?

Research question 4: Does gender impact employment of premeditated theatrical elements during deceptive interpersonal communication?

### Summary

This study considers the theatrical elements used by magicians during the performance of magic, but in an interpersonal civilian context. Premeditated theatrical elements are strategically employed and are vital to successful deception in the context of magical deceptions. This study examines civilian use of the premeditated theatrical elements to determine their application to deceptive interpersonal communication by comparisons between high and low self-monitors, and between male and female genders.

## CHAPTER II

### METHODS

To answer research questions drawn from investigation of the literature on Interpersonal Deception Theory, self-monitoring, and the practices of magicians, a laboratory experiment with participants was developed. In this chapter the sample and the three phases of the experiment are described to provide a detailed description of the procedures implemented and an explanation of how the data were analyzed.

#### The Sample

This study drew participants from a rural Midwestern university with an approximate enrollment of 15,000 students. Students enrolled in “Fundamentals of Public Speaking” and “Interpersonal Communication” courses at this university were solicited through Communications department instructors. These two courses in particular were selected as the means for recruitment because they fulfilled general education requirements and attract majors from various disciplines from across campus. Communications department instructors for these courses were asked to read a recruiting statement (Appendix A) to attract participant interest in the study. In addition to the recruiting statement, instructors circulated a sign-up sheet to gather names and phone numbers of students willing to participate in this study. Any incentive for students to participate was determined by the individual course instructors; this research study provided no compensation for participate involvement. Participants who did report to

participate in this study, however, were informed that their names would be added to a lottery established to award two participants with a \$60.00 cash prize. The cash prize was used as a form of motivation essential to the experiment.

Sixty-five students (36 males and 29 females) signed up to participate in the study. Of this population, 52 students (27 males and 25 females) kept their appointments and reported to the research location. Due to limited funds and available staff, a small random sub-sample of participants was selected (14 males and 15 females) to actually take part in the experiment. The age range of students involved in the experiment varied from 18 to 27 years old and included 9 freshmen, 10 sophomores, 4 juniors, and 5 seniors; one participant did not report grade level. When measured against the criteria, 14 participants were determined to be low self-monitors and 15 participants were determined to be high self-monitors.

#### Overview: The Three Phases of the Experiment

Phase One of this research required the recruitment of participants from the “Fundamentals of Public Speaking” and “Interpersonal Communication” courses by means of the recruiting statement and sign-up sheets offered in classrooms by instructors. Students reporting at the research study location were asked to complete a survey. The survey consisted of the Snyder (1974) *Self-Monitoring Scale* which was used to distinguish low self-monitoring participants from high self-monitors. The self-monitoring scale developed by Snyder was created to be “an internally consistent, temporally stable self-report measure of individual differences in self-monitoring” (p. 526). Each survey had a code number on it that was assigned to the respective participant for the duration of the study to preserve anonymity.

In Phase Two, a random sub-sample of survey participants was selected to proceed to the experiment. These participants were given a mission and motivation. The mission was to perform a successful deception in an interpersonal relationship scenario. This deception would be enacted with the aid of a confederate, an actor hired to provide performances during the research study.

The interpersonal relationship scenario was purposely selected to feature infidelity, and involved the suspicions and apparent evidence of unfaithfulness related to a romantic couple. It was felt that this scenario would be common and easy for participants to relate to. Additionally, research indicates that deception is a behavior often associated with infidelity (Lampe, 1987).

While not all students have personally experienced infidelity in relationships, it is a familiar dilemma witnessed in society as documented by Jones, Moore, Schraterr, and Negel (2001), who notes “empirical evidence reveals that approximately fifty percent of all marriages involve some degree of infidelity” (p. 241). Student participants should be able to identify with this issue either through their own personal experience or exposure to infidelity through television shows and news reports. Additionally, adultery is found cross-culturally and is evident in all classes, religions, and ages (Lampe, 1987). In terms of gender, it appears that “men and women are more or less equally likely to engage in infidelity” (Buss & Shackelford, 1997, p. 240). The relationship scenario dealing with infidelity is believed to work well for this type of experiment because “lies, manipulation, and deceit are essential for an adulterous relationship to be maintained even briefly” (Howitt, 2002, p. 222).

Students aware of infidelity from personal experience or what they have witnessed in society understand how embarrassing and demeaning it can be when one's transgressions are discovered. Adultery carries a particularly high degree of stigma and opprobrium and is often thought to be a threat to moral order. Those involved are sometimes portrayed as selfish, unprincipled, and evil (Allan & Harrison, 2002). The "motivation" for hiding this type of unacceptable behavior is unquestioned. Infidelity threatens not only one's reputation but also emotional health. Allan and Harrison (2002) indicate that those involved in affairs struggle with the pain and hurt generated by the perplexities of their behavior.

Participants were reminded that a successful performance (in the scenario) would allow their names to be added to a lottery established to award two \$60 cash prizes. It was believed that the empathy established in the role in the scenario in conjunction with the potential to win a \$60 cash prize would create the motivation necessary for this experiment. Koper and Miller (1986) report that highly motivated deceivers planned their strategies more carefully and ultimately feel more successful.

With the mission clearly explained and the motivation understood, participants were placed in a preparation room for a period of time to premeditate the deception necessary for their performance in the scenario. After the predetermined preparation time of 15 minutes elapsed, participants were then directed to a research lab where their performances were recorded on DVD. Performances were approximately four to six minutes in length.

In Phase Three, an exit interview was conducted with the participants. The exit interview was employed to reveal the presence of any premeditation related to the

theatrical elements prior to the participant's performance in the scenario. This exit interview was recorded on audiotape and then transcribed.

### *Station Procedure*

This study took place in three phases and required four stations in which to process participants. The principal investigator was assisted by three research assistants; one was needed to run cameras in the research lab and the other two helped process the participants through each of the stations. Additionally, the experiment required the employment of two actors, one male and one female. Due to the nature of the romantic scenario used in the experiment, actors of both genders were needed to fulfill the "significant-other role" for participants who preferred a same sex romantic partner during the scenario.

Since student participants were told their involvement would take no more than one hour, a strict timetable was constructed allowing only fifteen minutes for moving participants through each of the four stations. In order to stay on target within these time limits, a set of Research Assistant Instructions (Appendix G) was developed to help research assistants process the participants efficiently through each of the four stations. The following is a description of the procedures that took place at each of these four stations.

#### *Station #1, Participant Selection*

At Station #1, Research Assistant A began processing the participants according to the Lab Subject Timetable (Appendix I). Participants reported to Station #1 by twos. Here the research assistant collected Recruiting Statement forms and instructed subjects on how to fill out the Informed Consent forms (Appendix B). Subjects were then directed

to complete the Participant Survey (Appendix E). Because the research design of this experiment required a sub-sampling of those who completed the participant survey, Stop/Go cards (Appendix H-8) were implemented as a way to randomly select participants who would proceed to the lab experiment. When the research assistant had collected the participant surveys, each of the two subjects was asked separately to draw a card out of a plain brown paper bag that had been shaken to mix its contents. The cards were folded in half and snapped with Velcro to keep the results of the draw hidden until both cards had been taken from the bag. The person who drew the Stop card was dismissed after being presented with a lottery card (Appendix H-9), giving her or him a chance to win the \$60 cash prize. Participants were instructed to deposit their respective lottery cards in a receptacle as they exited the study. The subject with the Go card was redirected to the preparation station (Station # 2).

#### *Station #2, Preparatory Period*

Station # 2 was under the direction of Research Assistant B. Before directing the participant to read and respond to the Participant Scenario form (Appendix F), Research Assistant B read the following instruction:

You have the next 15 fifteen minutes to prepare for the scenario. If you wish, you may employ anything in this room to help you accomplish your role in the scenario. If there is an item not available in the room that you would like to use, please list this item on the pad provided. You are asked to pretend the pad is that item. Also, feel free to use the Participant Scenario form to write notes on and/or review the particulars of your mission. At the end of the 15 minutes you will be taken to the performance room.

After reading these instructions to the participant, Research Assistant B then began to time the participant. At the 12 minute mark, the assistant was to check (but not collect) the Participant Scenario form to determine which gender had been selected for interaction in the scenario. Research Assistant B also checked whether the participant made any notations on the form regarding the setting in which the scenario was to take place; for example, in a restaurant, a living room, picnic table at a park, etc. Any additional details noted on the Participant Scenario form were to be delivered to the lab personnel as well. Upon completion of the 15 minute preparatory period, Research Assistant B directed the participant to the lab (Station # 3). The participant was permitted to take any notes or selected props to the lab.

Several props were made available during the preparatory period (Appendices H-1 through H-4). Many of these items were selected because in American culture they represent typical types of items that might be exchanged as gifts in a romantic relationship. Other props worked as gifts but also doubled as costuming elements. For example, a sport coat (prop) provided had a tag that read, "The sport coat can be any kind of clothing you wish it to be. For example, it could be a football jersey if you wish. Just tell us and we will pretend with you." Other items on the prop list included notebook paper and pens as well as adhesive tape. These items allowed the participant to be creative in writing notes to a significant other, to manufacture gifts, or simply for sketching out the details of their premeditations. Four different kinds of greeting cards were provided (Appendix H-3), as well as more personalized gifts such as a music CD labeled with a significant other's favorite artist (see Appendix H-2). Tickets to a concert as well as tickets to the movies (Appendix H-4) were created for the experiment for



participants to use as gifts or props to help set the scene for the deception. Props were dispersed about the preparation room and located in such a way as to not influence or force their use by the participant.

### *Station #3, Performance Room*

At Station #3, the research lab, the deceptive performances took place. Research Assistant C was in charge of the research lab and handled all technical aspects of recording the scenarios on DVD. Also on duty at Station #3 were two confederates who switched in their roles as director or actor depending upon which gender had been selected by the participant for that particular scenario. As director, the actor not chosen to participate in the scenario began digitally recording the participant as he or she entered the lab. Research Assistant B delivered the participant from the preparation room to the performance room and announced the code number of the participant while holding a code number sign in full view of the camera as the participant entered the performance room. The director asked the participant to “set the scene” based on any preparations that he or she had contemplated. Participants were permitted to make any alterations desired to the room; they could adjust lighting, arrange furniture, place props, etc. The director remained conscious of the 15 minute time limit and was in charge of asking when the participant was ready to begin. Upon affirmation, the director instructed the actor to enter the performance room. The director then gave the order for “action” to indicate that the scenario should begin. The actor initiated conversation according to the Confederate Script (Appendix J-1) and Stock Response List (Appendix J-2). The stock response list was a list of prepared responses that could be employed by the actor in order to facilitate participant dialog or to suppress participant attempts to ask questions.

One of the events strategically planned within the scenario involved the actor displaying a photo (Appendices H-5 through H-7) as tangible evidence of the participant's infidelity. This event within the script allowed researchers to observe how the participant would react to the surprise. When the confederate's script had been completely presented, the scenario was officially finished. The Participant Scenario form was collected from the participant and the actor led the participant to Station #4, the exit interview room. Research Assistant C labeled the DVD of the performance and prepared for the next participant to be recorded.

#### *Station #4, Exit Interview*

At Station # 4 an exit interview was conducted. Here the principal investigator delivered the Exit Interview Questions (Appendix K). The participant was provided ample opportunity to answer each of the questions and the interview was recorded on audiotape. Upon completion of the interview, the principal investigator thanked the subject for his or her participation and presented a lottery card with eligibility to win one of two \$60 cash prizes.

#### Coding Exit Interviews and Performances

When all participants had been processed through the experiment, the exit interview tapes were transcribed and the final transcripts coded using the Exit Interview Instrument (Appendix M). After the transcripts were coded, the DVD performances were viewed and coded using the Performance Analysis Instrument (Appendix L). Coded data were then subjected to statistical analysis.

## Coding Procedure

For this research study, human coding was employed in a content analysis of the exit interview transcripts. Human coding as described by Neuendorf (2002) involves “the use of people as coders, with each using a standard code book and coding form to read, view, or otherwise decode the target content and record his or her objective and careful observations on pre-established variables” (p. 52). A code book should contain instructions on what a code-able unit is, and “any other instructions on coding protocol” (p. 132). The Transcript Analysis Instrument (Appendix M) was used by the coders to document their responses. The results were then analyzed to determine *intercoder reliability*. Intercoder reliability, according to Neuendorf (2002), refers to “the amount of agreement or correspondence among two or more coders” (p. 141). A tabulation of coding instruments from each of the coders was conducted to determine the amount of agreement among the coders. The tabulation consisted of computing the total number of coder agreements divided by the total number of respondents. A graduate student acting as assistant researcher and the principal investigator were employed as coders. Their training consisted of trial runs using the codebook until internal consistency had been achieved. A third assistant researcher with post-doctoral training was employed to establish inter-coder reliability. The computation resulted in 84.18% inter-coder reliability.

Frey, Botan, and Kreps (2000) declare that a 70% agreement should be considered reliable. Ellis (1994) indicates that a “widely accepted rule of thumb” is that 75% to 85% agreement among coders is indicative of high reliability. Intercoder reliability computations for this study are 70% or better and are considered an acceptable level.

DVD recordings of participants' deceptive performances were also analyzed by two coders using the Performance Analysis Instrument (Appendix L). Two coders analyzed the exit interview transcripts with a customized code book designed for the current study. Upon completion of the analysis each coder submitted a coding form to be processed for intercoder reliability. The tabulation consisted of computing the total number of coder agreements divided by the total number of respondents. The computation resulted in 86.26% inter-coder reliability.

Due to level of data, it was determined a Chi-square statistical analysis would be conducted. A rough guideline to meet for this type of analysis is that the expected frequency should exceed five in each cell (Agresti & Finlay, 1997). Since the analysis was a 2X2 design, this meant that the sample size required more than twenty subjects. As this study involved twenty-nine participants, a Chi-square analysis was conducted involving two independent variables, male versus female and high versus low self-monitors. Seventeen dependent variables representing each of the theatrical elements described in the previous chapter were examined. Results of the Chi-square analysis are provided in the next chapter.

## CHAPTER III

### RESULTS

A Chi-square analysis was conducted on two independent variables, male versus female and high versus low self-monitors. There were seventeen dependent variables representing each of the theatrical elements. A statistical analysis of the data set rendered results for the four research questions.

#### Research Question 1

Does high or low self-monitoring status impact the premeditation of theatrical elements during deceptive interpersonal communication?

To test for differences between high and low self-monitors on the premeditation of the 17 theatrical elements, a series of 16 Chi-square tests were conducted. One of the theatrical elements, premeditated placement of deception, could not be tested using a Chi-square because it was a constant; all 29 participants reported that they planned this element. Each of the 16 Chi-square tests conducted included two cells with an expected count of less than 5. The significance level of  $p < .05$  for the Fisher's Exact Test was used to determine significant differences between the high and low self-monitors.

Agresti & Finlay (1997) indicate that with smaller samples, "when the sampling distribution of  $\hat{\pi}_2 - \hat{\pi}_1$  may be insufficiently close to normality...one can compare two proportions  $\pi_1$  and  $\pi_2$  using a method called *Fisher's Exact Test*' [emphasis in original] (p. 224). Results indicated 14 of these 16 tests for the theatrical elements: premeditated patter, premeditated body movement, premeditated gestures, premeditated

facial expressions, premeditated posture, premeditated appearance, premeditated tactile, premeditated lighting, premeditated music/sound effects, premeditated proxemics, premeditated props, premeditated backdrops, premeditated length of deception, and premeditated rehearsal were all non-significant ( $df = 1, ns$ ). The tests for differences between high and low self-monitors on the variables premeditated paralinguistics and premeditated eye contact were both significant ( $df = 1, p < .05$ ). See Tables 4 through 7.

Table 4. Chi-square tests for premeditated paralinguistics in low and high self-monitors.

Test	Value	df	Asymp. Sig.	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-square	5.992	1	.014		
Continuity Correction	4.302	1	.038		
Likelihood Ratio	6.248	1	.012		
Fisher Exact Test				.025	.018
Linear-by-Linear Assoc.	5.785	1	.016		
N of Valid Cases	29				

Note: For Pearson Chi-square, 0 cells (0%) have expected count less than 5. Minimum expected count is 6.28. Continuity Correction computed only for a 2X2 table.

Table 5. Evident vs. non-evident premeditated paralinguistics in low and high self-monitors.

Self-monitoring Status	Evident	Non-evident	Total
Low	3	11	14
High	10	5	15
Total	13	16	29

Premeditated Eye Contact significantly differed between high and low self-monitors such that low self-monitors were less likely to premeditate or not premeditate

eye contact; high self-monitors, however, were more likely to premeditate eye contact ( $\chi^2 = 5.179, df = 1, p < .05$ ).

Table 6. Chi-square tests for premeditated eye contact in low and high self-monitors.

Test	Value	Df	Asymp. Sig.	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-square	5.179	1	.023		
Continuity Correction	3.392	1	.066		
Likelihood Ratio	5.585	1	.018		
Fisher Exact Test				.035	.031
Linear-by-Linear Assoc.	5.001	1	.025		
N of Valid Cases	29				

Note: For Pearson Chi-square, 2 cells (50%) have expected count less than 5. Minimum expected count is 3.38. Continuity Correction computed only for a 2X2 table.

Table 7. Evident vs. non-evident premeditated eye contact in low and high self-monitors.

Self-monitoring Status	Evident	Non-evident	Total
Low	8	6	14
High	14	1	15
Total	22	7	29

#### Research Question 2

Does high or low self-monitoring status impact employment of premeditated theatrical elements during deceptive interpersonal communication?

To test for performance differences between high and low self-monitors regarding the 16 premeditated theatrical elements under study, a series of 14 Chi-square tests were conducted. The seventh premeditated theatrical element, rehearsal, was not an element employed (“performed”) during the actual deception; therefore it was not included in this analysis. Two elements, employment of premeditated backdrops and employment of

premeditated length of deception, were not tested using Chi-square analysis because these were constants. Twenty-seven participants who reported that they premeditated backdrops also performed this element; 16 participants who reported that they premeditated length of deception also performed this element.

Of the 14 Chi-square tests conducted, eight contained either three or four cells with an expected count of less than 5 and therefore contained insufficient data for interpretation. The remaining six Chi-square tests conducted addressing the employment of premeditated patten, premeditated eye contact, premeditated posture, premeditated appearance, premeditated props, and premeditated placement of deception included one or two cells with an expected count of less than 5. The significance level for the Fisher's Exact Test was used to determine significant differences between the high and low self-monitors, all of which were non-significant ( $df = 1, ns$ ).

### Research Question 3

Does gender impact the premeditation of theatrical elements during deceptive interpersonal communication?

To test for differences between males and females on premeditation of the 17 theatrical elements, a series of 16 Chi-square tests were conducted. One of the theatrical elements, premeditated placement of deception, could not be tested using a Chi-square because it was a constant; all participants reported they had planned this element. Nine of 16 Chi-square tests conducted contained two cells with an expected count of less than 5. The significance level for the Fisher's Exact Test was used to determine significant differences between males and females. All nine tests for theatrical elements of premeditated patten, premeditated gestures, premeditated eye contact, premeditated touch



(tactiles), premeditated lighting, premeditated music /sound effects, premeditated props, premeditated backdrops, and premeditated rehearsal were non-significant ( $df = 1, ns$ ).

Of the remaining seven Chi-square tests conducted for the theatrical elements of premeditated paralinguistics, premeditated body movement, premeditated facial expressions, premeditated posture, premeditated appearance, premeditated proxemics, and premeditated length of deception, six were non-significant ( $df = 1, ns$ ).

One Chi-square test revealed significant differences between males and females. Males are more likely to premeditate body movement; females are less likely to premeditate body movement ( $\chi^2 = 4.144, df = 1, p < .05$ ). See Tables 8 and 9.

Table 8. Chi-square tests for premeditated eye contact in low and high self-monitors.

Test	Value	df	Asymp. Sig.	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-square	4.144	1	.042		
Continuity Correction	2.762	1	.097		
Likelihood Ratio	4.245	1	.039		
Fisher Exact Test				.066	.048
Linear-by-Linear Assoc.	4.001	1	.045		
N of Valid Cases	29				

Note: For Pearson Chi-square, 2 cells (50%) have expected count less than 5. Minimum expected count is 3.38. Continuity Correction computed only for a 2X2 table.

Table 9. Evident vs. non-evident premeditated body movement differences by gender.

Gender	Evident	Non-evident	Total
Male	9	5	14
Female	4	11	15
Total	13	16	29

#### Research Question 4

Does gender impact employment of premeditated theatrical elements during deceptive interpersonal communication?

To test for differences between genders regarding the employment of the 16 premeditated theatrical elements, a series of 14 Chi-square tests were conducted. Two elements, employment of premeditated backdrops and employment of premeditated length of deception, could not be tested using a Chi-square as they were constants. Twenty-seven participants who reported that they premeditated backdrops also performed this element; 16 participants who reported that they premeditated length of deception also performed this element.

Of 14 Chi-square tests conducted, seven contained either three or four cells with an expected count of less than 5 and did not provide sufficient data for interpretation. The remaining seven Chi-square tests conducted addressing the employment of premeditated patten, premeditated eye contact, premeditated facial expressions, premeditated posture, premeditated appearance, premeditated props, and premeditated placement of deception included one or two cells with an expected count of less than 5. The significance level for the Fisher's Exact Test was used to determine significant differences between the males and females; all were non-significant ( $df = 1, ns$ ).

#### Summary

A sample population of twenty-nine participants in this study provided data to answer the four research questions. The data set was processed using a Chi-square analysis with two independent variables: male versus female and high versus low self-monitors. Seventeen dependent variables representing each of the theatrical elements described in Chapter I were tested against the independent variables.

Data testing yielded the following patterns:

1. Statistical analysis revealed high self-monitors were more likely to premeditate paralinguistics and that they were more likely to premeditate eye contact.
2. Statistical analysis revealed there were no significant differences between high and low self-monitors regarding the employment of premeditated theatrical elements.
3. Statistical analysis revealed there were significant differences between males and females on only one of the theatrical elements, premeditated body movement. Test evidence indicates that males are more likely to premeditate body movement.
4. Statistical analysis revealed that there were no significant differences between males and females as it relates to the employment of premeditated theatrical elements.

All 16 Chi-square tests for differences between high and low self-monitors on the premeditation of the 17 theatrical elements included two cells with an expected count of less than 5, therefore the significance level for the Fisher's Exact Test was used to determine significant differences between the high and low self-monitors. A discussion of these results follows in the next chapter.

## CHAPTER IV

### DISCUSSION

This study considered the theatrical elements used by magicians during the performance of magic, but in an interpersonal context. These premeditated theatrical elements are strategically employed and are vital to successful deception on the magic stage. This study examined civilian use of the premeditated theatrical elements to determine their application in deceptive interpersonal communication by low versus high self-monitors and by male versus female genders.

Four research questions were developed:

Research question 1: Does high or low self-monitoring status impact the premeditation of theatrical elements during deceptive interpersonal communication?

Research question 2: Does high or low self-monitoring status impact employment of premeditated theatrical elements during deceptive interpersonal communication?

Research question 3: Does gender impact the premeditation of theatrical elements during deceptive interpersonal communication?

Research question 4: Does gender impact employment of premeditated theatrical elements during deceptive interpersonal communication?

#### Importance of Findings

High self-monitoring discussed by Snyder (1974) clearly illustrates the high self-monitor as a person who is very concerned about self-presentation in a socially

appropriate setting. The strong desire of the high self-monitoring individual to exhibit expressive behavior that is appropriate for the situation at hand suggests that premeditation would be a purposeful exercise in advance of a communication event. While there are findings that high self-monitors gain more practice in the deception of others than low self-monitors (Miller, deTurck, & Kalbfleisch, 1983; Riggio & Friedman, 1983), few studies have looked specifically at the planning behaviors of self-monitors. This study is significant for two reasons: 1) it is an original study of theatrical elements as they relate to “civilian” deception; 2) it reveals that high self-monitors clearly premeditate more than low self-monitors, especially regarding the use of paralinguistics and eye contact in deceptive interpersonal communication. Much has been written about paralinguistics and eye contact and their relationship to deceptive behavior. The early works of Ekman and Friesen (1969) advanced the leakage hypothesis, that physiological arousal experienced by a deceiver results in the emittance of external behaviors such as shaking, fidgeting, pupil dilation, and vocal tension, etc. The vocal tension is a type of paralinguistic cue. Deception-induced arousal leaking out of one’s body can result in vocalic cues such as increased modal pitch (Guerrero & Floyd, 2006).

