An Investigation into the Types and Functions of Teacher Gestures During the Opening Phase of ESL Lessons

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by

Kate Armstrong

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ABSTRACT

Gesture, or the use of body movements, particularly arms and hands to communicate, is a topic that has received little attention in the field of English language teaching, especially within the context of English as a second language. Therefore, using prerecorded videos, a study was conducted to investigate teacher gestures during the opening phases of their lessons. Reconceptualizing a model of gesture analysis proposed by McNeill (2005), the videos were transcribed, annotated and coded, where creating color codes separated gesture functions from types. Consistent with earlier gesture research findings concerning types, it was found that the teachers produced iconic, metaphoric, deictic, and emblem gestures. It was also found that gestures serve a cognitive purpose when facilitating learning, an affective purpose when creating a supportive learning environment and an organizational purpose when managing classes. Regarding teacher differences in types and functions, few differences were found. Instead, gestures appeared more similar, depending on lesson content and student levels. This dissertation is intended as a further contribution towards the literature on gesture and it is envisioned that through this examination of lesson openings, teachers will be encouraged to reflect on their own gesture use and its pedagogical implications pertaining to their classrooms.

DEDICATION

To Skip, who would have been so proud to see me finish, and to my mother who has always walked behind me, pushing and supporting me along the way.

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LIST OF ABBREVIATIONS

The following abbreviations will be used in this dissertation.

Abbreviation	Description
ESL	English as a Second Language
VELTE	Video Resources for Language Teacher Education
EFL	English as a Foreign Language
EAP	English for Academic Purpose
T-x	Teacher followed by the teacher's pseudonym e.g. T-Alex

LIST OF TYPING CONVENTIONS

The following typing conventions will be used in this dissertation.

Punctuation Mark	Description
"…"	To denote quotations or direct speech
'…'	To denote terms indicated by the speaker or illustrated examples
Italic Typeface, e.g. *italics*	To denote emphasis
•	To denote gesture types and functions in sections 4.3.1 and 4.3.3

CHAPTER 1: INTRODUCTION

When we communicate, we use language and also gestures, which are movements of the body, especially the arms and hands, to communicate meaning beyond our spoken words. Gestures are distinguishable from other nonverbal movements such as facial expressions (Abner, et al., 2015: 437), and are as integral to communication as are words, phrases and sentences (McNeill, 1992: 2). According to McNeill's perspective (1992; 2005; 2012), gesture and language are one system and the study of language would be incomplete without the study of gesture. In addition, in reviews of studies on gesture and language, Abner et al., (2015) and Stam & Tellier (2022) show that the relationship between the two is becoming more salient and relevant in the field of linguistics. However, like language, gestures can have culturally and linguistically specific meanings that complement speech, but can sometimes lead to misunderstandings between speakers of different linguistic or cultural backgrounds (Abner, et al., 2015). These miscommunications or misunderstandings may also occur in language learning educational settings where both the teachers and students are from a variety of backgrounds.

In my own personal experiences as a teacher in the Middle East, I have encountered situations where students have used certain gestures that I perceived to be offensive. However, after consulting with colleagues from the same cultural background as the students, I learned that my interpretations were inaccurate because my perception of the student gestures informed by my own American culture, mean something completely different within that particular Middle Eastern culture. Thus, my interest in the topic of gesture as an area of research developed from such instances of misunderstanding and led me to reflect on my own use of gesture within my teaching practice. I believe that it is important for educators to become more aware of the use of gesture. For example, teachers should ensure that their gestures are facilitating, rather than impeding communication in the classroom. There are a few studies that specifically explore the use of gesture in English as a Second Language (ESL). Some, such as Sime (2006; 2008), consider the teachers' gestures as having instructional purposes. These studies will be explored in Chapter Two.

A second area receiving attention in ESL is the importance of what Richards & Lockhart (1994: 114) describe as the "opening phase" or the start of the lesson. At the beginning of the lesson for

instance, gestures can be used to introduce the start of a lesson or provide feedback. These gestures have been described by Sime (2008: 266) as having cognitive, affective and organizational functions which will be explained further in the next chapter.

Therefore, the purpose of this dissertation is to add to the growing research area on the pedagogical role gesture can have in the ESL classroom. It is possible that teachers could use this knowledge to improve teaching in their classrooms. As the intent of this research is to invesitgate teacher gestures at the start of ESL lessons, suitable data collection tools are needed. More and more classroom research is being conducted by observing pre-recorded lessons (Sherin, 2004), such as those provided by the project known as Video Resources for Language Teacher Education or VELTE (VELTE, 2013). Researchers in the field of Applied Linguistics such as Sherin (2004) and Dörnyei (2007) have noted that videos used for classroom observation offer a number of benefits. For example, watching a video allows the observer to view subtle details of classroom life (Dörnyei, 2007: 185), is a permanent record that can be viewed multiple times and can be edited according to the researcher's needs (Sherin, 2004: 12). For instance, software programs such as Lunapic (2022) and Sonix (2022), can allow the researcher to take still frames or watch videos at slower speeds which is important when observing gestures (McNeill, 2005: 264). Finally, the use of videos allows teachers to investigate their own classrooms and with projects like VELTE, they can observe other teachers as well, making video a powerful investigative tool to improve classroom teaching practices (Sherin, 2004: 23).

However, there appears to be an absence of studies that focus specifically on teacher gestures during the opening phases of ESL lessons using pre-recorded videos. Thus, it is a further aim and purpose of this dissertation to investigate the topic of gesture within the first ten minutes, or opening phase of ESL lessons using the VELTE videos. In order to fill this gap in the literature and to assist ESL teachers to be more effective in their classrooms, the following primary research questions will be considered:

1. What types of gestures do VELTE project teachers use in the opening phase of their ESL lessons?

2. To what extent, if any, do the VELTE project teacher gestures demonstrate cognitive, affective or organizational functions in the opening phases of their ESL lessons?

3. To what extent do the gestures used by the VELTE project teachers in the opening phases of their lessons differ in terms of type and function?

In order to answer the research questions presented in Chapter 1, the present study is structured as follows: Chapter 2 explores the literature on gesture types and functions as well as studies on teachers' use of gesture in ESL classrooms. Chapter 3 outlines the procedures used to collect and analyze the data for this study. Chapter 4 presents and discuss the findings. Finally, Chapter 5 concludes this dissertation by summarizing the major findings and reflecting on implications for future research.

CHAPTER 2: LITERATURE REVIEW

As stated in Chapter 1 above, the main purpose of my dissertation is to investigate teacher gestures at the start of ESL lessons. Therefore, this literature review will consist of three main sections. First, the area of gesture in terms of types and dimensions will be presented. Second, the pedagogical functions pertaining to the topic will be explored. Finally, Chapter 2 will conclude with literature about lesson openings and the role of gesture within this phase which contributes to the theoretical framework underpinning my study.

2.1 Defining Gestures

Gestures are distinguishable movements of the fingers, hands and arms; they are "spontaneous, unwitting and regular accompaniments of speech" (McNeill, 2005: 3). Imagery is also embodied in the gestures we produce. So pervasive is the use of gesture, that it occurs across all known cultures as an additional or complementary component of communication (Abner, et al., 2015: 437). However, what is communicated by the gesture may vary considerably across different language communities and cultures (McNeill, 2005; Abner, et al., 2015). Furthermore, though other nonverbal behaviors, such as fidgeting, could be informative, they are distinguishable from gestures utilized as part of our general effort to communicate (Abner, et al., 2015: 438). These gestures are employed as a part of discourse in a deliberate manner; they carry meaning and are synchronous with speech in a "co-expressive way" and they can be classified according to types (McNeill, 2005: 22).

2.2 Gesture Types

Gestures types are important for understanding the complex relationship between speech and gesture. In her review of gesture studies and second language acquisition, Gullberg (2008: 277), suggests that gestures can be classified according to the gestural space used, by their physical properties such as the hand shape or by their "semiotic and functional distinctions." Other gesture theorists such as Kendon (2004) and McNeill (2005, 2012) contend that there should be no one unified system for classifying gestures due to their multi-faceted and complex nature. Rather than a rigid classification system, McNeill (2005) suggests a dimensional framework

(described further in section 2.2.6), which includes these five gesture types initially proposed in 1992: iconic, metaphoric, deictic, beat and emblem (McNeill, 1992: 12-18).

2.2.1 Iconic

Iconic gestures have a close relationship with the semantic content of speech and aim to depict concrete actions or objects (McNeill, 1992; 2005; Abner, et al., 2015). Moving a cupped hand toward the mouth, for instance, would indicate an object like a cup and the action 'to drink,' representing it in a symbolic way (McNeill, 2005: 39). The gesture parallels the meaning of what is being communicated verbally. However, iconic gestures can also be used to complement speech by expressing an image not present in the verbal message alone (McNeill, 2005; 2012). Considering the example of drinking, one could alter the shape of their hand to indicate the size of the cup. A gesture used to indicate a teacup would be different from one intended to represent a glass. The change in the shape of the hand would likely be interpreted differently by the person viewing the gesture. While both portray the same action, each convey their own meanings (McNeill, 1992; 2005).

2.2.2 Metaphoric

Metaphoric gestures are similar to iconic gestures. However, they represent abstract ideas and concepts rather than concrete objects or actions. McNeill (1992: 14) states that these gestures create a "concrete metaphor for a concept, a visual and kinesic image" that the speaker feels is similar in fashion to the concept itself. In other words, they "provide imagery for the non-imaginable" (McNeill, 2005: 45). These gestures may involve the metaphoric use of form, for example by using both hands to form a ball to represent the 'whole universe' or, they may involve the use of metaphoric space. This is common when a speaker is talking about temporal concepts such as talking about the past while simultaneously moving the hand backward over their shoulder (McNeill, 2005).

2.2.3 Deictic

The third type of gestures is classified as deictic or the pointing gesture. In North America and parts of Northern Europe the standard deictic form is using an extended index finger, but other cultures such as in Laos, have been observed to primarily use their lips (McNeill, 2012: 10). Deictic gestures may have differing standard forms depending on the culture or language

community, as McNeill (2005: 39) notes; pointing can be achieved by using other body parts, such as the chin, by gazing, or by pointing with physical objects, like a pen or pencil. Importantly, a deictic gesture can have the function of identifying concrete objects, entities or events, but can also refer to abstract concepts. Concrete pointing is often used simultaneously with spoken demonstrative pronouns such as when a speaker says: "I want that one," while pointing directly to the object desired (McNeill, 2012:10). Abstract pointing on the other hand, has similar attributes to metaphoric gestures in creating a concrete image of an abstract concept. This is demonstrated when pointing to places in space that are not physically existent to represent for example, the past, present or future.

2.2.4 Beat

Beat gestures are less elaborate than other gesture types. They are simple gestures, like a hand flick, that reflect the rhythm and prosody of speech (McNeill, 2005: 40). Though these gestures are less complex than the symbolic gestures, these simple hand flicks can carry important meanings and may be the most frequently produced gesture of all. McNeill (2005: 40; 2012: 15) equates the use of beat gestures to a "yellow highlighter" as they can provide emphasis or repetition to the message being conveyed, or assist in the prosody of speech.

2.2.5 Emblem

The final type of gesture is called emblem. These are gestures that can be understood with or without speech (McNeill, 1992; 2005). These gestures have standard physical forms and pre-specified lexical meanings; however, these are culturally specific (Kendon; 2004; McNeill 2005; 2012; Abner, et al., 2015). Gullberg (2008: 278) illustrates this point with the example of the "ring gesture" formed by placing the thumb and index finger together in a circular shape with the remaining fingers spread. This gesture could be interpreted as meaning "good, okay, worthless, money or body orifice depending on where you are in the world" (Gullberg, 2008: 278). Kendon (2004: 348) supposes that the differences in gestures may be due to the lexical and grammatical differences between languages and suggests that each culture may have their own unique vocabulary of emblems.

2.2.6 Gesture Dimensions

Finally, as mentioned in section 2.2, an important consideration in the classification of gestures is that these types: iconic, metaphoric, deictic, beat and emblem; are not rigid categories. Rather, gestures are multifaceted and should be considered as dimensional, where one gesture may include features of other gesture types (Kendon, 2004; McNeill, 2005). For example, pointing to the chin or head to describe an action such as, 'to think,' would be a gesture with both deictic and iconic dimensions. This dimensional framework is advantageous as McNeill (2005: 38) states;

> "An advantage of the dimensional approach is that we can combine dimensions without being forced to posit a hierarchy of them. A given gesture can have its own loadings across dimensions, and in this way can contain space for all the meanings-semantic, pragmatic, and poetic-that it may embody."

Therefore, it is assumed that every gesture production will manifest multiple gesture dimensions and carry different meanings (Kendon, 2004: 107). However, McNeill (2005: 268) cautions that it is not possible to interpret the type of every individual gesture, as some gestures may be vague or ambiguous. This is usually a result of dysfluencies in the spoken discourse. For instance, the speaker may be thinking of two different ideas at once and this momentary conflict in thought, may also manifest in gesture (McNeill, 2005: 270).

Certainly, gestures types are dimensional and the gestures themselves, complex. Though their type can be identified, their meanings can vary widely depending on the spoken discourse, or the linguistic and cultural background of the speaker. Dimensions and complexity can also be observed when considering the functions of gestures and the context in which they occur. For example, gesturing is common in a variety of situations such as educational settings where they are referred to as "pedagogical gestures" (Stam & Tellier, 2022: 347).

2.3 Pedagogical Functions of Gestures

Pedagogical gestures are those produced by teachers to help scaffold and reinforce language learning (Stam & Tellier, 2022). These gestures are considered important to both teachers and learners. To determine if learners valued the teacher's gestures, in two separate, but similar

studies, Sime (2006; 2008) interviewed English language learners to better understand their perceptions of the gestures teachers produced. Participants in both studies were asked to watch 4 to 5-minute video extracts which included McNeill's (1992) gestures types, of "typical" classroom interactions, for example, a teacher explaining vocabulary (Sime, 2008: 264). The interviews were then transcribed and coded through recursive comparative analysis (Boyatzis, 1998 cited in Sime 2006: 216; Sime, 2008: 265) to identify emerging themes in the data. Three major themes of the perceived functions of the teacher's nonverbal behaviors: "cognitive, affective and organizational" were identified in both studies (Sime, 2006: 217; Sime, 2008: 266). These functions are described further below.

First, gestures with cognitive functions are those which were seen to facilitate learning and enhance learner comprehension. The main perceived goal of these gestures is to reach understanding in interaction and to make output as clear as possible to the learners (Sime, 2006: 217). These gestures were used, for example, in vocabulary explanations or teaching abstract concepts like pronunciation. Gestures with affective functions are those that facilitate emotional engagement and teachers used these gesture to give feedback and encourage learners. Furthermore, these gestures were seen to contribute to the overall classroom environment by making it more supportive and engaging. Finally, gestures with organizational functions are those that play a role in classroom management. Teachers used these gestures to indicate turns, group students or give directions (Sime, 2006; 2008).

Building on Sime's (2006; 2008) work, Thompson (2014), sought to determine if teachers also assign pedagogical functions to the gestures teachers use in the classroom. In this study, 186 ESL teachers were asked to watch a recording of an ESL teacher with both the sound on and off to give "equal exposure" to the verbal and nonverbal elements of the "teacher's performance" (Thompson, 2014: 124). Through questionnaires and interviews, Thompson (2014) found that all teachers were aware of the teacher's gestures, and considered them to have functional purposes in the classroom. Furthermore, the teachers attributed the same pedagogical functions as those identified by Sime (2006; 2008): cognitive, affective and organizational, to the gestures used by the teacher in the video (Thompson, 2014: 125).

More recently, research carried out by Karchava & Mohammed (2020) also identified cognitive, affective and organizational functions in the gestures they observed. In their in-depth analysis of

an intermediate and beginner level class, Karchava & Mohammed (2020) observed video-recorded lessons, conducted interviews and then carried out stimulated recall sessions with the two teachers. The aim of their study was to understand the types of gestures produced in addition to the teachers' perceived purposes for making those gestures (Kartchava & Mohamed, 2020: 56). Their findings show that the teachers consider gesturing to be a vital tool in their teaching practices and they use them with intentional purposes. For example, both teachers reported using a greater number of gestures in classes with students of lower English proficiency levels (Kartchava & Mohamed, 2020: 68). Moreover, during the stimulated recall sessions, and consistent with Sime (2006; 2008) and Thompson's (2014) work, the teachers described using gestures to facilitate learner comprehension, create positive classroom environments and manage classroom activities (Kartchava & Mohamed, 2020: 63). Further research studies that provide examples of the cognitive, affective and organizational functions of ESL teacher gestures are described in the following sections.

