UNIVERSIDADE FEDERAL DE SANTA CATARINA

PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

A QUALITATIVE STUDY OF SPEECH AND GESTURES IN THE VOCABULARY

EXPLANATIONS OF ONE EFL TEACHER

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ABSTRACT

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The study presented in this thesis seeks to identify the linguistic strategies and the gestures used by one English as a foreign language (EFL) teacher in her elaboration of unplanned vocabulary explanations. Additionally, the present work attempts to unveil the relations between gestures and speech in the context investigated. Finally, particular attention is given to the potential contribution that the study of gestures might bring to the understanding of EFL classroom explanatory discourse. The results point to the fact that the relation between gestures and speech is of a semantic and pragmatic nature (McNeill, 1992). Furthermore, gestures have been found to perform important functions in the episodes of vocabulary explanation studied. Those functions include illustrating and/or highlighting the content of speech, and establishing cohesion within the discourse event.

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RESUMO

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O estudo apresentado nesta dissertação teve por objetivo identificar as estratégias linguísticas e os gestos empregados por uma professora de inglês como língua estrangeira na elaboração de explicações de vocabulário não planejadas. Além disso, o presente trabalho buscou descobrir as relações existentes entre gestos e fala no contexto investigado. Por fim, foi dada especial atenção à provável contribuição que o estudo dos gestos pode trazer para a compreensão do discurso explanatório no contexto da sala de aula de inglês como língua estrangeira. Os resultados sugerem que a relação entre gestos e fala é de natureza semântica e pragmática (McNeill, 1992). Além do mais, demonstrou-se que os gestos desempenham importantes funções nos episódios de explicação de vocabulário analisados. Essas funções incluem a ênfase e/ou ilustração do conteúdo da fala, bem como o estabelecimento de coesão no interior do evento discursivo em questão.

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CHAPTER 1

INTRODUCTION

1.1 Background of the study

When I first went into the classroom that I had been granted permission to go to in order to collect the material to generate the data used in this thesis, the topic of my research had still not been firmly chosen. The initial idea was to investigate foreign language explanatory discourse and the metaphors about language that such discourse might yield. It turned out that there were practically no instances of metaphor use in the first classes observed. This fact caused me considerable frustration. Nevertheless, when I was observing those first classes, something in the teacher's behaviour seemed to distract me from my note-taking activity. Therefore, I decided to find out what exactly had called my attention. Thus, from a more careful observation I could see that, throughout entire lessons, the teacher would make a creative use of realia and other materials in the classroom environment. In addition, most important of all to what are now my objectives, she would make extensive use of nonverbal behaviour, especially gestures, in order to establish communication with her students. It was then that I realised the potential for the investigation of the role of gestures in the classroom.

The decision to maintain explanations as part of the focus of this work was grounded on my belief that those moments of a lesson when teachers are challenged with the need to provide an explanation – whether about a grammatical structure or a difficult word – are a cluster of several factors that might initiate rich interaction between teachers and students.

Such factors include students' overt interest in the topic (in the case of student-initiated explanations), their resultant commitment to participate in the explanatory discourse that might ensue, the teacher's judgement of the situation, and his/her approach to the solution of the problem.

Additionally, my interest did not lie in the study of explanations and gestures *per se*, but in how gestures relate to this specific type of discourse, that is, explanatory discourse, and what the outcomes of such intertwining of language and gestures might be as regards interaction. Thus, it was necessary to investigate the episodes of explanation from the perspective of qualitative research. Within such a research paradigm, the object of study is the nature and quality of the phenomenon in question, and, perhaps most important of all, the quest is for the local meanings of the phenomenon. Additionally, an educational discourse oriented tool was needed for interpreting the findings of the analysis of both the verbal and the nonverbal aspects found in one example of explanation-oriented interaction/discourse (see 4.3.4. p. 62). The tool selected was 'scaffolding" (Wood *et al.* 1976), owing to the important role that it assigns to language as regards educational discourse. The concept of "scaffolding" is explained in fuller details in chapters 2 and 4.

1.2 Statement of the problem

There have been a great number of studies on the foreign language classroom (see Chaudron, 1988 for a review of some key studies). The objectives of those studies have been, for example, to evaluate teaching methods, to unveil the mechanisms of classroom discourse, and to describe patterns of interaction. Examples of the findings of such studies include the facts that teachers talk more than their students do; the genuine pattern of

interaction in the classroom is the IRF – initiation-response-feedback (Mehan, 1985); and teachers' speech is modified (Allwright & Bailey, 1991).

Despite the contributions that these studies have brought to the field of foreign language education, they have been limited in a sense. Their scope has been limited to verbal language. Thus, elements such as gestures, proxemics, and gaze have been largely disregarded as constituents of communication. It is only very recently that some researchers have started to look at the classroom from a more integrative perspective, one that acknowledges the pervasiveness of gestures in human communication (Lazaraton, 2004; McCafferty & Ahmed, 2000). This concern with gestures has found inspiration mainly in the work of McNeill (1992). Perhaps the most important hypothesis of his work is the one that describes how language and gestures are related. The author argues that gestures and speech are related in a complex way: they are simultaneous and convey identical meanings. However, the way in which they convey meanings differs in that speech and gestures highlight different aspects of the same "message". It will be shown in chapter 2 that gestures may perform important functions in discourse and in the organisation of interaction.

Studies that take into account the nonverbal side of communication should offer a better picture of classroom discourse and interaction. Some researchers have offered interesting conclusions on the part played by gestures in the foreign language (hence FL) classroom (see chapter 2). Their findings are related both to the nature of the gestures observed and to the effects of these in discourse organisation.

1.3 Purpose of the study

When carrying out research in the field of education, to a certain extent, we seek to apply the concepts and the methodology made available by the theory that we have chosen to inform us. However, doing research is not a one-way process in which our role is to examine phenomena in the light of a set of previously established assumptions. On the contrary, it is a two-way process. Given the fact that human behaviour – our object of inquiry, in a broad sense – is an especially dynamic one, we should not expect every single theoretical construct to be applicable. At times, a careful investigation of our data might lead to changes or improvements in the theory that guides us.

Generally speaking, the present study has two concerns. The first objective is to unveil the relations between language and gestures in explanatory discourse and how gestures influence the organisation of interaction. The second one is of a methodological nature. It seeks to determine in which ways a study combining the analysis of both the language and the gestures used in vocabulary explanations can contribute to research in the field of FL education – if it has any possible contribution – as regards the type of interaction involved in the giving of vocabulary explanations.

1.4 Research questions

In this section, I present the questions that have been formulated with a view to achieving the purposes stated in section 1.3. The last two questions have a rather large scope and are thus dependent on the other questions that precede them. Next is a list of such questions:

1. What are the verbal strategies in the vocabulary explanation episodes studied?

2. What are the gestures employed in those episodes?

3. What kinds of relations are established between gestures and speech, and what are the functions of gestures in vocabulary explanations?

4. What are the benefits of an approach to FL classroom interaction that integrates the analysis of gestures with the analysis of conversation?

The research questions will be tackled in the order they are presented above.

1.5 Summary and overview of chapters

In chapter 1, I have explained how I became interested in the issue of gestures that appear during explanation giving, provided a sketch of the problem, defined the objectives of the present work, listed the guiding research questions, as well as commented on the relevance of this study. Furthermore, I have pointed out the theoretical assumptions of my work. In chapter 2, I present a discussion of the literature deemed relevant for the purposes of this thesis; and in chapter 3, I offer a description of the classroom context, and discuss the methodology adopted for data collection and analysis. Next, I present the findings of the data analysis in chapter 4. Finally, in chapter 5, I summarise the findings of my research and discuss Research Question 4, in addition to presenting some limitations to my study and offering suggestions for further research.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Introduction

In this chapter, I provide a brief presentation of the theoretical framework that supports the investigation developed in the present thesis. The discussion is organised in three distinct parts. The first one to be presented introduces the issue of explanations (2.2), with special attention to vocabulary explanations. The second part is a discussion of nonverbal communication (2.3) and the more specific topic of gestures (2.3.2). Finally, I present an outline of the concept of "scaffolding" (2.4), a construct elaborated by researchers working within socio-cultural theory. Additionally, accompanying each subsection, I give an overview of a small number of studies that have attempted to apply some of the ideas put forward in each section.

2.2 Explanations

Following a relatively recent growing concern with focus on form, some authors have acknowledged the need for more studies on the issue of explanations (Kennedy, 1996; Tsui, 1995). One of the reasons why explanations have received little attention from researchers is that approaches to classroom research have directed their efforts to answering such questions as "What do teachers do in the classroom?" and "How much time do they devote to that?" This orientation has yielded an enormous number of quantitative studies

whose findings are, for example, that teachers do most of the talking in the classroom, and that this talking comprises questioning, explaining, and correcting errors (see Chaudron, 1988, for a deeper discussion of such studies).

It is only recently that the focus of classroom research has begun to be placed on the reasons and manners of what teachers do in the classroom, that is, the questions to be answered now are "Why do teachers do what they do?" and "How do they accomplish this?" This shift of focus implies a shift of research paradigm within which we are working. Our concern is with classroom processes rather than with measurements of such processes. The need for such a change seems to be inherent in the questions that researchers have now begun to consider (Kennedy, 1996).

In this section, I hope to clarify what previous studies have shown to be involved in explanations and to provide a definition of vocabulary explanation that will serve as a base for the data analysis and discussions developed in chapters 4 and 5. Some of the information given below comes from studies in the field of second language acquisition (SLA), while some comes from authors who share a concern with classroom processes.

According to Tsui (1995), explanation has generally been equated with providing information or communicating content. This view is similar to that supported by Brown and Armstrong, according to whom "…explaining is an attempt to provide understanding to others" (1984, p. 122, quoted in Kennedy, 1996, p. 28). More specifically speaking, in the present thesis vocabulary explanation is understood as being synonymous with the strategic clarification of lexical content.

When in the classroom, teachers may, among other duties, have to face the need to clarify things to their students. What they need to clarify may be of a varied nature. At times, students need to be informed about how to proceed in order to carry out a task that

the teacher is trying to implement. At other times what needs to be explained are concepts. Additionally, the scope of the explanation might be some aspect of the foreign language under study. Thus, there are two more types of explanation: *vocabulary* and *grammar* explanations. In general terms, Tsui states that explanations can communicate either *procedures* or *content*. *Content* explanations include elaborating on vocabulary items, clarifying textual structures, as well as formulating grammar rules.

Tsui's classification is close to that by Ramirez *et al.* (1986, cited in Chaudron, 1988) who also organise explanations into four categories: procedures (or the structuring of lesson activities), concepts, names for things, and grammar rules. Nonetheless, it is important to note that Ramirez *et al.* report a rather controversial finding in their work. They argue that procedural explanations take up approximately two-thirds of all teachers' explanations, while concept explanations cover one-third of teachers' explanations. My impressionistic view is that, in the FL classroom, content explanations, that is, grammar and vocabulary explanations are more numerous than procedural explanations. However, this controversy is not the concern of the present work, and deserves treatment in another study.

Turning her attention to the structure of explanations, Tsui demonstrates that teachers resort to a number of strategies when explaining (1995). These strategies include stating *rules* – this is typical of grammar explanations –, *exemplifying*, *paraphrasing*, *repeating*, and *defining*. Based on Brown and Armstrong (1984), the author states that the greater the number of strategies used the more effective the explanation is likely to be.

Another study worthy of mention is that by Cicurel (1985). Differently from Ramirez *et al.* (1986) and Tsui (1995) alluded to previously, Cicurel chooses to concentrate her attention on vocabulary – she also refers to these as semantic explanations - and grammar explanations. According to the author, vocabulary can be explained directly by means of

nomination, or indirectly with the help of *paraphrases*, *definitions*, *examples*, or *situations*. The same strategies may be used in grammar explanations. However, the latter type of explanation involves changes at the discourse level. This discourse is simplified through a more frequent recourse to gestures, key words and model sentences. This recognition of explanation as a modified discourse takes us back to Kennedy's work (1996).

One of the key points in Kennedy's text is that explanation giving will vary greatly depending on the teacher's style or approach to FL teaching. Teachers who see themselves as in the possession of knowledge that has to be passed on to an inexperienced learner will probably restrict their explanations to single statements, whereas those teachers who opt to offer more opportunities for learner participation are more likely to provide explanations throughout an extended discourse permeated by negotiation and interaction. A characteristic of explanations as taking place at the discourse level is that there is a possibility that they will be richer as regards their strategies. At this level, explanations might be constructed with the help of *related statements* or *questions*, also called keys, they may be organised according to the learners' proficiency level, and their structure may be made clear through framing and focal statements (Kennedy, 1996).

Interestingly, this concern with the discursive structure of explanations seems to have been the main focus of attention for Yee and Wagner (1984, cited in Chaudron, 1988). Possibly based on the work of Sinclair and Coulthard (1975), Yee and Wagner attempted to offer a framework for the description of the discourse mechanics of explanations. They portrayed explanations as sequences of statements that comprise focus, explanation, and restatement. Of these statements, only the explanation is obligatory. The focus may be a topic item, a metastatement, or a teacher solicit. The explanation can take the form of explicit *definitions* or *rules*, and direct *usage*. Finally, the restatement may be a *repetition*

(exact or partial), an *explanation*, or an *example*. The following is an example of the description of explanations proposed by Yee and Wagner (1984) and reproduced in Chaudron (1988, p. 87):

Example 1

Focus + metastatement	This expression "getting hitched" is a kind of popular …slang expression.
Explanation + explicit definition/rule	It means "to get married" … ok? Hitched means "to put together" …ok?
Restatement + partial repetition	So getting hitched means to get married.

An important distinction that Yee and Wagner make is that between *planned* and *unplanned explanations*. Generally, the object of planned explanations is grammar points rather than vocabulary items. Before a lesson, teachers anticipate the steps to be taken so that the new content can be presented in a comprehensible way. Although the teaching of new vocabulary can also be planned, it is most probable that the need to explain a new lexical item will emerge within a number of different classroom activities, such as homework correction and reading a text. The focus and the restatement are optional only in unplanned explanations, since these may be embedded in some other activity, such as homework correction. On the other hand, all three types of statements are expected to occur in planned explanations, with the addition of framing devices or statements.

However, Chaudron (1988) states that what Yee and Wagner did was to improve on his 1982 work, where he offers a description of the discursive segments of explanations. In the 1982 article, Chaudron maintains that teachers explain vocabulary either implicitly or explicitly by elaborating on the meaning of the words at issue. This elaboration is achieved through *paraphrases*, *definitions*, *examples*, and *nomination*. When faced with the need to

provide vocabulary explanations, teachers make use of a wide variety of linguistic devices. These can be special uses of phonology, morphology, syntax and semantics. In his article, Chaudron examines and exemplifies the several possibilities for vocabulary elaboration within each of these aspects of language.

Although the researchers above were interested in the structural aspects of explanations, they also showed some concern with the quality of explanations. For instance, Tsui (1995) and Kennedy (1996) argue that for teachers to be able to provide effective explanations, they need to know their students' current knowledge of the language studied and elaborate the explanation accordingly. It is also essential that teachers know their students' knowledge of the world so that they can relate old and new information when explaining. The success of the explanation will also be dependent on the teachers' ability to focus on essential features of the vocabulary item, for example, and on the degree of learner involvement attained. However, Chaudron (1982) and Tsui (1995) agree that over-elaboration is likely to lead to confusion, rather than to understanding.