Equally, much has been documented about eye contact and its relationship to deception interpersonal communication. Webbink (1986) indicates that much is attributed to the eyes. They are thought to be “windows to the soul” capable of revealing one’s feelings and motives. Eye behavior is considered by many to be a prime deception clue when making judgments as to the veracity of messages. Police detectives who interrogate suspects use the eyes as an indicator of whether a speaker is lying or telling the truth (Leathers & Hocking, 1982).

The use of eye contact as a reliable deception cue is debatable, however (Guerrero & Floyd, 2006), because it is easy for the deceiver to control. Other eye behaviors such as blinking and pupil dilation have shown relatively more reliability as cues to deception (Guerrero & Floyd, 2006). The preoccupation of high self-monitors with premeditating these two theatrical elements to the exclusion of all others may be explained simply by observing the social conventions of society. As individuals interact in society, their daily experiences become part of our learning history, and it is this learning history that makes up the field of experience drawn upon during the communication process. Everything that parents, teachers, neighbors, and the media say to human beings becomes part of this field of experience that we use when we communicate. Much of this exposure influences how we act and react to one another when we communicate. A layperson's knowledge of eye contact and paralinguistics as it relates to deception may be limited to the field of experience in the daily encounters he or she has had in life. These social conventions of society could very well then be the impetus for the behavior exhibited by high self-monitors when premeditating the theatrical elements during this experiment. Since there appears to be a limited amount of research on the premeditated behaviors of self-monitors, this study illuminates an avenue for future study.

Findings for research question 3 showed that males were more likely to premeditate body movement. This appears to be a significant finding because as Guerrero and Floyd (2006) indicate, men and women differ from each other in numerous nonverbal behaviors, yet meta-analytic work in deception research reveals that there are relatively few stable sex differences. Burgoon, Buller, Grandpre, and Kalbfleisch (1998) suggest that "in the domain of encoding and decoding deception, men and women have largely

achieved parity” (p. 351). The results of this study reveal that males do differ from females when it comes to premeditating body movement. That males are more likely to premeditate body movement, as discovered in this study, may be explained by the finding of Kalbfleisch (1985) and Zuckerman et al. (1981), who reported that men tend to be more successful than women when encoding deception.

Guerrero and Floyd (2006) indicate that people exhibit more body movements when lying than when telling the truth, a result of nervousness brought on by their struggle to deceive. This nervous energy can bring about body movements such as fidgeting, swarming, shaking of legs, tapping of feet, shifting of weight from one foot to another, and other similar behaviors. Hargrave (2008) notes:

To be able to lie successfully, a person almost has to have his body hidden or out of sight. Police interrogation involves placing the suspect on a chair in the open or placing him under lights with his body in full view of the questioner. With everything out in the open, the suspect’s lies are much easier to see... The easiest way to lie is through text messages, over the telephone, or on the internet. (p. 22)

Many popular television shows such as NBC’s [National Broadcasting Corporation] *Law and Order* regularly illustrate this kind of interrogation scene during their episodes. Viewers learn the importance of body movement as it relates to deception.

Another explanation why males would be more likely to premeditate body movement was reported by Wood (2001). In her study of gender communication, Wood found that men tend to enact patterns displaying less emotions, yet maintain body communication that indicates that they are reserved and in control, attempting always to appear brave and not cowardly. She reports as a result of her research that men can be

described as “independent, aggressive, competitive, not submissive, more rational than emotional, and ambitious” (p. 158).

From these studies one might conclude that men are innately predisposed to exhibit body movement consistent with deceptive attitudes. Grammer, Kruck, Juette, and Fink (2000) report in their study of nonverbal courtship behavior that men were much more concerned about appearance and body movement during their interactions in single bars compared to women; additionally they report that “men also use deception more often when they try to attain a short-term sexual relation” (p. 374). Because the scenario used in this experiment dealt with a significant-other in a romantic relationship, it may be that the scenario automatically triggered courtship behaviors as documented by Grammer et al. (2000). Or perhaps the experiment scenario dealt with a confrontational issue that causes men to be cautious about their body movement in an effort to avoid displaying what may be interpreted as threatening movements. Unfortunately, this study cannot provide an absolute explanation as to why the males more than females would be more likely to premeditate body movement. The absence of evidence necessary to give a clear explanation renders this as another topic warranting further research.

#### Transcripts

The statistical outcomes of the experiments seem to be consistent with the scripts obtained (Appendix P). Upon examination of scripts from exit interviews, it was found that males discussed their concern about body movement during the scenario. Women did not talk about body movement during exit interviews. One male stated, “I was worried about the movement I made. I had shifted and then I thought, that might be a cue as to my dishonestly.” Another male respondent indicated, “I thought to be bold, innocent, make



eye contact, and I wouldn't want to fidget too much." In addition, a respondent reported, "I was in the prep room thinking, if I had cheated on a person, and were trying to cover for myself, I would always want to keep eye contact. I didn't want to look away and I wanted to keep my body still." Two more respondent transcripts support research findings as noted in the following remarks: "Yeah, I wanted no fast movements, just be relaxed like you normally would be." Another respondent indicated, "I wanted my voice to stay as calm as possible. I didn't want to be too defensive sounding." These are just a few examples from transcripts that reveal the significance of paralinguistics, eye contact, and body movement in the participant's involvement in the scenario used for this experiment.

Several key assumptions and propositions of the interpersonal deception theory appeared evident during the researcher's observation of the DVD recordings. While gathering evidence in favor of the interpersonal deception theory was not an objective of the experiment, researcher observations conclude that tenets of the interpersonal deception theory are consistent with the behaviors of the participants involved in the deceptive scenario. This was especially evident when the confederate presented the photo (to the surprise of the participant) showing proof that infidelity had taken place. The participant, unprepared and caught off-guard, appeared to adjust both nonverbal and verbal behavior to address this issue and to adapt to the situation while attempting to continue the deception.

One unexpected finding arising from this experiment pertains to the premeditated theatrical element of props. As established earlier, magicians rely heavily on the use of props to achieve the deceptions that entertain their audience. During this study, the

participants, like the magicians, relied heavily on props to play a role in their deception. Thirty-two props were made available in the preparation room; the two most commonly chosen props (chosen an equal number of times) were the bottle of wine and the tickets to a concert. The bouquet of roses was selected only once, an interesting result considering the romantic nature of the relationship scenario used in the experiment and consistent with behavior management, one aspect of Interpersonal Deception Theory (IDT). See Figure 2. Consistent with their use by professional magicians is the number of props participants premeditated and actually employed in the process of their deceptive encounter. A total number of 70 props were premeditated by the participants. Of those premeditated, only 13 were not employed. Except for three participants, every subject involved in the experiment selected props as part of the performance.

Of the three people who did not select props, two were high self-monitors and one was a low self-monitor; all three gave similar answers during their exit interview. The high self-monitor respondent indicated, "I just figured if I brought any gifts I would look more guilty. I actually thought about if I employed that, it wouldn't help me. I wanted a regular date, nothing out of the norm." The other high self-monitor responded, "seems like there was a lot of crap there... To be honest with you, I didn't think trying to shmooze somebody with a bunch of crap is the best way to go. I guess more or less I didn't think that was necessary, because if you were not guilty of doing something, you don't need to use any of those things." The low self-monitor indicated, "If I brought in a purse or a big teddy bear, the person would think, why are you giving me this?" Although three individuals avoided the use of props, clearly a majority of participants relied on props as a means to aid their performance in the deception scenario. One person actually

premeditated the use of 11 props to aid performance. The interest in props as it relates to deceptive communication is another area that merits future study.

Two additional observations are worthy of consideration. Participants seemingly gave concert tickets as a way to show their love and commitment rather than the typical types of romantic gifts common in cultures such as boxes of candy, bouquets of roses, and other similar goods. It was also noted by the researchers in this experiment that the greeting cards employed by participants never included any personal messages. Participants simply signed their name. This may have reflected a lack of realism for the participant involved in the scenario, or it could be a greater indication of the impersonal nature of the age range participating in this study. Perhaps the pursuit of romance today is much different than in the past. A concert ticket may now take the place of flowers when it comes to saying “I love you.” These considerations reveal interesting avenues for future research.

#### Limitations

The majority of the premeditated theatrical elements employed by magicians are identical to the nonverbal codes employed in the communication process. The age of participants in this study (18 to 24 years) was a limiting factor regarding their life experience, particularly in that of romantic relationships. Although the scenario used in this experiment was set up to allow participants to choose significant-others of either gender, only one participant chose a same sex partner for the scenario. Because this experiment did not include more participants having same sex preferences, this could be considered a weakness or limitation of the current experiment.

Research in deception is an on-going concern to Institutional Review Boards. Deception carries a negative connotation in the sociological arena; research involving deception is seen as risky, because such studies are seen as taking advantage of others, causing possible harm at the expense of the subjects. This investigator, however, continues to believe that methods of deception among civilians are worthy of study.

An exploration of motivation and its effect on the premeditations of those who deceive could provide meaningful inroads in understanding interpersonal deception theory and its practice. Much has been reported regarding the influence of motivation on deception success (Burgoon, 2005a), but this experiment examined how the premeditation elements were related to deceptive messages. One of the requirements for the experiment was to create enough motivation to warrant an individual's need to premeditate the theatrical elements necessary for deceptive communication. The motivation provided may not be great enough to represent a real life situation. The objective was to create a situation in which a participant would have to employ "high-stake lies." Vrij (2000) indicates that high-stake lies are those in which an individual fears detection because the consequences would be severe. It could be that the lack of true severe consequences in the scenario used for this experiment rendered behavior that is not consistent with that of someone who fears the infidelity may be discovered. It is very difficult to replicate these conditions in a lab experiment. Researchers studying the theatrical elements as used in deception may obtain more significant results by employing alternate methods. An additional limitation worthy of note is the small sample size used for this experiment. Replication of this experiment with a larger number of participants might provide more useful results.

## Areas for Future Study

Findings of this study have revealed that high self-monitors are more likely to premeditate paralinguistics and eye contact. Future research should be conducted to examine why these two theatrical elements out of the 17 theatrical elements listed warranted the most attention by high self-monitors. Additionally, it was discovered that males are more likely to premeditate body movement. Further research is needed to help explain why males are more likely than females to premeditate this theatrical element out of the 17 theatrical elements available. More research is needed to examine just how much the reliance of civilians on premeditation of theatrical elements leads to success in deception.

One unexpected finding revealed an interesting civilian reliance on props in the process of interpersonal deception. Little has been written on props and their relationship to successful interpersonal deception; future research in this area could provide some interesting expeditions into the communicative nonverbal significance of tangible objects.

It would be enlightening to examine the use of premeditated theatrical elements and their involvement in the deceptive messages as these differ from culture to culture and as employed by those involved in the LBGTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) community. This study could be replicated in that community and results compared with those from the heterosexual community, or with professional magicians. Studies of a more diverse sample could also be considered. For example, some LBGTQ individuals use deception to conceal their sexual orientation from family, friends, employers, and coworkers. The use of the theatrical elements may play a part in these day-to-day deceptions, including such elements as appearance, paralinguistics, posture,

movement, and gestures. The use of props might also be employed strategically to foster a more socially acceptable presentation. These individuals are highly motivated to deceive successfully; stakes are high, and loss of family relationships, friends, job, and reputation may follow. A study of the use of premeditated theatrical elements among LGBTQ subjects would allow the researcher to examine deception under a condition mandating “high-stake lies.” Vrij (2000) indicates that high-stake lies are those in which an individual fears detection because the consequences would be severe.

Research assistants involved in this experiment reported that their observations of individual behavior during the preparation stages (prep room) prior to the scenario performance were notable and worthy of future observation and research. They observed behaviors exhibited by participants during their preparations that appeared to differ based upon whether they were high or low self-monitors. Because the variables of high/low self-monitoring were not formal research objectives of this study, no formal analysis or documentation was processed. Research of participant preparation behaviors during their premeditated stages could provide valuable information as to how one physically and mentally processes deception prior to a performance. Or an examination of different variables might yield further clues to the strategic employment of the theatrical elements of deception—studies of interactions between interpersonal deception and low/high self-monitoring status and gender may not be the way to go.

### Conclusion

A widely accepted explanation for one’s inability to detect deception is that people lacking formal knowledge in deception seem to focus on wrong behaviors when trying to discern honesty from dishonesty (Miller & Stiff, 1993; Stiff & Miller, 1986). An

attempt to understand more about the behaviors of those who deceive was the purpose behind the research outlined in this report. In comparing the deceptive strategies of the magician versus that used by the civilian, it was hoped that this analysis would unveil areas that had not been examined during previous studies. Exploring uncharted territory is necessary to an understanding of how deceptive communication continues to be successful in society. Kalbfleisch (1992) notes:

Certainly the population as a whole or minimally the professional deceiver themselves will evidentially become aware of the cues or patterns that detectors are trained to spot. In time, these behaviors may be controlled by deceivers in addition to or instead of the current strategies used to avoid looking like a deceiver. (p. 314)

Understanding deception must be more than an awareness of the cues or patterns that one should look for. Rather, we should be exploring the other criteria that aid in the success of deceptive communication. Studies like the one outlined in this report must continue with rigor and dedication. Knapp (2008) avers:

Studying and developing a better understanding of lying and deception should also provide citizens with cognitive and perceptual skills to better deal with con artists, internet scams, and hocksters. In short, knowledge of lying and deception is a form of consumer protection. (p. viii)

Citizens need not protect themselves against the deception of the magician, for he or she does it solely for entertainment. The art of magic still reigns as the premiere form of entertainment created through the means of misdirection. Individuals in society, however, regularly fall prey to the deceptive means of others who seek personal gain. It

was the purpose of this study to anticipate, with some evidence, how civilians deceive using the very same strategic gimmicks and manipulations that magicians employ in the successful performance of the art of magic.

A comparison of the Magician's Deception Process Chart (see Figure 1) and the Interpersonal Deception Theory Chart (see Figure 2) reveals many similarities. Both magicians and civilians rely on strategic behaviors that involve managing information, behavior, and image while relying on perceptual consistency, truth bias, and visual bias to help limit leakage and aid in successful deception. Literature regarding magic reveals that magicians do strategically premeditate all the theatrical elements in an effort to achieve successful deception. A participant from the study remarked, "Thinking about it and actually doing it in the situation are two different things. I thought I did a poorer job than I thought I would. I hoped it would have gone a little smoother." This study illustrates that not only can civilians premeditate, but that turning their premeditations into successful performances is for many a much greater task. On stage, the magician becomes more adept in his or her performance by overcoming obstacles with preparation such as rehearsal; one key to decoding civilian deception may lie in the study of how a deceiver prepares a "performance."

The foundation of this research project evolved from the notion that premeditations are a significant factor in the success of deception. Those that do deceive at the expense of others succeed because they have become adept at deception. This researcher believes that premeditated theatrical elements aid the civilian deceiver just as they aid the professional who performs the oldest of the theatrical arts—the art of magic. It is fortunate indeed that civilian deceivers do not make a formal study of magical



techniques. As a society we are drawn into entertainments that focus upon misfortune and deception, and yet as civilians in danger of being deceived (often with disastrous results), we must always be on the alert. The need for continuing exploration into the intricacies of interpersonal deception is greater than ever.

## APPENDICES

## Appendix A

CODE 854

### Recruiting Statement

Students are invited to participate in a School of Communication Doctoral research study. Subjects will be asked to participate in deceptive Interpersonal Communication. The time commitment is one hour. Student involvement may include the following: completing a survey, scenario participation, and an exit interview. Students who feel morally uncomfortable with the use of deception, should feel free to decline this invitation.

Participants should report to O'Kelly Hall - Room #213 B.

Student Name: \_\_\_\_\_

Participation Date: \_\_\_\_\_

Participation Time: \_\_\_\_\_

Instructor's Name: \_\_\_\_\_

Participants should come a couple minutes earlier to fill out forms etc.

**Students should contact Loren Schwarzwalter at phone #218-779-7757 to cancel or reschedule their participation.**

SCHWARZWALTER

## Appendix B

### Informed Consent Form

#### INFORMED CONSENT

**TITLE:** *Deception Analysis in Interpersonal Communication*  
**PROJECT DIRECTOR:** *Loren Schwarzwalter*  
**PHONE #** *701 - 777 - 2159*  
**DEPARTMENT:** *School of Communication*

#### STATEMENT OF RESEARCH

A person who is to participate in the research must give his or her informed consent to such participation. This consent must be based on an understanding of the nature and risks of the research. This document provides information that is important for this understanding. Research projects include only subjects who choose to take part. Please take your time in making your decision as to whether to participate. If you have questions at any time, please ask.

#### WHAT IS THE PURPOSE OF THIS STUDY?

You are invited to be in a research study about deception in interpersonal communication because you are a student, staff member, or faculty member here at the University of North Dakota.

The purpose of this research study is to analyze the behaviors associated with employing deceptive interpersonal communication. The opportunity to study these behaviors can ultimately provide individuals with more informed judgments regarding potential deceptive communication.

#### HOW MANY PEOPLE WILL PARTICIPATE?

Approximately 25 people will take part in this study at the University of North Dakota.

#### HOW LONG WILL I BE IN THIS STUDY?

Your participation in the study will last one hour. You will need to visit O'Kelly Hall room #224 one time.

#### WHAT WILL HAPPEN DURING THIS STUDY?

You will start by answering a questionnaire inquiring about your personal reactions to a number of different situations. Additionally, you will be participating in a scenario where you will be performing a deception. Your performance will be recorded visually and audibly on DVD. Your preparations for this performance will also be recorded. An exit interview will be conducted regarding your involvement in the performance and it will be recorded on audio tape. You are free to skip any questions that you would prefer not to answer.

University of North Dakota  
Institutional Review Board

Approved on FEB 20 2008  
Expires on OCT 17 2008

Date \_\_\_\_\_  
Subject Initials: \_\_\_\_\_

**WHAT ARE THE RISKS OF THE STUDY?**

The risks associated with participating in this experiment may include some discomfort about disclosing your emotions/feelings as they relate to the described situations on the questionnaire. You may experience frustration that is often experienced when completing surveys. Some questions may be of a sensitive nature, and you may therefore become upset as a result. However, such risks are not viewed as being in excess of "minimal risk." If, however, you become upset by questions, you may stop at any time or choose not to answer a question. If you would like to talk to someone about your feelings as a result of participating in this study, you are encouraged to contact UND's Student Counseling Center.

**WHAT ARE THE BENEFITS OF THIS STUDY?**

The only benefit you may personally experience is the benefit to be gained by participating is the opportunity to gain first-hand experience of how communication research is conducted. Nonetheless, we hope that, in the future, other people might benefit from this study because the knowledge gained from the research could ultimately provide individuals with more informed judgments regarding potential deceptive communication.

University of North Dakota  
Institutional Review Board  
Approved on FEB 20 2008  
Expires on OCT 17 2008

**WILL IT COST ME ANYTHING TO BE IN THIS STUDY?**

You will not experience any financial costs for being in this research study.

**WILL I BE PAID FOR PARTICIPATING?**

You will not be paid for being in this research study. However, your name will be added to a lottery established to award two participants with a \$60.00 cash prize.

**WHO IS FUNDING THE STUDY?**

The University of North Dakota and the research team are receiving no payments from other agencies, organizations, or companies to conduct this research study.

**CONFIDENTIALITY**

The records of this study will be kept private to the extent permitted by law. In any report about this study that might be published, you will not be identified. Your study record may be reviewed by Government agencies, the UND Research Development and Compliance office, and the University of North Dakota Institutional Review Board.

Any information that is obtained in this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of a coding system. All experimental data collected from participants will be identified by a code number only. All consent forms and data will be kept confidential. No link will exist between consent form and the participant code number. All research findings and all confidential documents will be kept in separate locked file cabinets located at the principal investigator's home residence. Only the principal investigator will have access to these locked file cabinets.

All of the audio tapes and DVDs made during this study will also be stored in a locked file cabinet located at the principal investigator's home residence. Only the principal investigator will have access to this locked file cabinet. You do have the right to view and/or edit the recordings related to your participation. These recordings will be used for research purposes only. All confidential documents and recordings will be destroyed three years following the completion of this study.

If a report or article is written about this study, the researchers will describe the study results in a summarized manner so that you cannot be identified.

**IS THIS STUDY VOLUNTARY?**

Your participation is voluntary. You may choose not to participate or you may discontinue your participation at any time without penalty or loss of benefits to which you are otherwise entitled. Your decision whether or not to participate will not affect your current or future relations with the University of North Dakota. If you decide to leave the study early, we ask that you contact by phone, e-mail, or in person the principal investigator, Loren Schwarzwalter, O'Kelly Hall, room #213-B, phone #701-777-2159. There will be no negative consequence if you withdraw from this study.

**CONTACTS AND QUESTIONS?**

The researcher conducting this study is Loren Schwarzwalter. You may ask any questions you have now. If you later have questions, concerns, or complaints about the research please contact Loren Schwarzwalter, during the day at O'Kelly Hall, room #213-B, phone #701-777-2159. After hours, call phone #218-779-7757. If need be, you may also contact Dr. Pamela Kalbfleisch at phone #218-777-2159.

If you have questions regarding your rights as a research subject, or if you have any concerns or complaints about the research, you may contact the University of North Dakota Institutional Review Board at (701) 777-4279. Please call this number if you cannot reach research staff, or you wish to talk with someone else.

Your signature indicates that this research study has been explained to you, that your questions have been answered, that you agree to take part in this study, and that you are at least 18 years of age. You will receive a copy of this form.

Subjects Name: \_\_\_\_\_

\_\_\_\_\_  
Signature of Subject

\_\_\_\_\_  
Date

University of North Dakota  
Institutional Review Board  
Approved on FEB 20 2008  
Expires on OCT 17 2008

3

Date \_\_\_\_\_  
Subject Initials: \_\_\_\_\_

Appendix C

IRB Project Review and Progress Report

10/16/2008 16:26 3203002250 CMST



RESEARCH PROJECT REVIEW AND PROGRESS REPORT UNIVERSITY OF NORTH DAKOTA INSTITUTIONAL REVIEW BOARD

DATE August 1, 2008 DEPARTMENT/COLLEGE School of Communication PRINCIPAL INVESTIGATOR Schwarzwalter, Loren PROJECT TITLE Deception Analysis in Interpersonal Communication

PROPOSAL NUMBER IRB-200710-088

IF MEDICAL COMPONENT, PLEASE GIVE PHYSICIANS NAME

IRB USE ONLY
FULL BOARD REVIEW REQUIRED, EVEN THOUGH ORIGINAL APPROVAL WAS EXPEDITED
CONTINUING APPROVAL, EXPEDITED CATEGORY 6
NEXT REVIEW REQUIRED BEFORE: October 15, 2009
CONTINUING APPROVAL, BASED ON FULL BOARD REVIEW
NEXT REVIEW REQUIRED BEFORE:
SUSPEND APPROVAL, PENDING INVESTIGATION
APPROVAL TERMINATED
COMMENTS OF REVIEWER:
Chair/Vice Chair/Member, IRB: Thadee Denk
cc: Amok Kalbfleisch Approval Date: 10-16-08

- 1. Is project complete? Yes [ ] No [X]
2. Is project ongoing? Yes [X] No [ ]
3. How many subjects have been enrolled in the research project: 76 since the initial approval
4. Is the research permanently closed to the enrollment of new subjects? Yes [X] No [ ]
5. Is data analysis complete? Yes [ ] No [X]
Please note: I am now in the process of data analysis and recording such in my Dissertation.

\*\*\* If the research is permanently closed to the enrollment of new subjects, all subjects have completed all research-related interventions, the research does not need to remain active for long-term follow-up of subjects, and all data analysis is complete, please sign here that you would like the IRB to terminate approval for this project, and finish filling out the rest of this form.

Please terminate IRB approval for this research project. [Signature] 10-16-08
Signature of Principal Investigator Date

6. Has any additional grant money been awarded for this project in the past year? Yes  No  **X**  
If yes, submit a copy of the grant along with this completed form.

7. Describe any adverse events and/or unanticipated problems involving risks to subjects or others that have occurred since the last approval. If you did not report the adverse event or unanticipated problem previously, a separate Unanticipated Problem/Adverse Event Form must be submitted to RD&C with this form.

*There are no new risks.*

8. Have any additional risks with this research been identified? Yes  No  **X**  
Describe all benefits experienced by participants, and include a current risk/benefit assessment based on study results.