2.3.1 Cognitive Functions

As discussed in section 2.3 above, gestures with cognitive functions help facilitate the learning process and can aid in second language learning (Sime, 2006; 2008). These gestures are most frequently produced in the form of iconic, metaphoric, or deictic types or a combination of these types (Sime, 2006; 2008). Evidence suggests that teachers' use these gestures when teaching abstract cocncepts such as grammar (Lazaraton, 2004; Sime, 2006; Matsumoto & Dobs, 2017), or phonology and phonetics (Smotrova, 2017) as well as during lexical explanations (Smotrova & Lantolf, 2013; van Compernolle & Smotrova, 2017) as described further below.

In a microanalysis of three 50-minute recorded lessons of one ESL teacher, Lazaraton (2004: 92) transcribed and annotated the lessons for speech and gestural movements. She did so by using her own "second-line transcript method stating:

> "there has been so little empirical work done on gesture in applied linguistics
>
> that there is really no ''standard'' available for transcription, and each researcher is
>
> left to herself to develop or employ a system that suits her purpose."

After analysis of the data, Lazaraton (2004) found that the teacher employed a variety of gesture types when teaching the meaning of verbs. For example, when explaining the word "sweep," the

teacher used her hands and body to create a sweeping motion to represent the physical action that could not necessarily have been explained with speech alone (Lazaraton, 2004: 97). She supposed that the teacher's gestures were an "efficient way" to convey meaning and "support and add redundancy to the teacher's verbal message;" concluding that gestures are a "fundamental aspect" of a teacher's "pedagogical repertoire" (Lazaraton, 2004: 100, 106, 107).

Furthermore, all of the teachers observed by the participants in Sime's (2006; 2008) studies (see section 2.3) used abstracting pointing to refer to temporal concepts such as the past or future tense. In addition, the teachers often compared and contrasted abstract ideas by "metaphorically separating them" in their gestural space to distinguish between differing ideas (Sime, 2008: 273). To illustrate, one teacher counter-balanced both of her arms in the center of her gestural space to demonstrate the relationship between the "cost of living" and the "standard of living" (Sime, 2006: 218). The studies showed that the teachers consistently used gestures to reinforce and clarify their verbal descriptions (Sime, 2006; 2008).

In an effort to further explore how temporal concepts, such as tense and aspect, can be taught through gesture, Matsumoto & Dobs (2017) analyzed two ESL teachers' classroom interactions. These interactions were chosen because the teachers' appeared to use McNeill's (2005) gesture types as an instructional tool while teaching English temporal concepts (Matsumoto & Dobs, 2017: 14, 15). They concluded that the teachers' use of gesture allowed abstract grammatical concepts such as the progressive tense to be more visible and concrete for the learners (Matsumoto & Dobs, 2017: 34). The teachers did this by using metaphoric and abstract deictic gestures, to inform students about temporal concepts, for example by creating an imaginary timeline to contrast verb tenses. Furthermore, they proposed that teachers can use gestures as pedagogical tools in a consistent manner for the benefit of their learners (Matsumoto & Dobs, 2017: 36).

Gestures have also been shown to support the teaching of phonology and pronunciation. Smotrova's (2017: 59) micro-analysis of an ESL teacher in an intensive ESL program found that "the teacher employed gestures as an instructional tool to facilitate the students' identification and production of syllables, word stress, and the rhythm of speech." She reported that the teacher used deictic, metaphoric and beat gestures in addition to other bodily movements (e.g. moving the chin up and down) to indicate syllabification and word stress. She concluded that the

teacher consistently used "intentional instructional gestures" to make intangible concepts of pronunciation more visible and concrete to the students (Smotrova, 2017: 68).

Other studies have shown the usefulness of using gestures for cognitive purposes while teaching vocabulary. First, Smotrova & Lantolf (2013) considered the role of two ESL teacher's gestures during lexical explanations. Building on Lazaraton's (2004) work described earlier above, they used her second-line transcription method to annotate the teacher's gestural actions (Smotrova & Lantolf, 2013: 402). They found that the teachers regularly enacted word meanings through gestures as a way of "remediating and improving student understandings" (Smotrova & Lantolf, 2013: 397). Furthermore, Smotrova & Lantolf (2013: 411) suppose that gestures play a significant role in contextualizing lexical items by making them less ambiguous and therefore gestures have an instructional purpose.

Finally, van Compernolle & Smotrova (2017: 210) observed video-recordings of an ESL teacher's unplanned vocabulary explanations. They found that the teacher frequently employed gestures when explaining vocabulary that was difficult for the students to understand. They suggested that the teacher intentionally designed her gestures for the students in an effort to provide visual illustrations of the target vocabulary. Furthermore, they contended that teachers can adapt their gesture use to fit the instructional purpose of a task and teachers should use these "embodied tools" to facilitate learning and make verbal input as comprehensible as possible (van Compernolle & Smotrova, 2017: 209-210).

2.3.2 Affective Functions

Gestures with an affective function contribute to individual emotional engagement as well as the overall classroom environment. For example, these gestures can be used to approve or congratulate learner responses or draw attention to errors (Stam & Tellier, 2022). These gestures can also help create an overall positive and engaging atmosphere (Kartchava & Mohamed, 2020).

Sime's (2006; 2008) studies described earlier in section 2.3, found that learners appreciate when a teacher shows enthusiasm and engagement by the teacher's use of body posture, frequent use of gestures and other nonverbal behaviors such as gaze and facial expressions. Students reported that the teacher used gestures to encourage participation and to provide feedback without

ridicule, indicating the crucial role gestures can play in the development of a cooperative classroom environment (Sime, 2006: 222).

In addition, Wang and Loewen (2016: 464) analyzed the frequency and type of nonverbal behaviors produced during corrective feedback episodes in observations of eight ESL teachers in 65 hours of recorded classroom interactions. They found that teachers used gestures or other nonverbal behaviors such as nodding while providing corrective feedback in over half of the instances recorded (Wang & Loewen, 2016: 269). They suggested that using deictic, metaphoric and iconic gestures while providing feedback may improve the saliency of the feedback and deictic gestures in particular can draw individual learners to their own linguistic mistakes (Wang & Loewen, 2016: 474).

Similarly, Sato (2019: 4), observed and analyzed the corrective feedback interactions of two ESL teachers using McNeill's (2005) gesture notation framework. Sato (2019: 25) found that providing feedback while gesturing is far more successful in terms of "learner repair" which he defines as the learner successfully self-correcting their mistake (Sato, 2019: 25). Furthermore, he demonstrated that all of McNeill's gesture types were used and the type did not affect the success rate of the repairs made (Sato, 2019: 31). Sato stated that:

> "teachers can effectively use gestures to draw their learners' attention to particular
>
> linguistic elements or to facilitate their comprehension of feedback, enabling them
>
> to notice their erroneous utterances and repair these."

Finally, the teachers in the study carried out by Kartchava & Mohamed (2020) believed that by using gestures, they were creating a more entertaining and engaging classroom environment (see section 2.3). They found that teachers used deicitc and metaphoric gestures and to a lesser extent, emblems, to show approval of answers, give corrective feedback or encourgae participation. Comparing their results to Sime (2006), Kartchava & Mohammed (2020: 70) suggested that the frequent use of gestures with affective purposes "contribute to a more postive classroom environement."

2.3.3 Organizational Functions

The final functional category of gestures are those with organizational purposes. These can be seen when a teacher is managing aspects of the classroom. Stam & Tellier (2022: 351) note that these functional gestures have received little attention in the literature. The following studies however, previously mentioned in section 2.3, show the use of gesture for organizational purposes.

Firstly, the learners in Sime's (2006; 2008) studies all identified instances when the teacher used gestures, particularly concrete pointing, for classroom organization. These instances were either related to the teacher having a leading role in the classroom or on occasions where the teachers controlled speech turns (Sime, 2006: 222). However, Sime (2006) notes that many organizational gestures may also have affective functions. For example, wagging a finger toward a student to indicate that their answer is incorrect, can affect the students emotionally (Sime, 2006: 224). Furthermore, the respondents in Thompson's (2014) study observed the teacher's gestures as having an organizational role in terms of organizing and transitioning between the phases of a lesson. For example, through introducing a pair-work activity, or when designating speaker turns (Thompson, 2014: 125).

Finally, the teachers in Kartachava and Mohamed's (2020) study attributed similar organizational functions to the gestures they used in their classrooms. They found that the teachers regularly used deictic gestures to draw students attention to a specific referent such as a vocabulary word written on the board, to give directions and to indicate pairs, groups or more frequently, individual student turns (Kartchava & Mohamed, 2020: 70).

These studies highlight the important and multifunctional role that the teacher's use of gesture can have in ESL educational settings. A variety of gesture types can be used for cognitive, affective and organizational purposes and these gestures contribute to student learning and the overall classroom environment. Moreover, several of the studies (e.g. Sato, 2019) demonstrate that gestures are often used in specific classroom interactions such as when giving feedback or in the opening phases of lessons.

2.4 Opening Phase of ESL Lessons

Most ESL lessons have a recognizable structure where lessons open in a certain way, then proceed through a series of teaching and learning activities followed by a conclusion. This is done in an attempt by teachers to manage the instructional process and to optimize the amount of learning time that is available (Richards & Lockhart, 1994: 113-114). According to Richards and Lockhart (1994: 114) this "structuring" occurs in four different phases: "opening, sequencing, pacing and closure." Only the opening phase will be addressed here as it is within this particular phase that teacher gestures are being investigated in this dissertation. The opening phase of a lesson acts as an "entry" and is a procedure generally carried out within the first ten minutes of a lesson, where the teacher can help focus the attention of the class and provide the learning outcomes of the lesson (Richards & Lockhart, 1994: 114). This phase can play an important role in how much learners can gain from their lessons. Though relatively little research has been carried out in this area, there is evidence to suggest that lessons openings serve several purposes as described below.

Though the activities teachers decide to implement within the opening phase will certainly differ, McGrath et al. (1992), demonstrated that lesson openings share similar structures and purposes. In a set of studies carried out across two years, McGrath et al. (1992), conducted in-depth research into the beginnings of lessons in both English and other foreign language classrooms. Video observation, interviews and questionnaires were used to understand the purpose of a lesson opening. They identified three important purposes or "contributions" to lesson openings: cognitive, affective and pragmatic" (McGrath, et al. 1992: 92-93). Cognitive contributions were those that related to the lesson content itself. For example, by providing the lesson focus, or reviewing previous lesson material. Affective contributions were seen to help to raise confidence and create a relaxed classroom atmosphere. Finally, pragmatic purposes of the lesson openings were class management techniques such as organizing students or fulfilling institutional requirements like taking attendance (McGrath, et al., 1992).

It should be noted that neither Richards & Lockhart (1994) nor McGrath, et al. (1992) mention the term gesture per se, however it is implied when they suggest, for instance that teachers should be active, or "theatrical" (McGrath, 1992: 104). The cognitive, affective and pragmatic framework illustrated by McGrath et al. (1992) in the opening phases of lessons parallels the

pedagogical functions of gesture detailed in section 2.3 and therefore it is expected through the data analysis that will be described in Chapter 3, that gestures with cognitive, affective and organizational functions will be identified within the opening phases of the VELTE (2013) lessons.

Thus, it is the McGrath et al. (1992) lesson opening parameters, the pedagogical functions of gesture outlined by Sime (2008) and the McNeill (2005) classification of gesture types that form the main theoretical framework underpinning my study. They also inform the processes involved in answering the research questions. Therefore, it is hoped that my investigation will contribute to a growing body of research being carried out in the area of gesture. This dissertation will endeavor to fill gaps in the literature by focusing on the types of gestures teachers used in the opening phases of ESL lessons and on their cognitive, affective and organizational functions in particular. The next chapter details the methodological steps and procedures the present study followed in order to achieve its aims and purpose stated in Chapter 1.

CHAPTER 3: METHODOLOGY

To investigate the gestures used by the VELTE project teachers during the opening phase of their classes, the first ten minutes of each lesson was observed, transcribed and analyzed. This chapter will detail these aspects by addressing first, the context, subjects and ethical considerations. After that, the data collection steps and procedures for analysis will be described.

3.1 Context

To achieve the purpose of this dissertation, recorded ESL classes were observed from the "Video Resources for English Language Teacher Education," or VELTE, as mentioned earlier in Chapter 1. VELTE was established by Dr. Julia Huettner at the University of Southampton with financial support from the Higher Education Academy (VELTE, 2013). The VELTE project provides eight pre-recorded lessons with the aim of supporting teacher development through the observation of these videoed classes. In addition to the eight lessons, there are also eleven brief interview videos, where the participating teachers speak about their experiences, the classes and educational settings. The videos were filmed in undisclosed locations across England in tertiary settings (VELTE, 2013).

According to the VELTE website, in six of the lessons, students are studying English as a Foreign Language (EFL) on a voluntary basis with the majority aiming to attend a UK college. The remaining two classes comprise students enrolled in an intensive, pre-sessional English for Academic Purposes (EAP) course, a language requirement for entry into their degree programs (VELTE, 2013). A summary of these classes is provided below in Table 1.

Table 1: Class Information

Class	Teacher	Level	Teaching Context	Class Content
1	Joy	Pre-Intermediate	EFL	Vocabulary
2	Joy	Pre-Intermediate	EFL	Vocabulary
3	Joy	Intermediate	EFL	Crime Vocabulary
4	Alex	Upper-Intermediate	EFL	The Mind
5	Alex	Advanced	EFL	Vision
6	Alex	Advanced	EFL	Vision
7	Tia	Advanced	EAP	Presentation Skills
8	Lisa	Advanced	EAP	Language for Academic Discussions

As seen in the table above, the level of the classes, the teaching context and the class content varied, as noted on the VELTE website (VELTE, 2013). Four teachers, the subjects of the study, described in section 3.2 below, taught the eight classes. The website also mentions the students' ages range between 16 and 19. Their genders and nationalities are mixed and they comprise a variety of language backgrounds (VELTE, 2013).

The VELTE videos were chosen because they are examples of what the VELTE (2013) website describes as "genuine" ESL classes. In other words, these are not staged or rehearsed recordings. The teachers go about their daily teaching in a real or authentic classroom. Moreover, the website emphasizes that the lessons are not modelled after any particular teaching method or practice (VELTE, 2013).

In addition, these videos were selected because the recordings are of a high quality and the teachers wore microphones, making their audio output very clear. Finally, using Sonix (2022) and Lunapic (2022) software, the videos could be manipulated and viewed in slow motion as described in Chapter 1, allowing for a more "fine-grained analysis", which is particularly useful for the transcribing and coding of speech and gestures (McNeill, 2005: 266-267).

3.2 Subjects

Data were collected from four subjects, namely the teachers recorded in the VELTE (2013) videos. In terms of the eight recordings, T-Joy and T-Alex both taught three lessons, while T-Tia and T-Lisa taught one apiece. Pseudonyms have been used for these teachers and their nationalities have not been disclosed. Their years of experience, qualifications and courses taught, are summarized below in Table 2.

Table 2: Subject Information

Teacher	Gender	Experience in years	Qualifications	Courses Taught
T-Alex	Male	28	CELTA/MA	General English/English for Academic Purposes/ IELTS
T-Lisa	Female	-	CELTA/MA	General English/English for Academic Purposes
T-Joy	Female	20	MA	General English/English for Academic Purposes
T-Tia	Female	10	CELTA	Business English/General English

The information in the table above was compiled from the brief teacher interviews provided on the VELTE (2013) website. It should be noted that some information was not ascertained during these interviews. For example, Lisa did not quantify her teaching experience in years and some teachers may not have listed all of their qualifications or courses taught.

3.3 Ethical Considerations

The purpose of this research and the intended use of the videos were explained in a request for informed consent (see Appendix K) to Dr. Julia Huettner at the University of Southampton. The request to access the VELTE (2013) content was accepted by Dr. Huettner on April 20, 2022. Ethical approval was granted by the University of Birmingham on May 18, 2022. This approval email is provided in Appendix L.