2.3 Nonverbal communication

Although nonverbal communication is part of a broader field of research called nonverbal behaviour, what distinguishes the former from the latter is that studies on nonverbal behaviour cover all types of behaviour that is not related to the use of language, while nonverbal communication is usually present when there is linguistic interaction (Kellerman, 1992). In a similar vein, Leach (1972) maintains that "… so also 'non-verbal communication' in man takes place within a context that includes language" (p. 315). It could be argued that an important element that qualifies a certain type of behaviour as

communicational is intention, that is, the urge that leads people to talk to one another. Kellerman argues, "Human communication is achieved using cues conveyed by the senses of sight, hearing, touch and smell" (ibid, p. 239). However, it is important to point out again that not all nonverbal manifestations result in communication.

On discussing the theory of nonverbal behaviour, Argyle (1972) lists the three most important views that had guided research up to the beginning of the 1970's. According to the first one of them, nonverbal communication is one kind of language, just as the languages that billions of people speak and write everyday around the world. For example, it is composed of meaningful elements that are organised according to a certain structure. The other line of research catalogued by Argyle maintains that verbal and nonverbal behaviour is determined by contextual rules. Researchers that subscribe to this second view first observe the communicational events that interest them, and only then set out to explore the nonverbal side of these events. The last view in Argyle's inventory is that which maintains that nonverbal communication is best understood when studied experimentally.

After presenting the main views that guide research, Argyle offers a list of the main types of nonverbal signals that people use to communicate. These are *bodily contact*, *proximity*, *orientation*, *appearance*, *posture*, *head-nods*, *facial expression*, *looking* (or *gaze*), *nonverbal aspects of speech* (pitch, intonation), and *gestures*. Since gestures, together with speech in vocabulary explanations, are what will ultimately be investigated in the present thesis, they will be defined and discussed in a separate sub-section (2.3.2).

2.3.1 The functions of nonverbal communication

As implied above in the parallel made between verbal and nonverbal communication, the different types of nonverbal signals are believed to perform functions in communication (Argyle, 1972). Some of the functions of those nonverbal signals are to manage the social situation, to help verbal communication keep going, and to affect the meaning of utterances in general.

When managing a social encounter, for instance, each interactant needs to signal to his/her interlocutor – the term "interlocutor" is used here because it is believed that there is no talk without body movement or differential use of prosodic features of verbal language (McNeill, 1992) – his/her attitude towards the other and the topic of the conversation. The means through which attitude is communicated includes posture, appearance, and facial expressions. One also needs to show emotional states, and to make an appropriate presentation of self. Signalling emotional states can be achieved verbally and nonverbally, for instance, through differential intonation, facial expressions, gestures, and gaze. Self-presentation is usually made by means of appearance, style of verbal/nonverbal performance, and nonverbal aspects of speech, such as accent, speed, and pitch.

As regards managing verbal exchanges, such nonverbal elements as proximity, head-nods, posture or body movements (also called kinesic signals) can be used to concede the turn to one's interlocutor, to give feedback, and to signal attentiveness. Knapp and Hall (1992) state that nonverbal behaviour plays an important role in contradicting, substituting, complementing, highlighting, and regulating verbal behaviour. The authors also argue that classroom interactional events are all intermingled with nonverbal elements. Some instances of this are the way the student's desks are arranged in relation to the teacher's

desk, bids made with the hand in order to get a turn to give an answer, and the avoidance of eye-contact when a student does not want to engage in a conversation or is not sure of the answer to a teacher's question.

Gestures are found to play a significant role not only in the classroom but also in any situation where people engage in interaction. Therefore, they are the topic of the next sub-section.

2.3.2 Gestures

Before the discussion on gestures is started, a few words must be said regarding the factors that distinguish them from linguistic systems, that is, the reasons why spontaneous gestures cannot be considered a language, although sign languages such as ASL (American Sign Language) are based on gestures. Resorting to Saussurean linguistics, McNeill (1992) argues that a thought, which is imagerial and instantaneous, is communicated in language in segments and in a linearised fashion. The combination of the segments forms a hierarchy. Additionally, these segments can only be presented in language along the dimension of time. Thus, phonemes combine to form words, words combine to form sentences, and sentences combine to create discourse. These combinations conform to a number of tacit rules (e.g., phonologic, syntactic). Differently from language, spontaneous gestures do not segment or linearise meanings. Gestures are global and synthetic: they can only be understood as a whole, and they can combine many meanings. Another distinctive feature of gestures is that they are not combinatoric, that is, different gestures cannot combine to form new gestures. It is precisely the same features that characterise language

as such that qualify sign languages as linguistic systems: sign languages have a lexicon, a syntax, a community of users, and follow standards of well-formedness (McNeill, 1992).

In general terms, gestures are some of the many body movements found in kinesic behaviour. They are made with the hands and can be representational or iconic. One of the functions of gestures may be to index speech. This is done with gestures called "beats", which are small, rapid movements made with the hand and the arm as if the person were cutting the air. According to McNeill (1986), beats may summarize or predict events, help the speaker emphasise the importance of one word as related to another word, and guide the listener. Furthermore, deixis, a very important device for creating cohesion, can be achieved through pointing.

Knapp and Hall (1992) propose a comprehensive definition of gestures. In their work, they say that gestures are movements of the body, or of part of it, aimed at communicating something. They claim that sometimes gestures are also realised with the face or the head. The authors warn us that some movements that are not usually considered gestures – for example, touching one's own body, or those movements that are part of a task to achieve some goal, as for instance, stretching the arm to reach a book on the shelf – may be used as "intentional gestures" when performed in an unnatural or exaggerated way. Gestures perform a number of functions in communication. They substitute speech, regulate the flow of interaction, maintain attention, help in the retrieval of words (Krauss, 1998), and clarify the content of speech (Knapp & Hall, 1992).

In order to better understand gestures, Knapp and Hall divide them into two major groups: gestures that are independent of speech and gestures that are somehow related to speech. Those gestures that are independent of speech – also called emblems, in the literature (Ekman, 1976, cited in Knapp & Hall, 1992) – have a direct verbal equivalent.

The "thumbs up" gesture meaning "Ok" is one example of emblems. Although these are left out in some studies (for example, Lazaraton, 2004), they are considered for the purposes of the present research, since a gesture such as the "thumbs up" may be used by either the teacher or the student, meaning "Ok, go ahead" or "Yes, I understand what you mean", for instance.

Gestures related to speech are also known as *illustrators* and either accompany or are triggered by speech. According to Knapp and Hall, they tell us about the content of speech, show how the speaker and the referent, that is, the content of speech, are related. In addition, gestures highlight a word or a longer stretch of language, besides regulating the flow of interaction.

McNeill (1992) has proposed a detailed classification of gestures. Two of those – "iconic" (also called "illustrators") and "beats" – have already been mentioned. Below is a list with a brief description of McNeill's gesture typology:

1. *Iconic*: these are semantically related to the content of speech and can be *kinetographic* or *pictographic*, that is, they can represent actions or the shape of objects. Additionally, as mentioned above, the onset of iconic gestures precede verbalisation, helping in lexical retrieval (Krauss, 1998);

2. *Metaphoric*: these gestures are similar to iconic gestures in that they are semantically related to the content of speech. However, this relation is not as direct, and McNeill (1992) explains that they depict abstract concepts. An example is rolling the index finger close to the temple, meaning "madness";

3. *Deictic*: deictic gestures are used to point to an object, regardless of whether it can be seen or not. They may also have a metaphoric nature, such as when one points to oneself, meaning "personal";

4. *Beats*: as was said above, beats are small rapid movements made with the hand and sometimes the arm. These movements are oriented either downwards or upwards, or forwards, or backwards, and do not relate to the content of speech in terms of form, for example. They serve to highlight words, show opposition, and establish comparisons;

5. *Emblems*: these gestures have a direct relation with words or expressions, even being a substitute for them sometimes. One example of these is the V-sign for "victory";

6. *Adaptors*: adaptors are those gestures that seek to satisfy either a physical or a psychological need. They are performed without our being aware of them. Adaptors can be signs of our feelings as regards the interaction in which we are engaged. For example, we might scratch our head at the fact that our interlocutor takes too long before yielding a turn.

Having presented a short discussion of gestures, next I attempt at providing a review of some studies that seek to establish connections between the study of gestures and the learning of a foreign language.

2.3.3 Gestures and foreign language learning

Recently, there have been some studies on gestures and their implications for the language classroom, and for the learning of a foreign language. For instance, Lazaraton (2004) has studied the relation between gesture and speech in vocabulary explanations. Her study has shown that the input that teachers provide to their students might not be of a verbal nature only. Input is provided in the form of gestures and other nonverbal behaviour

as well. It is the author's contention that this sort of input must receive more attention in classroom research.

McCafferty (2002), although not working in the classroom, has found evidence that gestures might play a significant part in creating zones of proximal development (ZPD), a concept of socio-cultural theory. The ZPD is the difference between what a learner can do independently from the help of others and that which s/he can only achieve with assistance from others. Learning is believed to take place most effectively within this abstract space. In his study, McCafferty observed the interaction of one Taiwanese student of English and an American EFL teacher. The author found that both the student and the teacher tried to make sense of each other and to make themselves understood with the gradually increasing use of gestures. As time passed, these gestures took on a number of functions that helped them manage their interaction.

Still working from a socio-cultural perspective, McCafferty and Ahmed (2000) have found that students learning a second language in a naturalistic setting tend to appropriate gestures that accompany abstract concepts such as "marriage", expressed verbally. They note that, for those students learning English in the US, acquiring the gestures of the community that was now their home was part of the process of acculturation.

2.4 Scaffolding

When helping the learner to solve a difficult task, the teacher offers a special type of assistance. This differential help is also known as *scaffolded assistance*. Wood *et al.* (1976) conducted an experiment through which they could analyse the forms of help that experts (teachers, parents or other more capable peers) provide to their less capable counterparts –

that is, learners in the specific case of educational settings. Their findings were that help, or assistance, tends to be provided in a step-by-step sequence, so that the learners' attention can be directed to different features of the problem to be solved. The authors have called this differential assistance giving *scaffolding*. They state that scaffolding has the following functions:

1. Recruiting interest in the task;

2. Simplifying the task;

3. Maintaining direction;

4. Marking critical features;

5. Controlling frustration;

6. Demonstrating solutions to a task.

It is important to point out that Wood *et al.* (1976) derived the scaffolding functions listed above from an experimental study with children in a L1 (mother-tongue) environment. The children were asked to carry out the task of putting Lego-like pieces of wood together in order to build a pyramid the model of which had been shown to them in drawing. Thus, it is probable that the scaffolding functions are more likely to be found in problem-solution activities. This is not to deny that scaffolding does not occur or is not possible in adult foreign language (FL) education. Rather, the point to be made is that, although scaffolding may occur in FL education, the functions attributed to the language used in such a context might be slightly different from those reported in the literature on general education. Such differentiation may possibly be due to the dissimilar nature of the FL classroom, and to the fact that here language itself is the object of study.

2.4.1 Scaffolding and foreign language learning

Researchers in foreign language education have attempted to apply the construct of scaffolding in their investigations of classroom interactional processes. For instance, Donato (1996) has found evidence that scaffolded help may be offered collectively by peers engaged in the solution of a problem. Donato has also claimed that, "…collective scaffolding may result in linguistic development in the individual learner" (p. 51). More recently, Antón (1999) has found that when teaching occurs with the aid of scaffolding mechanisms, teacher talk becomes learner-centred, that is, it absorbs the learners' contributions "…in the negotiation of meaning, linguistic form, and rules for classroom behaviour during classroom activities" (p. 314).

Donato and Adair-Hauck (1992) claim that formal instruction cannot be simply likened to the strategic teaching of facts about the target language in a deductive or inductive fashion. Rather, Donato and Adair-Hauck argue that, when formal instruction takes place, what is of fundamental importance is the type of talk that is exchanged between teacher and learners. It is through talk that both teachers and learners manage to develop a shared understanding of the problem at issue and define the appropriate communication strategies for approaching such problem.

2.5 Summary of the chapter

In section 2.2, I have briefly presented what some authors have written about explanations, with a focus on vocabulary explanations. Having done that, I sought to direct the attention of the reader to the fact that most of the research carried out in the classroom

and about the classroom has only considered the verbal nature of interaction, neglecting the pervasiveness of nonverbal elements that accompany speech in any interactional event, be it in a classroom or in a shoe shop, for instance. Thus, in section 2.3, I have presented the general area of study covered by the term nonverbal behaviour, discussed the theory underlying the field of nonverbal communication, and provided information on gestures. Since gestures and speech are the focus of the data analysis to be developed in chapter 4, I have tried to give a more detailed discussion of them along with some examples of works that examine the implications of gestures for second/foreign language learning. Additionally, in section 2.4, I have described and exemplified the interpretative tool/device called "scaffolding".

In the chapter that follows, I present a description of the classroom and the participants in my study, and detail the data collection techniques and the procedures for data analysis and interpretation.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter offers a description of the classroom setting where the data for analysis were collected, and of the participants in the study. Another concern of this chapter is data collection procedures and methods, and instruments of data analysis.

The aim of the present study was to investigate the vocabulary explanations given by one teacher in a pre-intermediate EFL classroom in order to identify the types of strategies used in the construction of those explanations, and the gestures that are present at those moments. Furthermore, this study sought to understand in which ways gestures and speech are related in *episodes*[1] of explanatory discourse, and assess the appropriateness of employing gestures as material for analysis in studies of EFL classroom discourse analysis and interaction. For ease of reading, below I present again the questions that guided the investigation:

1. What are the verbal strategies of the vocabulary explanation episodes studied?

2. What are the gestures employed in those episodes?

3. What kinds of relations are established between gestures and speech, and what are the functions of gestures in vocabulary explanations?

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[1] "An episode is a piece of educational activity which comprises goal-directed actions, with a chain of subordinate actions and a hierarchical organisation as a central component" (Wells, 1994, p.5, quoted in Gil, 1999, p. 69)

4. What are the benefits of an approach to FL classroom interaction that integrates the analysis of gestures with the analysis of conversation?

3.2 Assumptions for the study

There are at least three important assumptions that orient the research carried out in this thesis. First, the present study assumes that the teacher-participant does not inhibit the occurrence of focus-on-form episodes, that is, she treats grammar and vocabulary problems in an explicit manner. The second assumption is in fact my adherence to a principle advanced by previous studies on gestures. According to that principal, speech and gestures, instead of belonging to two separate worlds, constitute different sides of a major phenomenon called communication, and are co-expressive or complementary (McNeill, 1992)[2]. The third assumption is a result from the second: it is taken for granted that the teacher resorts to gestures when elaborating vocabulary explanations, whether consciously or not.

3.3 Setting

The data were gathered in a pre-intermediate EFL classroom of the foreign languages extra-curricular programme run by Universidade Federal de Santa Catarina (UFSC). Data collection took place in the months of October and November 2004.

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[2] *Co-expression* refers to the fact that speech and gestures generally refer to a common *signified* (in Saussurean terms), whereas *complementarity* means that gestures reveal different aspects of the *signified* presented in speech.

Although the interest of the research was specifically in gestures, it is important to note another type of non-verbal behaviour that possibly affects the production and the perception of gestures: the use of space, the study of which is known as *proxemics*. How the students' desks are organised and where the teacher's desk is located are factors that may influence aspects of classroom interaction such as participation patterns, and the extent to which distraction from proposed activities occurs. Traditionally, students sit in rows facing the teacher and the board, and before the classes start, the desks are already organised to follow that pattern.

