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A theoretically unified and pragmatically rich introduction to the concepts, principles, and skills of interpersonal communication in a multicultural society and shows readers how interpersonal communication theory and skills pertain to their daily encounters with others.

This new book offers a timely and lively appraisal of the concept of communicative repertoires, resources we use to express who we are when in dialogue with others. Each chapter describes and illustrates the communicative resources humans deploy daily, but rarely think about – not only the multiple languages we use, but how we dress or gesture, how we greet each other or tell stories, the nicknames we coin, and the mass media references we make – and how these resources combine in infinitely varied performances of identity. Rymes also discusses how our repertoires shift and grow over the course of a lifetime, as well how a repertoire perspective can lead to a rethinking of cultural diversity and human interaction, from categorizing people's differences to understanding how our repertoires can expand and overlap with other, thereby helping us to find common ground and communicate in increasingly multicultural schools, workplaces, markets, and social spheres. Rymes affirms the importance of the communicative repertoires concept with highly engaging discussions and contemporary examples from mass media, popular culture, and everyday life. The result is a fresh and exciting work that will resonate with students and scholars in sociolinguistics, intercultural communication, applied linguistics, and education.

This book is an interdisciplinary empirical investigation of how people interact with public screens in their daily lives. In more and more surprising locations, screens of various kinds appear within the sightlines of passers-by in contemporary cities. Outdoor advertisers target audiences which are increasingly mobile, public art uses screens to interrogate urban change, while postmodern architecture finds electronic imagery a suitable tool of expression. Traditionally, urban sociology research has assumed that people seek to filter urban stimuli, but recent accounts of public screens suggest producers design and position display interfaces site-specifically, so as to engage with those moving past. This study offers insight both into the dynamics of actual encounters and into the long-term process of how people learn to live with repeated invitations to consume media in public spaces. The book includes four cases: street advertising, underground transport advertising, and installation art in London (UK) and media façade architecture in Zadar (Croatia). Krajina shows that maintaining familiarity with everyday surroundings in media cities that change beyond citizens' control is a temporary achievement--and a recursive struggle. Finalist for the Jane Jacobs Urban Communication Foundation book award, 2014

Against the background of China's rapidly growing, and sometimes highly controversial, activities in Africa, this book is among the first of its kind to systematically document Sino-African interactions at the everyday level. Based on sixteen months of ethnographic fieldwork at two contrasting sites in Lusaka, Zambia—a Chinese state-sponsored educational farm and a private Chinese family farm—Di Wu focuses on daily interactions among Chinese migrants and their Zambian hosts. Daily communicative events, e.g. banquets, market negotiations, work-place disputes, and various social encounters across a range of settings are used to trace the essential role that emotion/affect plays in forming and reproducing social relations and group identities among Chinese migrants. Wu suggests that affective encounters in everyday situations—as well as failed attempts to generate affect—should not be overlooked in order to fully appreciate Sino-African interactions. Deeply researched and with rich ethnographic detail, this book will be relevant to scholars of anthropology, international development, and others interested in Sino-African relations.

What happens when an entire modern state's material culture becomes abruptly obsolete? How do ordinary people encounter what remains? In this ethnography, Jonathan Bach examines the afterlife of East Germany following the fall of the Berlin Wall, as things and places from that vanished socialist past continue to circulate and shape the politics of memory. *What Remains* traces the unsettling effects of these unmoored artifacts on the German present, arguing for a rethinking of the role of the everyday as a site of reckoning with difficult pasts. Bach juxtaposes four sites where the stakes of the everyday appear: products commodified as nostalgia, amateur museums dedicated to collecting everyday life under socialism, the "people's palace" that captured the national imagination through its destruction, and the feared and fetishized Berlin Wall. Moving from the local, the intimate, and the small to the national, the impersonal, and the large, this book's interpenetrating chapters show the unexpected social and political force of the ordinary in the production of memory. *What Remains* offers a unique vantage point on the workings of the everyday in situations of radical discontinuity, contributing to new understandings of postsocialism and the intricate intersection of material remains and memory.