The VELTE project website explains that all participants were informed and consented to being recorded. They were also made aware that the recordings may be used for future research and educational purposes (VELTE, 2013). As additional ethical considerations, I blurred the faces of the teachers by using Lunapic (2022) photo editing software and assigned pseudonyms, thereby respecting issues of confidentiality.

3.4 Collection of Data and Transcription

To collect both quantitative and qualitative data, the first ten minutes of each VELTE (2013) lesson was extracted utilizing Sonix (2022) software. The ten-minute videos were observed and then transcribed using both speech and gesture annotations after McNeill (2005). This "descriptive-analytic method" for gesture analysis (McNeill, 2005: 265) involves eight phases of observation and annotation. The phases, referred to as "passes," were adapted by McNeill (2005) from the Duncan Coding Manual (McNeill, 2005: 263-272). These passes allow for "analytical and annotative flexibility" enabling researchers to make adaptations as deemed appropriate for their research purposes (McNeill, 2005: 272). Drawing on McNeill (2005), Lazaraton (2004) and Dörnyei (2007), I made further adaptations to the passes for the purpose of this dissertation. My reconceptualized model of these eight passes for transcription and annotation (see Appendix A) is outlined in section 3.4.1 below.

3.4.1 Passes of Transcription and Gesture Notation

The eight passes of transcription and gesture notation also include some elements of data analysis. These analytical processes are detailed in section 3.5, but first watching the videos occurred in **Pass 1**. After that, words were transcribed in **Pass 2**. In terms of the transcription conventions in **Pass 3**, some were adapted from Lazaraton (2004: 116-117) and are provided in Appendix B. Additional notations were included to annotate the "literal blind spots" (Dörnyei, 2007: 184). These spots occur when the teacher is not in view or if the view is obstructed. Consequently, additional blind spot annotations were required because it is not possible to fully annotate gestural movements if the arms and hands are not visible.

Although **Pass 4** has been incorporated in the reconceptualization model in Appendix A, it was omitted from my transcriptions because it is the gestures and not the speech that are the focus of this dissertation. Future studies investigating both speech and gesture will include this pass.

After square-bracketing the gesture phrases in **Pass 5**, the physical structure of each gesture was provided below the annotated speech lines in **Pass 6 (a)** using the gesture notation conventions adapted by McNeill (2005) as seen in Appendix B. These conventions are grouped into three major categories: handedness, hand orientation and hand position (McNeill, 2005: 273-275). Handedness indicates which hand or finger is being used, so BH represents both hands. Hand

orientation refers to the form of the hands or fingers where a palm facing upwards or downwards is marked as PUP or PDN respectively. Finally, hand position is specified in terms of the gestural space and trajectory where the gesture occurs as shown below in Figure 1 taken from Appendix B.
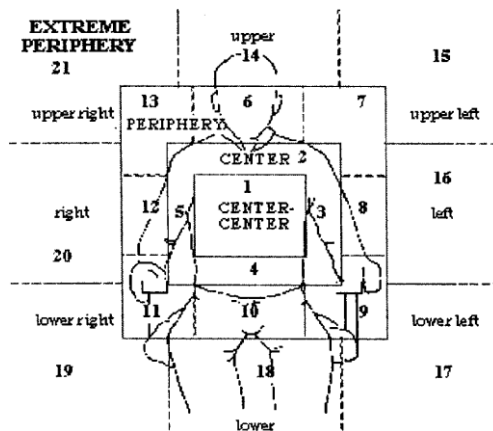
Excerpt 1. Hand Position

CC   center center (@chest)

C-UP   center-upper (@neck)

C-UR   center-upper-right (@R-shldr)

Figure 1: Space Mankin **(McNeill, 2005: 274)**

Figure 1 above, referred to as the "Space Mankin" by McNeill (2005: 214), shows the areas of hand position which indicate the gestural space used. If the speaker, for example, holds his or her hands in front of their chest, the position would be annotated as CC to show it is in the "center-center" of the body as indicated in Excerpt 1.

The original adaptation of **Pass 6** by McNeill (2005) includes six sub-steps. However, only part **(a)** and then part **(b)** in which the functions and types of each gesture are determined, were considered in my reconceptualization. The excluded sub-steps involve identifying exact speech and gesture synchronicity which falls beyond the scope of the research at hand. A second reason for the omissions was to reduce the amount of information in the transcripts to allow for more clarity and readability (Dörnyei, 2007: 248). This process of reducing, reorganizing and formatting occurred in **Pass 7**, while **Pass 8** involved the editing of transcripts to reflect any new insights gained. For example, if the annotated gestures of teacher B calls into question those of teacher A, then the researcher must go back and revise the annotations in teacher A's transcript. Therefore, **Pass 4** (when utilized) to **Pass 8** should be undertaken recursively rather than successively and in this regard, "a speech transcription can approach a state of completion. Gesture annotation to it (likely) never do" (McNeill, 2005: 272).

Once data were collected and transcribed from the eight passes above which were repeated for each of the eight lesson openings the analysis took place as detailed in section 3.5 below. The speech and gesture annotated scripts of the eight lessons are provided in Appendices C to J.

3.5 Data Analysis Procedures

To analyze the quantitative data gathered from the teacher gestures in their lesson openings, McNeill's (1992; 2005; 2012) gesture classification was used. These gestures: iconic, metaphoric, deictic, beat and emblem, were defined in section 2.2.   The type of gesture was categorized by following **Pass 6 (b)** of the reconceptualized transcription and annotation model (See Appendix A) further described below.

To determine the type of gesture, all of the **Pass 6 (a)** gesture features were considered; that is the handedness, hand orientation and hand position described in section 3.4.1, while also considering the coinciding speech. The "inferable meaning of the gesture" (McNeill, 2005: 268) was obtained through **Pass 6 (b)** by simultaneously comparing the words, phrases, and larger discourse units to the gesture. The dominate gesture type was then classified for analytic purposes. However, as described in section 2.2.6, some of the gestures may exhibit dimensions of other gesture types (McNeill, 2005).

Though McNeill (2005: 268) suggests further typographic annotations to mark the gesture types, I color-coded this information in the analysis. This was done in an effort to make the data more, succinct, countable and readable, so that it could be clearly presented (Dörnyei, 2007: 248). For instance, if a gesture was determined as a deictic, or pointing gesture, then the gesture notation was highlighted in red. This adaptation was made in the aforementioned gesture notation conventions shown in Appendix B. In cases where a specific gesture type could not be identified, it was classified as ambiguous and colored black. Also, it was not always possible to classify every gesture, particulary when there was dysfluency in speech as described in section 2.2.6 (McNeill, 2005: 270). Finally, though beat gestures were observed, these were not annotated and were excluded from the data analysis as these gestures are often not noticed by learners or are not considered (by them) to have any specific function in discourse (Sime, 2008: 271).

Figure 2 below and excerpt 2 taken from class 8, Appendix J, illustrate the process outlined above.

Excerpt 2. Open Discussion

42.   and you have [2 minutes

43. **[O]** **[RH indicates the number 2 with index and middle finger in "v" shape**

44.   [[to speak to the person next to you.

45. **[O]** **[[RH moves from "v" position to index finger pointed toward Ss,**

46.   **moves finger L to R**

47.   Then [we will have an open class discussion.

48. **[O]** **[BH, PTB, moves arms in a "come" motion, extending arms from P-UP and**

49.   **P-UL to C-UR and C-UL, with BH, PTB**

Figure 2: Open Discussion

As seen in Figure 2 above and annotated in line 48, T-Lisa uses both of her hands with palms facing upward to motion toward her body. She makes the gesture while saying that the class will have an "open discussion" in line 47. It can be inferred that her gesture is intended to help communicate the abstract concept of an open discussion. This gesture was therefore classified as 'metaphoric' because it was used to make the abstract more concrete and imaginable as discussed in section 2.2.2. It was also highlighted in blue. This process of identifying and color-coding gesture type was repeated for each of the eight classes as seen in Appendices C to J. A similar process, described below, was used to analyze the qualitative data, thereby identifying the function of the gestures observed.

Informed by the work of Sime (2006; 2008) as described in section 2.3, the VELTE teacher gestures were further coded according to their function: cognitive, affective or organizational. This was achieved by comparing the gestures with the co-expressive speech, including phrases and larger discourse units. When examining a larger discourse unit in Excerpt 2 above, the functions of the gestures become apparent. In lines 42 and 44, the teacher gives the direction that students have two minutes to work in pairs, followed by the direction in line 47 to have an open discussion. The teacher is organizing the class by giving verbal directions and her gestures parallel her words. In line 43, an emblem gesture is used to indicate the number two before using a metaphoric gesture in lines 45 and 46 to indicate the student pairs. The successive list of directions makes it clear that the teacher is organizing the classroom and therefore, following Sime (2008), these gestures were coded as organizational. The [O] in lines 43, 45 and 48 indicates this function, namely, organizational. Any gesture that did not have a clear instructional function was coded as ambiguous. These transcription notations are provided in Appendix B. This process for categorizing and coding the gesture functions was repeated for all of the classes as shown in Appendices C to J.

Through the analysis of qualitative and quantitative data gathered from the speech and gesture annotated scripts, answers to the three research questions posed in Chapter 1 were found. These results are presented and discussed in Chapter 4.

CHAPTER FOUR: RESULTS AND DISCUSSION

In this chapter, the results from the quantitative data will be presented in terms of numbers and percentages on tables. On the other hand, findings from the qualitative data will be discussed using excerpts from the VELTE video transcripts and interpretations of the teacher gestures depicted visually in figures. It should also be noted that within the opening phases of the eight lessons observed, there were many examples of ESL teacher gestures. However, constrained by the dissertation word count, only a limited number could be selected. The results and discussion pertaining to each of the three research questions commences below.

4.1 Research Question 1: Types of Gestures

What types of gestures do VELTE project teachers use in the opening phase of their ESL lessons?

In order to determine the types of gestures, the quantitative data results will be presented first, before discussing specific examples. Table 3 below shows the total number of gestures made across all classes as well as the number and percentage of each gesture type produced.

Table 3: Gesture Types Across all Classes

Gesture Type	Iconic	Metaphoric	Deictic	Emblem	Ambiguous
Number of Gestures Made	35	198	115	18	12
Percentage of Total	10%	52%	30%	5%	3%
Total Number of Gestures Across all Classes	378				

As presented in Table 3, four gesture types: iconic, metaphoric, deictic, and emblem were observed (McNeill, 1992; 2005; 2012). It was expected that these gesture types would be identified in the lesson openings, because McNeill's (2005) classification of gesture types was used, as described in section 3.4.1.

Overall, 97% of the gestures were identified as a specific type, with only 3% being classified as ambiguous, or vague in nature. Totaled at 82%, the most frequent gestures produced overall were metaphoric at 52% and deictic at 30%. This result is consistent with other research findings that report high rates of these gesture types in ESL classrooms, such as Matsumoto &

Dobs (2017). Much lower rates of iconic and emblem were recorded at 10% and 5% respectively. A discussion of each gesture type with examples follows below.

4.1.1 Iconic

As depicted in Table 3, it was found that the teachers made 35 iconic gestures during their lesson openings. In her class 2, T-Joy made a gesture seen in Figure 3 below which warrants more discussion.
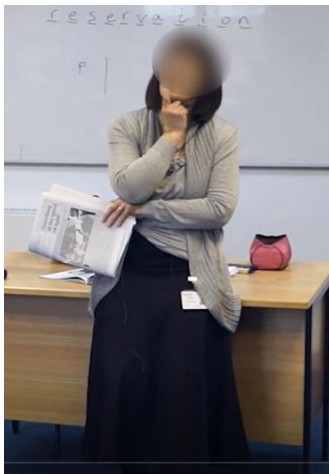
Figure 3: Thinking About

Excerpt 3. Thinking About

139. **T-Joy:** Not thinking about. [Think,

140. **[C]** **[Moves pointed RF back and forth**

141.   [[Think about

142. **[C]** **[[Extends RH, PDN moves back and forth**

143.   is different. Think about is. [aaahhh, I'm thinking about my holiday.

144. **[C]** **[Moves pointed RF to chin, LH and arm extend across body to R-LP, moves**

145.   **head from side to side and taps RF on chin**

With reference to Excerpt 3, from Appendix D; lines 139, 141 and 143, it can be seen that T-Joy was trying to communicate the difference between think *of* and think *about*. In Lines 144 and 145, T-Joy used her right finger to tap on her chin, while moving her head from side to side. This gesture closely relates to her speech in line 144 where she says: "I'm thinking about my holiday." The gesture was found to be iconic (see 2.2.1) because, it closely relates to the semantic content of her speech (McNeill, 2005).

This gesture was also found to exemplify the complex and dimensional nature of gesture types as described by McNeill (2005) in section 2.2.6. For example, it could be classified as an emblem, because in North America, tapping the finger on the chin to represent the concept of 'thought' or the action 'to think' is common. Furthermore, the gesture has deictic dimensions as she is using her index finger to point to her chin. Though interpreted as iconic in this particular instance, there are emblem and deictic dimensions. This result accords with earlier studies such as Kendon (2004) and McNeill (2005) that describe the dimensional and multi-faceted nature of gesture (see

section 2.2.6). Another example of gesture dimensions and complexity can be seen when the teachers used metaphoric gestures as discussed below.

4.1.2 Metaphoric

As reported in section 4.1, the type of gesture used the most overall by the teachers was metaphoric. These gestures can help in making abstract concepts more concrete and can involve the hands and metaphoric gesture space (McNeill, 1992; 2005). This can be seen in Figure 4 and Excerpt 4 below, from Appendix I.

Figure 4: Linking Phrases

Excerpt 4. Linking Phrases

16. **T-Tia:** Questions and answers. Okay, good. So last lesson we talked about [linking

17. phrases.

18 **[C]** **[Moves RH, with index finger and thumb parted, moves hand from CC to P-**

19. **UR twice**

20. Okay. {Writes on board} So what goes between here and here?

21. **[C] [Points RF to two places on board**

When T-Tia reminded her students about "linking phrases" in lines 16 and 17, she moved her right hand, with the index finger and thumb parted, from the center of her body toward her shoulder twice as described in lines 18 and 19. The gesture was classified as metaphoric because she is using her hand and gestural space to demonstrate an abstract concept in a concrete manner. This result supports prior findings (e.g. Lazaraton, 2004; Sime 2008) that identify the use of metaphoric gestures to teach abstract concepts (see section 2.3.1). In addition, T-Tia's gesture can be interpreted as dimensional because aspects of deictic and iconic gesture types can be observed. First, she is using a pointed index finger (deictic) and second, her hand shape indicates something short, like a linking phrase (iconic). Lastly, in line 21 it was also found that T-Tia used a deictic gesture. An example and discussion of this gesture type follows below.

4.1.3 Deictic

The results presented in section 4.1 indicate that the second most common type of gesture found in the lesson openings were deictic. These pointing gestures take both concrete and abstract forms. An example of concrete pointing can be seen in section 4.1.2 above, where T-Tia pointed to the board (line 20) while saying: "here and here," in line 21. According to McNeill (2005: 10), concrete deictic pointing is common when using demonstrative pronouns. Abstract pointing, on the other hand, is often used to show abstract temporal concepts. An example of abstract pointing is illustrated below in Figure 5 and line 34 in Excerpt 5 from Appendix F.
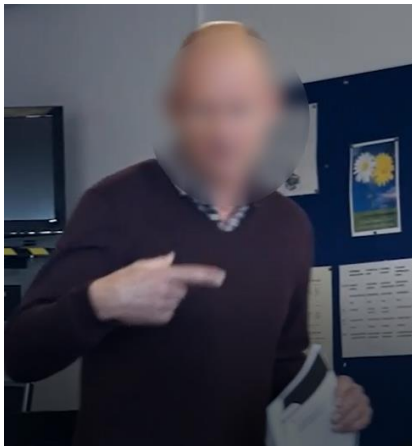
Figure 5: Abstract Pointing

Excerpt 5. Abstract Pointing

31. **T-Alex:** You threw it away? **))** {holds paper in both hands} Anybody? Okay, then fill it for

32. after. I should say, [by the way, that the week after half term, I'm not actually

33. going

34. **[O]** **[LH holds paper, points RF and moves forward in**

35. **circular motion three times**

As seen in the figure above and annotated in lines 34 and 35, T-Alex pointed his right finger and circled it forward three times, while saying: "the week after half term." Although it is not apparent that the gesture was used deliberately, it is common for speakers to conceptualize time spatially across a sagittal plane (see section 2.3.1), where future events lie in front of the speaker (Matsumoto & Dobs, 2017: 11). The identification of deictic gesture types, both concrete and abstract, discussed above in terms of McNeill's classification framework (1992; 2005) and also those appearing elsewhere in the appendices, was most straightforward due to the observed use of pointed fingers.