*Based on current results, there are no new risks evident. As to benefits evident, participants have appeared eager and enthused to participate in this experience. During exit interviews, participants thanked researchers for the opportunity to be involved in the experiment and often indicated that before this experience they had not thought of "premediated deception" in their relationships. One of the benefits predicted was that participants would make more involved judgements about deceptive communication after participating in this study.*

9. Have there been any changes or deviations from the approved protocol since the most recent approval? Yes  No  **X** If Yes, elaborate below, and submit a separate Protocol Change Form to the RD&C indicating proposed protocol changes.

- a. Have any of these changes been implemented already? Yes  No  **X**  
If yes, please describe fully.

- b. Are any protocol changes being planned for later implementation? Yes  No  **X**  
If yes, please describe fully. A separate Protocol Change Form must be submitted to RD&C for approval before the proposed protocol changes can be implemented.

10. Have any subjects withdrawn from the research? Yes  No  **X**  
If yes, state how many have withdrawn and describe the circumstances.



11. Have there been any complaints about the research since the last IRB review? Yes  No    
 If yes, please report and summarize the complaints and your response/action.

12. Summarize any multi-site trial reports relevant to your research.

*None.*

13. Summarize any recent literature, findings, or other information relevant to your research, especially information about risks associated with the research.

*Nothing new to report.*

14. Have all PI's involved with the research completed the IRB Educational Requirements?   
 Yes  No  (Educational requirements must be completed before the IRB can grant continued approval for the research project.)


15. On a separate piece of paper, provide a thorough protocol summary (approximately 300 words) giving a concise summary of the protocol's progress to date and the reasons for continuing the study or reasons for asking the IRB to terminate approval. The summary should include, for instance, an explanation of any complaints about the research, relevant multi-site trial reports, participant benefits, or a current risk-benefit assessment based on study results. Sufficient information is required in the summary so that the IRB can determine whether the proposed research continues to fulfill the criteria for approval.

*See attached - Project Update Document.*

16. A copy of the current informed consent document(s) (with the IRB Approval stamp), as well as a clean copy of the consent document(s) (with no IRB Approval stamp) must be submitted with this report.

*See attached Documents.*

17. Have there been any changes in the conflict of interest statement or situation for the Principal Investigators, research staff involved in the study, or each individual's respective family members in the last 12 months?   
 Yes  No  If yes, please describe fully on a separate sheet of paper.

Signature of Principal Investigator  Date October 14, 2008

Current email address: loren.schwarzwalter@und.nodak.edu

Current Address: 1500 Oak Grove Rd. - #204, St. Cloud, MN 56301

This completed form should be returned to the IRB, University of North Dakota, 264 Centennial Drive Stop 7134, Grand Forks, ND 58202-7134.

### Project Update:

This study considered the *theatrical elements* used by magicians during the performance of magic, but in an interpersonal civilian context. These premeditated theatrical elements are strategically employed and are vital to successful deception in the magicians' context. The purpose of the study was to examine civilian use of the premeditated theatrical elements and to determine their significance (frequency and quantity) in deceptive interpersonal communication by low versus high self-monitors.

In order to analyze the premeditated theatrical elements employed by a civilian, the following experiment was conducted. The research took place in three phases:

**In PHASE ONE** participants were recruited from the available campus population. Participants completed the Synder (1974) *Self-Monitoring Scale* to determine which participants were low versus high self-monitors. Participants were coded to identify whether they tested as a low or high self-monitors. Only 35 of the 76 participants surveyed were randomly picked for the scenario experiment. Phase One was conducted successfully and there were no complaints.

**In PHASE TWO** the randomly selected participants were escorted to the preparation room where they were given a mission and motivation. The mission was to perform with a confederate a successful deception in an interpersonal relationship scenario. The confederate was an actor secured by the principal investigator. (The motivation involved a raffle established for the subjects participating in the scenario. The raffle was conducted within a month of the experiment and two \$60.00 cash prizes were delivered. The winning participants signed a receipt form). Also in the preparation room, time was be given to participants to prepare for the deception (premeditation). After the predetermined preparation time elapsed, participants were escorted to the performance room (Communication Research Lab located in O'Kelly Hall, room #224) where they performed their deception. Each participant performance was recorded on DVD. Phase Two was conducted successfully and there were no complaints.

**In PHASE THREE** participants were directed to the exit interview room. The exit interview was conducted by the principle investigator and tape recorded to document the presence of any premeditations related to the theatrical elements. During the exit interviews, participants often thanked researcher for the opportunity to be involved in the experiment. Participants further explained to researcher that before this experience they had not thought of "premeditated deception" in their relationships. Phase Three was conducted successfully and there were no complaints.

Both the exit interview transcriptions and the DVD recordings of the participant scenarios have been decoded to extract more data (elements evident but not acknowledged by the participant as being premeditated). An analysis of both the interview data and DVD data have been conducted to document evidence as to the overall significance of the theatrical elements in communicating the deceptive messages in the experiment. **An SPSS analysis is currently being conducted and the results will be reported within the principle investigator's Dissertation. Principle investigator is in the process of finishing his Dissertation and plans to apply for graduation next semester.**

This research was justified due to the potential employment of *premeditated theatrical elements* in civilian deceptions. Understanding the overall importance of the theatrical elements could ultimately provide individuals with more informed judgments regarding potential deceptive communication.

SCITWARZWALTER

# Appendix D

## Protocol Change

### REPORT OF ACTION: PROTOCOL CHANGE University of North Dakota Institutional Review Board

Date: 2/15/2008

Project Number: IRB-200710-088

Principal Investigator: Schwarzwealter, Loren

Department: School of Communication

Project Title: Deception Analysis in Interpersonal Communication

The above referenced project was reviewed by a Designated Member for the University's Institutional Review Board on 2/20/08 and the following action was taken:

Protocol Change approved. **Expedited Review** Category No. 6

Next scheduled review must be before: 10/17/08

Copies of the attached consent form with the IRB approval stamp dated February 20, 2008 must be used in obtaining consent for this study.

Protocol Change approved. **Exempt Review** Category No.

This approval is valid until \_\_\_\_\_ as long as approved procedures are followed. No periodic review scheduled unless so stated in the Remarks Section.

Copies of the attached consent form with the IRB approval stamp dated \_\_\_\_\_ must be used in obtaining consent for this study.

Minor modifications required. The required corrections/additions must be submitted to RDC for review and approval. **This study may NOT be started UNTIL final IRB approval has been received.** (See Remarks Section for further information.)

Protocol Change approval **deferred**. **This study may not be started until final IRB approval has been received.** (See Remarks Section for further information.)

Protocol Change **disapproved**. **This study may not be started until final IRB approval has been received.**


**REMARKS: Any unanticipated problem or adverse occurrence in the course of the research project must be reported within 5 days to the IRB Chairperson or RDC by submitting an Unanticipated Problem/Adverse Event Form.**

**Any changes to the Protocol or Consent Forms must receive IRB approval prior to being implemented (except where necessary to eliminate apparent immediate hazards to the subjects or others).**

**PLEASE NOTE: Requested revisions for student proposals MUST include adviser's signature. All revisions MUST be highlighted.**

Education Requirements Completed. (Project cannot be started until IRB education requirements are met.)

cc: Pamela J Kalbfleisch, Ph.D.

  
Signature of Designated IRB Member  
UND's Institutional Review Board

2/20/08  
Date

If the proposed project (clinical medical) is to be part of a research activity funded by a Federal Agency, a special assurance statement or a completed 310 Form may be required. Contact RDC to obtain the required documents.

(Revised 10/2006)

## Appendix E

### Self-monitoring Questionnaire/Participant Survey with Key

CODE \_\_\_\_\_

#### Participant Survey

Participants Age: \_\_\_\_\_

Gender: Male or Female

(Circle your answer)

Major: \_\_\_\_\_

Year in School: 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> higher

(Circle correct answer)

#### DIRECTIONS:

The statements below concern your personal reactions to a number of different situations. No two statements are exactly alike, so consider each statement carefully before answering. IF a statement is TRUE or MOSTLY TRUE as applied to you, circle the "T" next to the question. If a statement is FALSE or NOT USUALLY TRUE as applied to you, circle the "F" next to the question.

- .....
- (T) (F) 1. I find it hard to imitate the behavior of other people.
- (T) (F) 2. My behavior is usually an expression of my true inner feelings, attitudes, and beliefs.
- (T) (F) 3. At parties and social gatherings, I do not attempt to do or say things that others will like.
- (T) (F) 4. I can only argue for ideas which I already believe.
- (T) (F) 5. I can make impromptu speeches even on topics about which I have almost no information.
- (T) (F) 6. I guess I put on a show to impress or entertain people.
- (T) (F) 7. When I am uncertain how to act in a social situation, I look to the behavior of others for cues.
- (T) (F) 8. I would probably make a good actor.
- (T) (F) 9. I rarely seek the advice of my friends to choose movies, books, or music.
- (T) (F) 10. I sometimes appear to others to be experiencing deeper emotions than I actually am.
- (T) (F) 11. I laugh more when I watch a comedy with others than when alone.

- (T) (F) 12. In groups of people, I am rarely the center of attention.
- (T) (F) 13. In different situations and with different people, I often act like very different persons.
- (T) (F) 14. I am not particularly good at making other people like me.
- (T) (F) 15. Even if I am not enjoying myself, I often pretend to be having a good time.
- (T) (F) 16. I'm not always the person I appear to be.
- (T) (F) 17. I would not change my opinions (or the way I do things) in order to please someone else or win their favor.
- (T) (F) 18. I have considered being an entertainer.
- (T) (F) 19. In order to get along and be liked, I tend to be what people expect me to be rather than anything else.
- (T) (F) 20. I have never been good at games like charades or improvisational acting.
- (T) (F) 21. I have trouble changing my behavior to suit different people and different situations.
- (T) (F) 22. At a party, I let others keep the jokes and stories going.
- (T) (F) 23. I feel a bit awkward in company and do not show up quite as well as I should.
- (T) (F) 24. I can look anyone in the eye and tell a lie with a straight face (if for a right end).
- (T) (F) 25. I may deceive people by being friendly when I really dislike them.

SCHWARZWALTER

### SCORING YOUR SELF-MONITORING QUESTIONNAIRE

Self-monitoring is the ability and desire to regulate one's public expressiveness to fit the clues and/or requirements of the situation.

#### SCORING KEY:

"T" and "F" (below) indicate responses of people who are high self-monitors. To calculate your self-monitoring score, place a check mark next to the questions that match the "T" and "F" responses below. Count the total number of "check" marks that appear in the margin of your survey. That number is your self-monitoring score.

A score that is between 0-12 would indicate that the respondent is a relatively low self-monitor; a score that is between 13-25 would indicate that the respondent is a relatively high self-monitor.

#### **SURVEY RESPONSES OF PEOPLE WHO TEND TO BE HIGH SELF-MONITORS:**

- ( ) (F) 1. I find it hard to imitate the behavior of other people.
- ( ) (F) 2. My behavior is usually an expression of my true inner feelings, attitudes, and beliefs.
- ( ) (F) 3. At parties and social gatherings, I do not attempt to do or say things that others will like.
- ( ) (F) 4. I can only argue for ideas which I already believe.
- (T) ( ) 5. I can make impromptu speeches even on topics about which I have almost no information.
- (T) ( ) 6. I guess I put on a show to impress or entertain people.
- (T) ( ) 7. When I am uncertain how to act in a social situation, I look to the behavior of others for cues.
- (T) ( ) 8. I would probably make a good actor.
- ( ) (F) 9. I rarely seek the advice of my friends to choose movies, books, or music.
- (T) ( ) 10. I sometimes appear to others to be experiencing deeper emotions than I actually am.
- (T) ( ) 11. I laugh more when I watch a comedy with others than when alone.
- ( ) (F) 12. In groups of people, I am rarely the center of attention.
- (T) ( ) 13. In different situations and with different people, I often act like very different persons.
- ( ) (F) 14. I am not particularly good at making other people like me.

- (T) ( ) 15. Even if I am not enjoying myself, I often pretend to be having a good time.
- (T) ( ) 16. I'm not always the person I appear to be.
- ( ) (F) 17. I would not change my opinions (or the way I do things) in order to please someone else or win their favor.
- (T) ( ) 18. I have considered being an entertainer.
- (T) ( ) 19. In order to get along and be liked, I tend to be what people expect me to be rather than anything else.
- ( ) (F) 20. I have never been good at games like charades or improvisational acting.
- ( ) (F) 21. I have trouble changing my behavior to suit different people and different situations.
- ( ) (F) 22. At a party, I let others keep the jokes and stories going.
- ( ) (F) 23. I feel a bit awkward in company and do not show up quite as well as I should.
- (T) ( ) 24. I can look anyone in the eye and tell a lie with a straight face (if for a right end).
- (T) ( ) 25. I may deceive people by being friendly when I really dislike them.

## INTERPRETATION OF SCORES

In any setting, people are generally motivated to behave appropriately (Michener, Delamater, Schwartz, 1986, p. 192). People who are high in self-monitoring look for cues in the situation to tell them how to behave, whereas those who are low in self-monitoring use their own values and motives to guide their behavior. (Michener, Delamater, Schwartz, 1986, pp. 334-335). Self-monitoring involves three major and somewhat distinct tendencies (Greenberg & Baron, 1990, pp. 204-206):

- (1) the willingness to be the center of attention -- a tendency to behave in outgoing, extraverted ways (closely related to the social skill of emotional expressiveness);
- (2) Sensitivity to the reactions of others;
- (3) ability and willingness to adjust behavior to induce positive reactions in others.

We can say that "self-monitoring" refers to a person's ability to adjust his or her behavior to external situational factors. Individuals high in self-monitoring show considerable adaptability in their behavior. They are highly sensitive to external cues and can behave differently in different situations. They are capable of presenting striking contradictions between the public persona and the private self. By contrast, low self-monitors can't disguise themselves this way; they tend to display their true dispositions and attitudes in every situation; hence, there is high behavioral consistency between who they are privately and what they do publicly (Robbins, 1993: 714).

High self-monitors are particularly sensitive to other people and alter their responses to others' cues. They are more flexible and responsive to their environment than low self-monitors are. For example, high self-monitors can be expected to demonstrate greater flexibility in adapting their leadership style to changing situations, using a variety of conflict-resolution techniques (Robbins, 1993: 714).

High self-monitors are people who readily adjust their own behavior to produce positive reactions in others and their actions are usually guided by the requirements of a given situation. They are different with different people and in different situations, compared to low self-monitors who seem less aware of or concerned with their impact on others. Low self-monitors' actions usually reflect their inner feelings and attitudes and they are less likely to change or adjust in each new context (Greenberg & Baron, 1990, pp. 204-206).

### \* RELATIONSHIP BETWEEN SELF-MONITORING AND OB:

Preliminary research evidence suggests that high self-monitors tend to pay closer attention to the behavior of others and are more capable of conforming than are low self-monitors. High self-monitors are more likely to be successful in managerial positions where individuals are required to play multiple, and even contradicting roles. Thus, the high self-monitor is capable of putting on different "faces" for different audiences.

\*\* High self-monitors are often more effective than low self-monitors in **jobs that require boundary spanning** (communicating and interacting with different groups of people who, because of contrasting goals, training, or skills "speak different languages"). Since they can readily adjust their actions to the norms, expectations, and style of each group, high self-monitors are more successful in dealing with them than are low self-monitors, and this improves performance. Boundary-spanning roles are very important in most organizations, so assigning high self-monitoring people to such positions may yield substantial benefits.



**Examples of occupations or positions** that might require high self-monitoring would include HR manager, CEO, organizational development specialist or marketing and sales director. (Robbins, 1993: 108).

**\*\* High self-monitors** tend to be better at **clear communicating** than low self-monitors.

---

Key point of this exercise is:

***WHAT ARE THE IMPLICATIONS FOR:***

Team behavior? Managerial behavior? Organizational behavior? Effectiveness? Learning?

Appendix F  
Participant Scenario

CODE \_\_\_\_\_

**PARTICIPANT SCENARIO**

**Mission:**

You have cheated on your "significant other."

It has come to your attention that your "significant other" (this role will be played by a confederate\*) has received information that you have been seen with this other person.

You have no intention of continuing an affair and you want to stay in a relationship with your "significant other."

You have a scheduled date with your "significant other" and you suspect that he or she may confront you about this situation.

You must plan for this date (location, time, activity, items present, personal attire, etc.). You may be asked to describe these before your performance.

You will not confess. You will deny having an affair. You will deny interacting with this "other person." Your mission is to maintain your innocence through deception.

You have 15 minutes to prepare before you will be taken to the performance room.

**Choice of \*confederate:**

Who would you be most comfortable interacting with during this scenario?

\_\_\_\_\_ A MALE

\_\_\_\_\_ A FEMALE

\* A *confederate* is an actor who has been retained for the purpose of assisting the researcher during this study.

**Motivation:**

Your deceptive performance enables your name to be added to a lottery established to award two participants with a \$60.00 cash prize.

-----  
Space below may be used for participant's notes:

## Appendix G

### Research Assistant Instructions

#### **RESEARCH ASSISTANT INSTRUCTIONS**

##### **Step #1- (Station #1) ➔ Participant Consent Forms / Survey Segment = 15 minutes**

Conducted by Research Assistant A in accordance to *Lab Subject Timetable*:

- Collect *Recruiting Statement* forms.
- Have subjects fill out *Informed Consent* forms.
- Have subjects complete the *Participant Survey*.
- Have subjects draw *stop/go cards* out of bag.
- Dismiss subject who drew *stop card* / give subject lottery card for drawing.
- Take subject who drew *go card* to preparation station - prop room (station #2).

##### **Step #2 - (Station #2) ➔ Mission/Motivation /Participant Preparation Segment = 15 minutes**

Conducted by Research Assistant B:

- Have subject read and respond to *Participant Scenario* form.
- Read the following instructions:  
*"You have the next 15 minutes to prepare for the scenario. If you wish, you may employ anything in this room to help accomplish your role in the scenario. If there is an item not available in the room that you would like to use, please list this item on the pad provided. You are asked to pretend the pad is that item. Also, feel free to use the Participant Scenario form to write notes on and/or review the particulars of your MISSION. At the end of the 15 minutes you will be taken to the performance room."*
- When 12 minutes have passed, check (but do not collect) the *Participant Scenario* form to determine which gender has been requested for interaction in the scenario. Also, check which setting (if any) has been noted on the *Participant Scenario* form and deliver this information to the lab personnel.
- When all 15 minutes have passed, direct the participant to the lab (station #3). The participant may hold on to the *Participant Scenario* form during step #3.

##### **Step #3 - (Station #3) ➔ Participant Scenario Performance Segment = 15 minutes**

- Research Assistant B should note that Lab Technician will start digital recording as participant enters lab.
- Research Assistant B should announce "Code #" of participant (while holding "Code #" sign in full view of cameras) as participant is lead into enters lab.

**Step #3 - (Station #3) ➡ Continued**

- Director (the standby actor) asks subject to "set the scene" based on any preparations that she/he may have contemplated.
- Director (the standby actor) will check on participant to see when she/he is ready. Director will then send the desired actor into lab. Director should say "action" to indicate that the scenario should begin. Actor will then initiate conversation according to the *Confederate's Script* and *Stock Response List* (as needed).
- *Participant Scenario* form is collected from participant at the end of scenario and the Actor should then lead participant to "exit interview" room (station #4).

**Step #4 - (Station #4) ➡ Participant Exit Interview Segment = 15 minutes**

- Subject delivered to the exit interview room directly from lab. Interview conducted by principle investigator asking *Exit Interview Questions*. Interview is recorded on audio tape.

**Step #5 - (Station #4) ➡ Dismissal of Participant**

- Interviewer (principle investigator) presents lottery registration card to subject and thanks subject for her/his participation.

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## Appendix H-1

### Prop List

CODE 845

#### PROP LIST

**Note: Research assistant must circle items used by participant during scenario.**

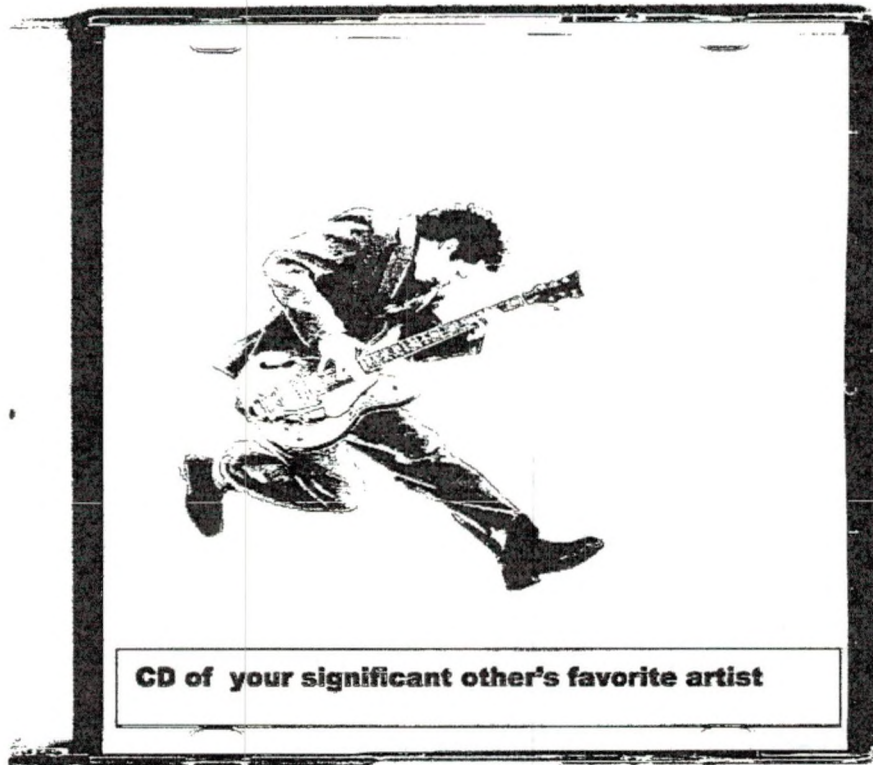
Props available in the *preparation* room include the following:

- Box of chocolate candy
- Heart shaped box of chocolate candy
- Big candy bar with a bow
- Large gift bow
- Single rose
- Bouquet of roses
- Bouquet of white flowers
- Flower vase
- Large stuffed teddy bear
- Small stuffed teddy bear
- White stuffed puppy dog
- New purse
- New wallet
- Wrapped gift box with bow
- Greeting card - "You are the greatest - - I love you"
- Greeting card - "So much I could say - - but love says it all"
- Greeting card - "Just so you know - - I'll never finish loving you"
- Greeting card - "There's nothing I like better - - than cuddling with you"
- Music CD  
(label as significant other's favorite artist)
- Bottle of wine
- Man's tie for a dress shirt
- Woman's decorative scarf/shawl
- Bottle of perfume
- Bottle of cologne
- Heart shaped candle
- Man's sport coat
- Small white bow
- Clear adhesive tape dispenser
- Tickets to a concert with envelope
- Tickets to the movies with envelope
- Abercrombie & Fitch bag
- Notebook (paper) & Pen

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Appendix H-2

Music CD Prop



Appendix H-3

Sample Greeting Card Prop

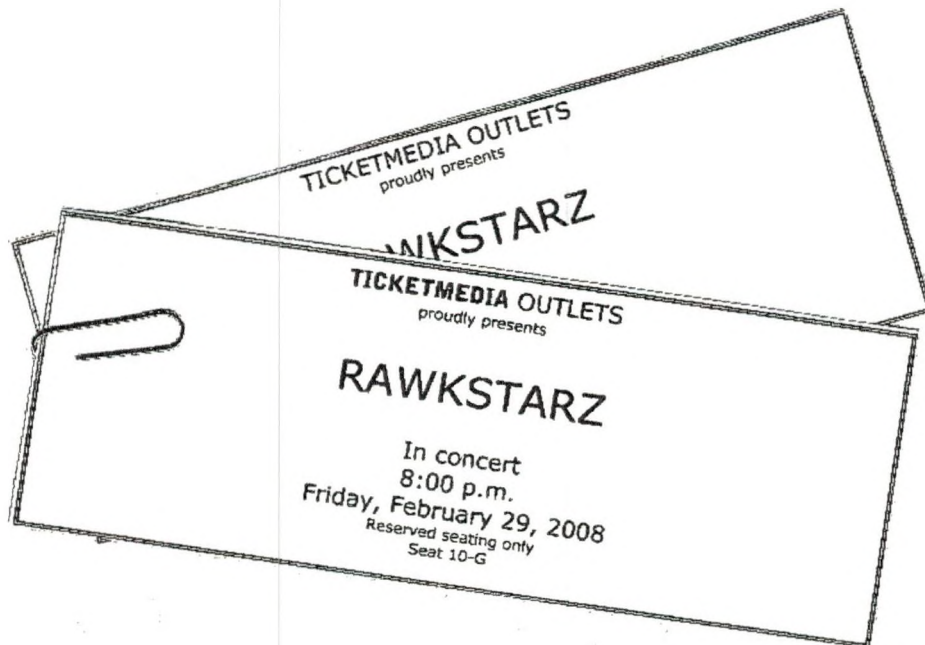


*You're simply the greatest...*

*I love you!*

Appendix H-4

Concert and Theater/Movie Tickets Props





Appendix H-5

Photo Evidence Prop 1



This photo shows  
**YOU** and the **OTHER PERSON**  
entering the *Sander's* restaurant.