Interestingly, the teacher participating in this research was in the habit of asking her students to organise their desks in a half circle facing her. The result of this was that she could see all the students, and they could see her, since one student did not sit behind another. Next is a diagram showing the spatial organisation of the classroom:
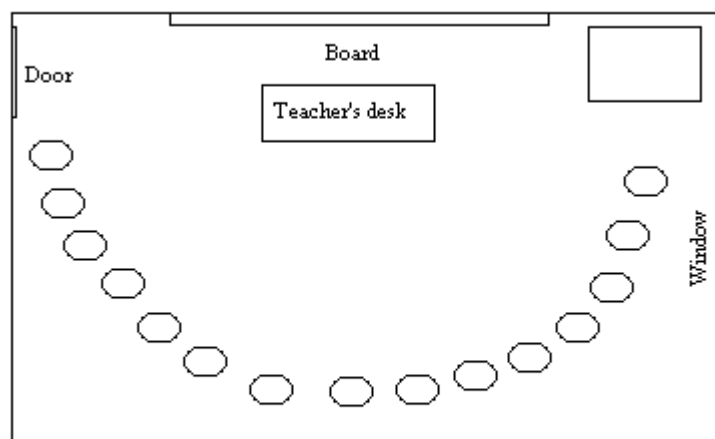
3.4 Participants

The participants in this research were the teacher, the students, and the researcher. At the time the classes were observed and recorded, there were sixteen students in the group. These were of a varied background. Out of the sixteen students, nine were male and seven were female, and most of them were in their early twenties. All but three of the students were regular university students learning English for professional reasons. The teacher in charge of the group was a MA student at UFSC, and it was the second semester that she had been working with the group.

Both the teacher and the students were informed of the general scope of the research, as well as of the non-experimental nature of the study and the data collection techniques, to which they consented. However, they were not told that the researcher was also interested in the gestures made by the teacher. This was done in order for their behaviour not to be affected. In addition, the participants were told that their identity would be kept secret so that their privacy could be preserved.

3.5 Data collection instruments and procedures

In this section, I explain how I obtained permission to carry out the research in one of the foreign language extra-curricular courses. I also describe the procedures and techniques for data collection and analysis. Finally, I present the key to transcription conventions.

Permission to attend the classes was granted by both the coordinator of the extra-curricular courses and the teacher of the group. Additionally, the students were consulted

for their consent to participate in the research. They were informed that the research did not involve experiments.

The data were gathered through four techniques that are fundamental in qualitative research. These techniques comprised classroom observation, field notes, the analysis of documents, and video recording of the classes observed. The first three techniques are a means for the researcher to have access to genuine interaction as it takes place, and are fundamental to the understanding of the video-recordings.

Data collection happened during the second half of the second semester of 2004. The group met twice a week and the classes lasted one and a half hour. In the beginning, the classes were tape-recorded only, because my initial interest did not involve non-verbal communication, as was explained in chapter 1. After the decision was taken to study the strategies and the gestures used during vocabulary explanations, four classes were video-recorded consecutively (approximately six hours), and only these videos were actually used for preparing the data for the research. The filming was done with a semi-professional camera.

In addition to classroom observation, field notes were kept in a notebook. The purpose of the notes was to comment on the classes observed in order to highlight important moments and facts for further checking in the video records. Finally, documents such as the textbook (New Interchange 2) and extra-material that the teacher prepared for classroom use, were considered. A look at these materials was necessary in order to understand the activities that were implemented during the classes. The documents were also useful during the transcription phase of the research.

3.6 Data analysis and interpretation

A number of steps were taken for the preparation of the material for analysis. Firstly, all the videos were watched once for creating a general picture of the classes as whole events. Watching them at this stage was accompanied by note taking as a way to unveil the major pedagogical activities of which the lessons were composed (these are summarised in Table 4.1, p.32). Secondly, the videos were watched three more times: the first time was to identify the episodes of vocabulary explanation and determine the broader context of which they were part (see Table 4.2, p. 42), the second time was to examine selected sequences so that transcriptions could be made of the vocabulary explanation episodes. Finally, the recordings were viewed again for the transcription of the gestures that accompanied the explanations.

After this initial preparation of the data, the analysis itself took place. It was carried out in two moments. First, the episodes were analysed for the identification of the strategies and the types of gestures that they contained. Next, selected episodes were analysed with a view to discovering how gestures and speech come together in the construction of the explanations. Care was taken so that the episodes chosen for analysis were the best examples of the patterns recurring in the data. For analysing the relations between gestures and speech and the functions performed by gestures (research question number three), three episodes were selected according to the following criteria: they should contain a number of strategies rather than being limited to one single statement; they should contain different types of gestures; and, finally, they should have been constructed with the students' participation. The analysis was of a qualitative and interpretative nature and was supported and inspired by the previous studies that were reviewed in chapter two.

3.7 Transcription

As mentioned in the previous subsection, once the episodes were selected, they were transcribed for analysis[3]. Transcribing these episodes was done in two stages: in the first stage, the linguistic exchanges were transcribed, while in the second stage, the gestures were transcribed. Next is a list of the transcription conventions for speech. These conventions have been adapted from Hatch (1992):

Key to transcription conventions

T	Teacher
S	unidentified student (when there were more than one in the same episode, they were numbered (S1, S2, and so on)
Ss	several students talking at a time
+	short pause
++	long pause
?	rising intonation for questions
CAPITALS	emphasis
:	elongated vowel sounds
(x)	inaudible or unclear speech (one word)
(xx)	inaudible or unclear speech (two words)
(xxx)	inaudible or unclear speech of utterance length
[	overlapped speech (placed at the beginning of the overlapping turn and below the overlapped speech)
(( ))	Transcriber's comments on or interpretation of, the interaction

N.B. When students are identified, they are given fictitious names.

The conventions for transcribing the gestures in the present work were simplified from Lazaraton (2004) and McNeill (1992). The transcription of the gestures is provided in

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[3] The transcripts of all the episodes used in this study can be found in the Appendix (p. 80).

italics in unnumbered second lines below the portion of speech with which they co-occur. Following is the key to the conventions used:

Key to gesture transcription conventions

[ ]   to delimit the stretches of talk during which the gesture starts, reaches its peak, and finishes

<u>Underline</u> to identify the word with which the gesture is related (whenever that is clear)

Italics   to describe the gestures

RH   right hand

LH   left hand

3.8 Summary of the chapter

In this chapter, I have presented the object of the investigation to be carried out in chapter four. I have considered the context of investigation, with special attention to the issue of proximity. Furthermore, I have discussed the procedures and instruments for data collection and analysis. Finally, I have provided the key to the transcription conventions of speech and gestures.

From a qualitative perspective, in the next chapter, I analyse the episodes of vocabulary explanation in order to identify the strategies and the gestures used, how they are related, and to consider to what extent the study of such "discourse" may be enhanced with the study of gestures.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

The present chapter has as its objective to offer an analysis of the data generated from the material collected in the EFL classroom described in chapter three. The organisation of the chapter reflects an effort to tackle the research questions presented in the introductory section of this thesis (chapter one). Thus, this chapter is divided into two main parts. The first part (4.2) is devoted to the analysis of the data that leads to possible answers to research questions one and two:

1.	What are the verbal strategies in the explanation episodes studied?

2.	What are the gestures employed in those episodes?

The second part of this chapter (4.3) seeks to analyse and understand selected episodes with a view to answering research question three:

3.	What kinds of relations are established between gestures and speech, and what are the functions of gestures in the vocabulary explanations studied?

In a general way, the first main part of the present chapter is a description of the data in terms of the verbal strategies used by the teacher when giving explanations, and of the gestures that accompany those explanations. The second part seeks to illustrate the relation between gestures and speech in the construction of vocabulary explanations, with special emphasis on the functions performed by gestures. However, before embarking on the

discussion of those points, in subsection 4.1.1 I present a general picture of the classes as regards the pedagogical activities of which they are composed.

4.1.1 Identifying the major pedagogical activities

In the review of literature chapter, a distinction was made between planned and unplanned explanations (p. 10). Such a distinction is relevant because whether or not the teacher has prepared the explanation of an item, be it a lexical item or a grammar point, will affect the outcome of the explanation in question, at the level of discourse and interaction. The same is true of gestures. Their presence may be affected as regards frequency and type. We have seen in the literature that gestures come together in the composition of messages, and that they add to the information already conveyed in speech. However, it is also true that gestures may signal the difficulties that the speaker is experiencing in finding a word, for instance (Krauss, 1998).

Given the fact that this work is concerned with unplanned vocabulary explanations, and considering what was said above, an initial analysis of the classes recorded was deemed necessary, so that the major activities that compose them could be identified. These activities were of a pedagogical nature and seemed to reflect the teacher's planning activity, her orientation as regards methodology, and were largely determined by the routine established in the course book used in the foreign languages extracurricular programme (Book 2 of the New Interchange Series, by Richards, Hull & Proctor, 1997). Identifying and delimiting such pedagogical activities were done through the identification of signalling cues (Gil, 1999) such as "now" and "OK", and signalling statements uttered by the teacher indicating the beginning and the end of each activity, as well as the transition

from one activity to another. Additional cues that helped identifying the activities were the books and other materials used by the teacher and the students throughout each class.

This initial analysis revealed the following activities: *warm-up*, *roll-call*, *review*, *correction of workbook exercises*, *listening*, *the verb game*, *correction of song exercise*, *correction of exercises in the student's book*, *anticipating Unit 8*, *introducing Unit 8*, *homework assignment*, and *conversation*. These activities are presented in Table 4.1 (p. 33), where the tapes, the explanation episodes, and the topics of each explanation episode are identified.

Table 4.1 Types of activities identified in the data, number of episode, and topic

Tape	Activities	Episode Nr.	Topic
I (17/11/2004)	Warm-up	1	Migraine
		2	Ressaca
		3	Share
		4	Padronização
	Roll-call	-	-
	Correction of song	5	I spotted you
		6	Butterflies
		7	Feeling
	Correction of exercises in students' book	8	Heat
		9	Burglar
		10	Turn on
		11	Good conditions
		12	Partner
		13	Dividir
	Correction of workbook exercises	14	Maravilha
		15	Sailing
		16	By myself
	Anticipating Unit 8	17	Resolutions
	Introducing Unit 8	18	Streamers
		19	Thanksgiving
II (22/11/2004)	Warm-up	-	-
	Listening	-	-
	Homework assignment	-	-
	The verb game	-	-
	Correction of workbook exercises	20	Fair
III (25/11/2004)	Warm-up	21	Transferir
	Roll-call	-	-
	Homework correction	22	Bloom
		23	Shrine
	Conversation	24	Bride and groom
		25	Brunch
IV (29/11/2004)	Warm-up	-	-
	Roll-call	-	-
	Review	26	Apologise
		27	Secret Santa
		28	White doves
	Workbook correction	29	Budgets
		30	Attend

Unplanned vocabulary explanations were found to occur in the majority of the activities, as shown in the table above (all the episodes listed in the table are transcribed in the **Appendix** on p. 81). Furthermore, they were initiated either by the teacher or by the students. At times, having uttered a word or expression that the students did not know, the

teacher was forced to explain it to them. At other times, the students asked the teacher how to say a word in English, for instance, and the teacher offered them explanations that varied in complexity. Complexity is understood here as the varying degree to which different strategies and gestures are used in the explanations.

4.2 Description of the verbal strategies and gestures in the explanation episodes

As it was anticipated in the introduction to this chapter, this section describes the verbal strategies and the gestures used in the explanation episodes chosen for the study. It is further divided into two subsections (4.2.1 and 4.2.2) so that the strategies and the gestures can be tackled separately. What is the object of study in this section are not necessarily entire episodes, but those utterances that carry the main burden in constructing or effecting the explanation, as well as the types of gestures that may co-occur with such utterances. The analysis presented in these two subsections is intended to pave the way for the more comprehensive analysis carried out in section 4.3.

4.2.1 Types of verbal strategies found in the episodes

For the present work, verbal strategies are the various ways in which the teacher uses language to create an explanation[4]. The analysis of selected episodes has revealed eight types of such strategies, namely exemplification, paraphrase, repetition, definition,

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[4] Although, as it can been seen in the data analysis, I have named these uses of language "strategies", these do not refer to the planning of steps to explain vocabulary as a result of the teacher's anticipating possible problematic points. Rather, these special uses of language have been called strategies in the sense that they constitute a number of tools available for the teacher to employ in accordance to needs arising out of ongoing interaction (Mitchell, 1988).

translation, situation (or context), questions, and qualification – these categories have been either borrowed or adapted from, the existing literature on explanations, as acknowledged in the presentations in 4.2.1.1 and 4.2.1.2, where each of these types of strategies and gestures is presented and illustrated. The examples selected are representative of the other episodes that make up the data.

4.2.1.1 Exemplification:

In general terms, an example is an item that is chosen to represent all the members of one category because it possesses the typical qualities of the things belonging to that category (Tsui, 1995; Cicurel, 1985). Examples can also be equated with illustrations. In the EFL classroom context investigated here, examples appear in the form of *illustration* and of *use*. An instance of an example given through overlapping use and illustration is found in (4.1) below:

Example (4.1):

6. **T:** Hangover ++ have you got a hangover?

(From Episode 02: **Ressaca**)

After having given the Portuguese translation of the word "hangover", the teacher echoes a student, and after a pause asks a question using the newly introduced vocabulary item. "Have you got a hangover?" is intended both to illustrate the word "hangover" and to bring it onto a different level of interaction, that of actual use. The teacher does not know the answer to the question, and this may lead to exchanges focusing on the participants' real life.

4.2.1.2 Paraphrase:

A paraphrase is a sentence or phrase that employs simpler terms in order to restate a more complex sentence or vocabulary item (Cicurel, 1985; Chaudron, 1982). It is usually achieved with the aid of synonymous words, such as in Line 6, below (4.3):

Example (4.3)

1. **T:** Fernando is looking at me + I think [he has] something to tell us ++ [would <u>you</u>
2. like to <u>share</u>] something with the group?
3. **Fernando:** I don't understand share
4. **T:** You didn't understand + what's the meaning of the verb "to share"?
5. **S:** (compartilhar)
6. **T:** Compartilhar + dividir + [so would you like to <u>share</u> anything with your
7. group?] + [<u>something</u> good] that has happened to you?

(From Episode 03: **Share**)

It is important to not that, if we take Line 6 of excerpt above as related to the previous lines, in addition to paraphrasing the teacher is also translating the new word.

4.2.1.3 Repetition:

Overall, repetition is defined as the saying of something again (Kennedy, 1996; Tsui, 1995). The analysis of the episodes for the present work has shown repetitions to be of two types: echoing and reiteration. When the teacher repeated something that was said by a student, this was considered echoing, as in (4.4),

Example (4.4):

12. **Phil:** Enxaqueca
13. **T:** Enxaqueca + is that what she had?
(From Episode 01: **Migraine**)

where the teacher repeats the word "enxaqueca" in order to confirm what the student said. When the teacher repeated herself for the sake of emphasis, repetition was considered reiteration. Examples (4.5) and (4.6) below are examples of the use of repetition as reiteration:

Example (4.5):

19. for the food + ok + usually Thanksgiving is on the third Thursday of November
20. **Ss:** (xx)
21. **T:** The third Thursday of November + ok

(From Episode 19: **Thanksgiving**)

In (4.5), the teacher tells the students the day when Thanksgiving is celebrated. Then, noticing that they may be confused, she repeats that information: "The third Thursday of November" (Line 21).