4.1.4 Emblem

Findings in Table 3 (section 4.1) reveal that only 5% of the gestures found in the lesson openings were emblem type gestures. The subsequent example discusses a gesture which is classified as an emblem. In lesson 3, T-Joy used the thumbs up gesture twice at the start of her class as can be seen in Excerpt 6 taken from Appendix E and Figure 6 below.

Figure 6: Thumbs Up

Excerpt 6. Thumbs Up

79. **Unknown S:** (...) [

80. **[A]** [Gives thumbs up sign with RH, nods head

81. **T-Joy:** Well done, yeah, remember [(Max)

82. **[O]** [Points RF to P-UL

83.   did you catch that? [Say the word again.

84. **[O]** [RH, PUP motions to come

85. **Unknown S:** Arson.

86. **T-Joy:** Arson, arson. {takes card from S} Well done, good. and (...) {gives card to S}

87. **Unknown S:** When somebody. Stealing something from house at night?

88. **Unknown S:** Bur, burglar, [

89. **[A]** [T-Joy points LF to Ss and nods head

90. **T-Joy:** [Burglary. Well done.

91. **[A]** [gives thumbs up sign with LH

As illustrated in Figure 6 above, and in lines 80 and 91, T- Joy first used her right hand and then the left, to make the thumbs up gesture toward the students. According to McNeill (2005) and Gullberg (2008) as discussed in section 2.2.5, emblems have standardized forms as can be seen in T-Joy's clenched fist and thumb pointed upward. These gesture was therefore classified as emblems, because of the form of her hand. Furthermore, emblem gestures can convey meaning without the accompanying speech (McNeill, 1992; 2005). However, when considering T-Joy's verbal output where she says: "well done" in lines 81 and 90, it can be supposed that she used the

emblems to praise the students. The low rate of emblem gestures identified in this study is consistent with researchers, such as Matsumoto & Dobs (2017) who also report fewer emblem types when compared to the other gestures used by teachers in their classrooms.

4.1.5 Summary of Gesture Type Findings

Within the opening phase of the VELTE teacher lessons, iconic, metaphoric, deictic and emblem gesture types were found. As the McNeill (1992; 2005; 2012) gesture classification protocol was employed in this study, it is not unexpected that all the types would be identitified, including the 3% of ambiguous gestures. When considering individual examples of the gesture types, a number of significant results were reported.

First, iconic gestures were found when the gesture closely related to the semantic content of the co-expressive speech. Metaphoric gestures, on the other hand, were produced primarily when a teacher was explaining an abstract concept. Furthermore, both concrete and abstract pointing were identified in this study, where the former was used to refer to specific references, such as demonstrative pronouns, and the latter, to show abstract temporal concepts. Very few emblem gestures were identified in this study. They were reported, when the form of the gesture had a structured physical form.

Moreover, as discussed in section 4.1, the quantitative findings show that metaphoric and deictic type gestures are used more by the teachers in their lesson openings than iconic or emblem gesture types, which echoes Matsumoto & Dobs (2017). Finally, the results also reveal the dimensional nature of gestures, where one gesture may include features of other types, as described by McNeill (2005) and discussed in 2.2.6. Thus, the VELTE teachers used a variety of gesture types in their ESL lessons, but gestures also have functions and these will be discussed in the following section.

4.2 Research Question 2: Functions of Gestures

To what extent, if any, do the VELTE project teacher gestures demonstrate cognitive, affective or organizational functions in the opening phases of their ESL lessons?

In order to answer my second research question, first the quantitative results will be presented, before discussing the functional roles of these teacher gestures. As summarized in Table 4

below, the majority of gestures produced by the teachers demonstrated the pedagogical purposes outlined by Sime (2008) and described in section 2.3.

Table 4: Gesture Functions Across all Classes

Gesture Function	Cognitive	Affective	Organizational	Ambiguous
Number of Gestures Made	122	60	135	61
Percentage of Total	32%	16%	36%	16%
Total Number of Gestures Across all Classes	378			

As seen in the table above, the three functions of gesture: cognitive, affective and organizational, were observed across all the lesson openings. It was anticipated that teachers would use gestures with these functions in the opening phase of their classes because the protocols of Sime (2006; 2008) as well as McGrath, et al. (1992), constitute part of the theoretical framework informing this study as described in section 2.4.

It was found that the teacher gestures, at 36%, demonstrate organizational functions the most. Following closely with 32% are gestures demonstrating cognitive functions. Together these two gesture functions constitute 237 of the total number of 378 teacher gestures identified during the beginning phase of their classes. A much lower rate of gesture was demonstrated to have an affective function, where the results reveal only 16%. Finally, a surprising number of gestures, 61 in total and one more than affective functions, were found to be ambiguous. This suggests that not all gestures have clear instructional purposes. This ambiguity will be described further in section 4.3.3, but first examples of gestures that demonstrated cognitive, affective and organizational purposes will be explored in the following three sections below.

4.2.1 Cognitive Functions

As illustrated in Table 4 in section 4.2 above, of the gestures recorded, 32% were reported as having a cognitive function. Cognitive gestures are used for the purpose of facilitating learning (Sime, 2008). They can be useful when for example, teaching vocabulary (Lazaraton, 2004; Smotrova & Lantolf, 2013) or pronunciation (Smotrova, 2017) as shown in the following examples.

First, T-Alex used an iconic gesture in his class 5 to elicit the term 'bull' from his students. This is depicted below in Figure 7, with the accompanying excerpt from Appendix G.

Figure 7: The Bull

Excerpt 7. The Bull

106. **T-Alex:** [We don't use the word (toros),
though, we use the

107. **[C]** [Moves RF to P-RT and LF to
P-LT points BF downward and
pulses BF up

108. and down three times

109. Word, [

110. **[C]** [Points BF to head and then sweeps
BF to P-UR and P-UL to indicate
bull

111. horns

112. a male cow. ((OV (.9) Do you mean?

As described in lines 110 and 111 above, T-Alex used both fingers to point to his head and then swept both of his fingers outward to each side. This iconic gesture was intended to communicate the idea of horns. He does this prior to giving the verbal clue: "male cow" in line 112, in a deliberate manner to elicit the term 'bull' from the students. This gesture was found to demonstrate a cognitive function because it was used to not only to encourage students to guess the answer, but also as a way to create shared understanding in the classroom. This shared understanding, according to Sime (2006: 217), discussed in section 2.3, is the main purpose for using gestures with cognitive functions.

A similar interaction was found in class 3 taught by T-Joy. In this vocabulary lesson, T-Joy used two iconic gestures as a visual clue to elicit the word 'arrest' from the students. This can be seen in Figure 8 and Excerpt 8 from Appendix E below.

Figure 8: Arrest

Excerpt 8. Arrest

212. **T-Joy:** Okay, good. Don't. Don't. [What's the word?

213. **[C]** **[Moves RH and grasps LH wrist**

214.   Don't um me.

215.   Yeah. [Can you think of another word?

216. **[O]** **[Moves BH in circular motion**

217.   [Don't.

218. **[C]** **[Puts both wrists together in C-UP**

219. **Unknown S:** Arrest.

220. **T-Joy:** [Arrest, arrest.

As described in line 213 and illustrated in Figure 8 above, T-Joy used her right hand to grasp her left wrist while saying: "what's the word" in line 212, followed by saying: "don't um me" in line 214. She again encouraged the students, verbally, to think of another word before then putting both of her wrists together in front of her chest in line 218. These two iconic gestures have a clear cognitive purpose as she is giving visual clues to help the students guess the appropriate word, 'arrest'. This result supports research that reports teachers using gestures with cognitive functions during lexical explanations such as Smotrova & Lantolf (2013), previously discussed in section 2.3.1.

A final example of gestures demonstrating cognitive functions, is T-Joy's use of a combination of deictic and metaphoric gesturing seen below in Figure 8 and Excerpt 9 taken from class 3 (see Appendix E).

Excerpt 9. Vandalism
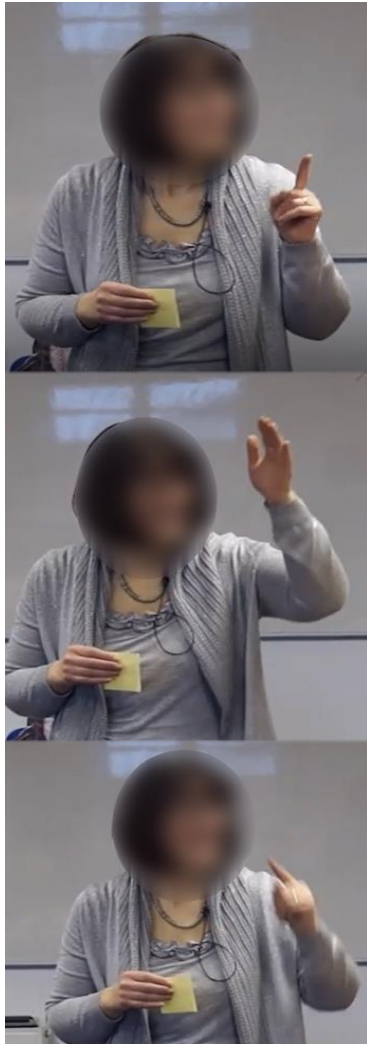
128. **Unknown S:** Vandalism.

129. **T-Joy:** [Where's

130. **[C]** **[Points LF up**

131.   the stress? [Van

132. **[C]** **[Moves LH, PTB from P-LL to P-UL**

133.   dalism,

134.   [again?

135. **[O]** **[LH, PUP motions to come**

136. **Unknown S:** Vandalism.

137. **T-Joy:** [Van da lism.

138. **[C]** **[Points LF up**

139. **Unknown S:** Vandalism.

140. **T-Joy:** Excellent, everyone. Vandalism.

Figure 9: Vandalism

In this interaction, T-Joy is trying to help students pronounce the word 'vandalism' by noting the stressed syllable "van" in line 131. She does this while gesturing. In line 130, T-Joy pointed her left finger up in the air and then used her left hand to sweep upwards on "van" and downwards on "dalism." This intentional gesturing was used as an instructional tool to help students visualize the abstract concept of syllable stress and was therefore reported as demonstrating a cognitive function. This result confirms findings in other studies such as Smotrova (2017) that also report   on gestures demonstrating a cognitive function when teaching pronunciation.

As seen in the examples discussed above, the instructional gestures used by the VELTE teachers in their lesson openings, certainly do demonstrate a cognitive function in terms of Sime's (2006;

2008) classification, section 2.3. Furthermore, they are consistent with the findings of earlier studies that explain how cognitive gestures can function intentionally as a tool to help learners better comprehend vocabulary (Lazaraton, 2004; Smotrova & Lantolf, 2013) and in the teaching of pronunciation (Smotrova & Lantolf, 2013).

4.2.2 Affective Functions

According to the contribution of Sime (2008) discussed in sections 2.3 and 2.3.2, teacher gestures demonstrating affective functions are those which facilitate engagement in the classroom and can help to create a supportive learning environment. Though only a relatively small number (16%) of gestures with affective functions were recorded in Table 4, section 4.2, this finding contributes to similar results that highlight the role of gestures in building supportive classroom environments such as Sime (2006) and Wang & Loewen (2016).

In addition to the thumbs up emblem used to praise a correct answer (see section 4.1.4), two other types of gestures demonstrate affective purposes: deictic and metaphoric. Figure 10 and Excerpt 10 below, from Appendix G, show T-Alex using deictic gestures in class 5, to provide affective feedback.

Figure 10: Aha!

Excerpt 10: Aha!

52. **Unknown S:** Pictures
53. **T-Alex:** [Aha!
54. **[A] [Points RF toward S**
55.   pictures.
56. **Unknown S:** Yes. Oh, Barcelona.
57. **Unknown S:** Barcelona. [
58. **[A] [T-Alex points LF to S, nods head yes**
59. **Unknown S:** Barcelona. [
60. **[A] [T-Alex points LF to S, nods head yes**

In this example, T-Alex pointed his right finger toward the students while exclaiming: "aha!" as seen in the figure above, and in lines 53 and 54. He did so to confirm the student's recollection of the word 'pictures' in line 52. T-Alex then uses three deictic gestures in lines, 54, 58 and 60, to signal the approval of the student's answers. These examples illustrate the affective functions

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of the teacher gestures, defined by Sime (2008) in section 2.3, that demonstrate support and encouragement of students. Thus, they confirm the findings from previous research, for instance, Thompson (2014) and Wang & Loewen (2016), discussed in section 2.3.2. A further example of a gesture demonstrating an affective function is given below.

In the following example taken from Class 2, Appendix D, depicted in Figure 11 below, T-Joy used a deictic gesture to provide corrective feedback to a student.

Figure 11: Agree With You

Excerpt 11. Agree With You

88. **Asma:** I agree to you about most things. [

89. **[A]** **[T-Joy points and shakes RF left to right, shakes head no**

90. **Unknown S:** With you. With you.

91. **T-Joy:** Yeah, Agree with you. Can you finish? Can you read it again (S6)?

As annotated in line 89 of Excerpt 11, and illustrated in the figure above, T-Joy points her right finger upwards and shakes it from left to right while shaking her head no. She does this when a student says: "I agree *to* you" in line 88. Another student says: "with you" twice in line 90 before T-Joy then confirms this by saying: "yeah. Agree *with* you," before asking the student to repeat the answer in line 91. Her gesture has an affective function because she is providing corrective feedback to the student as has been reported in other studies (e.g. Sato, 2019) described in section 2.3.2.

These examples above show that the VELTE teacher gestures demonstrate affective functions, as described by Sime (2008) in section 2.3. The examples also contribute to a growing body of research findings (see section 2.3.2), that suggest these affective functions of gesture can help create an engaging classroom environment (Kartchava & Mohamed, 2020) and can be used when giving feedback by confirming answers or alerting learners to their mistakes (Sato, 2019).

However, the results also report that the teachers used far fewer gestures that demonstrate affective functions during the start of their lessons than those with an organizational purpose.

4.2.3 Organizational Functions

Gestures that demonstrated an organizational function were reported as having the highest overall percentage, 36%, as seen in the Table in section 4.2. The VELTE teachers used these gestures in their lesson openings, to give directions or manage the class in some way, for example by grouping pairs of students. These managerial attributes are what Sime (2006; 2008) refers to as gestures demonstrating organizational functions in section 2.3. Teachers have reported intentionally using gestures for these organizational purposes (see Thompson, 2014; Kartchava & Mohamed, 2020) and the findings presented here support their claims. Organizational functions were demonstrated in all of the classes observed and are illustrated in the subsequent examples.

The first example, taken from Class 8, Appendix J, shows a gesture with an organizational function. In this lesson, T-Lisa used metaphoric gestures to indicate pairs to the students. This is depicted in Figure 12 and described in Excerpt 12 below.

Figure 12: Pairs

Excerpt 12. Pairs

189. [In pairs, describe an active listener.

190. **[O] [BH, PAB, moves arms up and down motion in a slicing motion three times**

191. **indicating pairs**

As illustrated above, T-Lisa moved both of her hands with the palms facing away from her, and then made three large slicing motions with her arms. This gesture gives the impression of grouping items together with an imaginary space between. She used this gesture intentionally in conjunction with her direction to work "in pairs," in line 189, to indicate physical pairs to the students. Therefore, this gesture demonstrates an organizational function, because she is

managing groups of students and designating turns, as discussed by Sime (2006; 2008) in section 2.3.

In all of the classes observed, organizational gesturing, often in the form of a deictic gesture was used to draw the learner's focus to a person, object or task. An example of this is pictured in Figure 13 below. In this interaction T-Tia used a total of five deictic gestures in succession to introduce the gap-fill activity as detailed in Excerpt 13 from Appendix I.

Excerpt 13. Concrete Pointing

34. **Unknown S:** (...)