Appendix H-6

Photo Evidence Prop 2



This photo shows  
**YOU** and the **OTHER PERSON**  
entering the *Sander's* restaurant.

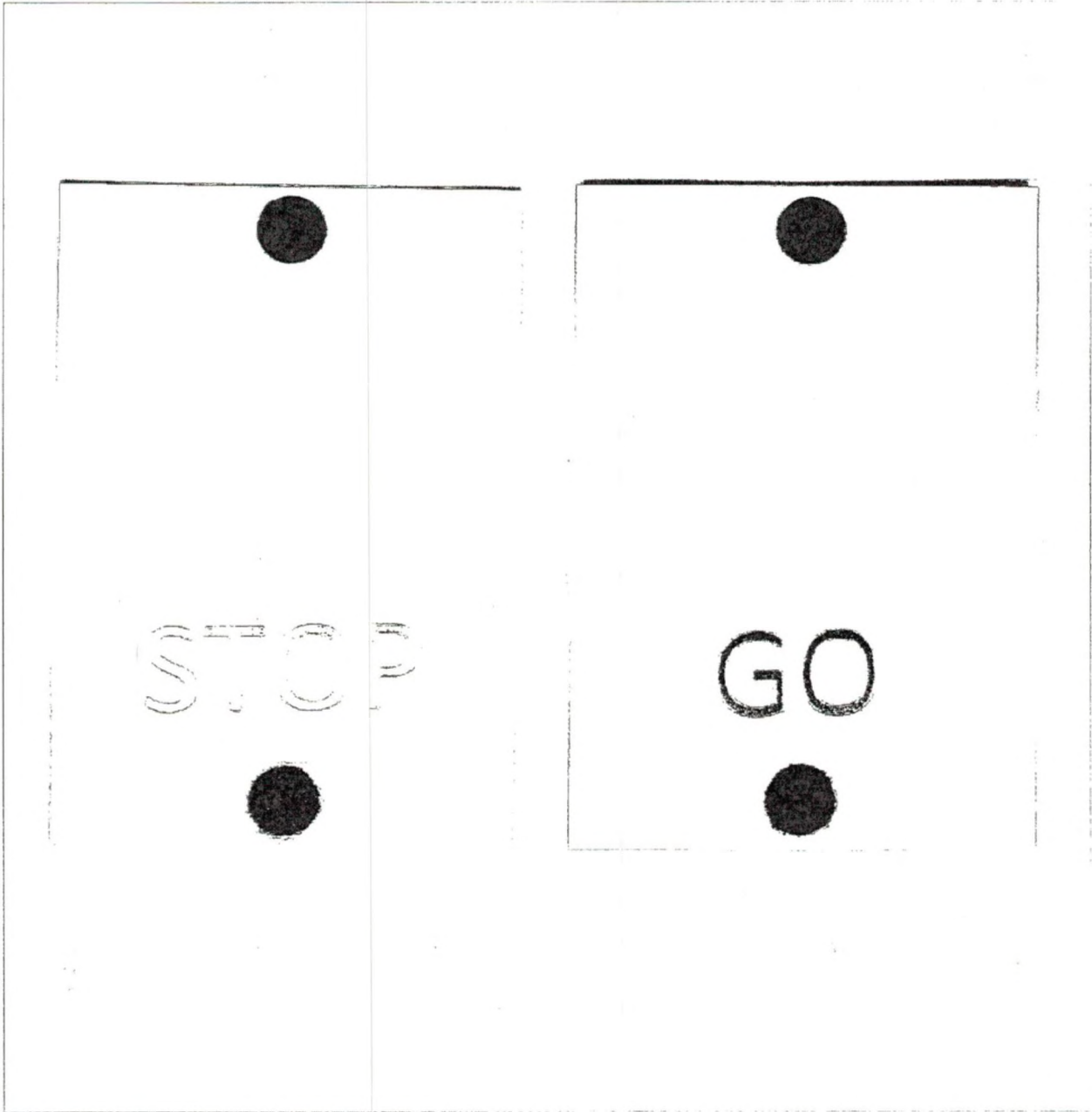
Appendix H-7

Photo Evidence Prop 3



This photo shows  
**YOU** and the **OTHER PERSON**  
entering the *Sander's* restaurant.

Appendix H-8  
Stop/Go Cards



Appendix H-9

Registration for Lottery

**REGISTRATION FOR LOTTERY:**

Student Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone # \_\_\_\_\_

Date of participation: \_\_\_\_\_

*Your name will be added to a lottery established to award two participants with a \$60.00 cash prize. Drawing will be held March 1, 2008. Winners will be notified. Results will also be posted on the door of O'Kelly Hall #213-B.*

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**LAB SUBJECTS TIMETABLE**

Appendix I  
Lab Subjects Timetable

Participant #1	6:00 p.m.	Participant #2	6:15	Participant #3	6:30	Participant #4	6:45	Participant #5	7:00	Participant #6	7:15	Participant #7	7:30	Participant #8	7:45	Participant #9	8:00	Participant #10	8:15	Participant #11	8:30	Participant #12	8:45	Participant #13	9:00	Participant #14	9:15	Participant #15	9:30	Participant #16	9:45	Participant #17	10:00	

Yellow = Consent Form/Participant Survey    Pink = Mission/Motivation/Preparation    Blue = Performance    Orange = Exit Interview    Green = Dismissal

Appendix J-1

Confederate Script

The bold printed italicized text below represents the confederate's dialogue:

***Hi...***

Subject may respond...

***I have been anxious to talk to you.***

Subject may respond...

***My friend said she/he saw you the other day at SANDERS restaurant .***

Subject may respond...

***\*\*\*What were you doing? OR Then, what did you do the other day?***

Subject may respond...

***\*\*\*Have you been anywhere like that with someone else lately?***

Subject may respond...

***\*\*\*Are you sure that you haven't met with another person anywhere?***

Subject may respond...

***\*\*\*My friend said she/he saw you the other day with some woman/man.***

Subject may respond...

***My friend sent me this text picture on my cell phone - - here it is I have printed it.***

(Confederate reveals a photo that shows subject with another woman/man going into the SANDERS restaurant).

Subject may respond...

***Who is it?***

Subject may respond...

***That is an expensive restaurant...why would you spend all that money on/with someone else?***

Subject may respond...

Note: \*\*\*Dialogue may be omitted depending on participant response.

***Is there more to this than just a meal?***

Subject may respond...

***Is this a sexual relationship?***

Subject may respond...

***How long has this been going on?***

Subject may respond...

***Are you telling me the whole story?***

Subject may respond...

***Are you telling me the truth?***

Subject may respond...

***What should I do about this?***

Subject may respond...

***I do not know if I can forgive you.***

Subject may respond...

***Can I ever trust you again?***

Subject may respond...

***Do you really care about me?***

Subject may respond...

***Do you really love me?***

Subject may respond...



## Appendix J-2

### Stock Response List

Confederate may employ any of these prepared responses, as needed, in order to facilitate participant dialogue and/or suppress participant attempts to ask questions.

Possible responses include:

- *I am expecting you to answer.*
- *I need an answer from you.*
- *I thought you cared about me.*
- *This relationship can't work without trust.*
- *I really care about you.*
- *I am really upset with you.*
- *This relationship needs trust.*
- *I'm just worried about getting hurt (again).*
- *Its too late to apologize.*
- *I just don't know what to think.*

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## Appendix K

### Exit Interview Questions Data Collection Instrument

**Instructions for researcher:** *After video recording the participant's deception performance, researcher should conduct an audio recorded exit interview using the following questions:*

- 1. Please describe your preparations for the deception.**
- 2. Please discuss/describe the scene, setting, or environment during the performance.**
- 3. Please discuss/describe your non-verbal behavior during the deception.**
- 4. Please discuss/describe the language or dialogue used during the deception.**
- 5. Please discuss/describe placement and length of the deception.**
- 6. Please discuss/describe any rehearsal you may have conducted before the deception.**

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## Appendix L

### Performance Analysis Instrument

**Instructions for researcher:** *While observing audio/video recording of deceptive participant's performance in the lab, researcher should place a checkmark in the appropriate slot below identifying the perceived presence/usage of each of the premeditated theatrical elements as categorized below.*

#### **Premeditated Theatrical Elements:**

##### **Verbal Delivery**

Patter – Dialogues ( ) Evident ( ) Not-Evident

\* Paralinguistic Cues (pitch, volume, rate, etc.) ( ) Evident ( ) Not-Evident

##### **Non-Verbal Delivery**

Body movement ( ) Evident ( ) Not-Evident

Gestures ( ) Evident ( ) Not-Evident

Eye Contact ( ) Evident ( ) Not-Evident

Facial Expression ( ) Evident ( ) Not-Evident

Posture ( ) Evident ( ) Not-Evident

Appearance ( ) Evident ( ) Not-Evident

Touch (Tactile) ( ) Evident ( ) Not-Evident

Paralinguistic Cues - \*This non-verbal element should be evaluated while analyzing verbal delivery. (pitch, volume, rate, etc.)

##### **Staging**

Scene-Setting-Environment (use of lighting, music, props, backdrops, etc.)

Lighting ( ) Evident ( ) Not-Evident

Music or special sound effects ( ) Evident ( ) Not-Evident

Space (Proxemics) ( ) Evident ( ) Not-Evident

Props ( ) Evident ( ) Not-Evident

Backdrops ( ) Evident ( ) Not-Evident

##### **Timing**

Placement of deception ( ) Evident ( ) Not-Evident

Length of deception ( ) Evident ( ) Not-Evident

##### **Rehearsal**

Data must come from exit interview with subject.

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## Appendix M

### Transcript Analysis Instrument

**Instructions for researcher:** *After reviewing the transcript of the deception participant's exit interview, researcher should place a checkmark in the appropriate slot below identifying the perceived presence/planned usage of each of the premeditated theatrical elements a categorized below.*

#### **Premeditated Theatrical Elements:**

##### Verbal Delivery

- |  |             |                 |
|--|-------------|-----------------|
| Patter – Dialogues                                   | ( ) Evident | ( ) Not-Evident |
| * Paralinguistic Cues<br>(pitch, volume, rate, etc.) | ( ) Evident | ( ) Not-Evident |

##### Non-Verbal Delivery

- |                   |             |                 |
|-------------------|-------------|-----------------|
| Body movement     | ( ) Evident | ( ) Not-Evident |
| Gestures          | ( ) Evident | ( ) Not-Evident |
| Eye Contact       | ( ) Evident | ( ) Not-Evident |
| Facial Expression | ( ) Evident | ( ) Not-Evident |
| Posture           | ( ) Evident | ( ) Not-Evident |
| Appearance        | ( ) Evident | ( ) Not-Evident |
| Touch (Tactile)   | ( ) Evident | ( ) Not-Evident |

Paralinguistic Cues - \*This non-verbal element should be evaluated while analyzing verbal delivery.  
(pitch, volume, rate, etc.)

##### Staging

- Scene-Setting-Environment (use of lighting, music, props, backdrops, etc.)
- |                                |             |                 |
|--------------------------------|-------------|-----------------|
| Lighting                       | ( ) Evident | ( ) Not-Evident |
| Music or special sound effects | ( ) Evident | ( ) Not-Evident |
| Space (Proxemics)              | ( ) Evident | ( ) Not-Evident |
| Props                          | ( ) Evident | ( ) Not-Evident |
| Backdrops                      | ( ) Evident | ( ) Not-Evident |

##### Timing

- |                        |             |                 |
|------------------------|-------------|-----------------|
| Placement of deception | ( ) Evident | ( ) Not-Evident |
| Length of deception    | ( ) Evident | ( ) Not-Evident |

##### Rehearsal

- |                                     |             |                 |
|-------------------------------------|-------------|-----------------|
| Practice either enacted or imagined | ( ) Evident | ( ) Not-Evident |
|-------------------------------------|-------------|-----------------|

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## Appendix N

### Code Book Performance Analysis

**Instructions for researcher:** *While observing audio/visual recording of deceptive participant's performance in the lab, researcher should utilize the following coding criteria when evaluating each of the premeditated theatrical elements.*

#### **Premeditated Theatrical Elements:**

##### **Verbal Delivery**

- Patter – Dialogues

Verbal dialogue is likely to be present in every performance. This element will be considered evident if the participant is heard audibly speaking during the performance.

- Paralinguistic Cues (pitch, volume, rate, etc.)

This theatrical element should be considered evident if it is audibly clear that any of the paralinguistic cues, such as pitch, volume, rate, etc., are employed during the performance.

##### **Non-Verbal Delivery**

- Body movement

This theatrical element should be considered evident if the participant is observed fidgeting, twisting, squirming, shaking of leg (or legs), tapping foot (or feet) on floor, etc.

- Gestures

This theatrical element should be considered evident if arms and hands are observed to be active during the performance. "Active" is defined as arms (arm) and hands (hand) leaving their stationary position from the side of the participant's body.

- Eye contact

Eye contact should be considered evident if the participant is observed looking directly at confederate during the performance.

- Facial Expression

Facial expression should be considered evident if the participant is observed exhibiting facial displays of emotional states such as happiness, sadness, shock, confusion, etc.

- Posture

This theatrical element should be considered evident if the participant is observed positioning his or her body in an upright or upright leaning forward position. Participants observed in a slouched position (leaving back on the chair) should be considered employing a lack of posture.

- Appearance

This theatrical element should be considered evident if the participant is observed wearing, carrying, or holding any of the costume pieces that were made available in the preparation room. Additionally, appearance should be considered evident if the participant is observed identifying a specific location or setting for the scenario upon his or her entrance into lab. Identifying a specific location or scene for the scenario will be in response to the director's inquiries once the participant enters the lab. It should be noted that researchers agreed that a participant's request for specific location or setting for the scenario equally meant that participants would dress appropriately for that requested location.

- Touch (Tactile)

This theatrical element should be considered evident if the participant is observed touching the confederate during the performance. Touch should be considered evident upon any noticeable body contact with the confederate, such as hands touching, arms touching, feet touching, shoulders touching, etc.

## **Staging**

Scene-Setting-Environment (use of light, music, props, backdrops, etc.)

- Lighting or Special Effects

This theatrical element should be considered evident if participant is observed requesting specific levels of lighting such as dimness or brightness in response to the director's inquiries upon the participant's entry into the lab.

- Music or special sound effects

This theatrical element should be considered evident if the participant is observed requesting/describing the presence of music or other sound that should be present during the scenario in response to the director's inquiries upon entering the lab. This theatrical element should be considered evident if the participant specifically indicates that he/she has chosen a location because it has many distractions. For example, a participant may request a location to be a concert or a noisy bar during happy hour. This theatrical element should also be considered evident if the participant specifically indicates that he/she has chosen a location because it has music or sound that will aid in creating a romantic/intimate atmosphere.

- Space (Proxemics)

This theatrical element should be considered evident if the participant is observed requesting that lab furniture be positioned in a particular fashion for the performance in response to the director's inquiries upon the participant's entry into the lab.

- Props

This theatrical element should be considered evident if the participant is observed utilizing any of the props available in the preparation room during the performance. Utilizing props should be defined as carrying, holding, presenting, and/or verbally referencing props during the performance. This theatrical element should be considered evident if participant places props within the scene in order to help "set the scene"—such as the use of a bouquet of flowers on the table and/or the placement of a candle on the table during the scenario.

- Backdrops

This theatrical element should be considered evident if the participant is observed requesting a specific location for the scenario in response to the director's inquiries upon the participant's entry into the lab.

## **Timing**

- Placement of deception

Evidence of this theatrical element will require coders to pay specific attention to participant's use of dialogue during the performance. This theatrical element should be considered evident if the participant is observed initiating dialogue consistent with the mission assigned. Participants observed to not initiate dialogue consistent with the mission but only providing limited responses to confederate inquiries should be considered by coders as displaying a lack of

placement of deception. In this case, the employment of the theatrical element “Placement of deception” should be considered “not-evident.”

- Length of deception

Evidence of this theatrical element will require coders to pay specific attention to participant’s use of dialogue during the performance. This theatrical element should be considered evident if there is a noticeable duration to the participant’s deception. Participants observed to not initiate dialogue consistent with the mission should be considered by coders as failing to employ “Length of deception.” If there is no noticeable start and end point to the deceptive dialogue, “Length of deception” should be considered “not-evident.” In most cases it may be that the participant will start deceptive dialogue and stick with it until the end of the scenario. In this case, “Length of deception” should still be considered “evident.”

### **Rehearsal**

- Practice: Physically and/or Mentally

Data for this theatrical element must come from the exit interview with subject. Rehearsal is not a theatrical element performed in the lab.

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## Appendix O

### Code Book for Transcript Analysis

**Instructions for Researcher:** *When reviewing the deceptive participant's exit interview, researcher should utilize the following guidelines when coding the transcription documents. Coding criteria for each of the premeditated theatrical elements is provided below.*

#### **Premeditated Theatrical Elements:**

##### **Verbal Delivery**

- Patter – Dialogues

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any verbal dialogue prior to the performance. Coders should be aware that participant may indicate during questioning that dialogue was not pre-planned yet it may be evident later in the transcript that certain statements were pre-planned.

- Paralinguistic Cues (pitch, volume, rate, etc.)

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any of the paralinguistic cues, such as pitch, volume, rate, etc., prior to the performance.

##### **Non-Verbal Delivery**

- Body movement

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any body movement or lack of body movement prior to the performance.

- Gestures

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any gestures prior to the performance.

- Eye contact

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of eye contact or lack of eye contact prior to the performance.

- Facial Expression

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of facial expression prior to the performance.

- Posture

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of posture prior to the performance.

- Appearance

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any specific appearance prior to the performance.

This theatrical element will include any participant pre-planned use of costume pieces made available in the preparation room. Additionally, appearance should be considered evident if the participant transcript identified that a specific location or setting for the scenario was requested. It should be noted that researchers agreed that a participant's request for specific location or setting for the scenario equally meant that participants would dress appropriately for that requested location.

- Touch (Tactile)

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of touch prior to the performance.

This theatrical element should be considered evident if transcript reveals any reference to any pre-planned body contact with the confederate—such as hands touching, arms touching, feet touching, shoulders touching, etc.

## **Staging**

Scene-Setting-Environment (use of light, music, props, backdrops, etc.)

- Lighting or Special Effects

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned use of lighting or special effects prior to the performance.

This theatrical element should be considered evident if transcript reveals any reference to pre-planned use of specific levels of lighting—such as dimness or brightness.

- Music or special sound effects

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of music or special sound effects prior to the performance.

This theatrical element should be considered evident if the transcript reveals that participant preplanned the presence of music or other sound that should be present during the scenario.

This theatrical element should be considered evident if the transcript reveals that participant preplanned a specific location because it has many distractions. For example, a participant may have pre-planned the location to be a concert or a noisy bar during happy hour.

This theatrical element should also be considered evident if the transcript reveals that the participant specifically pre-planned a location because it has music or sound that will aid in creating a romantic/intimate atmosphere.

- Space (Proxemics)

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of space prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participant pre-planned that furniture be positioned in a particular fashion for the performance.

- Props

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of props prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participants pre-planned the use of any of the props made available in the preparation room prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participant pre-planned the placement of props within the scene in order to help “set the scene”—such as the use of a bouquet of flowers on the table and/or the placement of a candle on the table during the scenario.

- Backdrops

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned any use of specific backdrops prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participant pre-planned a specific location for the scenario prior to the performance.

### **Timing**

- Placement of deception

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned placement of deception prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participant pre-planned a specific time within the scenario to initiate dialogue consistent with the mission prior to the performance. For example, participant may indicate that he/she planned to wait to employ deception until confronted with inquiries that could not be answered honestly.

- Length of deception

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned length of deception prior to the performance.

This theatrical element should be considered evident if the transcript reveals that the participant pre-planned a specific duration for deception. If the transcript indicates that the participant pre-planned a specific start and end point to the deceptive dialogue then length of deception should be considered “evident.” For example, participant may report that he/she planned to start deceptive dialogue and stick with it until the end of the scenario.

### **Rehearsal**

- Practice: Physically and/or Mentally

This theatrical element should be considered evident if the transcript indicates that the participant pre-planned and employed physical practice and/or mental practice prior to the performance.

**Additional Instructions for Researcher:** *The following statements should signal coders to consider the premeditated theatrical elements indicated below as “evident.”*

- Participants using the word “*casual*” or “*normal*” when describing their premeditations regarding the non-verbal delivery to be employed during the scenario, coders should mark the following theatrical elements as “evident”: body movement, facial expression, and posture.
- Participants using the phrase “*want to be careful how to act*” should signal coders to consider the following theatrical elements as “evident”: body movements, gestures, eye contact, facial expression, posture, and touch (tactile).
- Participants using the term “*calm*” should signal coders to utilize the same coding instructions identified for the words “*casual*” and “*normal*.”
- Participants describing “*intimacy*” or “*lack of intimacy*” during this scenario should result in the following coding instructions. Any participant’s reference to intimacy should result in the theatrical element “space” as “evident”. Participants describing a lack of intimacy or no noticeable reference to intimacy within the transcript should result in the theatrical element “space” as “not evident.”
- Participant’s use of the words “*fidget, fidgeting, or squirming,*” should signal coders to label the theatrical element “body movement” as “evident.”
- Transcripts revealing that participants described a particular location for the scenario should signal coders to label the theatrical element “appearance” as “evident.”

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## Appendix P

### Participant Transcripts

#### Code # 801

**Researcher:** So, can you describe your preparations for the deception; once you found out what the scenario was, what went through your mind?

**Respondent:** I guess I was just thinking that it was Valentine's Day and we were out for dinner. I thought if he brought it up I could just change the subject, and if that didn't work, then I just kind of, well I...the person he saw me with was an old high school friend that I had known my entire life.

**Researcher:** With your preparations though, you would not have known what he was going to say, so what did you do in the preparation room? When you were in there with the props?

**Respondent:** I just thought I would have to feel like we were out for dinner.

**Researcher:** So you basically were putting together where the date was going to be held. So now, please describe your nonverbal behavior, like during the actual scene. Your facial expressions, for instance, etc.

**Respondent:** I smiled a lot.

**Researcher:** Was that planned?

**Respondent:** No.

**Researcher:** No, it just came naturally.

**Respondent:** I was going to try not to smile so much, try to be more serious, but I couldn't, I smiled a lot more than I should have, I laughed a little bit.

**Researcher:** Oh, so your hands were on the table, was that something you had planned or thought about?

**Respondent:** No.

**Researcher:** So really when it comes to describing your nonverbal behavior, you did not necessarily pre-plan any of that?

**Respondent:** No.

**Researcher:** You didn't think about the certain way you were going to sit?

**Respondent:** No.

**Researcher:** OK.

**Researcher:** You kind of elaborated on this already, please describe the language or dialogue you used during the deception. Now you said you had already planned that you were going to say it was a boyfriend or friend from high school.

**Respondent:** A friend from high school.

**Researcher:** Any other thoughts or special phrases or anything you thought about in regards to language before you went into the room?

**Respondent:** Nothing I had planned before, mostly it just came when I was there. Just responses to his questions.

**Researcher:** One thing that I did notice...(this is part of nonverbal behavior and you might not have realized it) your appearance is non-verbal. And I know from the prop list you actually chose to use a piece of apparel, and what was the piece supposed to be?