In (4.6), the teacher offers the students the word "bloom" as an alternative to "grow". Next, she comments on her liking that word and utters it one more time, thus reiterating her previous speech:

Example (4.6):

5. **T:** Grow + ok + you + guys + you also can use + the verb bloom
6. **S:** (x)
7. **T:** I love this verb + bloom + desabrocham

(From Episode 22: **Bloom**)

4.2.1.4 Definition:

A definition is a sentence containing the explanation of the meaning of a vocabulary item. It usually has the form *A is B*, as the sentence that opened the present paragraph, and

may display the main qualities or characteristics of the word being explained (Cicurel, 1985; Chaudron, 1982). Consider examples (4.7) and (4.8), below:

Example (4.7):

9. **T:** Migraine is like a constant headache + everyday + everyday

(From Episode 01: **Migraine**)

Example (4.8):

6. **T:** Attend is like go to ++

(From Episode 30: **Attend**)

Both definitions contain the formula *A is B* mentioned above. "Migraine" is likened to "headache", and "attend" is likened to "go to". In addition, the word "headache" is modified by the adjective "constant" in (4.7).

4.2.1.5 Translation:

Translation as found in the data investigated in this thesis is the rendering of a word or phrase from English into Portuguese (the participants' native language), or vice-versa (Cicurel, 1985). In (4.9), the teacher repeats the new word and translates it into Portuguese after a short pause:

Example (4.9):

7. **T:** I love this verb + bloom + desabrocham

(From Episode 22: **Bloom**)

4.2.1.6 Situation:

Situation is the creation of a context within which the meaning of a new word can be clarified (Cicurel, 1982). It is usually achieved by means of questions and statements that serve to highlight important aspects of the word being explained. Consider example (4.10):

Example (4.10):

5. **T:** Turkey
6. **Marcellus:** Turkey
7. **Bernice:** Turkey
8. **T:** What is turkey?
9. **Ss:** Perú + perú
10. **T:** And what is the harvest?
11. **Bernice:** Harvest?
12. **Naomi:** É:
13. **Bernice:** É + fantasiado
14. **Alice:**   [A colheita
15. **T:** Hã?
16. **Alice:** A colheita
17. **Bernice:** A colheita
18.   **T:** That's why you celebrate Thanksgiving + to say thank you + thank you
19.   for the food + ok + usually Thanksgiving is on the third Thursday of November

(From Episode 19: **Thanksgiving**)

In the above excerpt, the teacher corrects Marcellus' pronunciation of the word "turkey" that appears in a short text about Thanksgiving (the student has just read that text from his course book). Then, she asks the students if they know the words "turkey" and "harvest", which also appear in the passage read by Marcellus. These questions are possibly meant to pave the ground for the causal explanation that the teacher gives in Line 18: "That's why you celebrate Thanksgiving + to say thank you ".

Cicurel (1985) states that "An explanation is constructed through the use of a situation that enables learners to grasp the meaning of the unknown signal with the aid of the context proposed" (p. 51, my own translation). This is illustrated in Lines 13 and 14 of example (4.11) below:

Example (4.11):

10. **T:** The stomach is uh + if I say I have butterflies in my stomach it's like I'm
11. nervous ++ you know but it's +
12. **S:**   [Excited
13. **T:** Yeah + I'm excited + if I have to present something I have butterflies in
14. my stomach

(From Episode 06: **Butterflies**)

4.2.1.7 Questions:

Any sentence asking for information can be defined as a question (Kennedy, 1996; Tsui, 1995). However, there are important distinctions regarding the nature of questions. For example, they can vary depending on whether the answer to them is known or unknown to the teacher, that is, they can be display or referential questions (Tsui, 1995). In the data examined for my own work, questions have been found to perform a number of functions. They are used to introduce a new lexical item, as in Line 7 of example (4.12):

Example (4.12):

5. **T:** Headache?
6. **Marcellus:** Yes
7. **T:** Is it a migraine?
8. **Marcellus:** Migraine?
9. **T**: Migraine is like a constant headache + everyday + everyday

(From Episode 01: **Migraine**)

In (4.13), the teacher uses a question in order to clarify to herself what is the exact meaning of the Portuguese word "ressaca" introduced by Phil, before she is able to translate it into English:

Example (4.13):

8. **Phil:** Como é que é ++ tipo ++ ressaca?
9. **T:** Oh-uh + on the sea? the waves?
10.   **Phil:** De cachaça
11.   **T:** Ah + hangover
12.   **S1:** Hangover
13.   **T:** Hangover ++ have you got a hangover?

(From Episode 02: **Ressaca**)

Questions were also used to exemplify a recently introduced lexical item, as in Line 6 of example (4.13), above: "Hangover ++ have you got a hangover?". Finally, the teacher used questions to check understanding:

Example (4.14):

4. **T:** Attend + do you know the meaning of the verb "attend"?
(From Episode 30: **Attend**)

4.2.1.8 Qualification:

A qualification statement or word is one that limits or restricts the meaning of a word or expression by adding information to what has already been said of the lexical item under consideration (Chaudron, 1982). Consider example (4.15) below where the teacher improves her explanation of "thanksgiving" by mentioning the date when it is celebrated, in Line 19:

Example (4.15):

18.   **T:** That's why you celebrate Thanksgiving + to say thank you + thank you for the
19. food + ok + usually Thanksgiving is on the third Thursday of November

(From Episode 19: **Thanksgiving**)

Having defined and illustrated the main strategies used by the teacher in formulating vocabulary explanations, I now present a table showing the distribution of the strategies across the episodes (p.43).

Table 4.2 The explanation strategies and the episodes

Episode	Topic	Strategies
01	Migraine	Question, definition, repetition
02	Ressaca	Question, translation, exemplification, situation
03	Share	Question, repetition, paraphrase, use
04	Padronização	Translation, definition
05	I spotted you	Question, paraphrase, repetition
06	Butterflies	Repetition, paraphrase, situation, translation
07	Feeling	Question, qualification, translation
08	Heat	Translation, qualification
09	Burglar	Qualification, definition, repetition
10	Turn on the lights	Translation, exemplification
11	Good conditions	Situation, question, paraphrase
12	Partner	Translation, definition, qualification
13	Dividir	Translation
14	Maravilha	Translation, repetition
15	Sailing	Translation, definition
16	By myself	Translation, qualification, exemplification
17	Resolutions	Exemplification, paraphrase
18	Streamers	Translation, definition, qualification
19	Thanksgiving	Question, paraphrase, repetition, translation, qualification, situation
20	Fair	Exemplification, situation, repetition, question
21	Transferir	Translation, repetition
22	Bloom	Question, repetition, translation
23	Shrine	Question, translation, qualification
24	Bride and groom	Definition, repetition, paraphrase, question
25	Brunch	Repetition, definition, exemplification
26	Apologise	Question, translation
27	Secret Santa	Definition, translation
28	White doves	Definition, repetition
29	Budgets	Translation, expansion, exemplification, repetition
30	Attend	Question, definition
Total	30	

In the next subsection, I define and illustrate the types of gestures found in the data under study.

4.2.2 Types of Gestures Found in the Episodes

Although the types of gestures have already been listed and defined in chapter two, for ease of reading I present in this subsection the definition of each of the gestures that have been identified. All the definitions are immediately followed by the examples that most clearly illustrate them.

Six types of gestures were found in the vocabulary explanation episodes: iconics, metaphorics, deictics, beats, emblems, and adaptors. The terms identifying the gesture types have been borrowed from the compilation by McNeill (1992). Following is the definition of each of these types and excerpts of talk with which they co-occur. As advanced in the methodology chapter, the transcriptions of the gestures are given in italics in unnumbered second lines.

4.2.2.1 Iconic:

Gestures belonging in this category are co-expressive with speech, that is, they have the same referents as their verbal counterparts. However, gestures and speech do not necessarily evidence the same aspects of such referents. Consider (4.16) below:

Example (4.16):

7. **T:** I love this verb + [bloom] + [desabrocham]
                    Both hands at chest level, palms up,
                    go a little up and away from body, fingers spread
(From Episode 22: **Bloom**)

In the above example, both "bloom" and "desabrocham" refer to the opening of buds into flowers. The gestures, performed concurrently with both words, give a visual picture of those buds turning into flowers. At the preparation phase of the gestures, the hands are open, and the fingers are extended. Then the hands go up and away from the body and the fingers are spread, as when one wants to show the number five. Next, they come to rest at waist level. Spreading the fingers seems to be a way of showing the petals of the flower. This information is only conveyed through the gestures.

In the next example, the gesture occurs with the explanation rather than with the new word. The hand going to the far right depicts movement, and an imaginary origin and destination of that movement.

Example (4.17):

6. **T:** Attend [is like <u>go to</u> ++]
　　　　Open RH in front of body beats x1 at "is",
　　　　then spins at "like"; next, goes away from
　　　　body to right, palm up at "go to"

(From Episode 30: **Attend**)

4.2.2.2 Metaphoric:

Metaphoric gestures are similar to iconic ones in that they offer a picture of the scene presented in speech. Nonetheless, they differ in one fundamental aspect: they present a visual picture of abstract concepts (McNeill, 1992). Example (4.18) below will help to clarify this point:

Example (4.18):

9. **T:** [<u>Migraine</u> is like a <u>constant headache + everyday + everyday</u>]
　　LH, close to temple, fingers spread: hand goes away from
　　temple and comes back in successive beats (x6)
(From Episode 01: **Migraine**)

By raising her left hand to her temple, the teacher is identifying the locus of the ache known as migraine. The hand held with the fingers spread suggests the tolling of a bell inside the head. This gesture is a metaphoric one because, although it evokes a bell, it refers not to the bell itself but to the concept of "migraine". It is an attempt to express one concept

("migraine", in speech) in terms of another concept ("a tolling bell", in the form of a gesture)[5]. This gesture makes the explanation more vivid.

4.2.2.3 Deictic:

These are pointing gestures that can be realized with the index finger, the hand or even the head. The pointing may be aimed at a person or object present at the moment of the interaction:

Example (4.20):

18. + migraine + [what's the meaning of migraine?]
　　　　　　Turns and points at Phil

(From Episode 01: **Migraine**)

In the previous example, a deictic is employed to allocate a turn. However, a deictic may also be aimed at something not objectively present (McNeill, 1992). This sort of deictic can be found in example (4.21):

Example (4.21):

2. **T:** [Oh-uh + on the sea? the waves?]
　　Open RH away from body points to right (2 beats),
　　 then draws a semicircle from right to left

(From episode 02: **Ressaca**)

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[5] See Lakoff and Johnson (1980) for a comprehensive discussion of metaphors.

As the teacher says "Oh-uh", she points to the far right with her right hand, as if to locate "the sea" in an imaginary space.

4.2.2.4 Beats:

According to McNeill (1992), "beats are so named because they look like beating musical time" (p. 15). These gestures are simpler in terms of form. For example, unlike iconic and metaphoric gestures, which have a preparation phase, a stroke phase, and a retraction phase, beats only have two movement phases, the author argues. These can be up/down, or left/right movements. Some of the functions of beats are to highlight important words, and establish comparisons or oppositions.

In example (4.22), with a 3 right hand, the teacher performs two beating gestures, at "third" and then at "Thursday", thus emphasising these two words, since they are important for the comprehension of the context of Thanksgiving.

Example (4.22):

19. food + ok + usually Thanksgiving is on the [third Thursday] of November

3 RH, palm turned to
audience, flicks 2x

(From Episode 19: **Thanksgiving**)

4.2.2.5 Adaptors:

Adaptors are defined as unconscious gestures that seek to satisfy either a physical or a psychological need. Although they are produced unconsciously, other participants in the interactional event may perceive them. Consider the excerpt below:

Example (4.23):

10.　　　　**T:** Have you got + no? [I̲ was] with a hangover [on ++ Monday]
　　　　　　　　　　Open LH　　　　　　*RH holding marker to temple,*
　　　　　　　　　　touches chest　　　　　*then points to students*

(From Episode 2: **Ressaca**)

As she tries to remember a piece of information, the teacher hesitates a little, and at the same holds the marker close to her temple, as if to gain time.

4.2.2.6 Emblems:

Emblems are culture specific gestures that stand in a symbolic relationship with the concepts that they represent. Additionally, they must be produced in accordance with standards of well-formedness, or else they may not be understood.

Example (4.23):

4. **T:** [Ah + <u>hangover</u>]
　　　RH in fist, thumb extended points to mouth

(From Episode 02: **Ressaca**)

In (4.23) above, for instance, in order to convey the idea of drinking an alcoholic beverage, the gesture must be made with the thumb pointing to the mouth. If, instead, the index finger were used, the gesture would not be perceived as referring to the drinking of alcohol. This emblem is widely known and used in Brazil. Furthermore, as we can see from the discussion above, emblems usually replace rather than co-occur with speech, that is, with a word that has the same referent as the gesture.

In order for the reader to have a general picture of the distribution of the gestures across the episodes, I present that information in Table 4.3.

Table 4.3 The gestures in the episodes

Episodes	Gesture types					
	beats	iconics	metaphorics	deictics	adaptors	emblems
01 - Migraine	x		x	x		
02 - Ressaca		x		x	x	x
03 - Share	x	x		x		x
04 - Padronização				x		x
05 - I spotted you			x			
06 - Butterflies	x	x	x	x		
07 - Feeling	x				x	
08 - Heat	x					
09 - Burglar	x	x	x	x		
10 - Turn on the	x	x		x		
11 - Good conditions	x		x	x		
12 - Partner	x					
13 - Dividir		x		x		
14 - Maravilha	x					
15- Sailing		x				
16 - By myself	x			x		
17 - Resolutions	x	x		x		
18 - Streamers		x				
19 - Thanksgiving	x	x				
20 - Fair						
21 - Transferir			x	x		
22 - Bloom		x				
23 - Shrine	x	x	x	x	x	
24 - Bride and groom						
25 - Brunch						
26 - Apologise		x	x			
27 - Secret Santa	x	x		x		
28 - White doves						
29 – Budgets						
30 - Attend	x	x	x			

4.3 Gestures, speech and interaction

In section 4.2, I have presented the verbal strategies used by the teacher in order to explain or elaborate upon vocabulary in a pre-intermediate EFL classroom, and the types of gestures that have been found to occur in the episodes of vocabulary explanation. Although one of the assumptions that guide the present work is that language and gestures are to a large extent constituents of one single system, as stated by McNeill (1992), the verbal strategies and the gestures were discussed in separate subsections. This was because the aim of the section was to offer definitions and illustrations of the verbal strategies and the gestures, rather than to consider how they were related.

Differently from what was done in section 4.2, the present section seeks to show that in the actual instances of classroom discourse studied, that is, the vocabulary explanation episodes, the teacher resorts to verbal strategies and to gestures in order to make herself understood, to clarify the content of her explanation, and to organise her discourse.

Next, I offer the full analysis of three vocabulary explanation episodes in order to find elements to answer the third research question listed in the beginning of this chapter. The episodes analysed have been chosen because they are the best examples of patterns that have been identified in the data.

4.3.1 Gestures as illustrators and emphasisers

The exposition will be developed as follows: first the transcripts of the episodes will be provided; next, a discussion will be given of the episodes; and finally the main points raised will be summarised. The discussion will be embedded in a detailed description of the

episodes. The reason for this is that the interest of this work is to understand the role played by gestures as these occur in the *construction* of the explanations analysed, rather than to solely examine the gestures that co-occur with the words being explained. For ease of reading, the main findings will be highlighted in *italics* as they appear in the text.