35. **T-Tia:** Okay, good.)**)** So {writes on board} these are called linking phrases okay. So

36.   between [each

37. **[O]** **[Points RF to board**

38.   of these sections, [at the end of one section,

39. **[O]** **[Points LF to board**

40.   [[before the beginning of another section,

41. **[O]** **[[LF still points to board but moves LF down slightly**

42.   we will have a linking phrase. So we talked about these last session. What I'd like

43.   you to do [is I've,

44. **[O]** **[Holds paper in LH points to paper with RF**

45.   [[got ten sentences

46. **[O]** **[[Moves RF up and down paper**

Figure 13: Concrete Pointing

All of the deictic gestures made in this interaction were deliberate and concrete in the sense that T-Tia referred to specific sections on the board and classroom handout. She used both her right and left fingers to indicate to the students that there should be a linking phrase between each section by pointing to the board in lines 37, 39 and 41. She then traced her right finger up and down the handout she held in her left hand in line 44, to show that she wanted all of the sentences to be completed. Her successive pointing was done to draw students' attention to the activity and to complement her verbal instructions. These gestures have clear organizational functions (see section 2.3) as described by Sime (2008). Furthermore, her use of deictic gestures

to manage classroom activities provides support for other studies (see Sime, 2006; 2008; Thompson, 2014; Wang & Loewen, 2016), described in section 2.3.3, that have recorded teachers frequently using gesture, particularly of the deictic type (Kartchava & Mohamed, 2020), for organizational purposes.

These instances above show that the VELTE teacher gestures demonstrate organizational functions as defined by Sime (2008) in section 2.3. These gestures are used in their lesson openings, thereby demonstrating a different organizational purposes. They use gestures with organizational functions to regulate turns, group students, give directions and to refer to specific physical points of reference, like a worksheet. These results are consistent with previous studies (e.g. Thompson, 2014) described in section 2.3.3.

4.2.4 Summary of Gesture Function Findings

Confirming the findings in prior research that gestures can be used to facilitate learning, classroom management and engagement (e.g. Sime, 2008; Wang & Loewen, 2016), this study showed that within the opening phases of the VELTE lessons, a variety of gesture types were used intentionally for instructional purposes. Most of these gestures could be classified in terms of their pedagogical functions: cognitive, organizational and affective, according to Sime's (2008) classifications of gesture functions.

The majority of the gestures observed in this study had either cognitive or organizational functions, with far fewer gestures employed for affective purposes. Gestures with cognitive purposes were used when giving lexical explanations descriptions of abstract concepts such as temporality and when teaching pronunciation. Similarly, gestures were regularly used by all of the teachers for organizational purposes. Gestures that had an organizational function were employed, for example, to give instructions, or designate pairs.

Far fewer gestures with an affective function were observed. However, when used, it was for the purpose of providing both affirmative and corrective feedback. It was also reported that a significant number of the gestures were identified as ambiguous or having no clear function. This suggests that not all gestures demonstrate a clear instructional function, which will be discussed further in section 4.3.3. Finally, though all gesture types and functions were seen

across the lesson openings, there may be differences and similarities in how the teachers used these gestures. These contrasts and comparisons will be discussed in the subsequent sections.

4.3 Research Question 3: Differences Between Teacher Gestures

To what extent do the gestures used by the VELTE project teachers in the opening phases of their lessons differ in terms of type and function?

With regard to discussing differences between the VELTE project teacher gestures, first the differences in types of gesture will be presented below, before reporting on how their functions differ in section 4.3.3.

4.3.1 Differences in Gesture Types

For ease of comparison, the actual number of gesture types used in each of the eight classes is presented in Table 5 below, rather than totaling the gestures of the individual teacher.

Table 5: Differences Between Teacher Gesture Types

Class	Deictic	Metaphoric	Iconic	Emblem	Ambiguous
1. T-Joy	24	18	6	-	1
2. T-Joy	19	38	8	2	2
3. T-Joy	24	46	9	3	-
4. T-Alex	4	14	1	-	2
5. T-Alex	10	14	2	4	-
6. T-Alex	11	32	6	3	3
7. T-Tia	14	4	-	-	1
8. T-Lisa	9	32	3	6	3

As seen in the table above, metaphoric and deictic gestures were used the most in each of the classes taught by the four teachers. Far fewer emblem and iconic gestures were produced. This result is consistent with the findings of Kartchava & Mohamed (2020: 70) reported in section 2.3. Only a fraction of the teacher gestures were ambiguous, with no noticeable differences between the teacher uses of them. Therefore, they will not be considered further in this discussion of gesture types. More specific differences and, where applicable, any similarities between the teacher gestures, will be explored below according to these types: iconic, metaphoric, deictic and emblem.

- First, a relatively low number of iconic gestures were produced overall, with T-Tia using none. However, T-Joy, used more iconic gestures than the other teachers. She used 6 in class 1, 8 in class 2 and 9 in class 3. The higher number of iconic gestures used by T-Joy could be attributed to the content of the lessons. As recorded in Table 1, (see section 3.2), T-Joy's lessons focused on vocabulary instruction, whereas the other teachers' classes had different learning objectives. A number of studies (e.g. Lazaraton, 2004; van Compernolle & Smotrova, 2017), also report a higher use of iconic gestures when giving vocabulary explanations (see section 2.3.1). Therefore, T-Tia's use of more iconic gestures could be the result of the lexical focus of the lessons.

- Metaphoric gestures were predominant in each of the lesson openings, apart from T-Joy in class 1 and T-Tia, who only used this gesture type 4 times. However, the usage increased in T-Joy's other two classes to 46 in class 3, and 38 in class 2. The results suggest no significant differences between the teachers regarding metaphoric gestures, except the low number in T-Tia's class. It is possible fewer metaphoric gestures were produced because her lesson opening was primarily focused on giving directions using deictic gestures (see Appendix I).

- Not many differences between the teachers were noted regarding their production of deictic gestures, except for T-Joy. She used the deictic type at slightly higher rates. In class 2, she used this gesture 19 times, and 24 times in classes 1 and 3. Despite this slight difference, it was observed that the teachers all used deictic gesture to physically refer to objects, places or people and especially when giving directions which will be described further in section 4.3.3. Though it was not the intention of this study to compare gesture use and the proficiency level of the classes; the deictic findings here suggest that the level of the learners may have impacted the number of gestures used. T-Joy taught lower proficiency levels: pre-intermediate and intermediate, compared to the other teachers (see Table 2, section 3.1) which may have accounted for her higher numbers. As discussed in section 2.3, teachers report using more gestures with learners of lower proficiency levels (Kartchava & Mohamed, 2020). So, the present study appears to add support for this claim.

- Finally, with the exception of T-Lisa, all the teachers used the emblem gesture at significantly lower rates when compared to the other gesture types. T-Lisa used the emblem gesture six times. An example can be seen below in Figure 14 and Excerpt 14, from Appendix J.

Figure 14: Two Minutes

Except 14. Two Minutes

42. and you have [2 minutes

43. **[O]** **[RH indicates the number 2 with index and middle finger in "v" shape**

44. [[to speak to the person next to you.

As depicted in the figure above, T-Lisa used an emblem while saying that the students have "two minutes" to speak to their partners in line 42. She makes the gesture with her right hand by extending her index and middle finger in the shape of a 'v' to indicate the number two. She used an emblem gesture to denote numbers on five other occasions (see Appendix J). This could account for her using this gesture type more than the other teachers. Without the accompanying speech, it is possible that this gesture would have a different interpretation because, as reported by Kendon (2004), emblem gestures have culturally specific meanings. Therefore, teachers may refrain from using them to avoid any misunderstandings (Gullberg, 2008) detailed in sections 2.2.5.

4.3.2 Summary of Differences in Gesture Types Findings

The findings discussed above reveal only a few differences between the types of gestures used by the VELTE teachers in their lesson openings. These differences were observed primarily in T-Joy's classes. It is suggested her higher number of iconic, metaphoric and deictic gestures may have been due to the content of the lessons and the level of the learners.

A number of similarities were also identified. For example, higher numbers of metaphoric and deictic gesture were used by most of the teachers with far fewer iconic and emblem gestures recorded, if used at all. Lastly, the teachers appeared hesitant to use emblem gestures. It is

surmised that teachers avoided this gesture type out of concern that an emblem could be misinterpreted by the learners.

4.3.3 Differences in Gesture Functions

Just as there were similarities and differences in the types of gestures the VELTE project teachers used in their lesson openings, so too were there in the functions, as is depicted in Table 6 below.

Table 6: Differences Between Teacher Gesture Functions

Class	Cognitive	Organizational	Affective	Ambiguous
1. T-Joy	15	13	16	5
2. T-Joy	23	24	9	13
3. T-Joy	32	23	16	11
4. T-Alex	10	7	-	4
5. T-Alex	9	11	4	6
6. T-Alex	21	10	12	12
7. T-Tia	6	10	2	-
8. T-Lisa	15	28	1	9

As seen in the table above, the majority of the teacher gestures have cognitive and organizational functions, while there are fewer with affective functions. Additionally, ambiguous gestures were recorded in all the classes apart from T-Tia's lesson. Further comparisons between the pedagogical functions of gesture (Sime, 2008) will be discussed below.

- Only a few differences between the teacher gestures used for cognitive purposes were observed in the lesson openings. T-Joy made the largest number of these gestures overall, with 32, in class 3, while the fewest were observed in T-Tia's class. Despite the slight differences, the teachers employed gestures with cognitive functions for similar purposes.

First, teachers often used gestures during vocabulary instruction. Examples of this instruction (see 4.2.1) were when T-Lisa and T-Alex used gestures to elicit the terms 'arrest' and 'bull' respectively. This finding is consistent with the results in other studies (e.g. Lazaraton; van Compernolle & Smotrova, 2017) described in section 2.3.1.

Second, it was found that all the VELTE teachers used gesture for the cognitive purpose of making abstract concepts more visible and concrete. An example is shown in Figure 15 below, taken from T-Alex's class 6.

Excerpt 15. Two Groups

54.   [[group them into

55. **[C]** **[[Moves BH, PAB from CC to RH toward P-RT moves LH toward P-LT**

56.   [words that mean, frightened

57. **[C]** **[Moves LH, PAB from CC to P-LL pulses down twice**

58.   and word, words, that mean, [basically not frightened.

59. **[C]** **[[Moves RH, PAB from CC to P-LR pulses down twice**

Figure 15: Two Groups

As seen in Excerpt 15 above, while asking the students to divide words into two groups, T-Alex first moved both of his hands back and forth in front of his body while saying: "group them" in line 54. He then extends his left hand to one side while saying: "frightened" before then extending his right hand to the opposite side when saying: "not frightened" in lines 56 and 58 respectively. These successive gestures provide a visual representation of grouping items into separate spaces making it more concrete and visible. A similar gesture was shown in Sime (2006: 218) where the teacher compared two abstract concepts in their gestural space (see 2.3.1). Third, T-Joy was the only teacher who used gestures for the cognitive purpose of teaching pronunciation as shown earlier in section 4.2.1.

- The results in Table 6 indicate no noticeable differences between the few gestures that demonstrated affective functions. Instead, they were used in similar ways. First, teachers used affective gestures to praise or affirm student answers as seen in section 4.2.2 in the 'aha' example. Second, these gestures were also used when giving corrective feedback as in the 'agree with you' example (see 4.2.2). These results are consistent with the findings of studies (e.g. Sato, 2019) already described in section 2.3.2. Finally, it was noted that T-Joy used more gestures with affective functions than the other teachers. Again, from this result it can be inferred that the level of learners may impact the number of gestures used.

- Some differences were found in the number of gestures with organizational functions. For example, T-Tia produced ten, while T-Lisa used 28. Despite these differences, gestures with organizational functions were the simplest to identify and were all used for similar purposes. Examples include T-Tia using concrete pointing while giving directions and when T-Lisa indicated pairs (as previously described in section 4.2.3). In addition, teachers used gestures with organizational functions to indicate turns, refer to both concrete and abstract locations or persons as well as to draw attention to the start of lessons.

- Finally, it was surprising to find that many of the teacher gestures did not have a clear pedagogical function and were therefore classified as ambiguous (see Table 6). An example of this is depicted below in Figure 16 and Excerpt 16, taken from Appendix F in class 4.
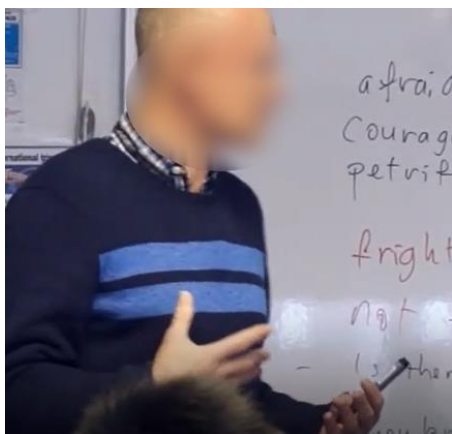
Figure 16: Ambiguous

Excerpt 16. Ambiguous

99.   words then that don't mean frightened are the others. So [what, can we, what,

100. **[X]** **[[Moves BH, PTB pulses up and down twice**

101.   how, can you describe that? So, [for example, give an example of a word that is

102. **[X]** **[Holds BH, PUP in C-RT and C-LT**

As shown in the excerpt, in line 100, T-Alex's uses a metaphoric gesture by pulsing both of his hands up and down. His gesture does not appear to relate to his speech or demonstrate any instructional function. When considering his speech in line 99, T-Alex pauses three times as indicated by the commas (see Appendix B) suggesting a moment of disfluency (McNeill, 2005: 270) which is also likely being shown in his gesture (see section 2.2.6). Similar moments of disfluency were noted in the other gestures classified as ambiguous as can be seen further in transcripts C to J.

4.3.4 Summary of Differences in Gesture Functions Findings

The results discussed above indicate only minor, or few differences, between the pedagogical functions of the gestures used by the VELTE teachers during the opening phases of their classes. Instead, many of the functions are quite similar. For example, most of the teachers used a high number of gestures that were classified as having a cognitive function. They used these gestures to provide visual input for abstract concepts and for explanations of lexical terms. Also, T-Joy employed gestures for the cognitive purpose of teaching pronunciation as has been done in other language classrooms (Smotrova, 2017).

The teachers used far fewer gestures for affective purposes overall. However, it was demonstrated that they were used when giving praise, affirmation and corrective feedback. This finding is consistent with other researchers (e.g. Sato, 2019). The use of gestures for organizational purposes was also similar among all of the teachers. First. they all began their lesson with a gesture demonstrating organizational functions. Moreover, they also used these gestures to regulate turn-taking, group students or give directions. As T-Joy had a higher number of gesture types overall (see 4.2.2) it was expected that she would also have higher numbers of gestures for functional purposes compared to the other teachers. This finding confirms that gesture usage rates in terms of types and functions may vary depending on the proficiency level of the class. Finally, gestures without a clear instructional function, namely ambiguous, were observed, particularly in instances of disfluency (McNeill, 2005).

4.3.5 Limitations

As this dissertation draws to a close, there are a number of limitations that need to be considered. Firstly, the decision to use pre-recorded videos as the sole data collection tool, meant that

interviews with the teachers was not possible. Therefore, no information could be obtained concerning teacher perceptions of the gestures they produced. Interviews might have contributed to a more accurate interpretation of the gesture types and functions. Secondly, investigating only the first ten minutes of the lessons could have limited the study as well. It is possible that gesture types and functions could have changed over the different phases of the lessons from start to finish. Lastly, only the teacher gestures were explored in this study as they were the primary focus of the camera during the recordings. However, the inclusion of student gestures may have led to a more in depth analysis of the classroom interactions. The challenge will be to address these limitations in future research on the topic of gesture.

CHAPTER FIVE: CONCUSION

The purpose of this dissertation is to contribute towards research about the pedagogical importance of gesture in ESL. The specific focus was to investigate teacher gestures within the opening phases of ESL lessons, which is an area that has received little attention in the literature. An investigation of gestures in terms of types and functions was conducted using pre-recorded videos of four teachers provided by the VELTE (2013) project.

A reconceptualization of McNeill's (2005) framework of gesture analysis was proposed by creating color codes to differentiate between gesture types. Data were gathered from eight lessons which were observed, transcribed and coded according to their gesture type. Gestures were further classified according to their pedagogical functions as proposed by Sime (2006; 2008) and McGrath, et al. (1992). Three research questions were posited in Chapter 1 and both quantitative and qualitative data were collected in order to answer them.

The results of this study indicate that four of McNeill's (1992; 2005; 2012) gesture types: iconic, metaphoric, deictic and emblem, were produced by the teachers during their lesson openings. Metaphoric and deictic types were used more frequently than iconic or emblem gestures which is consistent with earlier research findings (e.g. Kartchava & Mohamed, 2020).