**Respondent:** A dress.

**Researcher:** So you had pre-planned to go to this in a dress?

**Respondent:** Yes.

**Researcher:** And that was part of the non-verbal, O.K. So going beyond that, please discuss or describe the scene or setting, and you had decided that it was going to be at Sanders, and on Valentine's Day. Was it an evening dinner?

**Respondent:** Yes.

**Researcher:** You had pre-planned that? Anything that came to your mind while you were preparing for the presentation that related to the scene, setting, or environment of the date?

**Respondent:** I wore the dress because Sanders is a nice restaurant, so I should dress appropriate. In preparing the gift I chose, I got concert tickets and also I got the big bear and I was going to turn it into a joke, like I got it for myself, not him. Just to switch the topic.

**Researcher:** So you actually did, you are answering exactly what I am asking, and that is to describe any scenes or setting preparations that you had done; and you actually were

planning props ahead of time, because you planned the tickets you were bringing in. Tell me again if you could list what you brought in and what did you think about?

**Respondent:** There was wine, flowers, and a candle on the table at the restaurant, and I had brought a card, the concert tickets.

**Researcher:** So you planned to have all of that on the table.

**Respondent:** Yes.

**Researcher:** Excellent, I hadn't realized that, so you had pre-planned to have those items on the table. Excellent, I didn't know. That is good, very good. So as far as just gifts for him, it was just the concert tickets?

**Respondent:** And the card, and technically the bear.

**Researcher:** Please describe the length of the deception, the place; did you plan to wait until a certain point to deny things or did you basically just go with the flow, or did you specifically have a plan. For instance, you were not going to deceive in any way until you are half way through the meal.

**Respondent:** No, I kind of deceived the whole way...I just kind of went along with it because when he asked who it was, I said it was a friend from school...I said we were just friends, I basically deceived him the whole way.

**Researcher:** So you basically went with the plan, to stick with that all the way...to deceive throughout.

**Researcher:** Please describe any rehearsal that you may have conducted in the preparation room. This could be thoughts to yourself, or basically you were thinking it through in your mind, or verbally, running your lines. Can you describe this preparation time?

**Respondent:** I did not verbalize anything. I may have had a couple thoughts about what he was actually going to ask...if he was going to come right out and ask if I cheated on him, I was not quite sure what was going to happen. So I had a few thoughts about it...not really sure how he was going to respond...I just figured I would deny it.

**Researcher:** So you thought at least my response will be this...and then you thought through that. Any other thoughts about your preparation? That wasn't related to the setting or scene or the language.

**Respondent:** I thought about my own boyfriend and what I would take to him, and how I would respond to him.



**Researcher:** So you are kind of basing it on how it would be in your own life and reality. Excellent, I want to thank you for your interview.

**Code # 802**

**Researcher:** I have a few questions for you...let me know what you are thinking. The 1<sup>st</sup> question is: Could you describe for me what preparations you made, when you read the scenario, what went through your mind, what kind of preparations did you make?

**Respondent:** I didn't do a lot of preparation. I had a few questions, I did not know what I was supposed to do right away, but I didn't do a lot. I am really a bad liar, so I don't know if I could do it without laughing.

**Researcher:** Can you describe the scene or the setting, like when you were planning for this event, I noticed you needed to plan for the date, location, etc. What did you decide when you were in the preparation room?

**Respondent:** That I would just be going to a restaurant and met each other there, and I bought a chocolate, but I didn't use that piece of chocolate, I was going to give it to him for a gift, or whatever.

**Researcher:** I noticed that you did employ the big candy bar, so that is what you were talking about? I noticed that you had the purse...what was the role of the purse?

**Respondent:** I don't know...it was just a girl carrying a purse.

**Researcher:** Was this a fancy restaurant? Did you indicate that?

**Respondent:** I did not, I said it was a nice sit-down restaurant. He had a jacket on, and it was supposed to be like a dress.

**Researcher:** Was there any basis for this plan, why this plan, how did this come about?

**Respondent:** In the scenario, since we were going to be talking about something, I figured you would go somewhere, where you would have time to sit down, and talk instead of going to a movie.

**Researcher:** Excellent, that makes sense. Please discuss or describe your nonverbal behavior...body movements, your gestures, eye contacts, etc. Had you given any thought to any of these things when you were in the preparation room?

**Respondent:** No, I did not think of any...maybe subconsciously...I am a bad liar, so I know I did not make any contact, prior contact.

**Researcher:** We would include the props in the staging and setting, but props would also be a nonverbal element. Props are artifacts. On the sheet you indicated, the purse, the bouquet of flowers, the sport coat, which was the dress, you had planned that. What was the bouquet of flowers about?

**Respondent:** To set the scene.

**Researcher:** That was part of the restaurant, so you wanted it to be romantic?

**Respondent:** Yes, more fancy.

**Researcher:** Did you think this was going to aid the deception at all?

**Respondent:** I thought a candy bar...if he would be mad at me. If I got him something, I don't know maybe this would help.

**Researcher:** Can you describe or discuss the language or dialogue that you used, did you pre-plan anything, like what you were going to say?

**Respondent:** No, I didn't know what was going to happen.

**Researcher:** But you knew what it was about, the scenario.

**Respondent:** I knew that I was suppose to deny everything, so I just said that it was a friend, a college friend.

**Researcher:** Was that something you thought in the preparation room, or did that just come...

**Respondent:** I just kind of said it...I had not pre-planned that.

**Researcher:** So you hadn't really pre-planned that.

**Respondent:** I said we had dated in college, but there was nothing else.

**Researcher:** Please describe or discuss the placement or length of the deception? Had you made plans to lie from the beginning or had you thought about how you were going to approach this?

**Respondent:** Yes, I was going to act as if we were kind of on a date and he had to bring it up, if he wanted to talk.

**Researcher:** Can you please describe any rehearsal you may have conducted prior to actually going into the performance room? Anything take place in the preparation room....thoughts...

**Respondent:** I kind of thought of maybe scenarios that would...I didn't know what the guy was going to say or do, so I thought of scenarios, like if he would get really mad, I would have maybe laughed a little bit, because I am a bad actress.

**Researcher:** You didn't rely on any past experiences or anything like that to help you make a plan?

**Respondent:** Not really, I just went in there and decided I would see what he said and kind of play off the other person.

**Researcher:** That will conclude our interview. Thank you for all your help tonight.

### Code # 805

**Researcher:** Can you please describe your preparation for the deception that you were involved in?

**Respondent:** I was trying to think of something that would help if I were trying to hide something from somebody, I thought if you came in dressed nice, come in with flowers etc., the second they see that they will think something is up.

**Researcher:** So you wanted to be more casual then?

**Respondent:** Yep, just walk in and then if something were to come up, have something there.

**Researcher:** Please describe the scene or setting of the performance? Like, you had to plan location, etc.

**Respondent:** I was trying to think of somewhere that wasn't out of the normal, like not somewhere where we would never go.

**Researcher:** So you did not want anything out of the normal, because it might indicate/reveal some guilt.

**Respondent:** Yes.

**Researcher:** Where was the date?

**Respondent:** It was at Sanders.

**Researcher:** Can you describe part of the setting...what props you employed. A sheet of paper?

**Respondent:** They said if there wasn't something in that room that just to write it on a sheet of paper, so I just wrote "a ring" on the sheet of paper.

**Researcher:** What kind of ring?

**Respondent:** A "friendship ring" ...something nice, but not like an engagement ring.

**Researcher:** You said you weren't going to do anything out of the normal, you were going to dress normally, etc.

**Respondent:** Yep, I didn't pick the restaurant, I said any restaurant, and she came in and started saying, let's go to Sanders. I said any old restaurant.

**Researcher:** You didn't want to do anything out of normal.

**Respondent:** Yep.

**Researcher:** Please describe your nonverbal behavior during the deception...any body movements, eye contact, facial expressions, posture, appearance, etc.? In the preparation room, had you given any of these nonverbal elements any thought?

**Respondent:** Not really for body movements or gestures, I just tried to stay with my eye contact, if you say something if you look down, it will be guilt or worried.

**Researcher:** So you wanted to maintain eye contacts, that was one of your plans?

**Respondent:** Like you would normally, be normal.

**Researcher:** What about your posture? Any conscious plans?

**Respondent:** No, just like I normally do.

**Researcher:** Please discuss or describe that language or dialogue you used during the deception? In the preparation room did you pre-plan any dialogue or statement you were going to make?

**Respondent:** Tried to bring up love.

**Researcher:** You wanted to use any dialogue related to love?

**Respondent:** Yes, anything that would show her that I cared about her.

**Researcher:** Can you please describe the placement or length of the deception; in the preparation room had you made any conscious plan to begin the deception at any point or

were you just going to be deception from the beginning. How did you plan when you were going to be deceptive? Or maybe you did not plan?

**Respondent:** I wasn't really sure how I was going to go at it...because I was not sure what her first question was going to be. Like "How are you"...and just like..."I heard you were cheating on me" right away. I tried to hold the ring back until she mentioned something was wrong. I still would have given it to her, but I wanted to wait for that precise moment. Like you give somebody something right away, they can say "Oh this nice, but"..."why did you cheat on me?" Will they bring that up? Then you can say...make a story up, giving an opinion about this ring.

**Researcher:** My next question is...can you describe any rehearsal that you may have conducted in the preparation room? Were there any enacted or imagined rehearsals that took place?

**Respondent:** The only thing was just waiting to give her the ring. Waiting to see what she would say or was going to do.

**Researcher:** So you did not visualize anything about how things might happen?

**Respondent:** No, I just kind of expected her to walk in and kind of...kind of shoot questions off. Like I wasn't quite sure if she was right away going to ask me...like "why did you do this"; I was going to try act normal to see if she noticed anything about me not being right.

#### Code # 807

**Researcher:** Please describe your preparation for the deception? When you were in our preparation room, describe what you thought, what you did?

**Respondent:** Personally, the first thing I thought of was, what's a normal setting for me and my significant other? I didn't want to do anything costly, because that is going to say that something is out of the ordinary.

**Researcher:** Please discuss or describe the scene or setting of the date?

**Respondent:** I think by preparing for something that is out of the norm, then it is basically giving it away.

**Researcher:** But you had given some thought to setting. Where did you decide to have the setting?

**Respondent:** Going out to eat first, then the movies, and Wal-Mart after it.

**Researcher:** So you actually had it all planned out.

**Respondent:** Yes

**Researcher:** Did you actually indicate where you went to eat? Any thought to any particular place?

**Respondent:** Probably Texas Roadhouse.

**Researcher:** That would be a normal place you would go?

**Respondent:** Yep.

**Researcher:** Part of the scene is the employment of props...based on my records, you actually decided to take tickets to the movies? What were you thinking when you chose the tickets? What was the plan?

**Respondent:** My plan was that I know he wanted to see Rambo...so I took tickets for Rambo.

**Researcher:** You were going to give them to him?

**Respondent:** Yep, I get my tickets at the Union, so I was prepared.

**Researcher:** Did that have any particular place in the deception you were employing? Oh yes, it was part of the normal routine. You wanted to employ something normal, and going to the movies is normal.

**Respondent:** Yep.

**Researcher:** Please discuss or describe your nonverbal behavior during the deception? Had you given any thought in advance to gestures, body movements, eye contact, facial expression, or posture, or maybe your appearance? Any thought to these nonverbal elements...in advance?

**Respondent:** I know eye contact is a big thing in our relationship...so like maintaining eye contact...looking away would be giving it away.

**Researcher:** Had you thought of that in the preparation room?

**Respondent:** Yes, and also wearing what you always wear...jeans and a t-shirt...no need to dress up.

**Researcher:** Posture, how you position your body on the date, had you thought about anything like that?

**Respondent:** No.

**Researcher:** And appearance was normal.

**Respondent:** Yes.

**Researcher:** Please discuss or describe the language or dialogue you used during the deception? During the preparation time, did you prepare or think in advance about any dialogue you were going to say?

**Respondent:** I hadn't really, I am a person that goes with the flow...so it would depend on how he would have brought it up, is the way I would have gone about it.

**Researcher:** So nothing in advance, no particular phrase or saying?

**Respondent:** No.

**Researcher:** Please describe the placement or length of the deception? From the minute the date started, or?

**Respondent:** I really did not planned anything, when it occurred it would occur.

**Researcher:** So nothing...no exact placement.

**Respondent:** No.

**Researcher:** Can you describe any rehearsal that you might have conducted, any practice through enacting it or imagining it in the preparation room?

**Respondent:** Yes I did. Like him saying "my friends saw you with somebody else"...like I was going to say "that was my brother."

**Researcher:** So that would be dialogue in advance?

**Respondent:** Yes.

**Researcher:** You imagined some of it...scenario of your own personal experience.

**Respondent:** Yes.

**Researcher:** You planned out the date very specifically, dinner, movie, Wal-Mart.

**Respondent:** Yep, this is what we always do.

**Researcher:** So you didn't want to do anything different because you did not want anything to seem abnormal.

**Respondent:** Yep, jeans and t-shirts was normal attire.

**Researcher:** Thank you.

**Code # 809**

**Researcher:** Please describe your preparations for the deception? So basically when you were in the preparation room, given your mission, you read through it, can you describe your preparations?

**Respondent:** I just picked this up, the one I felt comfortable with, nothing too expensive and just things that I like getting, chocolate and flowers.

**Researcher:** So if you were actually in a situation like this, would you in reality employ some of these things?

**Respondent:** Yes, if it were in the interest of the other person, like if they did not like chocolate...

**Researcher:** Please discuss or describe the scene, setting, or environment during the performance, in essence, I am asking, in that preparation room when you knew you had to plan for the date, what was your plan?

**Respondent:** My plan was to (I am a pilot major) so I would rent a plane and just give her the presents, etc., before, and then leave somewhere and go and eat at a restaurant and then fly back.

**Researcher:** What kind of restaurant?

**Respondent:** Just like a sit-down, nice restaurant.

**Researcher:** So part of the scene is actually props that would be involved, and I see from your prop selection you chose quite a few different things. Can you explain your choices, like the greeting card?

**Respondent:** The greeting card I picked...I liked that one, it was romantic, funny, cheesy; I did not really care for the homemade paper one. The box of chocolate I chose because it was more decorative. More rich...I chose the gold one. The bar just kind of looks like you were looking for something the last minute.

**Researcher:** So you were actually employing things that looked like they had a lot of meaning and thought.

**Respondent:** Yes, that I had put a lot of thought into it.



**Researcher:** The single rose? What was your plan here?

**Respondent:** I don't really know my reasoning behind this...but I think a single rose is better than 12 roses...I don't know...when I go on dates, I have always just given a single rose.

**Researcher:** Your plan during the scene and setting was to employ these particular props, had you envisioned that this would help your deception in some way? Was that part of the deception you planned? Was it consciously done?

**Respondent:** It was just to give her the gifts...like before any date...like nothing out of the ordinary.

**Researcher:** You viewed it as just being very customary...that you would give somebody those? It was not consciously being used to have her think about the possibility you had been cheating?

**Respondent:** No, I think that would just make it look bad, no presents, no gifts, and all of a sudden this comes up...like you know it is going to come up...and then you don't give gifts, a red flag comes up.

**Researcher:** So you just basically wanted to do what you have always done on dates?

**Respondent:** Yep.

**Researcher:** Please describe your nonverbal behavior during the deception...in that preparation room had you specifically given any thought to nonverbal aspects: body movements, gestures, eye contact, facial expressions, posture, etc.? Also appearance, tone, vocal cues, etc.?

**Respondent:** I thought about eye contact and like body position as well. Eye contact...to look at her for the points I needed to get across...look in her eyes. And for body position as well, same thing. More facing toward her.

**Researcher:** What about facial expression and appearance? Any thought to this?

**Respondent:** I saw the sport coat there, and I thought we were going to a casual restaurant, so nothing really too fancy.

**Researcher:** But you had thought about that coat, but decided to keep things normal and casual. You didn't want to draw any attention to the fact you might be guilty of something?

**Respondent:** Yes.

**Researcher:** Please discuss or describe the language or dialogue you used...in preparation room had you thought of any dialogue or statements you would make?

**Respondent:** Not really, I was going to play it by ear.

**Researcher:** Please discuss or describe the placement or length of the deception? Was there any particular moment in time that you planned to employ or engage the deception, or had you planned to be deceptive from the very moment that you met up with your date? Or were you going to wait and employ deception periodically or...did you think of any of this in advance?

**Respondent:** Yes. I thought about it when I was in the prep room...I was going to pick her up at her house and give her the presents...rose, chocolate, card...and then just go and fly there and I did not know when she would bring it up. So I could not really plan on that...but that is what I was planning on...like at the restaurant or on the way back.

**Researcher:** So how did you handle, you obviously denied having any...what happened when she knew?

**Respondent:** The picture wasn't what it seemed, that there was another woman there that wanted to end her relationship with her boyfriend, so she talked to me about it, and wanted a picture of me holding hands with her to make the other guy jealous...and that is all it was.

**Researcher:** Had you thought about this at all in advance?

**Respondent:** Yes. A picture, etc.

**Researcher:** So you actually had planned the dialogue or the story above.

**Respondent:** Yes.

**Researcher:** Please discuss any rehearsal that you might have conducted before the deception?

**Respondent:** I just visualized flying there and talking to her and then asking me about the whole situation later and then bringing it up. I really did not go that much into planning like what I would say. I just kind of planned for...like if she had a picture or video tape, or if some of her friends saw us.

**Researcher:** So you did not know exactly what you were going to say?

**Respondent:** I did not plan any specific dialogue. I was going to deny...it was only a friend.

**Researcher:** You had planned it was another woman, who wanted to make her significant other jealous, so you allowed a picture with you. Is this something you thought of in the preparation room?

**Respondent:** No.

**Researcher:** It came up in the spur of the moment?

**Respondent:** Yes, just when she showed me the picture.

#### **Code # 810**

**Researcher:** Can you describe your preparation for the deception? In the preparation room, when you read your mission, can you tell me what you thought about?

**Respondent:** I read the paper one time and then I tried to take my mind off of it...and just look at other things in the room. Just take my mind off of it basically.

**Researcher:** When you say take your mind off of it...to kind of see what came naturally?

**Respondent:** Yes...just not to worry about it and not to look at the future, only the here and then.

**Researcher:** Please describe the scene or setting during the performance. In the preparation room, had you thought through what the date was going to consist of?

**Respondent:** No, it was a little surprising...because it was just a classroom setting, kind of in my mind I thought like a theater almost.

**Researcher:** So you were thinking it was going to be a date at the theater?

**Respondent:** Well, just like on-stage type thing, not like a classroom setting.

**Researcher:** Part of the scene would be the employment of props. I noticed from the prop list you picked a few things to use...would you explain the reasoning behind the things you chose. A bottle of wine, a man's tie, and a bouquet of roses.

**Respondent:** Women like flowers, so I picked the flowers, and I personally like wine. And I picked the tie to kind of make me look good.

**Researcher:** Back to the scene...you actually did not plan a particular place, like this is going to be at the Ground Round.

**Respondent:** No, I was kind of prepared for any situation I guess.

**Researcher:** But you wanted to look presentable. The next question, please described your nonverbal behavior during the deception. Gestures, eye contact, etc. Had you given any thought to these things in the preparation room?

**Respondent:** No, I tried to remain calm and present myself decently.

**Researcher:** Was there a reason for that...to remain calm.

**Respondent:** I did not know what I was going into...I did not know what was going to happen with the date...I had to be prepared for everything...so I just tried to be calm.

**Researcher:** So you consciously made the decision to be calm.

**Respondent:** Yes.

**Researcher:** What about appearance? With the tie? You wanted to look presentable.

**Respondent:** Yes.

**Researcher:** Please describe the language or dialogue used during the deception, in essence in the preparation room did you give any thought to specific statements that you might make?

**Respondent:** Yes I did. One of the thoughts that came in my mind was deny, deny, deny, and make counter accusations, and then to remain calm, be myself.

**Researcher:** So you thought a little about it...like if she said this...I would say this.

**Respondent:** Yes...I was going to deny.

**Researcher:** Please describe the placement and length of the deception? When you were going to be deceptive?

**Respondent:** No, I wanted the other person to come forward and say what they thought and go from there.

**Researcher:** So you had thought before hand...I am not going to go anything...I am going to wait, and then if I need to be deceptive, I will.

**Respondent:** Yes, I was not going to get myself into a situation.

**Researcher:** Please describe any rehearsal that you may have conducted before the deception...in the prep room did you rehearse anything, physically actually it out, or imagined it.

**Respondent:** I tried not to...like it went through my mind a little, like I visualized the scene.

**Researcher:** Did you visualize worse case scenarios or anything?

**Respondent:** No.

**Researcher:** That will take care of it...another question, have you had any acting classes, theater or anything?

**Respondent:** No.

#### Code # 811

**Researcher:** Please describe your preparation for the deception? When you read your mission, describe your thoughts.

**Respondent:** Just needed to figure out where I wanted to be in my situation and from there I wanted to have a place where I would be comfortable...if I can visualize myself in a comfortable setting and that kind of brings the situation unto my playing field.

**Researcher:** It would make you less anxious probably?

**Respondent:** Yes.

**Researcher:** Did you actually pick a specific location? Name a location?

**Respondent:** I was under the assumption like we were going to go through an entire date, and so I just was suppose to tell him the plans...so, I had a couple different places in mind, but we ended up at an ice cream shop.

**Researcher:** Please describe the scene or setting or environment of the deception? The ice cream shop, was this something you consciously did in the preparation room?

**Respondent:** When I was preparing I drew from my current relationship and kinds I do with my boyfriend and places we go and where we sit down and talk, etc.

**Researcher:** So part of describing or planning for the date...part of the scene is what we would call props...when I looked at the prop list, you chose...chocolate candy, tickets to the movies and a new purse. Can you explain your choices?

**Respondent:** I chose the chocolates because I was going to give them as a gift and the purse as just something I would typically have.

**Researcher:** That was going to be part of your appearance.

**Respondent:** Yes, and the tickets were just...a surprise for him...or something for us to do after the ice cream.

**Researcher:** A surprise for him?

**Respondent:** Yes.

**Researcher:** In choosing these props, was this in any way used in essence to help with your deception?

**Respondent:** Yes, the tickets were.

**Researcher:** Explain why.

**Respondent:** When I was doing the scenario, I used them as a lead into where it would be difficult, making it more difficult for him to bring up, something that was already difficult.

**Researcher:** So you wanted to focus the attention on the tickets, not maybe on other issues...in specific the cheating issue.

**Respondent:** Yes.

**Researcher:** The next question, please describe your nonverbal behavior during the deception and basically in the prep room had you given any thought to the nonverbal parts of your presentation, body movements, eye contact, gestures, facial expression, posture...etc. Appearance?

**Respondent:** Most of my thought was given to the nonverbal cues, like body language and I knew that I wanted to maintain good eye contact with him, and stay relatively close to him.

**Researcher:** Appearance, you took the purse...anything else.

**Respondent:** No.

**Researcher:** Please describe the language or dialogue you used in your deception...had you pre-planned any dialogue or statements that you were going to make during the interaction.

**Respondent:** I just wanted to make sure that everything I said was causal and calm, and it wasn't rushed.

**Researcher:** So this was part of the paralinguistics you employed?

**Respondent:** Yes, but in regard to having a specific script run through my head, no I did not do any of that.

**Researcher:** You didn't think like, if he says this, I am going to say this.

**Respondent:** No, because I know I do better when it is just casual conversation, not pre-planned, would not sound real.

**Researcher:** Please describe the placement or length of the deception...thinking of in the prep room had you pre-planned, I am going to be deception from the very first moment of the date, or employed deception at certain moments of the date?

**Respondent:** Originally I wanted to bring in deception at specific moments, I did not want to have it from the beginning. And it didn't turn out to be that way, I was confronted right away. But in my head I was kind of thinking we would have a couple different conversations and just sort of stray away from that topic.

**Researcher:** And then you would deploy the deception, but not right away.

**Respondent:** Yes.

**Researcher:** Please describe any rehearsal that you might have conducted before the deception, in the prep room did you enact any rehearsal physically...or mentally?

**Respondent:** No...I guess I just when through the situation in my head and where the location, the time of day, and the environment.

**Researcher:** Were you conscious of that helping the deception?

**Respondent:** I think it was just to prepare me...get me in the right mind set.

**Researcher:** Have you ever been in any theater classes?

**Respondent:** No.

### Code # 813

**Researcher:** Please describe your preparation for the deception? In essence in the prep room when you read the mission, what thoughts did you have?