In example (4.24), teacher and students are engaged in a conversation about their previous weekend:

Example (4.24):

1. **T:** Fernando is looking at me + I think [he has] something to tell us ++ [would you

	Cupped RH, palm facing	*Open LH,*
	body, goes up to shoulder	*palm up, points*
	level and beats x2	*at Fernando*

2. like to share] something with the group?
   Open LH, palm up, draws semicircle
   from right to left, fingers spread pointing at audience
3. **Fernando:** I don't understand share
4. **T:** You didn't understand + what's the meaning of the verb "to share"?
5. **S:** compartilhar
6. **T:** Compartilhar + dividir + [so would you like to share anything with your
   Open LH, palm to body, goes up and beats x3,
   going further away each time; next, draws semicircle
   from right to left
7. group?] + [something good] that has happened to you?
   Both hands open, palms up close
   to body, point away from body

(Episode 03: **Share**)

Noticing that one student has been looking at her as if to ask for a turn to talk, the teacher says in Line 1, "Fernando is looking at me + I think he has something to tell us", and involves the other students' attention in the exchange that is going to take place. She beats the air at "he" and "has". Here the gestures seem to be performing the important

function of *emphasising those words*. Next, after a pause, the teacher asks the student whether there is anything that he would like to share with his classmates (Line 2). At "you", she points to Fernando, thus showing him that he is going to have the turn. Since this deictic gesture coincides with the word "you" in the present case, its presence can be said to be *emphasising* that word. Then, because the verb "share" might be a new word for the students, when she pronounces it, the teacher uses her left hand with the palm turned up and draws a semicircle from right to left, with the fingers spread pointing at the audience. One may argue in favour of a hidden purpose of the teacher in using this gesture. By highlighting the idea of distribution, this gesture *illustrates* the verb "share". The pointing to the other students in the class reinforces such a feature of the verb.

Up to this point, one could say that, although a new word has been introduced, the main concern of the teacher is not to teach new vocabulary, but to keep the students engaged in the conversation. However, such a claim is too strong to be made, once the teacher may have used the circumstances strategically in order to present the new word in a contextualised way. What happens after the new word is on the "floor" is that Fernando admits that he does not know the term "share" ("I don't understand share", Line 3), which forces the teacher to elaborate on that word. Nevertheless, instead of giving a straight answer, the teacher gives the other students the opportunity to participate and try to find an answer to the problem. In Line 4 she asks, "what's the meaning of 'share'?" An unidentified student answers "compartilhar" in Line 5. Next, the teacher echoes that answer thus showing that it is correct, and offers a synonym (Line 6: "dividir").

Having dealt with the introduction of the new verb, the teacher asks Fernando the question that initiated the episode one more time: "so would you like to share anything with your group?" (Line 06). The same gesture that illustrated the verb "share" before appears

again. Additionally, before the student has had time to answer the question, the teacher suggests that he may talk about something good that has happened to him. The fact that Fernando should feel free to choose what to talk about is emphasised by a gesture of the teacher. When she says "something" in Line 7, she uses an emblematic gesture that stands for the expression "whatever you like", and gives *emphasis* to the word "something".

To summarise, it seems that although the teacher is interested in carrying out an informal conversation with her students about their weekend, the fact that she uses a word that is unfamiliar to them forces her to offer them an explanation. First, she tries to do that implicitly by resorting to gestures that illustrate and emphasise the new word "share". Eventually, it becomes necessary to treat the matter in an explicit way. This is done by means of a question, a repetition, and a paraphrase. Finally, when the teacher repeats her initial question, after having treated the new lexical item in an explicit way, she resorts to the same gestures as before in order to illustrate and emphasise the new word.

Table 4.4 summarises the gestures that the teacher used to explain the verb "share".

Table 4.4 Types of gestures found in Episode 03

Lines	Gestures	Functions	Verbal Segments
1	Beats	Emphasiser	"he has"
2	Deictic	Emphasiser	"you"
	Iconic	Illustrator	"share"
6	Beats	Emphasiser	"like", "share", "anything"
	Iconic	Illustrator	"share"
7	Emblem	Emphasiser	"something"

The table above presents the gestures, their functions, and the stretches of speech with which they have occurred. It is important to note that these stretches of speech, or verbal segments, do not necessarily represent the words with which the gestures found have a semantic relation. To illustrate this point, I draw the reader's attention to the fact that

deictics and emblems do not need a verbal counterpart. Having said that, now I wish to turn to the findings shown in the table. As it can be seen, the gestures identified in Episode 03 (Example 4.24) perform a number of functions in the construction of the explanation. They have been found to:

1. Emphasise speech (as with beats, deictics, and emblems);

2. Illustrate words (as in the case of iconics, which have the same meaning as their verbal counterparts).

4.3.2 Gestures as discourse markers

The discussion that will follow aims at showing that, in addition to the functions already identified in the previous section, gestures may function as *discourse markers*[6]. As it will be shown shortly, three types of discourse markers have been found in the episodes analysed: *frame change signals*, *cohesion signals*, and *conversational structuring signals* (the meaning of these terms will be clear from the upcoming discussion of Episode 01). One interesting fact about these markers or signals (these terms are interchangeable), as it will be evidenced soon, is that they may overlap, that is, the same gesture may be used to signal different things as regards the discourse that it accompanies.

According to Gil (1999; 2002), one of the main characteristics of foreign language classroom talk is that it runs on different frames[7], mainly depending on the activity being implemented or on the intents of the teacher. For example, talk can have a "pedagogic

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[6] For the purposes of the present work, discourse markers are those verbal and nonverbal elements that help to organise discourse, making it cohesive and coherent (McCarthy, 1991).
[7] A frame is "…a set of social relationships enacted about a set of schemata in relation to some communicative goal" (Tannen & Wallat, 1993, 166).

goal", in which case the author claims that it occurs on a pedagogic frame, or what she calls "a pedagogical mode". When talk does not have a pedagogic goal, it is believed to occur within a "natural frame".

The example below has been taken from a larger activity that I have called *warm-up*. This activity usually takes about five minutes in the beginning of the class and is used by the teacher as a means for her to have students recall content from previous lessons, and also to allow some time to pass until everyone has arrived. In the present situation (it is a Monday afternoon), the teacher has been asking students about their weekend. Whether talk is occurring on one frame or on the other can be signalled through speech (with the help of signals such as "now", "ok", and "so"), or through gestures. Consider the analysis of the episode where the teacher attempts to explain the word migraine below:

Example (4.25):

1.   **T:** And you Marcellus? what did you do during the weekend?
2.   **Marcellus:** I ++ was + with + my wife ++ she is sick
3.   **T:** Oh really + what is the matter with her?
4.   **Marcellus:** Uh ++ she is + uh ++ (xx) a headache ((mispronounces))
5.   **T:** Headache?
6.   **Marcellus:** Yes
7.   **T:** Is it a migraine?
8.   **Marcellus:** Migraine?
9.   **T:** [Migraine is like a constant headache + everyday + everyday]
         LH, close to temple, fingers spread: hand goes away from
         temple and comes back in successive beats (6x)
10.   **Marcellus:**   [Everyday
11.   **T:** How do you say that in Portuguese?
12.   **Phil:** Enxaqueca
13.   **T:** Enxaqueca + [is that what she had?]
                    LH open with palm upwards
                    away from body, points at Marcellus
14.   **Marcellus:** Uh + I don't know

15.	**T:** You don't know
16.	**Marcellus:** [What + what she had
17.	**T:** You don't know what's wrong with her ++ let's put a new word for you ((going
18.	to the board)) + migraine + [what's the meaning of migraine?]

<div align="center">Turns and points at Phil</div>

19.	**Phil:** Enxaqueca
20.	**T:** Enxaqueca + yes ((writing on the board))

(Episode 01: **Migraine**)

At the beginning of the episode, the teacher nominates Marcellus to comment on his weekend. The student answers with a sentence full of pauses in Line 2: "I ++ was + with + my wife ++ she is sick". Then, the teacher, probably trying to show interest in the issue, asks a more specific question in Line 3: "Oh really + what is the matter with her?". In answering this question, Marcellus hesitates and mispronounces the word "headache", which prompts the teacher to offer him the corrected version of the word, "Headache?" in Line 5. To this point there are no explicit signals that there has been a shift from the natural frame to the pedagogical, although it has occurred.

The teacher does not correct the student in a harsh way. Instead, she models the correct pronunciation of the word with rising intonation as if in a question. Next, Marcellus agrees by saying "yes" in Line 6. Following, instead of nominating another student, the teacher expands on the topic and turns to the other students to check if they know this new word, in "Is it a migraine?" (Line 7). Clearly unaware of the meaning of the word, Marcellus repeats "migraine" with rising intonation in Line 8. Having drawn the students' attention to the new word, the teacher explains the meaning of that word by means of an explicit definition in Line 9: "Migraine is like a constant headache + everyday + everyday". The utterance as a whole occurs within the pedagogical frame because it is part of an

explanation. However, in the beginning, when the teacher says "migraine" she beats the air once in order to point out that that word is being used in a different way from when it appeared for the first time. Now it is the object of an explanation. Because it *emphasises the word being explained* ("migraine"), the beating gesture is fundamental in *signalling the move between modes*.

In this episode, because the teacher is successful in recruiting the students' attention to the problem, it becomes crucial that she either offers them a definition of "migraine" or provides them hints so that they can grasp the meaning of the new word. She chooses to do the former. In addition, along with the definition of the term, the teacher uses gestures that *highlight* some of the features of "migraine". Such gestures both point to the locus of pain and reinforce the continuous aspect of migraine, thus *illustrating* the word "migraine". Additionally, there is a metaphoric tone to this gesture in that the hand open with the fingers spread suggests a bell tolling inside the head, such as one sees in comic books or in television cartoons. It is interesting to note that by the time the teacher has given the explanation, the student immediately says "everyday" (Line 10), overlapping with the teacher's expansion on her definition in Line 9, where she says "everyday + everyday". This shows that the student has been able to grasp the meaning of the word.

Subsequently, in order to be sure that the point is clear, the teacher asks for a translation of the word in Portuguese, without nominating any student. Then, Phil answers "enxaqueca" in Line 12, which the teacher accepts. Next, the teacher incorporates the new word in her question in Line 13, where she asks Marcellus to continue reporting on his weekend. This moment is also crucial to the ongoing interaction, because it involves shifting from one frame of discourse onto another one. Thus, the teacher's question "enxaqueca + is that what she had?" in Line 13 is accompanied by a deictic gesture. This

gesture is classified as a deictic strictly because of its pointing orientation, not because of its form, or rather, the form assumed by the hand. However, the same pointing gesture is also a metaphoric gesture: the hand, pointing at the student, is shaped so as to suggest that the teacher is holding an object for the student's appreciation, that is, the just explained concept of migraine. By addressing Marcellus verbally and nonverbally, the teacher brings him back to the interaction, and relates the present topic to the one that originated the discussion, namely, the illness of Marcellus' wife, thus producing a shift from the pedagogical frame (that within which the explanation was given) to the natural frame, which had initiated the exchange. Because deictics can be seen as pointing forwards or backwards in discourse, the gesture used by the teacher serves the purposes of *signalling the change between the two frames* and *bringing cohesion to the speech event*.

Afterwards, in Line 17, the teacher announces that she is going to write the word migraine on the board: "let's put a new word for you". However, before doing it, she turns to the class, points to Phil, and asks him to give the meaning of the word: "what's the meaning of migraine?" (Line 18). Accepting his answer, the teacher writes the word migraine on the board, and closes the episode. It is interesting to note that when the teacher points to the student in Line 18, she is not only nominating him, but also reminding him of his recent participation in the explanation, where he managed to give the appropriate answer. She wishes him to repeat what he said before.

The use of gestures as discussed above serve to *organise both discourse and interaction*: gestures signal the frame within which talk is taking place, and together with speech, they may also signal to students what is expected from them in terms of participation.

For a better visualisation, I next present a table listing the gestures and the words or expressions related to them that have been found in the explanation of "migraine" discussed previously. The lines of the speech transcription are identified as well. It is important to note that the majority of the gestures used by the teacher in the present case are connected with the lexical item being explained. This is clear from the description of those gestures in the transcription that precedes the analysis given previously.

Table 4.5 Types of gestures found in Episode 01

Lines	Gestures	Functions	Verbal Segments
9	Deictic	Emphasiser	"Migraine"
	Beats	Frame change signal	"Constant headache + everyday + everyday"
	Metaphoric	Illustrator	"Headache"
13	Deictic	Frame change signal/Conversational structuring signal	"is that what she had?"
	Metaphoric	Cohesion signal	"that"
18	Deictic	Cohesion signal/ Conversational structuring signal	"what's the meaning of migraine?"

Taking into consideration the discussion of Episode 1 above (Example 4.25) and the summary in Table 4.5, one may raise the following points:

1. Gestures may function as *frame change signals*;

2. Gestures may function as *cohesion signals*, helping to structure the discourse event in question;

3. Gestures may be used as *conversational structuring signals,* that is, signals that help structure conversation.

In addition to revealing some of the functions that gestures may perform in vocabulary explanations, the preceding discussion and the summary in Table 4.5 show that one single gesture may perform more than one function at the same time. The pointing gesture realised with an open hand facing up in a holding position in Line 13 accumulates the three functions

proposed in the present subsection: it allocates a turn to a student, orients him as regards the nature of his participation, and brings cohesion to the discourse event.

4.3.3 Gestures as signals of inner states of the communicator

The appearance of gestures during speech may sometimes be representative of the teacher's efforts to organise her own ideas before she is able to formulate an explanation. Consider the passage below where the vocabulary explanation is initiated by a student, rather than by the teacher:

Example (4.26):

1. **Phil:** Como é que é ++ tipo ++ ressaca?
2. **T:** [Oh-uh + on the sea? the waves?]
    Open RH away from body points to right (2 beats),
    then draws a semicircle from right to left
3. **Phil:** De cachaça
4. **T:** [Ah + hangover]
    RH in fist, thumb extended points to mouth
5. **S1:** Hangover
6. **T:** Hangover ++ have you got a hangover?
7. **Phil:** ((gestures no))
8. **T:** Have you got + no? [I was] with a hangover [on ++ Monday]
                        Open LH   RH holding marker to temple,
                        touches chest   then points at students
9. **Phil:**   [Monday
10. **T:** [But then I couldn't study] + I couldn't work + [because my stomach] was sick +
        Palm of RH turns up   Both hands pressed
                                            against stomach
11. and you? where did you go last weekend?

(Episode 02: **Ressaca**)

Possibly motivated by the previous discussion on the meaning of the word "migraine", in which he took part, Phil asks the teacher how one says "ressaca" in English (Line 1). When trying to elaborate an answer, the teacher hesitates a little in Line 2, "Oh-uh", and points to the right with her right hand open and beats the air twice. By beating the air, she unconsciously let the students notice that she is facing some sort of difficulty. In other words, the gestures *signal the communicator's inner states*. Krauss (1998) suggests that gestures occurring in such circumstances aid the speaker in retrieving a lexical item. Furthermore, the hand pointing to the far right is an attempt to refer to a place the name of which she can only recall after a short pause: "on the sea?" (Line 2). This pointing is aimed at an imaginary place, not at a place within sight. When a gesture is used in this way, it is referred to in the literature as an abstract deictic (McNeill, 1992).

When the teacher finally finds the word that she was trying to remember, she adds, "the waves?" and simultaneously draws a semicircle in the air with her right hand going from right to left, as if showing the shape and the direction of the movement made by waves. This iconic gesture *illustrates*, or creates a context, for the word "wave". The full utterance in Line 2, "Oh-uh + on the sea? the waves?", is evidence that the teacher is trying to make sense of the student's request. The explanation to this is the fact that the word "ressaca" in Portuguese has at least two meanings, both of which are relatively common in this part of the country: one of them is "hangover", and the other is "rough sea".