It was also reported that the teacher gestures served similar pedagogical purposes proposed by Sime (2006; 2008). Namely, cognitive gestures were used to facilitate learning, affective gestures were used to create a supportive learning environment and organizational gestures were used to manage their classrooms. It was therefore demonstrated that teacher gestures serve distinct functional purposes. Although minor differences were found, teacher gestures appeared quite similar in terms of both type and function.

Of the differences discussed, the most notable were those found in the lessons taught by T-Joy. T-Joy used more gestures overall compared to the other teachers in terms of both type and function. Her rates of iconic, metaphoric and deictic gestures especially, resulted in her also having a higher number of gestures demonstrated to have instructional functions. The reasons for her high number of iconic gesture could have resulted from her lexically-focused lessons. This finding supports the results of earlier research on the topic of gestures (Lazaraton; van Compernolle & Smotrova, 2017; Smotrova & Lantolf, 2013). Furthermore, T-Joy taught lower-

level learners, and using more gestures in classes with lower proficiency levels has been reported in several studies (Thompson, 2014; Kartchava & Mohamed, 2020).

Despite these differences it can be concluded that the VELTE project teachers were actually quite similar in the ways in which they employed gesture types for instructional purposes. Teachers used metaphoric and deictic gestures to a greater extent than iconic gestures which is consistent with studies that have reported similar findings (Kartchava & Mohamed, 2020). The emblem gestures were produced the least, suggesting the hesitancy of teachers to use gestures which could have culturally driven meanings (Kendon, 2004; McNeill, 2005; Gullberg, 2008). The teachers employed a variety of types for a number of demonstrable pedagogical functions. First, teachers used gestures with cognitive functions to facilitate learning during vocabulary instruction (Lazaraton, 2004; Smotrova & Lantolf, 2013; van Compernolle & Smotrova, 2014), when teaching abstract concepts (Sime, 2008; Matsumoto & Dobs, 2017) as well as pronunciation (Smotrova, 2017). Second, teachers used gestures with affective functions to provide both affirmative and corrective feedback and to create an engaging classroom environment (Sato, 2019; Wang & Loewen, 2016). In addition, teachers utilized gestures classified as having an organizational function, particularly deictic gestures, to manages aspects of their classroom such as regulating turns, dividing students into groups or when giving directions (Sime, 2006; Thompson, 2014; Kartchava & Mohamed, 2020). Finally, this study showed that not all gestures have a clear instructional purpose so teachers should be cautious and reduce the number of ambiguous gestures that may not be clear to the learners.

The use of gestures with cognitive, affective and organizational functions within the openings of the lesson, was expected because these functions parallel the cognitive, affective and pragmatic framework for lesson openings as described by (McGrath, et al., 1992). The evidence provided, makes it clear that the gesture functions can serve these pedagogical purposes in the openings of lessons and that in fact teachers do use them in similar ways.

In light of the limitations described, further research is needed to determine for example, to what extent teachers are aware of their own use of gesture and their perceptions of whether or not gestures serve a pedagogical role in the classroom. Similarly, understanding learners' perceptions of teacher gesturing and whether or not they consider them as salient contributions to their learning experiences is another area of research to be considered. Furthermore, the findings

in this study showed that the proficiency level of the learners may impact the number, type and function of the gestures used. Therefore, more research is needed to further explore these areas that could be ripe with further implications.

To conclude, this study supports research (e.g. McNeill, 2005; Abner, et al., 2015; Stam & Tellier, 2022) that advocates for improving teachers' awareness of the gestures they use in their ESL classrooms. If teachers are more aware of the gestures they produce, they can use their gestures in more specific ways. That is, they can employ gestures with cognitive functions to facilitate learning and improve student comprehension. They can use gestures for affective purposes, to create engaging and supportive learnings environments. Finally, gestures that serve an organizational function can be used to manage their classroom environments.

As teachers, understanding the pedagogical role gestures have in the classroom can help avoid miscommunications and misunderstandings like those I have experienced in learning environments outside of my own cultural context, such as being an expatriate teacher in the Middle East. Having a better understanding of my own gestures and how they can be interpreted, means that I can adapt my use of gestures for the benefit of my learners. If teachers are more aware of their gestures, they can reflect on their own practices and use them with more focused pedagogical purpose to facilitate, rather than impede, communication in their classrooms.

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Appendix A: Reconceptualized Model for Transcription and Annotation

Pass 1: Watch complete videos at normal speed. Develop initial sense of speaker styles to facilitate interpretation of gestures at later stages. Do not transcribe or take notes

Pass 2: Transcribe all words without focusing on grammar or production characteristics such as pauses.

Pass 3: Break stream of speech into separate lines. Use typographic speech annotation conventions of own choice. Annotate any dimensions of that are of interest, such as intonation.

Pass 4: Annotate a copy of the speech transcript to note points of prosodic emphasis if required.

Pass 5: Exhaustively square-bracket gesture phrases. Annotate all gestures or gesture movements that co-occurs with speech.

Pass 6 (a): Below the line of annotated speech provide detailed information about the physical structure of each gesture using gesture notation conventions.

Pass 6 (b): Interpret what each gesture appears to express with what is conveyed in the co-expressing speech thereby determining the function and type of each gesture.

Pass 7: Reorganize the transcripts for readability and formatting.

Pass 8: Revise and edit transcripts to reflect new insights gained.

Appendix B: Transcription Conventions and Gesture Notations

(…)   Unclear utterance, words inside parentheses are uncertain or unclear

{xxx}   Researcher Comments

Punctuation: Used to mark intonation and not clausal structure.

(.)   A period indicates falling intonation or no change in intonation

(?)   A question mark indicates rising intonation

(,)   A common indicates pauses in speech

(!)   An exclamation mark indicates animated intonation

[Speech with which gesture times

[[Speech with which a gesture within a gesture times

[xxx   Describes gesture action

[[xxx   Describes gesture action within another gesture action

((x (.x)))   Represents when there is an issue with camera angles where x = TOV or OV

                below. (.x) indicates the time elapse where x = minutes and/or seconds

TOV   Teacher Out of View

OV   Obstructed View (e.g. back to camera, partial view)

Color Coding of Gesture Type

[xxx   Iconic

[xxx   Metaphoric

[xxx   Deictic

[xxx   Emblem

[xxx   Ambiguous

Functional Attributes of Gestures (noted in-line with color-coded gesture codes above)

[C]   Cognitive

[A]   Affective

[O]   Organizational

[X]   Ambiguous

Gesture Notation Conventions

RH	Right Hand	RF	Right Finger
LH	Left Hand	LF	Left Finger
BH	Both Hands	BF	Both Fingers
R	Right	L	Left

Hand Orientation

PUP	Palms Facing Upwards	PTB	Palms Toward Body
PDN	Palms Facing Downwards	PAB	Palms Away from Body

Hand Position

CC	center center (@chest)		
C-UP	center-upper (@neck)	P-UP periphery upper (@face)
C-UR	center-upper-right (@R-shldr)	P-UR periphery upper right (@abv R-shldr)
C-UL	center-upper-left (@L-shldr)	P-UL periphery upper left (@abv L-shldr)
C-RT	center-right (@R-arm)	P-RT periphery right
C-LT	center-left (@L-arm)	P-LT periphery left
C-LW	center-lower (@stomach)	P-LW periphery lower (@lap)
C-LR	center-lower-right	P-LR periphery lower right
C-LL	center-lower-left	P-LL periphery lower left

EP-UP	extreme periphery upper	EP-LT extreme periphery left
EP-UR	extreme periphery upper right	EP-LW extreme periphery lower
EP-UL	extreme periphery upper left	EP-LR extreme periphery right
EP-RT	extreme periphery right	EP-LL extreme periphery left
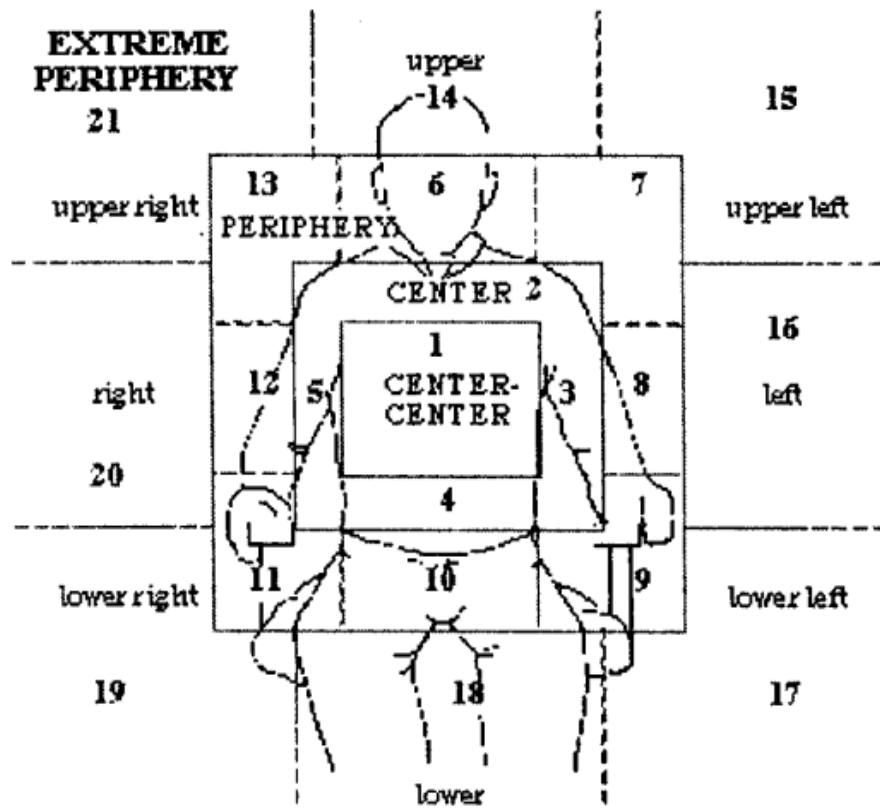
Figure 1: Space Mankin (McNeill, 2005: 274).

1. **T-Joy:** So. Right. Okay. What we're going to do, to begin with.

2.   {flips through book and then picks up note cards}

3.   Okay, are you ready? Okay, so I'm going to give you a [word

4.   **[O]**   **[RH holds card up to Ss**

5.   that was in the [last class.

6.   **[C]**   **[Moves RH in backward motion in P-UR**

7.   And you [have to explain

8   **[C]**   **[Moves BH, PAB from CC to P-RT and P-LT in half-circle motion**

9.   the word for everyone, and everyone has to try to guess what the word is. Okay.
10.   So let me see. Yeah. (...)? Okay. So, listen, no looking.

11.   {gives card to S}

12.   ((OV (.26) Okay. Right. Who can guess.

13. **Unknown S:** The number of the people in the country? (...)

14. **T-Joy:** Good. Well done. Again?

15. **Ss in unison:** Population.

16. **T-Joy:** Population. Population. Good. Okay. One for you, Hamid. Try this one.

17. **Unknown S:**)) Big problems between two countries.

18. **Ss in unison:** War. War. [

19.   **[A]**   **[T-Joy moves RH, PUP toward Ss and nods head yes**

20. **T-Joy:** War, well done. Okay, everybody. [Waaaar.

21.   **[C]**   **[moves RH toward mouth with index finger and thumb parted**

22. **Ss in unison:** War. War.

23. **T-Joy:** War. Thank you, [who was first?

24.   **[O]**   **[RH holds card, moves arm from L to R**

25.   You've done it already.

26. **[A]**   **[Points RF at S**

27.   [[Regina.

28. **[O]**   **[[Points RF at S1**

29.   I hope you [remember this one.

30. **[C]**   **[Points RF in P-UR**

31.   **((** OV (.15) yeah? Remember? Okay.

32. **Unknown S:** (...). Waiting (...). In the future? Sorry.

33.   {some Ss suggest answers } **))**

34. **T-Joy:** Always think good. Everything is good.

35. **Unknown S:** (...) [

36. **[A]**   **[Points RF at S and nods**

37. **T-Joy:** Well done. [Well done.

38. **[A]**   **[Points RF at S**

39.   Optimistic. Good. Say the word again?

40. **Ss in unison:** Optimistic

41. **T-Joy:** Optimistic. Optimistic.

42. **[A]**   **[Holds card out with RH and moves RH from L to R, nods head yes twice**

43.   Okay. So which one shall I give you? Not that one. Nothing on it. Let's try this

44.   one.

44.   {Shuffle through cards and gives card to S}

45. **Unknown S: ((** OV (.40) Uh, when, uh, the earth shake and the building shake.

46. **Unknown S:** Earthquake.

57

47. **Unknown S:** Yes.

48. **T-Joy:** Well done good. Yeah, everybody?

49. **Ss in unison:** Earthquake.

50. **T-Joy:** Earthquake.

51.   **[Appears to move LF to Mouth *omitted OV**

52.   You know that one? Earthquake. (...). Good Alan. Easy or difficult? Easy one?

53.   Okay. No looking (Hamza).

54. **Unknown S:** (…)

55. **T-Joy:** Not **))** [so difficult Hamza.

56.   **[X]**   **[Moves BH, PUP from CC to P-LT and P-RT**

57. **Unknown S:** (...) if you use computer, [you always get (...)

58.   **[A]**   **[T-Joy, makes come motion with RH**

59. **Unknown S:** [(…)

60.   **[A]**   **[T-Joy points RF to S and nods head yes**

61.   {Ss laugh}.

62. **T-Joy:** Well done (...) [You've done it.

63.   **[A]**   **[Points RF to S**

64.   Who hasn't done it? Okay. Okay. No looking.

65.   {shuffles card and gives card to S}

66. **Unknown S:** Okay.

67. **T-Joy:** You understand?

68. **Unknown S:** Yeah. [

69.   **[O]**   **[T-Joy, uses RH, PU in sweeping motion from L to R**

70. **T-Joy:** ((OV (.39) Yeah. Okay. (...).

71. **Unknown S:** Uh, people, um, uh, your, uh. Sorry people, uh, help people.

72. **Unknown S:** Savers.

73.   {Ss suggest answers}

74. **T-Joy:** Survivors.

75. **Unknown S:** No.

76. **T-Joy:** Good idea, but. No.

77. **Unknown S:** No, (...,) no.

78. **T-Joy:** [Come on.

79.   **[Appears to move BH in come motion *omitted OV**

80. **Unknown S:** Yeah.

81. **T-Joy:** Give examples.

82.   **[Moves RH with PUP toward S *omitted TOV, OV**

83.   What is this?

84. **Unknown S:** Uh, for example, uh, dishwasher?

85. **Unknown S:** (...)

86. **Unknown S:** No.

87. **Unknown S:** Dishwasher.

88. **T-Joy:** Dishwasher,)) and,

89.   {Takes card from S}

90. **Unknown S:** And (...)

91. **Unknown S:** No (...) information, no (...)

92. **T-Joy:** Things [that help you in your,

93.   **[X]**   **[BH move in circular motion five times**

94.   [life,

95.   **[X]**   **[RH, PUP sweeps from L to R**

96. **Unknown S:** [Tech,

97.   **[A]**   **[T-Joy moves RH in come motion**

98. **Unknown S:** [[Technology!

99.   **[A]**   **[T-Joy points RF at S and nods head yes**

100. **T-Joy:** Well done, S1. Okay, but Lisa you haven't done it yet, have you? Which

101.   one? Okay. For you. {gives card to S} No looking.

102. **Unknown S:** (...) {laughter}

103. **T-Joy:** Difficult, difficult, [to explain.

104.   **[X]**   **[BH move in circular motion twice**

105. **Unknown S:** (...)

106. **T-Joy:** The [person.

107.   **[X]**   **[points RF up in P-UR**

108. **Unknown S:** The person.

109. **T-Joy:** ((OV (.11) Yeah?

110.   {Teacher opens door}

111.   [Come on, you're late. Come in sit next to S1.

112.   **[RH, PUP extends arm from door to desks *omitted TOV, OV**

113.   Okay. Is (...)?

114.   {teacher looks into hallway then shuts door}

115.   Yeah. Okay. Okay. So)) the [person

116. **[O]**   **[points RF up in P-UR**

117.   who is what? [Many people.