**Respondent:** I pretty much just thought about what I would do in that situation, I guess personally I would not lie about it, but if I had to deceive someone, I thought about I probably would want it to be more causal, so it wouldn't be suspicious, I didn't put a whole lot of preparation into it, I just wanted it to be natural.

**Researcher:** Please describe the setting, scene that you actually had during the performance. In the prep room when you were asked to plan the date, what was your plan?

**Respondent:** I wanted it to be like a casual setting, I did not want to draw more attention to the situation than I already knew it was going to be, because he kind of had suspicions about it, so I did not want to...

**Researcher:** When you were planning this, had you thought in your mind of any specific place, like we are going to meet at Applebees' for dinner?

**Respondent:** Probably his or my house. A private setting.

**Researcher:** Did you tell them this when you went into this?

**Respondent:** Yes.

**Researcher:** Good, excellent. Were you sitting on the couch or at a table?

**Respondent:** At a table.

**Researcher:** Is that what you wanted?

**Respondent:** Yes, I was sort of envisioning a home-cooked dinner or something casual like that.

**Researcher:** Good, so you did plan that. So as part of the setting, we would include the use of props, so in this case you actually indicated that you wanted to employ a prop, and you chose a music CD. What was your thought behind this?

**Respondent:** I kind of wanted to do a mixed CD kind of thing, to show him I had been thinking about him, and I really cared about him; and I put some thought into what I cooked for him.

**Researcher:** Did you purposely do this to help with the deception? Tell me what were you thinking?

**Respondent:** Yes, I did not want to come into it like with nothing at all, so I thought a little bit of buttering up would not hurt; but I did not want to go over the top with it.

**Researcher:** And why wouldn't you want to go over the top?

**Respondent:** Because it would make him kind of suspicious that I am trying to cover something.



**Researcher:** So you actually thought about this quite a bit. Next question, please describe your nonverbal behavior during the deception? In the prep room had you given any thought to such things as eye contact, posture, gesture, body movement, appearance, facial expressions?

**Respondent:** Not a whole lot. I did not think about it...just as I would normally do, good eye contact was important.

**Researcher:** So that was one thing you thought about?

**Respondent:** Just a little...

**Researcher:** What about facial expressions?

**Respondent:** No, I was trying to be normal and, like, trying to keep cool.

**Researcher:** You did not think about lighting or music being played.

**Respondent:** No.

**Researcher:** Please discuss or describe the language or dialogue used during the deception. In the prep room did you think about, in advance, any dialogue or statements that you were going to employ?

**Respondent:** Yes, I thought about saying that the guy I was with was an old friend that he hadn't yet met, that I went to high school with and we were really close then, but there was nothing...

**Researcher:** So you thought about things to say that might make the situation not be so bad?

**Respondent:** Yes.

**Researcher:** Please discuss or describe placement and length of the deception? When you were going to be deceptive, immediately or later.

**Respondent:** I wasn't going to bring it up at all...and if he did confront me with it...I would pretty much go straight into it...yeah, I was at the restaurant and I was with another guy, but this guy was an old friend from high school. I did not go in saying, "yeah, you probably know"; but I was just ready for it, when it came up and use the deception, I guess.

**Researcher:** Please describe any rehearsal you might have conducted before the deception...in the prep room did you actually practice something, like physically or did you imagine, run things through your mind.

**Respondent:** I just imagined like in my mind things he might ask and what I would say, but I did not actually physically prepare anything.

**Researcher:** Have you ever been involved in theater or made any special theater training?

**Respondent:** I was in 2 high school plays...but I did not take any theater classes.

#### **Code # 814**

**Researcher:** Can you please describe your preparations for the deception, while you were in the preparation room, and you received your mission, what did you do?

**Respondent:** I decided to keep it simple, it did not want to make it too extravagant, as if it were anything out of the ordinary, I wanted to keep it as a normal thing, like I was not trying to hide anything, I wasn't trying to be too over the top, or out of the ordinary. It would draw attention, like I was trying to cover something up.

**Researcher:** Please describe the scene, setting, or environment of the performance, I see on the preparation sheet, you actually wrote down some things.

**Respondent:** I had envisioned going out to eat at a nicer sit-down restaurant, not over the top, just a normal...like Ground Round. 8 o'clock Friday night...our normal dating time.

**Researcher:** When you chose this particular restaurant, was there a reason for that?

**Respondent:** No.

**Researcher:** When we are considering the scene or setting we consider such things as lighting, music, sound, props employed, and in this case you did employ a prop?

**Respondent:** A single rose...the reason was...it seemed like a simple choice. The other things that they had were like stuffed animals, whole bouquets of roses, chocolate, too lavish. I figured a simple rose is more normal, something that would not be totally out of the ordinary for that situation.

**Researcher:** Why did you think you had to bring something?

**Respondent:** Because I knew I was kind of under the gun, because she had heard that I was with another gal. So I wanted to lighten the mood a little bit, so she wasn't showing up totally negative.

**Researcher:** You wanted to spin it to be positive?

**Respondent:** Yes, that she would have something to be happy about that night.

**Researcher:** When you chose that restaurant, were you thinking of the mood of the lighting, the setting, was that a conscious thing?

**Respondent:** Yes, I thought lights are turned down, soft music playing, kind of more of a date atmosphere...vs. a bar.

**Researcher:** Please describe your non-verbal behavior during the deception? Include body movements, etc. In the preparation room, had you given any thought to these things?

**Respondent:** Yes, what I wore. I wore a little more than normal wear. A nice shirt, had my hair done...somewhat a special occasion, but not over the top.

**Researcher:** What about body movements, gestures, her eye contact?

**Respondent:** Body movement, I would lean forward, listening.

**Researcher:** Do you actually give thought to this in the preparation room, or was it something that came over naturally?

**Respondent:** Probably came more naturally.

**Researcher:** So you really did not plan these?

**Respondent:** No, just my appearance was planned.

**Researcher:** Please discuss or describe the language or dialogue used during the deception. In the preparation room, any thought about any specific statements or phrase or something that you were going to say. Did you think ahead about that?

**Respondent:** Nothing specific...I thought about when confronted with it, I would just more or less play dumb, like I did not have any idea that it was going to be brought up, I didn't know what she was talking about.

**Researcher:** Nothing specific, like saying "I love you" when she walked in the room.

**Respondent:** No, nothing like that.

**Researcher:** Please discuss or describe the placement or length of the deception, basically in the preparation room had you given any thought as to what point you would employ your deception?

**Respondent:** Yes, I was going to lie straight from the beginning, by playing dumb. When she brought it up, I did not know what she was talking about.

**Researcher:** Please describe any rehearsal you might have conducted before the deception? In the preparation room, did you mentally rehearse or imagine anything?

**Respondent:** I did not physically act anything out. I kind of imagined the scene and atmosphere of the date.

**Researcher:** Have you ever had any theatrical training or been involved in any theater production?

**Respondent:** No.

### Code # 816

**Researcher:** Please describe your preparation for the deception. While you were in the preparation room, and you rec'd your mission, what did you do?

**Respondent:** I looked at the items on the table and most of them looked like apology gifts. I can't afford that, because you start by looking guilty and I would believe you to be guilty; so I looked for something else, like concert tickets. I am guilty, but I want to come out as innocent, so just start by being as innocent as possible.

**Researcher:** Please describe the scene, setting, or environment during the performance. So in the preparation room, once you had read your mission and had to plan for the date, what had you thought about in advance?

**Respondent:** The sheet said that this planned date that I was going to be confronted about, the perceived cheating. I picked a situation, like in the car going to the concert, that would sort of, I did not want to be face to face, because like you are staring at someone you know...you get agitated and uncomfortable. So the car, you are side by side, you are on the same level, you don't have to look at each other all the time, you are going somewhere, and soon there will lots of noise, and can't talk about it.

**Researcher:** When we are considering this setting/environment, we think of such things as lighting, music, special effects, props that might be employed. In this case you already mentioned a prop, the concert tickets. You already explained that...normal or out of the ordinary?

**Respondent:** I was looking at something that looked like an apology, yeah.

**Researcher:** Please describe or discuss your non-verbal behavior during the deception; in the prep room what did you think about in advance that would relate to the following non-verbal cues: body movement, gestures, eye-contact, facial expression, posture, appearance, and paralinguistic cues?

**Respondent:** I thought about someone confronting you, you get defensive, so I tried to think, over and over...I saw you with this person, a picture...I try to disqualify the friend first, well, do you trust this person, was this person drunk, etc.? Then you try to be assertive...who do you believe, me or that person? Why would you say this about me?

**Researcher:** Let's go back to the prep room. Had you given any thought to body movements? I think that you had. Car, not facing person, etc.?

**Respondent:** Yes, I did not want to be sitting across from this person or sitting at a different level than them. I wanted to be in a non-attacking position, if you are guilty...you are agitated, they are going to pick up on that. If you are looking ahead, they can't see your little guilty look...like looking down, weird, waiting. You don't want to be angry with your hands, posture, turning and do all the angry hand gestures at them.

**Researcher:** What about eye contact?

**Respondent:** I tried when I made a statement; "I did not cheat on you." You want to look the person directly in the eye and sell it as much as possible. The other stuff you can at least in the car situation, face forward and get around that.

**Researcher:** Appearance, any apparel did you choose in advance?

**Respondent:** I would have liked to have been dressed up, but I wasn't.

**Researcher:** Any thought of that in advance?

**Respondent:** Not really.

**Researcher:** Please describe the language or dialogue used during the deception, so in this case, in the prep room had you thought in advance about any particular statement or phrases or anything that you might say. Anything pre-planned?

**Respondent:** Statements of denial...no specific words or phrases that came to me...I just thought I am going to come across as innocent as possible.

**Researcher:** In what way were you going to deny it?

**Respondent:** I was not sure how the situation was going to work out. Like if this person would start off with...or would I have to be like "so how are you doing"...I was not sure how it would work, so I did not plan out anything specific to say.

**Researcher:** Please discuss or describe the placement or length of the deception? Had you thought about actually when you would start deceiving, or were you going to deceive during the whole event?

**Respondent:** I mostly was just waiting to take my cues from the person, I did not know how it was going to go, and usually if I am guilty of something, I let them bring it up. Like, “hi, I did this thing, but you don’t know about it, I am going to hide and roll over as much as possible, that you are so deceived you do not know what is going on.”

**Researcher:** You were going to wait; had you thought of that in advance?

**Respondent:** Yes, I thought about the things I had done, where I was guilty, and I really didn’t want to get caught at it. I usually let the other person bring it up, and poke at it a little bit, and then shut them down as much as possible.

**Researcher:** Please describe any rehearsal you might have conducted before the deception?

**Respondent:** No...I tried mostly to set the scenario...confrontation with someone, I picked the car scene and went from there.

**Researcher:** Did you visualize, I am going to sit here, and this is when I am going to give the tickets to him?

**Respondent:** Nope, just “hey we are going to this concert”. Look at our really good tickets.

**Researcher:** So in your feeling, you did not imagine anything or rehearse anything?

**Respondent:** I wanted a place where we could be on the same level, not facing each other. Pretty much the extent of it.

**Researcher:** Have you ever been trained in a theater class or been involved in any theatrical productions?

**Respondent:** No.

### Code # 819

**Researcher:** Please describe your preparations for the deception. When you were in the preparation room and you read through the mission, what came to mind?

**Respondent:** Obviously, they put you in a situation where you have already cheated on your significant other and you have to be confronted. So right now I was trying to think of ways, I have to lie to her, so I was thinking of what would make a good excuse that is logical, and she can’t come up with something against it. So, if you look at my sheet, I am a flight instructor, I have female students, I gave her a ride home, and then obviously I thought what other ways could I explain this? I could also say that her boyfriend went in with her, because he was observing the flight. I had a plethora of gifts to give, but I

choose not to take any of them with me, because if I were to bring something unusual on this date, it might seem like I am trying to win her over or like I am trying to hide something, which is kind of obvious, so this is why I chose not to do that.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance. In the prep room you were asked to plan for the date, what did you think about?

**Respondent:** I thought of nothing unusual. I can't sit there and tell the person across from me that, we normally go, but in my notes we would go to the Blue Moose. I noted that it would just be like every other Tuesday or Wednesday, so that is nothing unusual.

**Researcher:** When we think about scene/setting/environment, we often include things like lighting, music, sound effects, props. Any thought to things like this?

**Respondent:** Essentially not. We had planned something at the Blue Moose, so you would have the background noise going on. It is somewhere were you obviously you can't make a big scene about it, so I had that in consideration.

**Researcher:** So you had thought, in a public place there could not be "a scene?"

**Respondent:** It was not my main thing for picking a public sitting, but it was one of the factors in it. Like I don't know the other person too well, so...

**Researcher:** Props, you did not use anything...it would have been abnormal? Next question, please discuss or describe your non-verbal behavior during the performance? In the prep room had you planned in advance anything to do with non-verbal behavior...such things as body movement, gestures, eye contact, facial expressions, posture, appearance, paralinguistic cues, such as pitch, volume, rate of delivery, etc.? Any thoughts in advance of these things?

**Respondent:** Yes, you bet. As far as the non-verbal communication...keeping it as normal as you can and normally when people lie, they tend to look someone in the eye and say it and then look away or make a different glance somewhere else. That is one of biggest things I tried to avoid. Making straight contact with them, not glancing away; having her look away first, not me. As far as the body movements, I tried to keep it as relaxing as I could, but I mean I was just naturally nervous, because I did not really know the situation.

**Researcher:** But in your mind, in advance, you were thinking I don't want to call attention, I don't to act abnormally.

**Respondent:** Yeah, no fast movements, just be relaxed like you normally would be.

**Researcher:** Your appearance?

**Respondent:** Sort of, I am not going to wear a hooded thing and jeans like I am wearing now. Normally, if I were to go on a date, I would dress up. Maybe a striped shirt and khakis. So I took that into consideration.

**Researcher:** Please describe the language or dialogue used during the performance. In advance, in the prep room, had you planned any type of dialogue. I have to remind you in the beginning you said something about dialogue...can you answer now again.

**Respondent:** Basically what I had planned to say, "I was a flight instructor, my student was a female, and I thought of, what if, what if, things flashing back on me. So what I basically came up with a scenario where nothing could look bad...took the student home because it was snowing out and her car did not start, and her boyfriend was observing the flight, he went in with her, I stayed in the parking lot, talked with my boss for 10 minutes about something and went home.

**Researcher:** Please describe the placement or length of the deception. In advance, had you planned a particular moment in time during the date that you were going to be deceptive, or were you planning on being deceptive during the whole thing? Placement and length, had you thought about in advance?

**Respondent:** I did not really know what the situation was going to entail. So what I did, I had thought about keeping it as straight forward as I could be right away. Obviously, the truth, and being as natural as I could. When she brought it up, that is when I would employ...

**Researcher:** Please discuss or describe any rehearsals that you might have conducted before the deception? Either imagined or physically enacted in the prep room.

**Respondent:** The hardest thing for me was keeping the eye contact. I am naturally even when telling the truth, I have a tendency to not look at people in the eyes, that is something that is wrong with me. So I found a spot on the wall or something like that, thought the scenario in my head and caught myself looking off. I just thought about it in my head, I didn't verbally say it. Physically I actually looked at the wall and focused on a spot on the wall. It made it a lot easier when we got in there, especially when I could focus on her glasses or something like that.

**Researcher:** You were thinking, if she says this, I am going to say that.

**Respondent:** Yes.

**Researcher:** Have you ever had any theater training or involved in any theater production?

**Respondent:** No.



**Researcher:** Thank you. That concludes our interview.

**Code # 820**

**Researcher:** Please describe your preparations for the deception. When you were in the preparation room and you read through the mission, what came to mind?

**Respondent:** I was honestly just trying to think of any questions she could possibly ask me in regards to seeing me with the other person, so I was trying to come up with answers ahead of time, so I would be able to fire them off, I guess.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance. In the prep room you were asked to plan for the date, what did you think about?

**Respondent:** I had picked to go to a restaurant, Texas Roadhouse. I just made it our one month anniversary and brought her a rose and some movie tickets.

**Researcher:** When we often describe or think about the things included in the scene, it would include such things as lighting, music, or special effects, props, backdrops. In the prep room had you given any thought to any of these things?

**Respondent:** I did not think about it, but I wish I would have, because I wish I would have had them dim the lights a little bit, so it would have more relaxing.

**Researcher:** According to the prop list, you did employ a single rose and tickets to the movies, so those would essentially be the props. What were your thoughts as you were planning for the scene?

**Respondent:** There were a lot of bigger items in the room, but I did not want to bring like that huge bear, or something really expensive, because it would be like admitting I was caught and trying to buy her back. I just wanted to get something little.

**Researcher:** You then didn't feel you had to use a prop?

**Respondent:** Yes, I just wanted to bring something little, because, I did not want to get something real big...to admit I had done something wrong.

**Researcher:** Where was the date held?

**Respondent:** Restaurant, the Roadhouse.

**Researcher:** What was the reason for that place?

**Respondent:** It is a little nicer place, it is a place that you would just go to pretty much any day; you don't have to make reservations.

**Researcher:** Was there something particular about the Roadhouse that would make it more comfortable and help you with the deception?

**Respondent:** Just that it is not that cheap, and it is not really expensive, but on the higher end.

**Researcher:** Please describe your non-verbal behavior during the deception. In the prep room I would like to know whether you planned any particular non-verbal aspects: body movements, gestures, eye contact, facial expressions, etc.? Appearance...etc.

**Respondent:** I was going to try keep my hands down, because when people lie they touch their face or something like that. I had a tendency to bite my lip when I lie, so I was trying to watch that. So, that's about it...make a lot of eye contact.

**Researcher:** Nothing in particular about your appearance?

**Respondent:** No.

**Researcher:** What about pitch, volume, rate of delivery?

**Respondent:** Yes, I thought about keeping it slower, relaxed. When people get nervous, they talk faster.

**Researcher:** Please describe the language or dialogue used during the deception. In the prep room had you given any thought to any specific things you are going to say, statements planned?

**Respondent:** The only thing that I thought about was, if she said she saw me with the other girl, I was going to say it had to do with work, going out to eat with people from work, or hanging out with people from work.

**Researcher:** Please discuss or describe the placement and length of deception.

**Respondent:** I was going to be deceptive throughout the whole date...not say anything, so I would not have to admit it.

**Researcher:** If she said this, I would say this. Your response was going to be a lie.

**Respondent:** Yes, I already had lies figured out for different things she said.

**Researcher:** Please describe any rehearsal that you might have conducted before the deception, in the prep room mentally or physically?

**Respondent:** The only thing I figured out, if she started pressing a lot of questions and stuff, I would bring the flowers and tickets out...and say, well I know it has been sort of a rough time, but I have these for you...to kind of relax the scene.

**Researcher:** So you had imagined.

**Respondent:** Yes, if there were a lot of questions, I was going to try to break that up the gifts.

**Researcher:** Have you ever had any theater training?

**Respondent:** Nope, in 7<sup>th</sup> grade...1/4 of class was required.

**Researcher:** Any theatrical production?

**Respondent:** Only things were 2<sup>nd</sup> and 3<sup>rd</sup> grade plays.

**Researcher:** Thanks; that will conclude our interview.

#### Code # 822

**Researcher:** Please describe your preparations for the deception. When you were in the preparation room and you read through the mission, what came to mind?

**Respondent:** I was very nervous. I basically saw I thought a response area on the form to write in there, so that was the first thing I did. I wrote down the first few things that popped into my head that I could say back to this person. I kind of built off of that. Thinking of more ideas that stuff I could say.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance. In the prep room you were told to plan the date. Can you tell me, what did you plan in advance?

**Respondent:** I planned that we were at a restaurant. I didn't indicate which one. I pictured it was during the day (daylight).

**Researcher:** Why was that important?

**Respondent:** I don't know if it was necessarily important, but I think it was more of a comfort thing, when I got in there, rather than having the lights dimmed...I would rather have the lights completely on.

**Researcher:** So if this were a real event, you would rather have a well-lit location.

**Respondent:** Yes, I would. I am not comfortable in real dark restaurants.

**Researcher:** As we are planning this scene, often times what is included in the scene are such things as lighting (which we just talked about), music or special sound effects, props, back drops—had you thought in advance about any of these things?

**Respondent:** I brought the bottle of cologne just because to me that is a universal thing, that a lot of guys enjoy or receive as gifts.

**Researcher:** In reality, would you actually do something like this? Would you employ a gift in this situation?

**Respondent:** Yes, I would.

**Researcher:** In this case a bottle of cologne; what was your reasoning?

**Respondent:** Not really sure.

**Researcher:** Why was it necessary to have that gift?

**Respondent:** I think that if you are trying almost to regain someone's trust, a gift is a great way.

**Researcher:** Had you thought about a particular time you might use that?

**Respondent:** Not really, no.

**Researcher:** What about music?

**Respondent:** Never a thought that crossed my mind.

**Researcher:** Back drops...you didn't name a particular restaurant?

**Respondent:** I did not.

**Researcher:** Please describe your non-verbal behavior during the deception. Including body movement, gestures, eye contact, facial expression, posture, appearance, paralinguistics cues, or vocal cues.

**Respondent:** I did think about the eye contact, yes. I think that eye contact...in a trust issue, a very important thing.

**Researcher:** Appearance, what you were going to wear?

**Respondent:** I didn't, just because I am in something I would always normally wear.

**Researcher:** What about the pitch and volume of your voice?

**Respondent:** I actually did a little bit. Because I think that you do need to have...Pitch. I think it is necessary, to change...when explaining certain feelings, or why something was done.

**Researcher:** In advance, you were thinking of avoiding something.

**Respondent:** Yes, I do get a specific pitch when I am nervous.

**Researcher:** So you wanted to be sure you did not sound tense or anxious?

**Respondent:** Yes.

**Researcher:** Posture.

**Respondent:** I was sitting at a table. I didn't think about posture in advance.

**Researcher:** Please describe the language or dialogue used during the deception?

**Respondent:** Yes, I did. I guess something I thought of, obviously, I thought "I wasn't with anybody." I was going to deny that statement.

**Researcher:** Please describe the placement or length of deception.

**Respondent:** I guess in advance I wanted it to be quick, and just wanted him to believe everything I was saying.

**Researcher:** Please describe any rehearsal you may have had before the deception.

**Respondent:** No. Not really.

**Researcher:** I did notice on the participant scenario sheet you did indicate the Olive Garden at 6 p.m., so you must have given some thought in advance for the setting?

**Respondent:** Yeah.

**Researcher:** Have you ever had any theater training, or been involved in any theater production?

**Respondent:** No.

**Researcher:** Thank you very much. That concludes the interview.

**Code # 824**

**Researcher:** Please describe your preparations for the deception.

**Respondent:** I walked to the table and looked at all the things...to see what I wanted to use, and then I picked up a CD and a card. And I sat down and re-read through the things and thought about where the location?

**Researcher:** So you started to plan the date, location, etc.

**Respondent:** Yeah, and wrote down what I was supposed to do.

**Researcher:** You went to the table; did you feel it was necessary to employ something?

**Respondent:** Yes.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance.

**Respondent:** No, I hadn't given thoughts to any props, except location. Nothing else. I chose a café.

**Researcher:** Any particular one?

**Respondent:** No, it was 7 p.m. I planned coffee and dessert.

**Researcher:** Reasoning for location and time?

**Respondent:** More of a comfortable setting. I felt like the coffee shop was more low key.

**Researcher:** You actually picked out the CD and card?

**Respondent:** Yes. My thought behind giving the gift was because that is what I would usually do in that kind of situation. If I was being caught doing something...to show him how much I really do care.

**Researcher:** Please describe your non-verbal behavior during the deception? In the prep room.

**Respondent:** No, I wasn't clear to where I actually would be...like I didn't know...I just felt a lot of eye contact.

**Researcher:** You knew it was going to be at a café, with coffee and dessert...but beyond that you hadn't thought about....I am going to do this with my eyes, etc.?

**Respondent:** No.

**Researcher:** Nothing about pitch or volume?

**Respondent:** No.

**Researcher:** Appearance?

**Respondent:** No.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** Statements I was going to make? I thought about how I was to deny it and what I was going to say and what I was going to say when I gave the card. An example is: How much I cared for him...“I want to give you this, because of how much I care for you.”

**Researcher:** Please describe the placement and length of the deception.

**Respondent:** No, because I did not know how the person was going to come out and act. So I did not think about anything.