In Line 3, the student explains that he is referring to the first meaning of "ressaca". The teacher then says, "Ah + hangover", and points to her mouth with her right thumb, in an emblematic gesture used to symbolise the drinking of alcoholic beverages, and *to emphasise* the word "ressaca". Additionally, since this emblematic gesture is independent from the uttered word, it *brings about new meaning* to the speech event.

Subsequently, an unidentified student echoes the teacher's answer in Line 4, "hangover". After that, the teacher attempts to contextualise the new word by asking Phil, "have you got a hangover?" in Line 6, which he answers with a gesture meaning "no". Then, commenting on an event that she experienced, the teacher says, "I was with a hangover on ++ Monday". In order *to emphasise* the fact that she is making a personal comment, she touches her chest with her left hand as she says "I", in Line 8. Her hesitation before saying "Monday" is accompanied, and perhaps externalised by her right hand holding the marker close to her head, that is, once again, a gesture *signals the speaker's inner state*. When she finally finds the word that she needs ("Monday", Line 8), she points to the students using the marker, as if they knew that piece of information from a previous conversation. Still exploring the topic, in Line 10 the teacher says, "But then I couldn't study + I couldn't work + because my stomach was sick", and at "couldn't" she turns her right hand up as if to show "hopelessness". Then, at "my stomach" she presses both hands against her stomach, possibly wanting to add vividness to her speech. These last gestures (an emblem and a deictic, respectively) *illustrate the words* of the teacher.

If we recall the description of the gestures given in the transcriptions previously and compare them with the words with which they occurred, as shown in Table 4.6 (p. 63), we might say that, in addition to being the result of the teacher's efforts in order to make her explanation clear and easier for the students to understand, those gestures are the teacher's attempt at organising her own ideas. Her pointing gesture when she says "Oh-uh" in Line 2 suggests that she is trying to clarify the situation to herself. Additionally, when she holds the marker close to her temple she seems to be dealing with a momentary memory loss.

Table 4.6 Types of gestures found in Episode 02

Lines	Gestures	Functions	Verbal Segments
2	Deictic	Inner state signal	"Oh-uh"
	Iconic	Illustrator	"the waves?"
4	Emblem	Emphasizer	"hangover"
8	Deictic	Emphasizer	"I was", "Monday"
	Adaptor	Inner state signal	"on"
10	Emblem	Emphasizer	"couldn't"
	deictic	Illustrator	"because my stomach"

From Table 4.6, it can be seen that, instead of or in addition to illustrating and contextualising speech, gestures may also *signal the inner states of the communicator*. In the episode just discussed, some gestures have been found to disclose the teacher's difficulty in finding a word.

4.3.4 Scaffolded assistance

The analysis of the episodes so far has been fruitful in that it has revealed important ways in which gestures and speech are related in the context of vocabulary explanations. It has shown, among other things, that gestures illustrate speech, help to organise discourse, and together with speech, help participants to organise interaction by orienting their interlocutors to pay special attention to discrete points in their discourse, and by signalling to them on what frames (or modes) they are expected to base their participation in their moment-by-moment classroom activities. However, these findings are to a certain extent the result of the analysis of gestures and their verbal counterparts. Thus, it seems that any conclusion regarding the role of gestures and speech in foreign language education would be overestimating unless the very perspective guiding the investigation took into account the specificity of *educational discourse* (and here, the concept of discourse should be broadened so as to include gestures).

In the case of the present study, given the fact that the focus is on the EFL teacher as a generator of discourse in situations that pose potential problems, that is, the unexpected need to explain vocabulary, any attempt to explain the role played by gestures and speech should do so by relating them to the differential guidance that the teacher offers to her students. Some educational psychologists (Wood *et al.*, 1976) proposed a construct that would describe the functions that characterise the type of assistance offered by teachers when helping their students to overcome problems. Because this kind of assistance is offered in a systematic manner, the authors called it "scaffolding". The authors identified six major functions of scaffolding:

1. Recruiting interest in the task;

2. Simplifying the task;

3. Maintaining direction;

4. Marking critical features;

5. Controlling students' frustration;

6. Demonstrating the ideal solution to a task.

Recently, a number of studies have been carried out that have attempted to apply the scaffolding framework in order to obtain a new understanding of educational discourse, specifically of EFL classroom discourse. Denardi (2002), investigating grammar explanations, has found all of the functions listed above to be present in the organisation of the episodes that she studied. Additionally, (Greggio, 2004) has found evidence that the alternate use of English and Portuguese in the EFL class also may perform the scaffolding functions, in addition to a few more functions which the author has discovered to be specific to the EFL classroom context.

Having proposed a different way of looking at the gestures and speech present in the explanation of vocabulary, next I attempt to analyse Episode 1 ("Migraine", presented as Example 4.25) a second time in order to identify the pedagogic functions that gestures and speech may assume. For ease of reading, below I present the transcript of Episode 1 again.

Example (4.27):

1. **T:** And you Marcellus? what did you do during the weekend?
2. **Marcellus:** I ++ was + with + my wife ++ she is sick
3. **T:** Oh really + what is the matter with her?
4. **Marcellus:** Uh ++ she is + uh ++ (xx) a headache ((mispronounces))
5. **T:** Headache?
6. **Marcellus:** Yes
7. **T:** Is it a migraine?
8. **Marcellus:** Migraine?
9. **T:** [Migraine is like a constant headache + everyday + everyday]
        LH, close to temple, fingers spread: hand goes away from
        temple and comes back in successive beats (6x)
10. **Marcellus:**   [Everyday
11. **T:** How do you say that in Portuguese?
12. **Phil:** Enxaqueca
13. **T:** Enxaqueca + [is that what she had?]
                LH open with palm upwards
                away from body, points at Marcellus
14. **Marcellus:** Uh + I don't know
15. **T:** You don't know
16. **Marcellus:**   [What + what she had
17. **T:** You don't know what's wrong with her ++ let's put a new word for you ((going
18. to the board)) + migraine + [what's the meaning of migraine?]
                Turns and points at Phil
19. **Phil:** Enxaqueca
20. **T:** Enxaqueca + yes ((writing on the board))

(Episode 01: **Migraine**)

In Line 5, the teacher draws the student's attention to a problem (scaffolding function #1). Then, because the students do not know the word "migraine", the teacher gives them the definition of that term in Line 9: "migraine is like a constant headache + everyday + everyday". Such a definition serves the purpose of highlighting some features of "migraine" (function #4), for example, the fact that a migraine is a constant headache that occurs everyday. Furthermore, given the circumstances, the same utterance controls students' frustration (function #5). Interestingly, marking critical features of the lexical item being explained also occurs at the nonverbal level: a pointing gesture locates the ache in the head, the shape of the hand suggests a bell tolling inside the head, and the constant aspect of the headache is expressed in redundancy with speech through successive beats close to the temple. Moreover, the hand beat at the word "migraine" makes it stand out for the students' appreciation (function #1).

In Line 11, the teacher asks the students whether they know the Portuguese equivalent of "migraine", thus maintaining direction (function #3), that is, trying to keep the students focused on the topic of the explanation. After a few lines, possibly for the sake of reinforcement, the teacher announces that she is going to write the new word on the board: "let's put a new word for you" (Line 17). Next, instead of writing the word on the board, the teacher utters it one more time to keep students focused (function #3), and then asks Phil for the meaning of "migraine", which he answers by giving a Portuguese translation of the term, in Line 19. When asking the student whether he knows the meaning of the new word, the teacher is actually constructing the explanation with the help of the student, once she is aware that he knows the answer from his previous participation. The pointing gesture that she uses when asking "what's the meaning of migraine" (Line 18)

prevents the participation of any other student who does not know the answer to the question.

What we can see from the discussion above is that when the explanation of a new lexical item is carried out strategically, speech may combine with gestures and other nonverbal elements, and perform a number of functions that should gradually lead learners to the solution of a problem (understanding a new word, in the present case). Table 4.7 summarises the utterances, the gestures, and the functions that they perform in Episode 01, analysed previously.

Table 4.7 Some scaffolding functions of gestures and speech in Episode 01

Lines	Speech	Functions	Gestures	Functions
5	**T:** Headache?	Calling attention		
9	**T:** Migraine is like a constant headache + everyday + everyday	Marking critical features Controlling frustration	Deictic	Marking critical features
			Beats	Calling attention Marking critical features
			Metaphoric	Illustrating
11	**T:** How do you say that in Portuguese?	Maintaining direction		
17	**T:** …let's put a new word for you	Maintaining direction		
18	**T:** …migraine + what's the meaning of migraine?	Maintaining direction	Deictic	Maintaining direction

As regards gestures, the data analysis has shown that, overall, they can be considered communication strategies, much in the same way as the verbal strategies discussed in section 4.2.1.

4.4 Summary of the chapter

In this chapter, I presented a brief description of the data for analysis. Next, in an attempt to answer the first two research questions presented in the introduction, namely *What are the verbal strategies of the explanation episodes studied?* and *What are the gestures employed in those episodes?*, I analysed the episodes of unplanned vocabulary explanations in order to identify the strategies and the types of gestures that the teacher used. Along with the definitions of the strategies and the gestures, I provided examples from the data. Then, having the third research question in mind (*How are gestures and speech related in vocabulary explanations?*), I analysed the data in order to unveil the nature of the relationship between speech and gestures in the episodes of vocabulary explanation. In order to enrich the analysis, I proposed to look at one episode a second time from the perspective of "scaffolding", a concept developed by educational psychologists working within neo-Vygotskian tradition.

In the next chapter, I will offer a summary of the answers to the three research questions considered in the present chapter. Subsequently, based on those findings, I will propose the answer to research question number four (*What are the benefits of an approach to FL classroom interaction that integrates the analysis of gestures with the analysis of conversation?*). Next, I will consider some pedagogical implications of the combined use of speech and gestures in the elaboration of explanations. Finally, I will consider the limitations to the study and offer suggestions for further research on the topic.

CHAPTER 5

SUMMARY AND FINDINGS

5.1 Introduction

In this chapter, I conclude my study by summarising the answers to the three research questions discussed in the previous chapter, and by answering the fourth research question: *What are the benefits of an approach to FL classroom interaction that integrates the analysis of gestures with the analysis of conversation?* In addition to that, I present some pedagogical implications of the findings, the limitations to the study, and finally, I propose suggestions for further research on the topic.

5.2 Overview of research questions 1,2, and 3

5.2.1 What are the verbal strategies in the explanation episodes studied?

This research question was motivated by a wish to identify the most pervasive uses of speech in interaction adopted by the teacher when faced with the need to explain or elaborate on vocabulary. The strategies found in the context examined in chapter four included the use of:

    1. Exemplification;

    2. Paraphrase;

    3. Repetition;

4. Definition;

5. Situation;

6. Questioning;

7. Translation;

8. Qualification.

These labels have been borrowed from the literature on foreign language classroom explanatory behaviour. These strategies have been defined and illustrated in chapter four (section 4.2.1).

It is important to note that the extent to which the teacher resorts to the strategies above varies according to factors such as the degree of complexity of the term being explained, the possibility inherent in the new lexical item that it can be clarified through different strategies, or constraints posed by the larger pedagogical activity in which the explanatory episode occurred. Thus, at times, a new vocabulary item is explained by means of a straightforward translation, whereas at other times, more time is spent on elaborating upon the given item and a number of strategies are combined, in which cases we might have, for instance, a definition, a question, and a translation in one single episode.

5.2.2 What are the gestures employed in those episodes?

Motivated by the current belief that communication does not occur solely by means of verbal behaviour, but also through a combination of verbal and nonverbal behaviour, of which gestures are but one of the representatives (Erickson, 1986; Pennycook, 1985), I set

out to identify the types of gestures that the teacher used when offering the unplanned vocabulary explanations studied in the data analysis chapter.

The gestures used by the teacher have shown to be of six types:

1. Iconics;

2. Metaphorics;

3. Deictics;

4. Beats;

5. Emblems;

6. Adaptors.

This gesture classification was compiled by McNeill (1992) in a comprehensive study of gestures and their relations with language and thought. Each of the gesture types above has been thoroughly defined and described in sections 2.3.2 and 4.2.2.

5.2.3   What kinds of relations are established between gestures and speech, and what are the functions of gestures in the vocabulary explanations studied?

Once the types of strategies and the gestures were identified, it was necessary to analyse selected episodes of vocabulary explanation in order to understand the types of relations between gestures and speech and the functions of gestures in such a context. To a certain extent, the answers to the first two research questions considered above provided the analytical tools for the analysis of full episodes that was carried out with a view to unveiling the joint role played by speech and gestures in the examples of explanatory discourse selected for the present study.

The analysis carried out in sections 4.3.1, 4.3.2, and 4.3.3 has revealed the following types of relation between speech and gestures[8]:

1. Gestures and speech have a strong semantic relationship:

   - Gestures act as *emphasisers* by reinforcing a meaning: in such cases speech and gestures have the same meaning, and the common types of gestures that perform this function are beats and deictics;

   - Gestures act as *illustrators* by complementing a meaning: the common types are iconics and metaphorics;

2. Gestures *bring about new meanings* to the speech event, independently from uttered words and expressions: the common types are emblems;

3. Gestures act as *discourse markers*:

   - *Frame change signals*: the common types are beats and deictics;

   - *Cohesion signals*: deictics and metaphorics;

   - *Conversational structuring signals*: this function is performed by deictics and beats;

4. Gestures act as *signals of inner states of the communicator*, such as difficulty in finding a word.

Up to this point, it has been shown that, by being articulated with speech in terms of reference and synchronicity, gestures perform a number of functions as regards the general organisation of discourse and interaction. However, the functions that gestures were found to play do not seem to be exclusive to explanatory discourse. Therefore, one might argue

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[8] It should be clear to the reader that, given the non-quantitative nature of the present work, the findings presented here cannot be generalised.

that the same functions might be present in other discourse modalities, including narratives (cf. McNeil, 1992). Thus, it was deemed necessary to look at the same data with the aid of an analytical tool – "scaffolding" – that offered a more comprehensive understanding of the teaching discourse by considering the differential nature of the help provided by teachers. Traditionally, as already mentioned, "scaffolding" has six functions that describe the special ways in which teachers assist their students during the resolution of problems (cf. section 4.3.4). These functions are: *recruiting interest in the task (directing attention)*, *simplifying the task*, *maintaining direction*, *marking critical features*, *controlling frustration*, and *demonstrating the ideal solution to a task*. The functions that speech was found to play in the episode analysed (Episode 01: Migraine) are:

- Recruiting interest in the task (or calling/directing attention);
- Maintaining direction;
- Marking critical features;
- Controlling frustration.

In addition, gestures were found to perform the following scaffolding functions:

- Calling attention;
- Marking critical features;
- Maintaining direction.

It is necessary to note that what is most important in the concept of scaffolding is not the specific functions catalogued, but the possibility that the teacher will make strategic use of language and forms of nonverbal behaviour, in order to guide her/his students through a

difficult task. This implies that, in addition to those already widely known six functions of scaffolding, there might be others whose appearance is context-dependent.