118. **[C]**   **[BH, PDN move in half-circle from CC to P-RT and P-LT**

119. **(S4):** (...) ((OV (.48)

120. **T-Joy:** Let me help you then. In a [company,

121.   **[BH, PDN move in wide cupping shape *omitted TOV, OV**

122.   you have a [manager?

123.   **[Appears to indicate the number 1 with RF *omitted OV**

124. **Unknown S:** Yes.

125. **T-Joy:** [In the country.

126.   **[Points RF down to floor *omitted OV**

127.   **Unknown S:** [Pres.. (...)

128.   **[T-Joy appears to point RF at S and nods head yes *omitted OV**

129. **T-Joy:** (...) Well, president(...).

130. **Unknown S:** Government.

131. **T-Joy:** The government. Government? Yeah. A [group of people.

132.   **[appears to move BH in wide cupped position *omitted OV**

133.   The president is [only one.

134.   **[Appears to indicate number one with RF *omitted OV**

135.   Yeah? Government a group. Okay. You want to write it down? (Jack)? Your

136.   turn now. You have to [explain this word

137.   **[Appears to move BH in circular motion *omitted OV**

138.   [[for everybody.

61

139.   **[[Extends BH out *omitted OV**

140.   Okay? I hope you remember this word.

141.   {teacher gives S card}

142.   yeah?

143. **Unknown S:** Yeah.

144. **T-Joy:** Okay. **))**

145. **Unknown S:** It's a, it's a person who always think bad about future.

146. **Unknown S:** (...)

147. **T-Joy:** [No, we said,

148.   **[C]**   **[Points BF, moves BF from R to L**

149. **Unknown S:** Pess, [pessimistic.

150.   **[A]**   **[T-Joy holds RH in PUP position while nodding head yes**

151. **T-Joy:** Good. Pess. i. mis. tic.

152. **Unknown S:** Yeah.

153. **T-Joy:** [Everyone?

154.   **[O]**   **[BH move in come motion**

155. **Ss in unison:** Pessimistic. Pessimistic.

156. **T-Joy:** Pess,

157.   **[C]**   **[Points RF at mouth, nods head yes**

158.   imistic. Okay. Well done Maria, are you pessimistic, Maria?

159. **Maria:** Sometimes.

160. **T-Joy:** And (...), you can have another one as you've done very well. Okay if you

161.   remember this word? {Teacher gives S paper} **((OV (.19) Do you**

162.   remember? No. You have? Well, yeah, it's about biology. Yeah. Yeah. Okay, go

163.   on. Listen, he's given you a clue. He says it's [about biology.

164.   **[Appears to bring both hands toward R and L of head in quotation marks**

165.   **motion *omitted OV**

166. **Unknown S:** Yeah, about biology. **))** This part of the of your body. (...) your body.

167. **T-Joy:** So it [takes toxins

168. **[C]**   **[RH, PDN with index and middle finger extended makes a sweep away**

169.   **motion**

170.   from your body. What can it be? [

171. **[C]**   **[Moves RH in circular motion**

172.   [Something, it's part of your body.

173. **[C]**   **[BH with fingers touching move inward to CC with three beats**

174. **Unknown S:** (...)

175. **T-Joy:** How many do we have?

176. **Unknown S:** Two.

177. **T-Joy:** Yeah. Can you remember?

178. **Unknown S:** Two.

179. **T-Joy:** We have two.

180. **Unknown S:** Oh, (...){laughter}.

181. **T-Joy:** [in English? {laughter).

182. **[O]**   **[Points LF to ground and makes circular motion**

183. **Unknown S:** Kidney.

184. **T-Joy:** [Oh, well done!

185. **[A]** **[Points LF to S**

186. Very good. Kidneys, everybody? [Kidneys. Kidneys. Where are your kidneys?

187. **[O]** **[RH holds card, moves arm from R to L**

188. [Here somewhere.

189. **[C]** **[RF and LF point toward both sides of body**

190. [[One on the left.

191. **[C]** **[[Points BF to L side**

192. [[One on the right. Right.

193. **[C]** **[[Points BF to R side of body**

194. Who wants to do another one?

195. {gives card to S}

196. Yeah? You remember? **[**Go on.

197. **[A]** **[RH, PUP makes come motion**

198. Similar to kidneys. Remember?

199. **Unknown S:** Yes. (…)

200. **T-Joy:** Neck. Well, it's.

201. **Unknown S:** (...) twist?

202. **T-Joy:** ((OV (.40) Twist?

203. **Unknown S:** No. (...)

204. **T-Joy:** It's. It's near, near your neck.

205. **Unknown S:** Sore throat.

206. **T-Joy:** Throat?

207. **Unknown S:** Sore throat?

208. **T-Joy:** No, it's for breathing, part of your body.

209. **Unknown S:** Again?

210. **Unknown S:** Between the head and neck?

211. **T-Joy:** No, it's under the neck.

212. **Unknown S:** Chest.

213. **T-Joy:** It's in your chest.

214. **Unknown S:** (...) When you smoke?

215. **T-Joy:** When you smoke.

216. **Ss in unison:** (...)

217. **T-Joy:** [Oh! Noora?

218. **[Appears to point LF toward S *omitted OV**

219. **Unknown S:** La, la lungs.

220. **T-Joy:** Lungs. Well done. Okay. Excellent,)) everybody. [Lungs,

221. **[O] [Holds card in RH and shows to Ss**

222. **S in unison:** Lungs

223. **T-Joy:** Lungs. How many lungs do you have?

224. **Unknown S:** (...) two.

225. **T-Joy:** What color are your lungs?

226. **Unknown S:** Pink.

227. **Unknown S:** But when you smoke (...)

228. **T-Joy:** When you [smoke?

229. **[A] [Points RF at S**

230.   Okay. Right. Last one I will do. Okay. This is something? It's a chemical we have

231.   in our body that makes everyone different.

232. **Unknown S:** (...)

233. **T-Joy:** [Again?

234.   **[O]**   **[RH motions to come**

235. **Unknown S:** (...)

236. **T-Joy:** No. No, it's something. It can be in my [hair or

237.   **[C]**   **[Pulls strands of hair up with RH**

238.   [[on my (...)

239.   **[C]**   **[[lies RH, PUP flat and uses LF to touch RH**

240. **Unknown S:** (...) [

241.   **[A]**   **[T-Joy points RF at S, nods head yes**

242. **T-Joy:** [Again (...) ?

243.   **[O]**   **[Rolls RH in circular motion**

244. **Unknown S:** DNA.

245. **T-Joy:** [DNA. Who is DNA useful for?

246.   **[O]**   **[Holds card in RH and shows Ss from L to R**

247. **Unknown S:** (...)

248. **T-Joy:** Okay.

249. **Unknown S:** Police (...)

250. **T-Joy:** And?

251. **Unknown S:** (...)

252. **T-Joy:** Yes, that's right. And it's [very useful

253.   **[A]**   [extends LH with PUP toward class

254.   for the police to help find. Who do the police look ((OV (.34) for?

255. **Unknown S:** For your prints.

256. **Unknown S:** Fingers.

257. **T-Joy:** Fingerprints? Yes. But who? Who do they look for?

258. **Unknown S:** A thief?

259. **T-Joy:** A thief yeah. Good. What do you call a thief or?

260. **Unknown S:** A murderer?

261. **T-Joy:** Murderer or? Yeah, call them a crim,

262. **Unknown S:** Criminal.

263. **T-Joy:** Criminal. Well done. Come on, Alan. Why are you late? Why are you late?

264. **Alex:** (...).

265. **T-Joy:** Always the bus. Okay. Right. Come on, Alan. Don't be shy.)) Come and sit

266.   down. Okay. So [can we have a look now at the homework?

267.   **[O]**   [holds book in BH out to class

268.   Okay. S4 you weren't here, sorry. Not Noora. Shamsa. You weren't here last

269.   week?

270.   {end of script}

1. **T-Joy:**   Right. [Okay.

2.   **[O]**   **[Claps BH together**

3.   Are you all right?

4. **Ss in unison:** Yes.

5. **T-Joy:** Yes. Good. Okay. So let's begin today with a word to guess. {writes on

6.   board}. Okay, so can you [guess some letters?

7.   **[O]**   **[BH, PTB in come motion**

8. **Unknown S:** ((TOV (.2) Ahh. (...))) [

9.   **[O]**   **[T-Joy, cups RH to ear**

10. **T-Joy:** O.

11.   {writes on board}

12. **Unknown S:** (...)

13. **T-Joy:** P.

14. **Unknown S:** ((TOV (.9) S.

15. **T-Joy:** S.

16. **Unknown S:** (...)

17. **T-Joy:** E. Okay.

18. **Unknown S:** R. R.))

19. **T-Joy:** R. {teacher writes on board}

20. **Ss in unison:** (…)

21. **T-Joy:** Good. Okay. Well done. So what [letters missing?

22.   **[O]**   **[holds marker in RH and points at missing letter on board**

23. **Unknown S:** (...)

24. **T-Joy:** V. [And? N.

25.   **[O]**   **[holds marker in RH and points at missing letter on board**

26.   Okay, well done with only [one wrong

27.   **[O]**   **[points LF at the letter P on board**

28.   reservation. What is a reservation? [

29.   **[O]**   **[extend RH, PUP toward S**

30. Unknown S: **((TOV (.8) (…)**

31. T-Joy: In a hotel? Good, and well done, you make a reservation. Okay. What's another

32.   word for a reservation?

33. **Unknown S:** Book.**))**

34. **T-Joy:** Booking. Yeah. So you [book

35.   **[X]**   **[BH move in slight circular motion**

36.   or you reserve. We make a booking, make a reservation.

37. **Unknown S:** (…)

38. **T-Joy:** [Go on. Yeah,

39.   **[O]**   **[points RF to S and sweeps toward door**

40.   that's fine. Okay. **((** OV (.10) (Right. Okay. So that was from yesterday's class

41.   making a reservation. Now, let me see. **))** Let's just look through the homework,

42.   first of all. Okay. So can you find your books? Okay. And what page was the

43.   homework?

44.   {holds book out toward Ss, then flips through book to find the

45.   correct page}

46. **Unknown S:** (...)

47. **T-Joy:** 52. 52. That's right. Just a little one on page 52. Prepositions. Okay. S6?

48. **Unknown S:** (…) [

49.   **[X]**   **[T-Joy shrugs shoulders with BH, PUP**

50. **T-Joy:** can you [share with our (...) or comments?

51.   **[O]**   **[Extends RH, PUP toward S**

52.   Okay, so, page 52. Okay, everybody.

53.   {holds book out towards Ss, checks that Ss have the correct

54.   page}

55.   [Prepositions?

56.   **[O]**   **[Points LF toward book**

57.   ((OV (.6) Yeah. Okay, good. Right. So let's see. Let's begin with number one. Oh,

58.   ))

59.   [come on S1.

60.   **[O]**   **[Moves RH, PUP in come motion**

61.   Okay, Alan, can you do number one, please?

62. **Alan:** I'm waiting for the postman to arrive.

63. **T-Joy:** Good. Okay, so we always say I'm [waiting,

64.   **[X]**   **[Holds RH in P-UP with fingers slightly spread**

65.   [[for.

66.   **[C]**   **[[Moves RH so fingers and thumb are touching, while pushing hand toward**

67.   **Ss**

68. **Ss in unison:** For.

69. **T-Joy:** Yeah. Good. What are you waiting for? Okay, number [two. (Matty)?

70.   **[O]**   **[RH with PUP extends toward S**

71. **Matty:** Look at that picture. Isn't it lovely?

72. **T-Joy:** Good. Okay, look at that picture. Well done. Okay, Regina, number three.

73. **Regina:** (...)

74. **T-Joy:** Is she.

75. **S4:** Here?

76. **T-Joy:** Good. Well done. Looking for, ok. [Harvey Number four.

77.   **[O]**   **[RH with PUP extends toward S**

78. **Harvey:** Can I talk, can I talk with you for a minute?

79. **T-Joy:** [Sometimes we say talk with, but,

80.   **[C]**   **[RH, PDN, shakes from left to right in P-UR**

81. **Unknown S:** to. [

82.   **[A]**   **[T-Joy points LH with book toward S and nods head**

83. **T-Joy:** Better with to. Yeah. Can I talk to you. Yeah. It's more common to say talk to

84.   someone. Okay. Right. Number five. [Sean.

85.   **[O]**   **[LH, PUP extends toward S**

86. **Sean:** I need to talk to you about (...).

87. **T-Joy:** Good. Okay, to talk about something? Okay, Asma, number six,

88. **Asma:** I agree to you about most things. [

89.   **[A]**   **[T-Joy points and shakes RF left to right, shakes head no**

90. **Unknown S:** With you. With you.

91. **T-Joy:** Yeah, Agree with you. Can you finish? Can you read it again (S6)?

92. **(S6):** I agree with you about most things, but not for the (...).

93. **T-Joy:** Politics, Good. Okay. [What is politics?

94.   **[C]**   **[BH, PUP, shrugs shoulders**

95. **Unknown S:** Politics that you work in government.

96. **T-Joy:** ((OV (.17) Good. Okay.

97. **Unknown S:** (...).

98. **T-Joy:** Good. For example, who is the [number one in politics.

99.   **[RF appears to extend to indicate number 1 *omitted OV**

100.   [So managing a company in politics. In government, you are called the pre...

101.   **[BH, PDN, moves arms in swimming motion *omitted OV**

102. **Unknown S:** President

103. **T-Joy:** President. [In America.

104.   **[RH, PAB, moves from CC to P-UR *omitted OV**

105.   In Britain we don't have a president. Don't we)) have a [pr...

106.   **[C]**   **[points RF to ground**

107. **Unknown S:** Queen.

108. **T-Joy:** [The queen. Yeah. And also a pr...

109.   **[A]**   **[points RF, in P-UR toward S**

110. **Unknown S:** prime minister. [

111.   **[A]**   **[T-Joy points RF in P-L toward S, nods head yes**

112. **T-Joy:** Well done, Prime Minister. Yeah. Okay, good. So number seven, [John?

113.   **[O]**   **[LH, with PUP extends arm toward S**

114. **John:** If you have a problem, ask, ask (...)

115. **T-Joy:** Ask [for

116. **[X]** **[LH, with PUP extends arm toward S**

117.   help. Yeah. Okay. Ask. You always [ask for something.

118. **[X]** **[Extends BH with PUP in circular motion**

119.   Okay. [Can I have some water?

120. **[X]** **[Moves RH, PTB in circular motion 3 times**

121.   [She asked for some water.

122. **[X]** **[Moves BH across body from L to R**

123.   **((OV (.16) Okay. Sean?

124. **Sean:** Have you heard that he is going out with someone.

125. **T-Joy:** Good. Okay. What does that mean? He's going out with someone.

126. **Unknown S:** Go, go (...)

127. **T-Joy:** Not go away?

128. **Unknown S:** Fall in love.

129. **T-Joy:** Fall in love. That's it. Okay. **))** [Boyfriend, girlfriend.

130. **[C]** **[LH holds book, RH extends PDN toward P-UR moves back and forth**

131.   Going out with someone? Yeah. Yeah, it's a relationship. Okay. Alan, number

132.   nine?

133. **Alan:** Let me pay for the (coffees). I can get them tomorrow.

134. **T-Joy:** That's right. You can. Yes. **((OV (.8)** So you pay for something. Okay. And,

135.   Regina? What about number ten?

136. **Regina:** (...About money)? **))** [

137.   **[X]**   [T-Joy moves RH, PDN back and forth]

138. **T-Joy:** Not thinking about. [Think,

139.   **[X]**   [Moves pointed RF back and forth]

140.   [[Think about

141.   **[C]**   [[Extends RH, PDN moves back and forth]

142.   is different. Think about is. [aaahhh, I'm thinking about my holiday.

143.   **[C]**   [Moves pointed RF to chin, LH and arm extend across body to R-LP, moves
144.   head from side to side and taps RF on chin]

145. **Unknown S:** ((OV (.13) For?

146. **T-Joy:** No.

147. **Ss in unison:** (....)

148. **T-Joy:**)) I'm thinking?

149. **Ss in unison:** [(…) {Ss attempt answers}

150.   **[A]**   [T-Joy rolls RH in circular motion once]

151. **Unknown S:** For?

152. **T-Joy:** For? [No.

153.   **[A]**   [RH, PDN swings from P-UR to P-LR in sweep motion.]