**Researcher:** Please describe any rehearsal that you might have conducted before the deception?

**Respondent:** No, I didn't physically practice anything. I mentally thought what might happen. I just thought about how they would bring it up, I would go there, sit down, drink coffee, kind of avoid the situation, not bring anything up until the person said something to me.

**Researcher:** Have you ever had any theater training?

**Respondent:** In 4<sup>th</sup> or 5<sup>th</sup> grade.

**Researcher:** Any theater production experience?

**Respondent:** No.

**Researcher:** That will conclude our interview. Thank you.

**Code # 827**

**Researcher:** Please describe your preparation for the deception?

**Respondent:** Well, I thought it was obvious, because on the sheet it said, don't give up anything...like you weren't there; so obviously if I brought in a purse or a big teddy bear the person what think “why are you giving me this? So I decided away from that, I

figured it would be just like any other date, if I just denied everything I think I could just wiggle my way out of it.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance?

**Respondent:** A little bit. I kind of thought about being causal...not too big scale. Setting would be like Caribou Coffee...they don't have huge fluorescent lights, not too dim, normally people in and out of there.

**Researcher:** Were you thinking about the location?

**Respondent:** I did not know that we were going to be able to choose the location, but I went through it in my head.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception?

**Respondent:** No. I did do the following: I had my hands under the table, probably made me look a little more guilty, my face turned a little red, and she whipped out the photograph and us.

**Researcher:** These were things you actually did, you had not thought in advance about them?

**Respondent:** Yeah, I was slouching in my chair...

**Researcher:** So you actually caught yourself doing some things that were not helping?

**Respondent:** Yeah...I hadn't planned any of this in advance; or anything about appearance.

**Researcher:** Please discuss or describe the language or dialogue used during the deception?

**Respondent:** No, because the sheet that told us the scenario did not give a lot of information, like a photo, or this and that, so it is hard to plan a lot of stuff in advance.

**Researcher:** No plan of what you were going to say?

**Respondent:** No.

**Researcher:** Please describe the placement or length of the deception?

**Respondent:** I don't know. Just the obvious stuff that came to mind was...like...if you were with this person...just say "no."



**Researcher:** Did you actually think about this in the prep room?

**Respondent:** Not really.

**Researcher:** Please describe or discuss any rehearsal you may have thought or done during the preparation room?

**Respondent:** No. I was pretty confident in my ability to deceive someone.

**Researcher:** Have you ever had any theater training?

**Respondent:** I am in an acting class right now, but nothing else.

**Researcher:** Any experience in a theater production?

**Respondent:** No.

**Researcher:** That concludes the interview.

#### **Code # 828**

**Researcher:** Please describe your preparation for the deception.

**Respondent:** I just thought of what I should say...what the situation would be, what I would be best prepared to say.

**Researcher:** So in other words, when you looked at it, and it said you must plan for the date, what came to mind?

**Respondent:** Just trying to think of questions she would ask?

**Researcher:** What about the date?

**Respondent:** Restaurant, in the evening. A regular date. Not any particular restaurant came to my mind.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance.

**Respondent:** Not really...more of a personal situation, than what is going on around us.

**Researcher:** When we think about the scene/setting/environment, we often think of things like lighting, music, or special sound effects, back drops, etc.

**Respondent:** I didn't have any thought about the setting.

**Researcher:** What about any props?

**Respondent:** I just figured if I brought any gifts I would look more guilty. I actually thought about if I employed that, it wouldn't help me. I wanted a regular date, nothing out of the norm.

**Researcher:** Please discuss or describe your non-verbal cues during the deception?

**Respondent:** The eye contact...the more I kept it the more innocent I would seem.

**Researcher:** Any gestures?

**Respondent:** I would just sit there. We were sitting straight across from each other, so I would sit straight forward. I hadn't pre-planned how I was going to sit.

**Researcher:** Appearance?

**Respondent:** Just wearing regular clothes. My voice...try to stay as calm as possible, I figured, if I got too defensive; I had thought about that in the prep room

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** I figured if she said she saw me, someone she knew saw me, I would just say "it was not me"...it didn't even look like me.

**Researcher:** You had planned how you were going to respond to such a question?

**Respondent:** Yes.

**Researcher:** Please describe or discuss the placement and length of the deception.

**Respondent:** Just figured once I started being confronted with something, then I would...

**Researcher:** You were going to wait for the other person to make the first move?

**Respondent:** Yes...I had pre-planned that.

**Researcher:** Please discuss or describe any rehearsal you might have conducted?

**Respondent:** All mental. I thought a little about what questions I might be asked, and what statements and how I would respond to them. I would deny everything.

**Researcher:** Had you thought about any of your past experiences?

**Respondent:** No, I never had to lie before in this situation.

**Researcher:** Any theater training or productions?

**Respondent:** I was in a play in high school, but we never trained.

**Researcher:** That concludes my questions.

**Code # 830**

**Researcher:** Please describe your preparation for the deception.

**Respondent:** Seemed like there was a lot of crap there...to be honest with you I did not think trying to shmooze somebody with a bunch of crap is the best way to go. I guess more or less I did not think that was necessary, because if you were not guilty of doing something, you don't need to...

**Researcher:** So in real life you wouldn't employ any of those things?

**Respondent:** No, if I was ever in that situation, no.

**Researcher:** So when you read through this, you automatically started to think about those props in the room, you were not thinking of anything else?

**Respondent:** No, I was a little...she pointed those out to me.

**Researcher:** Did you plan for the date.

**Respondent:** Eventually...thinking about...I was a little nervous, I had never done anything like this before.

**Researcher:** So the first thing that came to mind...you were a bit nervous.

**Respondent:** Yes.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance.

**Respondent:** Definitely, sort of along these same lines...nothing super elaborate or special.

**Researcher:** Why?

**Respondent:** I did not want to over emphasize that particular date...it might make me look guilty. I wanted to keep things normal, maybe even more low key than normal.

**Researcher:** Had you chosen a location?

**Respondent:** A coffee shop, no particular name. Early afternoon, because it would seem like less of a date. It wasn't really a thought, it just came to mind.

**Researcher:** Have you had dates in coffee shops before?

**Respondent:** Sure, it is more of a "let's go visit."

**Researcher:** Any props?

**Respondent:** Not really. Just a common coffee shop and we were going to visit.

**Researcher:** When you were thinking environment, you were thinking relaxed, don't over do it, nothing out of the ordinary?

**Respondent:** Yes.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception.

**Respondent:** Yes. Body language. Volume. Eye contact. I wanted good eye contact, see what her reaction was, and can definitely see this by the way people look. I had thought before hand to pay attention to her eyes.

**Researcher:** Body language?

**Respondent:** I definitely wanted to be fairly poised and relaxed and confident as well.

**Researcher:** Appearance?

**Respondent:** Whatever, I didn't think ahead about that.

**Researcher:** Voice?

**Respondent:** Again, no; not really. Just wanted to be as normal as possible.

**Researcher:** Body language?

**Respondent:** I hadn't necessarily pre-planned it, but I definitely thought about it consciously, like I am going to be up-front and relaxed.

**Researcher:** It is also a non-verbal element, as well as a staging element, and that is props?

**Respondent:** Yes, I was planning on using the concert tickets as a diversion. Like she was very intent upon...I was going to keep those as a last resort. I think I took them out a little too early. I should have waited...as the truth was getting more vague...well, I think now that is a non-issue, let's go to this concert.

**Researcher:** You wanted to use it to divert attention?

**Respondent:** Yes, now we are going to look forward, instead of looking back.

**Researcher:** When you picked out the tickets, is this what you had planned?

**Respondent:** Yes.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** A couple, but they didn't really work out that way. For example: I definitely wanted to greet her like I would a woman I had been dating. I wanted to sound normal.

**Researcher:** You had planned to embark on the interaction saying, "hi, honey?"

**Respondent:** Yes.

**Researcher:** Anything else you pre-planned?

**Respondent:** No...there is no way I could have predicted things.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** Definitely; deny from the beginning, for sure.

**Researcher:** Had you thought in the prep room, if she brings it up I am going to be deceptive?

**Respondent:** No, not really.

**Researcher:** Did you think you were going to be deceptive all the way through?

**Respondent:** Yes, I was hoping to get on with the normal small talk of the day. And I would use the tickets to divert her...so I wouldn't have to be deceptive.

**Researcher:** You really did plan strategically if you could the tickets to divert attention you wouldn't have to be deceptive?

**Respondent:** I think I did okay, but I didn't quite get her to the point where I could like, turn on the tickets, and then go from there.

**Researcher:** Please discuss or describe any rehearsal you might have conducted during the prep room.

**Respondent:** More or less just the body posture and the greeting. Didn't know what to expect, so just kind of...

**Researcher:** Any theater training or been involved in a theater production?

**Respondent:** Have not.

**Researcher:** That will conclude the interview.

### Code # 831

**Researcher:** Please describe your preparation for the deception.

**Respondent:** I tried to think about personnel experience, and what I would say in that situation.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance.

**Respondent:** I thought I would have a dinner around 7 pm that a nice particular...I didn't think of any particular place.

**Researcher:** Why did you make the choice you did?

**Respondent:** It would be the time I would be most comfortable.

**Researcher:** Sitting or scene, lighting, music, etc.?

**Respondent:** No, I just thought of the restaurant, and it is usually dim lighting. But I did not ask for that. I had thought it probably would be more romantic in trying to persuade that I did not cheat. And 7 pm, it would be quieter and we could talk.

**Researcher:** On the prop list...you chose tickets to a concert?

**Respondent:** I didn't end up using them, but if it went well, I could say "we could have another fun night, and try to get things rolling again between us..." To use the tickets this way. If things were looking like it was going to be okay.

**Researcher:** Would that be something you would do in real life?

**Respondent:** Probably.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception.

**Respondent:** Yes. I would have tried to look nice and dress up. I actually thought about this in the prep room. I would have tried to sit straight and look him right in the eye.

**Researcher:** When you received your mission, what did you plan for?

**Respondent:** Dressing nice, and try to do my makeup and hair.

**Researcher:** What about posture of the body?

**Respondent:** To sit up straight...so I look confident.

**Researcher:** Gestures?

**Respondent:** No.

**Researcher:** Pitch, volume, etc.?

**Respondent:** No.

**Researcher:** Please discuss or describe the language or dialogue used during the performance.

**Respondent:** Only to keep saying "I keep denying it." Nothing exact.

**Researcher:** Please discuss or describe the placement or length of deception.

**Respondent:** I thought, like, during the whole thing.

**Researcher:** You weren't necessarily going to wait for the person to say something, and then be deceptive?

**Respondent:** Yes.

**Researcher:** Please describe or discuss any rehearsal you might have prepared in the prep room.

**Respondent:** I thought about a couple different questions that may come up and what I would say to these. Like, “it could not have been me, because I have been really busy with school and work and sports,” and “so I do not have time to hang out with anyone else.”

**Researcher:** So you had planned dialogue?

**Respondent:** Yes, if he said this, I could say that.

**Researcher:** One example again.

**Respondent:** There is no way it could have been me, because I have been so busy...

**Researcher:** Any other?

**Respondent:** To reinforce ...“oh I love you, there is no way I could do this to you.”

**Researcher:** Have you ever had any theater training or been in any theatrical production?

**Respondent:** No.

**Researcher:** That concludes our interview. Thank you.

### Code # 833

**Researcher:** Please describe your preparation for the deception.

**Respondent:** I was nervous and I guess I quickly tried to think of something I would do. I thought I would laugh through the whole thing but I didn't.

**Researcher:** Please discuss or describe the scene/sitting/environment during the performance.

**Respondent:** I wanted something romantic but I wanted something that would keep his mind off of that...it did not work.

**Researcher:** The setting; we often think of lighting, music, sound effects, props, etc.

**Respondent:** My thing was, I was going to be by the ocean...but then we were in Sanders when he came in. So I don't know.

**Researcher:** You chose Sanders?



**Respondent:** No, he told me when he walked in...Sanders. And I thought the girl...the ocean on the beach.

**Researcher:** That's what you had in mind in the prep room?

**Respondent:** Yes...it is one of my favorite places, romantic, a private beach, just the 2 of us; we were going to go horseback riding on the beach.

**Researcher:** You thought about all of this in prep room?

**Respondent:** Yes.

**Researcher:** Any props involved?

**Respondent:** I chose the music, because I love music and I would assume my partner would love music. I want to bring something he would enjoy, his favorite. And the bottle of wine would involve both of us.

**Researcher:** Was this part of the setting or gifts to him?

**Respondent:** Gifts to him; the wine would be gifts, but only part of what I had planned for the date.

**Researcher:** The purpose of giving this was?

**Respondent:** I am a generous person in general, but I knew of what was going to happen, I kind of wanted to...I don't know what you would call it, to give him something, to maybe take his mind off of it. Maybe he would think "oh she's not so bad, it's O.K. I got something."

**Researcher:** Please describe your non-verbal behavior during the deception.

**Respondent:** Not so much. A little bit. Focused on having eye contact, but wanted to manipulate the situation. So if he started accusing me, I wanted to kind of either get defensive and then eventually sort of look sad. Like I would never do such a thing. I had thought of this all in the prep room.

**Researcher:** A lack of eye contact, or facial expression?

**Respondent:** Facial expression, because I still kept eye contact.

**Researcher:** Why was that important?

**Respondent:** So he would believe me. For trust. I did not pre-plan pitch, voice, etc.

**Researcher:** Posture?

**Respondent:** Just on the beach, sitting on a towel. Romantic and close.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** Yes, it was...that I had class...

**Researcher:** If he said I know you were with this person at this time, you were going to say...?

**Respondent:** Yes, I would have said, "no, I was in class." I had planned to say I played tennis with my sister; class in the morning or at night. I wrote these down on the prep sheet.

**Researcher:** You also wrote down "hours of sleep"; explain that?

**Respondent:** If he said I was out late, I would say, "no, I don't stay out so late, because I need at least 8 hours of sleep."

**Researcher:** The bottle of wine would something really expensive, so that would make it really special.

**Respondent:** Yes.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** I did not think it would come as soon as it did, just right away. I was going to wait for the person to ask that question, and then I was going to employ these pre-planned statements.

**Researcher:** Please discuss or describe any rehearsal you might have conducted before the deception?

**Respondent:** Just the writing down. I had pre-planned a lot of things of paper. Mentally, yes I rehearsed in my mind. Thinking and envisioning the scene, and then trying to think how he would start the dialogue, "I cheated on him" conversation, and how I would do in response.

**Researcher:** Have you ever had any theater training or been in any theatrical production?

**Respondent:** I did SPA until 7<sup>th</sup> grade in high school.

**Researcher:** That would conclude our interview.

Code # 835

**Researcher:** Please describe your preparation for the deception.

**Respondent:** First of all, what the situation would be, if that really happened in my life with my fiancée. How I would get around it.

**Researcher:** Then when you went on to read this, and it says you must plan for this date, what did you think about?

**Respondent:** I chose Sanders, because it is fancy, a nice restaurant. I brought chocolates because I really like chocolates. The big teddy bear, I was trying to overwhelm her a little bit or something. The purse, the movie tickets, just to bring her to the movies, so she would not confront me about it, because we would be in a movie. That's about it.

**Researcher:** About the date at Sanders, please discuss or describe the scene/setting/environment.

**Respondent:** The setting in Sanders? There would be people around, so there wouldn't be a chance for a big fight or emotional thing. No thoughts about dim lighting, etc.

**Researcher:** Any props? You decided to employ a lot of props. Any specific plans for these props?

**Respondent:** To smooth her over. The candle for romance. The wine to get her a little tipsy, so maybe she would maybe care a little less. To just help the scene.

**Researcher:** Which were gifts?

**Respondent:** The purse, the candle. The teddy bear. I figured girls like big teddy bears.

**Researcher:** The things you employed that were so-called gifts, what was your planning and reasoning for that?

**Respondent:** Just to try to make her forget about the whole situation, maybe never even think about it.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception.

**Respondent:** Not much I guess. Just eye contact. Because when you are talking with somebody, if they don't look at you in your eye, when they are asking questions, usually you look away when you are lying.

**Researcher:** Anything about the voice?

**Respondent:** Nothing particular I thought about in advance.

**Researcher:** You picked the tie; what thoughts about appearance?

**Respondent:** I just wanted to look nice, because we were going to be at a nice restaurant and I wanted to look nice for her too.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** I guess, no, I just went in there and tried to “wing it.”

**Researcher:** Nothing in particular.

**Respondent:** Nope, just denial until...

**Researcher:** Please describe the placement or length of the deception.

**Respondent:** Not really, I was just going to try and overwhelm her and just keep giving her gifts to detract her.

**Researcher:** So in essence, you wanted to NOT be deceptive, because you wanted to use all these props.

**Respondent:** Yes, I wanted to avoid things.

**Researcher:** Please describe any rehearsal you may have conducted during the deception.

**Respondent:** I just wanted to choose a place where there wouldn't be a loud conversation or anything. Yes, it probably would never happen, because if she were my fiancée, I would never cheat, and if I did, she wouldn't be at Sanders, and if she did, everyone would know about it.

**Researcher:** Any mental or imagined...

**Respondent:** Yes, I guess I was thinking about what would happen in this situation between...

**Researcher:** Any mention or physical picture of when you were going to present the teddy bear, card, etc.?

**Respondent:** No. Just be prepared. The teddy bear first, because it is so big.

**Researcher:** Have you ever had any theater training or been in any theatrical productions?

**Respondent:** No.

**Researcher:** Thank you, this concludes the interview.

**Code # 837**

**Researcher:** Please describe your preparation for the deception.

**Respondent:** First, I was trying to figure out if I was supposed to bring anything. Where are we going? Like let's go go-carting. It would be loud and we would be in separate carts. Are we going to have to act out go-cart motions? I did not know what to expect.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance?

**Respondent:** Like trying to pick where we would go for the most part. I wouldn't want to be in a dinner and have an argument, or be in a movie, and have an argument...a public scene. I was thinking more private, outdoors.

**Researcher:** The time of day?

**Respondent:** No thought.

**Researcher:** Location?

**Respondent:** Outdoors and in the evening.

**Researcher:** Why?

**Respondent:** Just kind of the picture I had in my mind. Kind of a date.

**Researcher:** The setting includes lighting, music, back drops, etc.

**Respondent:** Not really. Chocolate are kind of conventional, I would pick 2 props from the table and throw them together. And the second thing, teddy bears are just teddy bears, so I thought what can a teddy bear carry...I figured chocolates...flowers.

**Researcher:** What was that thought conveying?

**Respondent:** I don't know why I chose those things. I am kind of a goof off...sort of to be funny, humorous. I was trying to be myself.

**Researcher:** Please discuss your non-verbal behavior during the deception.

**Respondent:** I was thinking about facial expressions, try to show confusion as to what she was trying to infer.

**Researcher:** You were thinking if you were confronted you would look confused?

**Respondent:** Yeah, like I don't understand the issue.

**Researcher:** Any thoughts to body movements and gestures?

**Respondent:** No.

**Researcher:** Appearance?

**Respondent:** No, kind of "this is a nice shirt."

**Researcher:** Volume, pitch, or rate of delivery?

**Respondent:** I was thinking of the scenario, that it would be humility, kind of hard for her to get a point across. I wanted to be busy...so if she were angry, she could try to slam me with her go cart and take out some of her aggression that way.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** I was thinking earlier, that I would say, "it is someone I had known for a long time," that was "basically like my sister." And "do you really think I am cheating with her, come on, if you are going to accuse me of cheating, at least pick someone really attractive" or something like that.

**Researcher:** Please discuss or describe placement and length of deception.

**Respondent:** I just was going to think—I was going to take things as they arise. I was going to try to play it as a normal date, and if and when, she brings something up, I will deal with it then.

**Researcher:** Please discuss or describe any rehearsal that you might have conducted for the deception.

**Respondent:** I just tried to think of a few convincing things to say, like we already mentioned; like I have known her forever, she is practically a sister. When she shows me the picture, I was going to say, that goes hand and hand with...

**Researcher:** You didn't get into that much detail.

**Respondent:** I did think about carting around and her saying things and me saying things.

**Researcher:** Just imagined.

**Respondent:** Yes.

**Researcher:** Any theater training or theatrical production.

**Respondent:** When I was four...nothing useful.

**Researcher:** Thanks for the interview. This concludes the interview.

### Code # 839

**Researcher:** Please describe your preparations for the deception. When you were in the preparation room and you read through the mission, what came to mind?

**Respondent:** Well, I realized I needed to win her heart back to me and try to find different things that would represent that my heart was hers, and I wouldn't be cheating on somebody else.

**Researcher:** When you read on in the mission statement and it said, "you have scheduled a date or plan for the date, location time, activities, items present, personnel attire etc, what came to mind?

**Respondent:** I just thought about creating atmosphere that was romantic and that showed different ways that I am attracted to her and love her, I guess.

**Researcher:** So you thought about it being in a restaurant, I understand; was there a particular restaurant you had in mind?

**Respondent:** I just tried to think of restaurants that were more formal, quiet, more intimate.

**Researcher:** Please discuss or describe the scene, setting, or environment. In the preparation room you were planning for a restaurant; beyond that any special thoughts about such things as lighting, music, or special sound effects, props, or back-drop that you wanted there? Had you thought about any of this while you were thinking of the scene in the preparation room?

**Respondent:** Not really, I don't want to go in there and try to act like I should make everything right; and act that I had actually done something. I wanted it to be normal, I did not actually do anything wrong, I don't know I am trying to make up excuses and be so sorry to you.

**Researcher:** Nothing too far out of the ordinary?

**Respondent:** Exactly.

**Researcher:** In describing the scene, we often think of things as props, and I see from the prop list you picked out a heart-shaped box of candy and a stuffed puppy. Can you tell me what you were thinking about?

**Respondent:** With the heart-shaped candy box, it had a little thing on it, that said “just for you” so I used that to represent my heart to her...it was just for her and only her. I thought that did a good job of representing that with the heart-shaped box, with the chocolates inside. And with the stuffed puppy...dogs are very loyal to their owners, and I thought that using that dog would be a good way to show my loyalty to her and to her feelings and to my part of the relationship with her.

**Researcher:** Please discuss or describe the non-verbal behavior during the performance; in the preparation room had you given any thought to the non-verbal elements such as body movement, gestures, eye contact, facial expressions, posture, appearance? Any thoughts about paralinguistic cues; such as vocal aspects, pitch, volume, etc.? Had you thought of any of these things in advance?

**Respondent:** I knew that I had to maintain good eye contact with her, to let her see inside my eyes and see how it looked to her, looking at me. I tried to sound concerned, act concerned for her feelings. I tried to do that through my voice and actions. I knew that I had to present my body in more of an open way that she could...I would face her, and have my hands on the table; not like crossing my arms back. Letting her see all of me and read me.

**Researcher:** What about appearance?

**Respondent:** I did not want to go extremely out of the ordinary, that would call attention to something...I would be trying to act like I am trying to suck up.

**Researcher:** How about pitch, volume, etc.?

**Respondent:** Just be calm and soothing and gentle.

**Researcher:** Please discuss or describe any language or dialogue used during the deception. In the preparation room had you specifically decided on any statements you were going to make? Had you pre-planned any statements?

**Respondent:** I guess I did some along with my props, like how I would interpret the props for what it was. Other than that, not really.

**Researcher:** Like if she says this, I am going to say that.



**Respondent:** There was a time when she said...if she wouldn't have had a photograph, and she would have said something about her friend seeing us together, I would have said, "well, before, your friend thought she saw so and so together, and she was wrong at that time, so I don't understand why you maybe believe her this time." I didn't preplan any other statements.

**Researcher:** Please discuss or describe the placement or length of the deception, in other words, had you planned to be deceptive from the very beginning or were you going to deploy deception in strategy moments during the date?

**Respondent:** I thought it would be best to be deceptive the whole time. I would just go by what she was asking me. I did not want to just all of a sudden open up and be like "I didn't do it, I didn't do it." I was going to let her initiate what she wanted to know, and then I would tell her I didn't do it.

**Researcher:** Please discuss or describe any rehearsal that you might have conducted before the deception. In the preparation room, did you practice physically or imagine in your mind how things quite go as a form of rehearsal?

**Respondent:** I did imagine a little bit. I just kind of imagined myself in there talking to her, trying to calm her. Or trying to let her hear what she wanted to hear from me...of how much I cared about her.