5.3 Answering research question 4: *What are the benefits of an approach to FL classroom interaction that integrates the analysis of gestures with the analysis of conversation?*

The combined study of gestures and discourse enables the researcher to provide a more accurate interpretation of the classroom phenomena studied. This is possible because, similarly to what is done in classroom discourse analysis in a general way, a careful examination of the gestures and other nonverbal behaviour of the participants in the classroom events may provide the researcher with a view into the thoughts of those participants, as is the claim of McNeill (1992). With the exception of a few recent studies of classroom interaction (Lazaraton, 2004; McCafferty, 1998), the rule has been for researchers to choose verbal language/discourse as the object of analysis in order to reach understanding of classroom processes. This is possibly grounded on a belief that the action that takes place in the FL classroom is only realised through verbal language. However, this seems to be only a methodological choice, instead. It seems that by acknowledging the fact already discussed at length in the literature (McNeill, 1992) that although it is probably the most important component of communication, verbal language is one of a number of elements that social interactants have at their disposal when communicating, classroom researchers may enrich their studies with the inclusion of gestures and other nonverbal behaviour, such as proximity and gaze in their data.

5.4 Pedagogical implications

Studies as the one reported in this thesis are usually aimed at externalising the structure of specific social events as they occur independently from the interference of the researcher, and at unveiling the underlying meaning of these events. Thus, in the present case it has been argued that gestures appear as input for EFL learners and that, whether consciously or not, the teacher uses them to organise interaction.

Given that when carrying out their jobs, teachers are somehow performing before an audience of students (here one should recall the fact that the teacher-participant demanded that the students organise their desks in a semicircle facing her own desk), it might be possible that the choice of appropriate verbal strategies and an optimal conscious use of gestures and other nonverbal behaviours might reduce the load on the students' perception channels, since communication would occur through the verbal and the visual channels. Certainly, this would demand that teachers be trained to understand their own nonverbal behaviour and to reflect on the possibilities of application of that knowledge.

5.5 Limitations of the study

One of the main limitations of this study is that it did not include the view of the participants, at least in a direct way. The analysis and the interpretation of the selected episodes has sought to explain the phenomenon involving the relationship between gestures and speech during unplanned vocabulary explanation from within the very local context investigated, rather than from the perspective of a set of assertions derived from the previously established theory. Certainly, the concepts and terms used have been borrowed

from the existing literature on the topic. These, however, have been articulated to generate descriptions and explanations of the phenomenon (unplanned vocabulary explanation giving) as it had been construed by the teacher in response to her students' needs, the language and the gestures that they used being the signals to the researcher of what was happening. Nonetheless, the actual interpretation of the participants as regards the phenomenon studied is missing in the present study.

In addition to the drawback just pointed out, because of lack of equipment, the students in the study could not be filmed, and therefore, little could be said in relation to their reaction to the teacher's nonverbal behaviour. Such information might have been valuable for the study.

5.6 Suggestions for further research

As this study has shown, the teacher whose classes were analysed employed a number of verbal strategies in order to explain new vocabulary. Additionally, it was shown that she also used different gestures to a considerable extent when building the explanations. Furthermore, some points were raised as regards the functions performed by gestures and speech in the episodes studied. However, as pointed out in the previous section, this study did not include the participants' interpretation of the phenomena examined.

One way to improve our understanding of the use of gestures in vocabulary explanations is to triangulate the study with interviews and stimulated recall, for example. Furthermore, filming students as they react to the teacher's gestures might yield material

for enriching the study. In addition to that, studies that compare different teachers and their classrooms might provide the grounds for firmer assertions on the topic.

Finally, if a study were carried that investigated grammar explanations, it would be possible to discuss to what extent the findings of the present work as regards the roles or functions played by gestures are connected to the content of the explanations (vocabulary, as opposed to grammar or procedures), since they might be related to the type of discourse (explanatory discourse), instead.

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Appendix

Classroom Transcripts

EPISODE 01 – Migraine (from tape 17/11/2004)

1. **T:** And you Marcellus? what did you do during the weekend?
2. **Marcellus:** I ++ was + with + my wife ++ she is sick
3. **T:** Oh really + what is the matter with her?
4. **Marcellus:** Uh ++ she is + uh ++ (xx) a headache ((mispronounces))
5. **T:** Headache?
6. **Marcellus:** Yes
7. **T:** Is it a migraine?
8. **Marcellus:** Migraine?
9. **T: [**Migraine is like a <u>constant headache + everyday + everyday</u>**]**
   LH, close to temple, fingers spread: hand goes away from
   temple and comes back in successive beats (x6)
10. **Marcellus:**   [Everyday
11. **T:** How do you say that in Portuguese?
12. **Phil:** Enxaqueca
13. **T:** Enxaqueca + **[is that what she had?]**
   LH open with palm upwards
   away from body, points at Maurício
14. **Marcellus:** Uh + I don't know
15. **T:** You don't know
16. **Marcellus:**   [What + what she had
17. **T:** You don't know what's wrong with her ++ let's put a new word for you ((going
18. to the board)) + migraine + **[what's the meaning of migraine?]**
   Turns and points at Phil
19. **Phil:** Enxaqueca
20. **T:** Enxaqueca + yes ((writing on the board))

EPISODE 02 – Ressaca (from tape 17/11/2004)

1. **Phil:** Como é que é ++ tipo ++ ressaca?
2. **T: [**<u>Oh-uh</u> + on the sea? <u>the waves</u>?**]**
   Open RH away from body points to right (2 beats),
   then draws a semicircle from right to left

11. **Phil:** De cachaça

12. **T:** [Ah + <u>hangover</u>]

      RH in fist, thumb extended points to mouth

13. **S1:** Hangover

14. **T:** Hangover ++ have you got a hangover?

15. **Phil:** ((gestures no))

16. **T:** Have you got + no? [<u>I</u> was] with a hangover [on ++ Monday]

                          Open LH   *RH holding marker to temple,*

                         touches chest   *then points to students*

17. **Phil:**   [Monday

18. **T:** [But then I <u>couldn't</u> study] + I couldn't work + [because <u>my stomach</u>] was sick +

      Palm of RH turns up   *Both hands pressed*

                                       against stomach

11. and you? where did you go last weekend?

EPISODE 03 – Share (from tape 17/11/2004)

1. **T:** Fernando is looking at me + I think [he has] something to tell us ++ [would <u>you</u>

                                Cupped RH, palm facing   *Open LH,*

                                body, goes up to shoulder   *palm up, points*

                                level and beats x2   *at Fernando*

2. like to <u>share</u>] something with the group?

        Open LH, palm up, draws semicircle

      from right to left, fingers spread pointing at audience

8. **Fernando:** I don't understand share

9. **T:** You didn't understand + what's the meaning of the verb "to share"?

10. **S:** (compartilhar)

11. **T:** Compartilhar + dividir + [so would you like to <u>share</u> anything with your

                              Open LH, palm to body, goes up and beats x3,

                              going further away each time; next, draws semicircle

                              from right to left

12. group?] + [<u>something</u> good] that has happened to you?

      Both hands open, palms up close

      to body, point away from body

EPISODE 04 – Padronização (17/11/2004)

1. **Fernando:** Uh ++ Friday + Friday I went to Itapema for work

2. **T:** Oh really + what did you do in Itapema?

3. **Fernando:** (xxx)

4. **Bernice:** O quê? What?

5. **Fernando:** (xxx)

6. **T:** I don't know + [or + because padrão is standard]

                 Shoulders go up and head tilts slightly to the left

7. **Fernando:** Standard (xx)

8. **T:** So [maybe standardization]

      Shoulders shrugged, torso inclines slightly

      forwards and head tilts to left, facing Tocolino

9. **Ss:** Yes + yes

10. **T:** Yes?

11. **Fernando:** (xx) standardization + and I go back ++ Monday night

12. **T:** Ah ok + [so you <u>didn't</u> party?] ((laughs)) Could you could you

         Shakes head "no"

13. **S:**   [I went

14. **T:** You went to a party

15. **S:** (xxx)

EPISODE 05 – I spotted you (from tape 17/11/2004)

1. **T:** That's ok + all right + now + we're going to correct the exercise from the song

2. today is the correction day

3. **S:** Wow

4. **T:** Yes

5. **Bernice:** What page?

6. **T:** No + the activity from the song

7. **Bernice:** Ah

8. **T:** Ok + I have to correct Robert's paper + because I forgot + ok + so what's the

9. meaning of I spotted you?

10. **Bernice:** Eu encontrei você

11. **S:** Eu vi você

12. **T:** Isso

13. **Bernice:** Encontrei ou vi você?

14. **Ss:**   [(xxx)

15. **T:** [Botei os olhos em ti]

   Both hands spread open, go up in front
   of face, then, in quick movement, go away
   towards students

16. **Bernice:** Ô Sylvia + what's right + eu encontrei você ou eu vi você?

17. **T:** [Eu vi ++] ok + my stomach filled with butterflies

   Nods x3

EPISODE 06 – Butterflies (from tape 17/11/2004)

1. **T:** Eu vi ++ ok + my stomach filled with butterflies

2. **Ss:** (xxx)

3. **Bernice:** [Meu estômago tá embrulhado

4. **T:** NO:

5. **S:** É um frio na barriga

6. **T:** [Um frio na barriga + isso

   Both hands touching sides of stomach, moving up and down very rapidly

7. **Bernice:** Não é a mesma coisa?

8. **T&Ss:** NO:

9. **Ss:** (laugh)

10. **T:** The stomach is] uh + if I say [I have butterflies in my stomach it's like I'm

   Same position as before, hands open with fingers
   spread, palms facing each other(2x)

11. nervous ++ you know but it's +]

12. **S:**   [Excited

13. **T:** [Yeah] + [I'm excited] + [if I have to present something] [I have butterflies in

   Beat   *Both hands*   *RH goes to upper right in two*   *Hands on sides of*
             touch side of *beats then comes back*   *stomach describing*
             stomach   *decribing a circle*   *small circles*

14. my stomach

15. **Bernice:** Não é problema de estômago não + né?

16. **T:** Yeah] + [they're all flying around] + ok + I can't hold tight?

   Both hands in front of stomach, palms facing body,
   wiggling fingers, hands go to right, then to left

17. **Bernice:** Mesma coisa?

EPISODE 07 – Feeling (from tape 17/11/2004)

1. **T:** Ok? Ok + verbs in the –ing form + Marlene?

2. **Marlene:** (xx) going + chasing

3. **T:** Chasing

4. **Marlene:** (xxx)

5. **T:** Bouncing

6. **Ss:** Feeling

7. **T:** Feeling

8. **Bernice:** Go + going

9. **T:** Mas feeling na música tá como verbo ou tá como sentimento + o o

10. substantivo? + I got the feeling + **[it's not a verb]**

<p align="center">Shake head "no"</p>

11. **Bernice:** Não é verbo

12. **T:** No

13. **Bernice:** Então

14. **T:**   [Ok + Phil + did you do the homework?

15. **Phil:** No

16. **Bernice:**   [É adjetivo então? é como adjetivo?

17. **T:** É [um <u>sinônimo</u> + <u>sentimento</u>]

<p align="center">Beats x2</p>

18. **Bernice:** Ah

19. **Peter:** (xxx)

20. **T:** [Uh + <u>Substantivo</u>]

LH taps left hip, then goes away from body and beats once

21. **Ss:** (xxx)

22. **T:** [Yes] + [<u>sometimes</u> it's a verb <u>sometimes</u> it's a noun] + ok + prepositions +

Nods   LH open with palm turned down goes to front of

body at upper centre in one beat, then goes to

left with palm up and beats once

23. Gina + what did you put?

EPISODE 08 – Heat (17/11/2004)

1. **T:** Ok + very good + Marlene + só tem uma coisa aqui no meu black book ++ (xx)

2. a avaliação tá chegando + quem fez metade + ok + do you have do we have

3. anything else to correct in unit 7? no + I think we are done with unit 7 + do you

4. have any questions about Unit 7?

5. **Bernice:** Correction?

6. **T:** Question about Unit 7

07. **Bernice:**   [no no no

08. **T:** No

09. **Jefferson:** Heat?

10. **T:** Eat?

11. **Jefferson:** Heat

12. **T:** Aquecer + [heat é <u>calor</u> e também pode ser o verbo <u>aquecer</u>] ++ [e <u>heater</u> é o

         Beats: RH with spread fingers goes up to shoulder   Beat

         level and flicks, then rotates and flicks again

13. <u>aquecedor</u>] + ok + so we're gonna do an activity now on page ++ it's on your

   Beat

14. book

15. **Phil:** I see

EPISODE 09 – Burglar (17/11/2004)

1. **Fernando:** (reads from the book) how can I (x) my house (xxx)

2. **T:** Burglars + [it's like uh it's like stealing a house + ok?] [<u>the thief</u> desses que

       Pursed RH held in front of face goes to   Pursed RH beats x1

        left, opens and describes a groping motion

         from left to right: next, cupped hand

          flicks x2

3. <u>roubam casas</u> burglars] ok + [so + what sort of advice can we give to Fernando <u>in this</u>

   Pursed RH beats x1   RH: wiggling fingers touch open book on the desk

4. <u>situation</u>?] using the expressions ((showing the book and pointing))

EPISODE 10 – Turn on the lights (from tape 17/11/2004)

1. **Alice:** (xx) to turn on the + lâmpadas

2. **T:** The lights to turn on the lights + [<u>so</u> you can <u>say</u> + remember to turn on the

                   RH closed, index finger extended, beats x2, then

                   goes away from body slowly and beats x3

3. lights] or [to leave the lights on deixar acesa] + [remember to let the dogs out] +

      RH: 5 hand goes down towards   Open RH goes down, then goes

       book,goes up again, then beats x2;   up and gestures "go away"x2

       next, hand purses facing down and

       goes further left

4. **[**who let the dogs out?**]** ((singing))

   Pretends to be dancing

5. **Ss:** (Laugh)

6. **T:** Ok + second situation + Naomi

EPISODE 11 – Good conditions (from tape 17/11/2004)

1. **T:** Ok + a used car in a good condition + if you're gonna buy a used car **[**what do

                                                                                Beat

2.   you do to <u>check</u> if it's a good car if it <u>has</u> a good**]** if it is in good conditions?

                    beat   *beat*

3. **Naomi:** Trocar os pneus

4. **T:** **[**No + but <u>before</u> buying**]** + **[**you need to <u>check</u> if if there isn't a big <u>problem</u>**]**

   Open RH goes up and   *RH: purse hand at face level draws a circle, then*

   rotates inwards x3   *at face level again, beats at "check"; next, goes*

                                 down open as if grabbing object, goes up a little

                                 and opens to show object

EPISODE 12 – Partner (17/11/2004)

1. **Bernice:** (xx)

2. **T:** Partner + não precisa ser necessariamente um namorado + yes? ok + so what

3. else would you say?

4. **Bernice:** Mas espera aí + é colega é mate o que (xx)

5. **T:** Partner **[**é o <u>companheiro</u> o <u>parceiro</u>**]**

                 Beat   *beat*

6. **Bernice:** Ah sim

7. **T:** Mas tem **[**o <u>best friend</u> também**]**

                 Beat

8. **Bernice:** Ah sim

9. **T:** **[**<u>Ele</u> é que**]** vai dividir + tu vais dar o conselho prá ele

       Beat

EPISODE 13 – Dividir (17/11/2004)

1. **T:** Ele é que vai dividir + tu vais dar o conselho prá ele

2.   **Robert:** Como é dividir?

3.   **T: [**Share**]**

   Open LH, palm up, draws semicircle

   from right to left, fingers spread pointing at audience

4.   **Bernice:** Ah sim + eu pensei que ela é que ia dividir com ele

5.   **T:** No

6.   **Bernice:** Ah bom ++ pensei outra coisa

EPISODE 14 – Maravilha (17/11/2004)

1. **Patricia:** (xxx)

2. **T:** I'm sorry

3. **Patricia:** (xxx)

4. **T:** Ok

5. **Patricia:** (xxx)

6. **T:** É verdadeiramente uma maravilha inesquecível + wonder é maravilha

7. **Patricia:** Truly (misp.) é?