**Researcher:** So you planned and went over the lines in your head? What you were going to say?

**Respondent:** Kind of...just the general possibilities of what I could say to different topics she might bring up.

**Researcher:** Did you visualize yourself sitting in the restaurant or anything like that?

**Respondent:** Yes, maybe like the lighting. I thought more of a darker room.

**Researcher:** I noticed on your scenario sheets, you actually wrote out what you were going to say in regard to the gifts?

**Respondent:** Right. The first represents the heart, the second one represents the dog.

**Researcher:** You explained that earlier on.

**Respondent:** Yes.

**Researcher:** Have you ever had any theater training?

**Respondent:** No, I have not.

**Researcher:** Have you ever been involved in a theater production?

**Respondent:** No.

**Researcher:** Thank you, this concludes the interview.

#### Code # 841

**Researcher:** Please describe your preparation for the deception?

**Respondent:** I was trying to figure out what kind of date we would be going on. Figure out what the circumstance would be and what we would be talking about. I was trying to make sure I knew what I was trying to be deceptive about and make sure I understood it.

**Researcher:** It says in the mission that you are supposed to plan for the date; location, time, items present, etc. Please discuss or describe the scene or setting during the performance. In the prep room what had you planned?

**Respondent:** I had planned going to a ski resort for about 3 hrs...late evening and we would be snowboarding, so we would be wearing all sorts of gear for that, and we would probably eat supper in between.

**Researcher:** Why did you chose this event?

**Respondent:** Me and my boyfriend like to snowboard and we do it a lot, so I figured that would be something normal that we would do.

**Researcher:** You did not want something out of the ordinary, as that part of the plan?

**Respondent:** I guess so.

**Researcher:** Often times thinking of scene and setting, we are thinking of things such as lighting, music, special effects, props or backdrops, had you given any thought to this?

**Respondent:** I had just assumed that since we had been there, there is one lodge where we would probably eat supper.... so it would be the same type of setting, and we would be sitting by the fireplace because it is cold.

**Researcher:** Your thoughts were to do something normal?

**Respondent:** I did not think any of deceiving; I just thought of something we would do. I was not trying to make up something, I guess.

**Researcher:** But you did understand that the mission was to deceive?

**Respondent:** Yes, to make him think nothing was going on.

**Researcher:** Props...you simply engaged a notebook paper and pen, and I see from your papers with me here, that you actually wrote down details about the setting/scene etc.

**Respondent:** Correct.

**Researcher:** Any other props you planned to employ?

**Respondent:** With what was there, there was nothing that could be used; like chocolates and flowers, which probably wouldn't be used on a ski-lift. I did not think it would fit the date. Also we never really give chocolates or flowers; it did not seem to fit us.

**Researcher:** Please describe or discuss the nonverbal behavior during the deception? In prep room any thought to nonverbal elements . . .body movement, gestures, eye contact, facial expression, posture, appearance or paralinguistic cues?

**Respondent:** Not really, until I was actually in the setting and then I wasn't comfortable, so I shifted and then I thought, that might be a cue that you are uncomfortable with the situation.

**Researcher:** What would that mean...uncomfortable in the situation?

**Respondent:** He maybe would perceive it as I was really trying to tell a lie and that I was uncomfortable with that. I shifted because I was physically uncomfortable in the chair, but it could be like. . . I was worried about the movement I had made, after I had made it.

**Researcher:** Beyond that, no thoughts of preparation in the prep room?

**Respondent:** Not really, I was just trying to think of actually what the location would be, and what we would be doing and figuring how to act.

**Researcher:** Please describe or discuss the language or dialogue used during the deception? Even specific thought to statements?

**Respondent:** No, I did not think of any specific words. I was just thinking, in general, what my mind-set was going to be. . . like if the person had seen me, depending on what I was doing with this other person, then why we might have been doing that. Like if we were eating, why were we out? I had planned a little bit, but not a lot. I just thought we would be eating, because after the gym we were hungry and we went out.

**Researcher:** Please discuss or describe the placement and length of the deception?

**Respondent:** I would play off what the other person asked. I did not know to what extent, how pushy they would be in asking questions. I did not know what kind of

questions they were going to ask, or if they were going to try and trick me into saying something that I wasn't supposed to.

**Researcher:** Or planned time on the deception?

**Respondent:** Right

**Researcher:** Please discuss or describe any rehearsal that you might have conducted before the deception. Physically or...?

**Respondent:** No, I did not do any of that. I just planned the location and was going to go with it. Did not think a lot. The only thing I thought of that we would probably sitting side by side on the ski lift or else at the dining table, like a picnic table, we would be eating across from each other.

**Researcher:** Did you tell them in the performance room how to set things up?

**Respondent:** The chairs were set across from each other at the table...

**Researcher:** Do you have any theater training or been involved in a theater production?

**Respondent:** No.

#### Code # 843

**Researcher:** Please discuss or describe your preparation for the deception.

**Respondent:** I was thinking a few different things. I saw the items...I did not get too worked up about it. I did not think about location, time. I am really good at winging things...I have been accused by girlfriends in the past of cheating on them, and I have handled it pretty well, so I did not sweat it too much.

**Researcher:** At first you hadn't thought of going into any great depth, because you were not sure of what was going to happen.

**Respondent:** Yep.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance.

**Respondent:** I gave no thought at first, then I sat down and thought, what is going to happen is going to happen, so I may have fun with it...Valentine's Day is tomorrow.

**Researcher:** In a restaurant, on Valentine's Day...a dinner?

**Respondent:** Yep, an evening dinner. I would bring in a heart-shaped box of chocolates and a rose.

**Researcher:** What was your thought behind the gifts?

**Respondent:** That's just a normal Valentine's Day gift...made sense. I wanted to give her something, but I wanted an excuse, I did not want her to think, "he's guilty."

**Researcher:** You used the candy because it was Valentine's Day...and did not want to do anything abnormal.

**Respondent:** Yep.

**Researcher:** How about your appearance?

**Respondent:** Well, I looked at the coat, but I am never one to dress up for special occasions, unless it is necessary. Valentine's Day I have never dressed up, so it must be normal attire.

**Researcher:** Had you thought in advance to which restaurant?

**Respondent:** Nothing too fancy, because I did not want to dress up; but I did say Olive Garden, because it is a restaurant, nice, but don't have to dress up. I wanted it to be someplace public, so she would not make a scene.

**Researcher:** Staging/setting?

**Respondent:** Other people, lights.

**Researcher:** Please discuss or describe the nonverbal behavior during the deception.

**Respondent:** Yes, thought to all the above, but thinking about it and actually doing it in the situation are two different things. I thought I did a poorer job than I thought I would. I hoped it would have gone a little smoother.

**Researcher:** In the prep room had you thought...I am going to do this, and that?

**Respondent:** I thought, be bold, innocence, make eye contact. I hadn't done anything wrong. I wouldn't want to fidget too much, I wouldn't want to avoid eye contact; like looking around. Vocal...just try to sound bold, don't get pushed around.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** Any specific statements? I wanted to bring in the point...we are in a restaurant and we don't want to make a scene, let's discuss it later; I thought about this. I also thought, "Do you know who this is?" I wanted to throw the idea out that she might not have her facts straight, "like you don't know what happened, you don't have any proof." Like it could have been my sister.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** I wasn't sure what was going to happen. I did not know how the other person would handle the situation; I did not want to know if I would be accused immediately or if pushed off for a little while. So I did not give it much thought, I said it was something pretty far off my control.

**Researcher:** So you were just going to let the other person make the 1<sup>st</sup> move and go from there.

**Respondent:** Yes, wait until she brought it up.

**Researcher:** Please describe and discuss any rehearsal you might have conducted before the deception.

**Respondent:** Yes, I visualized setting, place, location. I again ran a few things through my head that I could say if the situation came up. Like the stuff we already talked about. Did not physically enact anything.

**Researcher:** Have you ever had any theater training or been involved in any theatrical production?

**Respondent:** No.

#### Code # 844

**Researcher:** Please discuss or describe your preparations for the deception.

**Respondent:** I figured I would have a location where we would both be comfortable, which would be his apartment. And I figured that it would be at a time when we are usually together; about 7 o'clock and we would make dinner together. We like to do that.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance...in prep room what thoughts had you made planning for the date?

**Respondent:** Apartment, dinner, date. Appearance: I planned on wearing jewelry he had bought me. My thought behind that was: I think that when a man gives you jewelry it kind of represents, like, "you're mine," etc. And if he saw it I thought, it would say to him, "No, she couldn't do this to me."

**Researcher:** Anything beyond the jewelry?

**Respondent:** That I was going to wear the shirt he liked the best on me, because he might have a little more sympathy.

**Researcher:** The scene, we often think about lighting, music, special effects, props, backdrops, etc.?

**Respondent:** I asked him to dim the lights, using candles in the background. I visualized this in the prep room.

**Researcher:** You chose cologne, and the white puppy.

**Respondent:** The cologne because maybe it was the kind he liked or something...the kind he wore and I am attracted to that kind, so I am going to buy him that. I would like everything about him. The dog? If he is romantic, maybe he likes cheesy things like that. To kind of ease his mind, to make it a little more light environment...like "she got me this." "I like your puppy dog."

**Researcher:** You were showing your attraction to him in a nonverbal way?

**Respondent:** Yes...and I thought giving him things would make him a little less angry.

**Researcher:** Please describe or discuss your nonverbal behavior during the deception? Body movements, appearance, facial expression, etc.

**Respondent:** The first was eye contact. I figured I should maintain good eye contact because if you have your eyes down, it is not very believable. Posture, I kind I sat upright the entire time. I did not think about this in the prep room, only the eye contact. Facial expressions...I kind of thought I would smile...which is the best. I wore the sweater he gave me. I thought about that.

**Researcher:** Voice?

**Respondent:** Thought about a sweet voice...not an angry voice.

**Researcher:** Please discuss the language or dialogue used during the performance?

**Respondent:** I knew I was going to say things like "I love you"...but I actually wanted to call him good names...but I didn't end up doing that. But I did think about this in the prep room. Example: I figured I would call him "honey."

**Researcher:** Any statements that would deter any accusations that he might make?

**Respondent:** A friend had told him they had seen us together, and I knew I would say, “Why would you believe your friend over me?” I had planned to say that.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** I had decided to act normal until he said something, which turned out to be right away in the scenario, but I mean if he hadn’t, I would have acted like everything was normal.

**Researcher:** Please discuss or describe any rehearsal that you may have conducted?

**Respondent:** I didn’t do anything physical, just thought about what I would say, and try to get some stuff out of him. I figured I would be facing him.

**Researcher:** Did you visualize any thing like “what if he shouts at me?”

**Respondent:** No.

**Researcher:** You visualized your seating, etc.?

**Respondent:** Yes.

**Researcher:** Have you had any theater training or been involved in a theatrical production?

**Respondent:** No.

**Researcher:** I noticed on your sheet, you actually did put a lot of thought into the location, time of day, and etc. Valentine’s Day, a movie, dinner, and even what kind of pasta you were going to have. You were going to give him the puppy and cologne and you were going to wear that necklace and bracelet he bought you, and you would be wearing the yellow shirt he liked; so you actually gave a lot of thought to scene/setting, etc. When you got in the prep room did you tell them it was going to be in an apartment?

**Respondent:** Yes, I said it was going to be in an apartment.

#### **Code # 847**

**Researcher:** Please describe your preparations for the deception.

**Respondent:** I was just thinking of a dinner setting, nothing fancy. Thoughts were going through my head, just trying to focus on what I was going to say.

**Researcher:** You instantly went into the preparation mode.



**Respondent:** Yes.

**Researcher:** Please describe or discuss the scene/setting/environment during the performance.

**Respondent:** The scene was I chose a restaurant; I did not want anything too causal or too fancy. Also I brought one single rose and a card.

**Researcher:** About the scene...lighting, music, special sound effects, props, or backdrops, etc.

**Respondent:** No [only to dim the lights in the restaurant].

**Researcher:** Prepared location, time, activity?

**Respondent:** The restaurant, no particular one. The activity was the meal/date. Time of day: 8:00 p.m. I thought about these things in the prep room. My personal attire would be casual, not sweat pants, etc. I did think about that.

**Researcher:** About props...

**Respondent:** I did not want it to be too extravagant, nothing huge, just to keep it straight and simple, because I thought that if I were to bring something very expensive etc, she may think I was trying to cover for something...if simple I was not guilty.

**Researcher:** You chose the greeting card, why? You chose "Just so you know I will never stop loving you."

**Respondent:** No. It sounded better than the other ones.

**Researcher:** So why would you give the rose and the card?

**Respondent:** I don't know...I wanted to bring something, did not want to go empty handed. I have brought this to a date before.

**Researcher:** By using these, was there any purpose behind these props?

**Respondent:** No, obviously you would give something to show affection. Non-verbally, I wanted to show that I still cared and loved her, and want the relationship to continue.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception.

**Respondent:** Yes, one thing is eye contact...the most important. I was in the prep room thinking, if you had cheated on a person, and were trying to cover for yourself, saying you did not; you always want to keep eye contact. So, I was telling myself to do

this...keep eye contact. To me eye contact means honesty, you can trust that person, and if you are looking away, they would interpret it as guilty. As far as body positioning, not really...pitch/voice...no.

**Researcher:** Facial expressions?

**Respondent:** No.

**Researcher:** Appearance?

**Respondent:** Yes, I was not going to wear something nice, casual. I had thought about that.

**Researcher:** Please discuss or describe the language or dialogue planned in the preparation room.

**Respondent:** No, I basically free-floated the whole thing. Things going through my head were: they may say "I saw you here with this girl"...and I didn't really think about what I was going to say, except deny it.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** I wasn't going to confront her, I was going into the date as if it were normal; just have a little small talk. I was going to wing it.

**Researcher:** Please discuss or describe any rehearsal you may have conducted before the deception?

**Respondent:** As I was reading the scenario on my sheet of paper, it was basically just going around in my head, OK, I cheated on my significant other, and she knows about it and she is going to confront me about it. I did not really rehearse anything...

**Researcher:** Would I be accurate to say you were just going to wing this?

**Respondent:** Yep.

**Researcher:** Have you ever had any theater training or been involved in a theatrical production?

**Respondent:** No.

**Code # 848**

**Researcher:** Please describe your preparation for the deception.

**Respondent:** If he is going to confront me I am going to have it be in my own home, not in public. I don't want a public scene. I was going to make supper for him and try to deny everything.

**Researcher:** Please discuss or describe the scene/setting/environment during the date.

**Respondent:** My home, in the kitchen. Time of day: 7:00 p.m., for supper

**Researcher:** Lighting, music, special sounds effects, backdrops, props?

**Respondent:** Music, maybe...

**Researcher:** Why did you chose the time of day?

**Respondent:** When I think of a date, I think of a night date.

**Researcher:** Props?

**Respondent:** Bottle of wine, tickets to a concert, and a greeting card, a bag. I felt that the tickets should be in a bag, not just hand them to him. And it would seem like more of a surprise. It would add to the surprise and the moment. The bottle of wine, would be nice for a supper. The tickets...would be the best one of those available on the table. I planned on it being Valentine Day, so the tickets would be a gift. It would not be a gift that would be a pity gift, I did not cheat on you...it would just be a nice Valentine's Day gift. If it had not been Valentine's Day, I would have brought a smaller gift, because concert tickets can be expensive.

**Researcher:** Valentine's Day supper...what were you non-verbally trying to say with the wine and the tickets, etc.? Any message?

**Respondent:** Saying that everything is normal and that I love him and did not cheat on him.

**Researcher:** The gifts were simply to indicate that you were still committed to you?

**Respondent:** Yes.

**Researcher:** The greeting card, why? "Just so I will never finish loving you."

**Respondent:** I did not think it looked as girly as the other ones did. When I give a man a greeting card, I don't think it should have flowers all over it...it should be more manly.

**Researcher:** The saying was not as important as the card.

**Respondent:** Yep, the saying was 2<sup>nd</sup>, but I did read them all too.

**Researcher:** Please describe your non-verbal behavior during the preparation.

**Respondent:** I thought about facial expressions...because I always smile. I did smile a lot, I can't keep a straight face.

**Researcher:** Gestures?

**Respondent:** Gesture and posture...no I did not think about. My appearance; hadn't pre-planned anything.

**Researcher:** Sound of voice?

**Respondent:** Calm and not nervous...keep it steady. If I get nervous, I talk really, really fast.

**Researcher:** So you had given some thought to the vocal aspects?

**Respondent:** Yes.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** No, I was just going to deny and divert the question...play it off as no big deal, it wasn't me, so don't worry about it. No specific lines were thought of in advance.

**Researcher:** You did not actually think if this person says this, I have to say this.

**Respondent:** No.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** Straight off the bat to be deceptive. I didn't know how early they were bring it up, so I figured just right away deny it and lying through to the end. I wasn't going to bring it up; they would have to bring it up. I would try to avoid a confrontation if at all possible.

**Researcher:** Please discuss or describe any rehearsal you may have conducted before the deception.

**Respondent:** I didn't physically act out anything. I pictured in my head...the room around us, and us talking.

**Researcher:** Have you ever had any theater training or been involved in any theatrical production?

**Respondent:** No.

**Code # 851**

**Researcher:** Please describe your preparation for the deception.

**Respondent:** Honestly, my previous relationship came to mind, because we actually had a situation like this, where he did think I cheated on him. I just thought about what I said to him, because it wasn't true. The process I used was just I assumed that we would maybe be going out on a date for Valentine's Day, so I brought gifts, a little bag and a card.

**Researcher:** If it were not close to Valentine's Day, would you still have used some gifts and props?

**Respondent:** Probably not, I would have just showed up and acted like it was just any other regular date.

**Researcher:** So that holiday really did make a big difference?

**Respondent:** Yes, it definitely did.

**Researcher:** Please discuss or describe the scene/setting/environment during the performance.

**Respondent:** I thought of my favorite place to go which was Red Pepper. 7:30 time (dinner); I think of a date as going out to eat somewhere and being it is night time right now, I just kind of thought of that.

**Researcher:** How about props, lighting, music, backdrops etc.?

**Respondent:** Honestly, I did not even think about any of those.

**Researcher:** Props. I want to talk more about the ones you did choose. The wrapped gift with the bow, the greeting card and a music CD. What was in the wrapped gift?

**Respondent:** It was supposed to be a Zoom, it is an MP3 player. My ex-boyfriend liked music a lot.

**Researcher:** You wanted to get something that you would be assured the other person would like?

**Respondent:** Yes, and the CD was of his favorite artist and I used the bag for a gift bag and then the card. I did not have the CD wrapped so the wrapped gift was little and I wanted to put it all together in one.

**Researcher:** Non-verbally, what was that?

**Respondent:** It would be more of a surprise if all was concealed.

**Researcher:** Why this particular greeting card?

**Respondent:** That one just made me laugh the most, so I picked that one. I liked it a lot.

**Researcher:** Anything to do about the situation you were going to embark upon?

**Respondent:** Kind of; because when I read the thing, you had to complete your mission and make him think that you did not cheat on him. I figured this card would make it seem like I have never stopped loving him, I always will, I would never do anything to hurt him, etc.

**Researcher:** So, you really did choose the card...because you thought it would help with your mission?

**Respondent:** Possibly, yes. Maybe it would help me out just a little bit...give him a second thought.

**Researcher:** But you did not foresee the other gifts as helping you achieve the mission?

**Respondent:** No, because I figured it was around Valentine's Day.

**Researcher:** Please discuss or describe your non-verbal behavior.

**Respondent:** Eye contact...yes. I have a tendency if I am lying I can't look directly into their eyes.

**Researcher:** Any thought about what you were going to wear?

**Respondent:** No.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** Basically if he ever asked me if I loved him, I would agree with him. I guess my voice would remain calm and when he confronted me about it, I would probably just look at him and say, "Are you crazy, I believe you would say something to me about that."

**Researcher:** So you actually thought about remaining calm and saying this?

**Respondent:** Yes, I wanted to bring the control over to me and make it seem like I was in control of the situation...I knew he was wrong and I wanted to prove him wrong.

**Researcher:** You consciously wanted to remain calm...and the way you would do that is through your vocal aspects.

**Respondent:** Yes, I agree with that. But I did not think of any exact statements to say.

**Researcher:** Please discuss or describe the placement and length of the deception.

**Respondent:** Honestly, I did not think about it. I did not know how to start off. I just said, "Hi, how are you?" Maybe I thought about that.

**Researcher:** Please discuss or describe any rehearsal you may have conducted before the deception.

**Respondent:** Well, I kind of figured he would be asking me questions like, "I heard you were here with this person," so I basically told myself I would say I did not know what he was talking about. And just keep saying that over and over again. I basically did an impromptu...whatever came to my head, I said.

**Researcher:** Did you imagine in your mind how you might be sitting, how the dialogue would go? Did you envision any of this in your mind before?

**Respondent:** Well, I told myself I should smile a lot to make it seem natural, because I basically do smile a lot. So it would not seem like I was really to hide anything.

**Researcher:** Did you visualize mentally his reaction to these gifts or anything?

**Respondent:** Nope, because we did not get to them. He asked me the question right away.

**Researcher:** Have you ever had any theater training or theatrical productions?

**Respondent:** A little bit, I was in drama club in high school for a little while...freshman through senior year, but I never had any lead roles. I performed 6 or 7 high school plays.

### Code # 853

**Researcher:** Please describe your preparation for the deception.

**Respondent:** Well, if I was going to lie, I would not need a set up, so I didn't know how to set it up.

**Researcher:** So if it was a real life situation, you wouldn't pre-plan it?

**Respondent:** Yes, I would not pre-plan it...like, if someone was going to confront me about it, I think I would be kind of caught off guard. If I had warning, I still would not want to do any set-up situation, it would make me more nervous. To lie to someone. I knew if it would just be the next time, I would ignore the whole thing, like it never happened.

**Researcher:** O.K. Keeping with the mission and you knew you had to follow the mission, what did you embark upon first? Your 1<sup>st</sup> step?

**Respondent:** Well, I saw all the goodies, so I figured I would do something fun. So I wanted to do a concert.

**Researcher:** Please discuss or describe the scene/setting/environment of the date.

**Respondent:** I pre-planned in the preparation room that it was going to be a concert date. The location was a concert...at nighttime. It would be a loud event and we would not be face to face, we would be side-by-side.

**Researcher:** What does that mean?

**Respondent:** When you look over at them sometimes, you aren't constantly looking at them...you wouldn't have to constantly keep eye contact. It would be easier to be deceptive in this situation.

**Researcher:** We often times think of setting as: music, props, backdrops, lighting. From your prep for the date, you had some specific thoughts about these things?

**Respondent:** Yes, it would be a concert...loud, sitting side-by-side. Music would be a part of the setting...the loud music would make for less of a conversation. I wouldn't have to talk a lot.

**Researcher:** Backdrops?

**Respondent:** A loud auditorium with a lot of people. I had planned this particular setting so when he asked a question, I could pretend I hadn't heard him.

**Researcher:** Props? Tickets, bottle of wine, music CD. What was the purpose of these gifts?

**Respondent:** The bottle of wine...it should have been a bottle of beer. At the concerts you could get beer, so I was hoping he would get a little bit tipsy...so he would be less likely to talk about it. It wasn't to convey romance, as much as to guide a relaxed, no confrontation.

**Researcher:** CD?



**Respondent:** I bought a CD for him for after the concert.

**Researcher:** Why?

**Respondent:** That I care about him. And I took him to his favorite group, so I purchased a CD. He thought this was a really cool thing.

**Researcher:** Please discuss or describe your non-verbal behavior during the deception.

**Respondent:** No; just posture. I thought about wearing the band t-shirt. Less forced eye contact.

**Researcher:** Please discuss or describe the language or dialogue used during the deception.

**Respondent:** No; did not pre-plan any statements.

**Researcher:** Was it your plan to basically try to avoid dealing with the issue?

**Respondent:** Oh yes. So, no need to plan a statement, because I did not want to have that opportunity.

**Researcher:** Please discuss or describe the placement or length of the deception.

**Respondent:** No, I did not. I would avoid it until he asked me...and then I would deny it and say, "What are you talking about?" And brush it off.

**Researcher:** Please discuss or describe any rehearsal you might have conducted before the deception?

**Respondent:** No, but I thought it was going to be an audience...I thought I was going to be in the front of the room.

**Researcher:** As far as this mission here, you did not rehearse anything?

**Respondent:** No. I tried to visualize the setting, but I did not know what kind of a setting it would be...would we be standing up or sitting up?

**Researcher:** Have you ever had any theater training or been in any theatrical production?

**Respondent:** No.

[End of transcripts.]

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