8. **T: [**Truly + <u>verdadeiramente</u>**]** + ok? + ok + everybody with me now + what's the

   Beat

9. page now?

EPISODE 15 – Sailing (17/11/2004)

1. **T:** Accomodation (x) yes + number 4

2. **Marlene:** (xxx)

3. **T:** Suitable + suitable clothes +yes

4. **Gina:** Sailing também é é (xx)

5. **T:** Sailing **[**é <u>passear</u> de barco + <u>navegar</u>**]**

   Cupped RH at upper centre, palm turned to body, turns open with

   fingers spread pointing outwards and beats x2

EPISODE 16 – By myself (from tape 17/11/2004)

1. **T:** Yes ++ ok + number 2

2. **Patricia:** I don't want to travel by myself ((reading from book))

3. **T:** I don't want to travel by myself +**[**<u>so</u> + I don't want to <u>travel</u> <u>with</u> <u>someone</u>**]** +

                                Beat   beat beat   beat

4. **[eu** não <u>quero</u> ir com alguém**]**

    Beat   beat

5. **Ss:** (repeat)

6. **T: [**I want to travel by myself**]**

    Deictic: pointing at self

7. **Ss:** Ah:

8. **Bernice:** I want to travel with by myself

9. **T:** Não tem with

10. **Robert:** With?

11. **T:** (shakes head no)

12. **Robert:** Só by myself?

13. **T:** Ahã + ((starts singing)) All by myself

14. **FSs:**   [((Join singing))

EPISODE 17 – Resolutions (from tape 17/11/2004)

1. **T:** Ok + uh + Gina

2. **Gina:** New Year's Eve because I stay with my family and (xx) make plans

3. (xx)

4. **T:** For + for the next year

5. **Gina:** [for the next year

6. **T:** They say New Year's Resolutions + **[**<u>your</u> New Year's Resolution**]** + **[**<u>your</u>

                              LH open touches chest

7. <u>plans</u> ++ <u>things</u> that you're gonna <u>change</u> your <u>life</u>**]** + ok + Ana

    LH touches chest, withdraws with fingers spread, beats x4

8. **Alice:** (xx) resolution because they ++ se reúnem?

9. **T:** Ok + **[**<u>people</u> <u>get together</u> (xx)**]**

       Both hands open in front of body, beat once with fingers extended as if

       pointing to people, then draw a circle and meet in front of chest,

       crisscrossing

10. **Alice:** People get together with the family

11. **T:** Ok + nice + Marcellus

EPISODE 18 – Streamers (from tape 17/11/2004)

1. **T:** Ok + children's Day + uh + Patricia + please

2. **Patricia:** (reads from the book)

3. **T:** Ok + [streamers é tipo ser- serpentina] + [aquelas coisas que penduram e

       RH spread open above head,   RH above spins x3, index finger

       palm facing outwards, rotates   pointing up

       from left to right and fingers

       wiggle

4. passam assim] + ok? [but they have many different colours] + ok + uh + Naomi +

                Both hands above head stretch an

                imaginary line

5. Day of the Dead

EPISODE 19 – Thanksgiving (from tape 17/11/2004)

1. **T:** Uh + so maybe it's good for ++ maybe you'd like to celebrate it as the Mexicans

2. do + yes? because they have a meal in the cemetery + ok + thanksgiving + Marcellus

3. please

4. **Marcellus:** (xxx)

5. **T:** Turkey

6. **Marcellus:** Turkey

7. **Bernice:** Turkey

8. **T:** What is turkey?

9. **Ss:** Perú + perú

10. **T:** And what is the harvest?

11. **Bernice:** Harvest?

12. **Naomi:** É:

13. **Bernice:** É + fantasiado

14. **Alice:**   [A colheita

15. **T:** Hã?

16. **Alice:** A colheita

17.   **Bernice:** A colheita

18. **T:** That's why you celebrate Thanksgiving + to say thank you + thank you for the

19. food + ok + usually Thanksgiving is on the [third Thursday] of November

                              3 RH, palm turned to

                              audience, flicks 2x

20. **Ss:** (xx)

21. **T:** The [third Thursday] of November + ok

       3 RH, palm turned

       to audience, flicks 2x

22. **S:** (xx)

23. **T:** Terceira + terceira quinta-feira de novembro

24. **S:**   (xx)

25. **Jefferson:** No dia + de Finados é o mesmo dia?

26. **T:** Yes + the same day + yes + ok + guys + let me ask you some + a question + if

27. you had + if you had to explain + festa junina + to an American person + what

28. would you say? how could you explain that?

EPISODE 20 – Fair (from tape 22/11/2004)

1. **T:** Yes + ok + number three

2. **Cathy:** ((Reads from book)) Boss to secret- secretary + I need you to stay late

3. tonight to finish a report uh + but but you can+ leave work early tomorrow uh + is

4. that ok? strategy fair

5. **T:** Fair + [what is the meaning of <u>fair</u>?]
           RH open and cupped, turned up, beats x1

6. **Bernice:** É + imparcial + uma coisa assim ó

7. **T:**   [Uma coisa justa + ok?] [<u>Kids</u> <u>in</u> <u>America</u> say
                              Pursed RH at face level   beat x3
                               turns to audience
                               and opens

8. all the time it's not <u>fair</u> + não é <u>justo</u>]+ if the mum says something to them + for
                 beat   beat

9. example + it's not fair + ok? não é justo + here it's ok because the boss says you

10.   stay late but tomorrow you can leave early + yes? so + it's fair + ok + which

11.   strategy do you use most often?

12. **Cathy:** Fair

13.   **T:** [<u>Sometimes</u> I'm soft + <u>sometimes</u> I'm hard] + fair + are you a fair person +
        RH open goes left and beats x1, then goes right and beats x1

14. Cathy?

15. **Cathy:** Yes

16. **T:** Yes? + who sometimes has very hard strategies?

17. **Bernice:** When people talk with me (x)

18. **T:** Ok

19. **Bernice:** (x) gostaria que você fechasse a porta + POR FAVOR

20. **T:** So + that's a hard strategy

21. **Bernice:** Yes

22. **T:** Yes + ok + let's go to page six + ((reads from book)) rewrite the sentences + find

23.   another way to say each sentence using

EPISODE 21 – Transferir (from tape 25/11/2004)

1. **T:** Ok + and you + Cathy?

2. **Cathy:** I'll stay here in Florianópolis and work

3. **T:**   [When is your vacation?

4. **Cathy:** In + December

5. **T:** [Oh just December?]

    Cupped RH goes to upper right

    in grabbing motion, then index finger points up

6. **Cathy:** No + next uh + ia ser em junho but I + transferir?

7. **T:** Ok + you postponed it postponed it for (xx) all right + and you + Phil? are you

8. going to work?

EPISODE 22 – Bloom (from tape 25/11/2004)

1. **T:** Ok + anybody else would like to read about spring?

2. **Naomi:** ((reads from book)) When the flowers grow

3. **T:** [When the flowers?] grow? repeat + Naomi

     Looking at Naomi

4. **Naomi:** Spring is a time of the year when the flowers grow ((reading from book))

5. **T:** Grow + [ok + you + guys + you also can use + the verb bloom]

         Goes to the board and writes "bloom"

6. **S:** (x)

7. **T:** I love this verb + [bloom + desabrocham]

             Both hands at chest level, palms up,

             go a little up and away from body, fingers extended

8. **Ss:** (xxx)

9. **T:** Did you do the homework? I I'm going to ask you this question again + have you

10. done the homework?

11. **S1:** (x)

12. **S2:** Quê que é bloom?

13. **T:** Desabrocham

14. **S2:** Ah:

EPISODE 23 – Shrine (25/11/2004)

1. **Anderson:** (xx)

2. **T:** Yes + they take one dry bean uh + uh + um feijão o quê?

3. **Ss:** Seco

4. **T:** Seco ++ for each year of their age + what is + what does that mean?

5. **S:** Prá cada ano

6. **T:**   [Prá cada ano de sua vida] + [throw the beans around their homes]
                  RH beats, turns palm to   RH beats, then describes a semicircle
                  body and beats again   from left to right

7. and shrine (x) [shrine é um templo] + tá?
                  Both hands, fingers extended
                  as if holding large object beats x2

8. **S:** Professora + o que é each? ((Teacher goes to the board))

9. **T:** Cada

10. **S:** Cada?

11. **T:** [There is a better + better word in Portuguese for that]
       RH holding marker points to board and hits it x2 to show "shrine"

12. **S1**: Shrine

13. **S2:** Templo?

14. **S3:** Capela

15. **S2:** [Templo]
         Teacher: same position as before

16. **Bernice:** Capela é chapel

17. **T:** Yes + [no + uh +]+ [it's a sacred place] + [um lugar sagrado + tipo uh:
             LH touches   Both hands open as RH rests, and LH is kept as before
             nape   if holding object   through to Line 21
                           beat x1

18. **Peter:** Pirâmide?

19. **T:** No

20. **Ss:** No

21. **T:** No + it's in China] + and
                           Beat

22. **Ss:**   [((laugh))

23. **Bernice:** Temple + temple

24. **T:** [It's a kind of temple + ok?]
       LH with fingers spread, spins counter and clockwise showing similarity

25. **Bernice:** Yes

26. **T:** I don't have my dictionary here + do you have your dictionary here?

27. **Anderson:** Santuário

28. **T:** [Um santuá:rio (xxx)]

      Points at Anderson Claps hands, then stretches arms, inviting students to join

29. **Ss:**   [((Join clapping))

30. **Bernice:** (xxx)

EPISODE 24 – Bride and groom (from tape 25/11/2004)

1. **T:** And uh + [usually the bride and the groom] (writes "bride and groom" onboard) +

                  Beats x3

2. [bride and groom] + a noiva e o noivo no dia do casamento (xx) é chamado +

    beat   *beat*

3. bride and groom + [usually the bride and the

                  Both hands beat x3

4. groom] [leave the the the party + the reception] +

      Both hands, palms up, go from left to

      right, then more slowly to left again

5. **S:**   [Yes

6. **T:** [before the party is over] + yes?

    Both hands open at stomach level

    away from body, palms down, beat once,

    then turn upwards and beat x2

7. **S:** Ahã

EPISODE 25 – Brunch (from tape 25/11/2004)

1. **T:** Ok + and uh+ are you married + Peter?

2. **Peter:** Yes

3. **T:** Ah [did you have a wedding?]

4.   *Points to "wedding" written on the board*

5. **Peter:** No

6. **T:** No + what did you do? [you just got together]

              Both hands open, palms to body, go up with

              fingers extended, almost touch, then go to the

              sides and beat x1, with palms turned to Peter

7. **Peter:** My family

8. **T:** Just your family

9. **Peter:** Just my family

10. **T:** [Just a dinner?]

     2 Beats

11. **Peter:** Uh + uh + lunch

12. **T:** A lunch + ah very nice + I suggestion + [I I suggested my <u>husband</u> to <u>have a</u>

                                                                                 Beat

13. <u>brunch</u>] ++

   Both hands open in offering position

14. **S:** Brunch?

15. **T:** A brunch + [aquele <u>café-da-manhã</u> tipo onze horas da manhã] + I think it would be

         Both hands open in offering position

16. very cheap + no alcohol

17. **Ss:** (laugh)

18. **T:** By a by one o'clock p.m. everybody would be over + brunch + a brunch

19. **S1:** Yeah

20. **S2:**   (x)

EPISODE 26 – Apologise (from tape 29/11/2004)

1. **T:** So + let's see + the first instruction + your partner has not returned your tennis

2. racket + ok? so + Priscila + you're + gonna ask + uh + Eduardo + your tennis

3. racket back ++ what can you say + to + make your request? + ++ you don't

4. understand? you have to make a request + remember the word request? + what is

5. the meaning of the word request?

6. **Cathy:** Pedido

7. **T:** Pedido + so + you're gonna ask + him your tennis racket back + what can you

8. what can you say?

9. **Bernice:** Uma raquetada na cabeça do (x)

10. **Peter:** (xxx)

11. **Patricia:** Could you +

12. **T:** Yes:

13. **Patricia:** Could you give me your + my rac- é: racket? tennis racket?

14. **T:** Please

15. **Patricia:** Please?

16. **T:** Now you have to + apologise + what is the meaning of apologize?

17. **S:** Pedir desculpa

18. **T:** Se desculpar + **[**and <u>give</u> a response**]**

          LH in front of body opens

          as if offering something to audience

19. **Phil:** Vai cair na prova + professora? (xxx)

20. **Bernice:** (xx)

21. **T:** Shh: go + Anderson

22. **Anderson:** I'm sorry (xxx) I'll take you your tennis racket

EPISODE 27 – Secret Santa (from tape 29/11/2004)

1. **T:** Ok + Patricia + Robert ++ e Jefferson

1. **Patricia:** É + é + sexta-feira santa a +

2. **T:** Ok + Saint Friday + because I don't know how to call that

3. **Patricia:**   **[**(xx)

4. **T:** I think it's Holy Friday

5. **Patricia:** Holy Friday + people (xxx) and the tradition uh + the tradition (xx) people

6. eat turkey and do the do the secret (misp.) friend

7. **T:** **[**Ah: <u>Christmas</u>**]** + turkey and secret friend + ok + they call it secret Santa + **[**<u>because</u>

           Beat   *beat*

8. <u>Santa Claus</u> + que é <u>Papai Noel</u> + <u>então</u> <u>Secret Santa</u>**]** + very good + very nice + ok +

    beat   *beat*   *beat*   *beat*

9. **[**you three **]**+ girls

   LH open pointing at students

EPISODE 28 – White doves (from tape 29/11/2004)

1. **T:** Wedding + is it clear so far? are you + could you follow the statements? yes? ok +

2. Priscila

3. **Patricia:** ((reads from book)) In Italy + before a women a woman gets married + a

4. friend or relative releases two White doves into the air

5. **T:** **[**White doves are those white birds + ok?**]**

     RH draws a semicircle, then turns down, fingers spread

6. **Patricia:** Dove

7. **T:** **[**Dove**]**

8. **Bernice:** Pombo

9. **T:** Yes + ok + [number four]

EPISODE 29 – Budgets (from tape 29/11/2004)

1. **Jefferson:** ((reads from workbook))
2. **T:**   [Very good + to identify criminals + ok
3. **Jefferson:** ((continues reading))
4. **T:** Ahã
5. **Jefferson:** ((still reading))
6. **T:** Ok
7. **Jefferson:** ((reading))
8. **T:** [Budgets] + budgets + orçamentos + to make budgets

   Beat
9. **Jefferson:** To make?
10. **T:** To make ++ ok? + all right?
11. **Peter:** Budget é orçamento?
12. **T:** Orçamento + budget ++ ok + my budget is broken ++
13. **Naomi:** (laughs)
14. **T:** Vou passar uma sacolinha prá ajudar a teacher Sylvia
15. **T&Ss:** (laugh)

EPISODE 30 – Attend (from tape 29/11/2004)

1. **T:** I used (xxx) + né? + ok + number five + *garage sale* + letter C + uh + Cathy +
2. please
3. **Cathy:** ((inaudible reading from workbook))
4. **T:** Attend + do you know the meaning of the verb "attend"? + it's a false cognate
5. **Marlene:** (xx)
6. **T:** [<u>Attend</u> is <u>like</u> <u>go to</u> ++]

   Open RH in front of body beats x1 at "is",

   then spins at "like"; next, goes away from

   body to right, palm up at "go to"
7. **Cathy:** Ok + number one + ((reads from book)) (x) has just started her her own
8. business + she likes to play music while she works