154.   **[X]**   [Points RF toward book and reads page]

155.   Oh, you! Know it's not even here?

156. **Ss in unison: ((OV (.7)** Yeah. Yeah

157. **T-Joy:** [Oh! that's why

158.   [appears to shake RH from L to R *omitted OV

159.   [it's wrong!

160.	**[hits book with RF *omitted OV**

161.	I'm thinking **))** [of.

162.	**[points RF at book *omitted OV**

163.	**Ss in unison:** (Yeah, oh. Okay?)

164.	**T-Joy:** Okay, so [what's,

165.	**[X]**	**[Moves RH, PDN back and forth**

166.	{puts down book and writes on board}

167.	what's the difference? Thinking about thinking of. Okay? [Sorry,

168.	**[X]**	**[extends LH, PUP toward Ss**

169.	(it's not there)! The book is wrong. Think about is when you

170.	{T-Joy writes on board}

171.	[like,

172.	**[X]**	**[Moves BH to either side of face**

173.	[[dreaming.

174.	**[C]**	**[[Moves LH, closed fist below chin, moves RH and points RF to head, moves**
175.	**head from L to R**

176.	[[Think about. I'm thinking about,

177.	**[C]**	**[[Extends BH above head and returns to LH fist below chin and points RF to**
178.	**head, moves head from L to R**

179.	**Unknown S:** (dreaming).

180.	**T-Joy:** My. [Yeah, dreaming? Thinking about my holiday, my family.

181.	**[C]**	**[Extends BH slightly outward and raises BH to R and L side of head with**

182.	**beats on *holiday* and *family***

183.　　　　　　Think of is, what's [this one? Des...?

184.　**[O]**　　**[Points RF to board and extends LH, PUP toward Ss.**

185.　**Unknown S:** Decision.

186.　**T-Joy:** [Decision. Yes.

187.　**[A]**　　**[Extend LH, PUP toward Ss**

188.　　　　　　Yes. What's the verb? De...

189.　**Unknown S:** Decide.

190.　**T-Joy:** [Decide. Decide.

191.　**[A]**　　**[Points LF toward Ss and moves up and down twice**

192.　　　　　　Think of is to [decide something.

193.　**[C]**　　**[BH, PTB in circular motion**

194.　　　　　　Yeah. Ooh,

195.　**[C]**　　**[RF extends to R-UP and moves back and forth**

196.　　　　　　I [might

197.　**[C]**　　**[BH in CC, moves in circular motion**

198.　　　　　　buy a new car. I'm [thinking of

199.　**[C]**　　**[BH in CC, moves in circular motion**

200.　　　　　　((OV (.13) buying a new car? Okay, you say. What are you thinking of doing (...)
201.　　　　　　think of. Oh, yes, yes, (...) There's a possibility there. Okay.)) Okay. So

202.　　　　　　that's all of them. Yeah. Okay. So just [close your books a moment

203.　**[O]**　　**[Moves BH, PUP from P-DN to CC and claps BH together to indicate closing**
204.　　　　　　**book**

205.　　　　　　((OV (.17) and we'll just see if you can remember? [Close those books.

206.   **[Appears to repeat close book motion *omitted OV**

207.   Okay, so what do we say with? Can I talk {teacher utter mmm to signify blank}
208.   you.

209. **Unknown S:** To.

210. **T-Joy:** To you? Yeah, good. Matty? Close your book. Okay. (...). Okay. What about?))

211.   [I'm looking?

212. **[C]**   **[Moves RH in flat PDN position above eyes and moves body from L to R**

213. **Unknown S:** For.

214. **T-Joy:** For. Yeah, okay.

215. **T-Joy:** But [now I'm

216. **[C]**   **[Points RF to eyes**

217.   [[looking?

218. **[C]**   **[Moves RF from eyes and points at something on the wall**

219. **Ss in unison:** (...) At.

220.   {T-Joy nods head yes while opening book}

221. **T-Joy:** At. Yeah, good [looking at the picture.

222. **[C]**   **[Extends BH holding book toward picture on wall**

223.   Good. Okay, [I'm waiting?

224. **[C]**   **[Moves LH across body to P-LR and moves RH with PUP and rests hand on**
225.   **face, slouches slightly and tilts head R**

226. **Ss in unison:** For

227. **T-Joy:** For something. {Nods head} Yeah? Okay? I agree?

228. **Unknown S:** With.

229. **T-Joy:** {nods head} Good. Yeah, [Wiiittth

230. **[O]** **[Points RF to mouth**

231.   I agree with you. Good. Okay. I need to talk, to you, [mmmm

232. **[O]** **[RH moves outward toward Ss**

233. **Unknown S:** About.

234. **T-Joy:** [About.

235. **[A]** **[BH, PDN extends arms toward S**

236.   [[About my problem, my situation.

237. **[C]** **[[moves arms to sides and with BH, PUP beats on *problem* and *situation***

238.   Good. Okay. [David is going out.

239. **[C]** **[Points RF toward S and moves in circular motion**

240. **Unknown S:** With.

241. **T-Joy:** [[with

242. **[C]** **[[Points RF to different S, the moves RH, PUP across body**

243.   Sally. Okay, let [me pay?

244. **[C]** **[Moves RH, thumb and index finger together toward table and flicks wrist**
245.   **twice**

246. **Ss in unison:** For.

247. **T-Joy:** For something {Nod head yes} good. Okay. And finally ((TOV (.12) then I

248.   might go on holiday to Peru. I'm thinking?

249. **Ss in unison:** Of.

250. **T-Joy:** Of going to Peru. That's right. Good. Well done. Okay. Right. We're going to

251.   look at)) something on the screen. [So,

252. **[O]** **[claps both hands together**

253. [S1, can you do me a favor?

254. **[O]** **[Points RF to S and then sweeps RF up to point at projector**

255. ((OV (.3) Can you switch on the projector? Great))

256. ((NG (.44) works on computer}

257. {attempts to pull down projector screen}

258. Oh. Oh. Alan, I need someone tall.

259. {T-Joy dims lights, S pulls down projector screen}))

260. It's a [little bit stuck (...)

261. **[O]** **[Points LF at projector screen**

262. Yeah, you need to (...)

263. **[O]** **[Points LF at projector screen**

264. {S pulls down projector screen}

265. Thank you very much. Thank you.

266. {T-Joy turns off lights}

267. Okay right. Let's have a [look at a situation.

268. **[O]** **[Points LF toward screen**

269. Okay, so we're going to look at this situation and see what you think about it.

270. {T-Joy walks toward computer}

271. ((TOV (.12) (Let me make it bigger. I have some {sounds from computer} (...)

272. {T-Joy show something on screen}

273. What's he doing?))

274. {End of clip}

1. **T-Joy:** I'm just wondering about the [seating.

2.   **[O]**   **[BH, PDN, moves toward tables**

3.   Is this (...) [you three,

4.   **[O]**   **[BH, PTB, moves arms from EP-LT to EP-RT to CC in sweeping motion**

5.   (you two). You think that's good?

6. **Unknown S:** (...)

7. **T-Joy:** Yeah. We're going to [have good interaction across?

8.   **[C]**   **[Moves BH, PDN from EP-LT to EP-RT three times**

9.   Yes? Okay. Good. Right. So let's get started then. Right. Let's start with some

10.   vocabulary revision.

11.   {T-Joy picks up book, shuffles through pages then puts book down and picks up

12.   cards}

13.   Okay. So you don't [need to look

14.   **[O]**   **[Points RF out and then up**

15.   in your books. Okay. What we're going to and Jake Jim and Matt should be very

16.   good at this because we practiced the words yesterday. Okay, so you're [going to

17.   take a word.

18.   **[O]**   **[holds card in RH and shows to Ss**

19.   Don't show anybody.

20.   **[C]**   **[Moves BH from C-LW to C-UP and clinches BH, PTB**

21.   [Explain

22.   **[C]**   **[Moves BH outward toward P-LT and P-RT**

23.   the word for the class? And the rest of the Ss have to guess what the words

24.   is. Okay, so let me see. (Mon), would you like to begin? [Okay, don't show

25.   anybody else.

26.   **[C]**   **[Holds card in RH and brings card to B-UP**

27.   { gives paper to S}

28.   Okay? Okay.

29. **Unknown S:** (...) [

30.   **[A]**   **[RH, PUP motions to come**

31. **Unknown S:** (…)

32. **T-Joy** [Good well done,

33.   **[A]**   **[Points RF to S**

34.   [[say it again?

35.   **[O]**   **[[RH, PUP motions to come**

36. **Unknown S:** Shoplifting.

37. **T-Joy:** Shoplifting. Excellent. Well done.

38.   {takes card from S}

39.   Okay, so, (Max), I hope you learnt your words okay, here's your word.

40. **S1:** (This is someone put a bomb)

41. **T-Joy:** No, it's, [don't look.

42.   **[O]**   **[Moves RH, PAB to EP-LT**

43. **S1:** (oh)

44. **T-Joy:** Okay.

45. **S1:** Oh. I know. Um, someone, uh, kill some important people.

46. **Unknown S:** (...).

47. **Unknown S:** [Murder.

48.   **[A]**   **[Points RF and moves it from P-RT to P-LT**

49. **T-Joy:** [Murder.

50.   **[O]**   **[BH, PUP, move from P-RT to PLT**

51.   [Doesn't have to be

52.   **[X]**   **[RH, PUP holds in P-RT**

53.   [[important people

54.   **[C]**   **[[Shrugs both shoulders**

55.   [[anybody.

56.   **[X]**   **[[Moves BH, PDN slightly backward**

57. **Unknown S:** Most. The situation is important people.

58. **T-Joy:** [Well, it can be anybody.

59.   **[C]**   **[BH, PUP in P-RT and P-LT, shrugs shoulder**

60.   Okay. If you kill [your friend,

61.   **[C]**   **[Moves BH, PAB, to P-RT and P-LT**

62.   [[your wife.

63.   **[C]**   **[Moves BH to C-UP and flicks PAB**

64.   [Okay. So what's the name again?

65.   **[O]**   **[Moves BH, PTB, motions to come**

66. **Ss in unison:** Murder.

67. **T-Joy:** [Pronunciation.

68.   **[O]**   **[Points RF to mouth**

69. **Ss in unison:** Murder.

70. **T-Joy: [**Murder,

71.   **[A]**   **[Moves RH, PUP toward mouth, nods head yes**

72.   [everyone. Murder.

73.   **[O]**   **[RH, PUP motions to come**

74. **Ss in unison:** Murder.

75. **T-Joy:** Okay, good. {takes card from S} So, Ali, one for you. Okay. {gives card to

76.   S} Keep it secret.

77. **S3:** Some, some people said to me (fire).

78. **Unknown S:** yeah

79. **Unknown S:** (...) [

80.   **[A]**   **[Gives thumbs up sign with RH, nods head**

81. **T-Joy:** Well done, yeah, remember [(Max)

82.   **[O]**   **[Points RF to P-UL**

83.   did you catch that? [Say the word again.

84.   **[O]**   **[RH, PUP motions to come**

85. **Unknown S:** Arson.

86. **T-Joy:** Arson, arson. {takes card from S} Well done, good. and (...) {gives card to S}

87. **Unknown S:** When somebody. Stealing something from house at night?

88. **Unknown S:** Bur, burglar, [

89.   **[A]**   **[T-Joy points LF to Ss and nods head**

90. **T-Joy:** [Burglary. Well done.

91.   **[A]**   **[gives thumbs up sign with LH**

92.   [Everybody?

93.   **[O]**   [RH, PTB, motions to come

94. **Ss in unison:** Burglary.

95. **T-Joy:** Burglary. Good okay.

96.   {takes card from S and gives different card to different S}

97. **Unknown S:** Some people (...) so many people group working together (...) kill.

98. **Unknown S:** Terrorism.

99. **Unknown S:** (...)finish (...) sentence.

100. **T-Joy:** {laughs} [Go, on, finish

101.   **[O]**   [RH, PTB motions to come

102.   your sentence.

103. **Unknown S:** He wants to kill (...) some public people.

104. **T-Joy:** Okay.

105. **Unknown S:** Yeah.

106. **T-Joy:** [To be noticed.

107.   **[X]**   **[Moves BH, PUP from P-LW to P-UP**

108. **Unknown S:** Yeah, be noticed.

109. **T-Joy:** Okay. [Well done

110.   **[A]**   **[BH, PTB point to S**

111.   again, Ali.

112. **S3:** Terrorism.

113. **T-Joy:** Terrorism. (...) [Repeat.

114.   **[O]**   **[Point RF to mouth**

115. **Unknown S:** Terrorism.

116. **T-Joy:** Terrorism. [

117.   **[O]**   **[Point RF to mouth**

118. **Unknown S:** Terrorism.

119. **T-Joy:** Good. Well done. Who wants another one? {takes card from S} Max have you

120.   done one? Yeah you did one, didn't you. Yeah. {T-Joy gives paper to S}.

121. **Unknown S:** For example, some people when they go to anywhere and destroy the place,

122.   for example, windows.

123. **Unknown S:** Vandalism. [

124.   **[A]**   **[T-Joy points LF toward S and moves LF in circular motion, nods**

125.   **head yes**

126. **T-Joy:** [Yeah?

127.   **[O]**   **[Points LF up**

128. **Unknown S:** Vandalism.

129. **T-Joy:** [Where's

130.   **[C]**   **[Points LF up**

131.   the stress? [Van

132.   **[C]**   **[Moves LH, PTB from P-LL to P-UL**

133.   dalism,

134.   [again?

135.   **[O]**   **[LH, PUP motions to come**

136. **Unknown S:** Vandalism.

137. **T-Joy:** [Van da lism.

138.   **[C]**   **[Points LF up**

139. **Unknown S:** Vandalism.

140. **T-Joy:** Excellent, everyone. Vandalism.

141. **Ss in unison:** Vandalism.

142. **T-Joy:** Well done, good. {Takes card from S} Okay, Matt would you like another

143.   one? [Mmmm,

144.   **[X]**   **[Moves BH, up and down slightly**

145.   I hope you remember, did you study the words? {Gives card to S}

146. **Unknown S:** Yes.

147. **T-Joy:** Good.

148. **Unknown S:** Someone used a knife, [knife

149.   **[A]**   **[T-Joy, points LF in L-RT, shakes finger back and forth while shaking**

150.   **head no**

151. **T-Joy:** Nope.

152. **Unknown S:** (again).

153. **T-Joy:** [No, no cause

154.   **[A]**   **[Moves BH outward PAB**

155.   {whispers} it's another country.

156. **Unknown S:** Uh, someone (...)drop (...).

157. **Unknown S:** (...).

158. **T-Joy:** Good.

159. **Unknown S:** People go country (...)

160. **T-Joy:** Okay, [illegally.

161.   **[X]**   **[BH, PDN moves from C-LT to C-RT**

162.   Yeah. Smuggling well done (...) {takes card from S}Okay,(..) you can do the last

163.   one, I {Gives card to S} hope you remember this word.

164. **Unknown S:** Kidnappers says.

165. **T-Joy:** Kidnap? [Now what is kidnap?

166.   **[C]**   **[RH, PUP, moves from CC to P-RT**

167. **Ss in unison:** To take someone (...) To bring in the (...).

168. **Unknown S:** Smuggling is someone who takes something, cross, are other country and not

169.   pay a tax.

170. **T-Joy:** [Exactly.

171.   **[A]**   **[Points RF to S, nods head**

172.   You [don't

173.   **[X]**   **[BH, PDN move outward**

174.   pay tax. Okay, good. So. [Right, last one.

175.   **[O]**   **[Moves LH, PUP toward S**

176. **Unknown S:** It's when, for example, in the university, I want to get good mark and I want

177.   to pay T-Joy some money.

178. **Unknown S:** Bribery.

179. **T-Joy:** Good. Well done. Bribery. And when else can we use bribery?

180.   {Takes card from S}

181. **Unknown S:** When we're test (...).

182. **T-Joy:** That, that's what Steve said,

183.   **[A]**   **[Points RF toward S**

184.   but [another situation?

185. **[C]**   **[BH, PTB move in circular motion**

186.   Can you think of another situation? Can you think of another situation.

187. **Unknown S:** With job.

188. **T-Joy:** In a [job?

189. **[X]**   **[Points LF to ground**

190.   What do you want?

191. **Unknown S:** The government?

192. **T-Joy:** In the government. [In your job? What can you want in your job?

193. **[X]**   **[Moves LH, PDN to C-UP**

194. **Unknown S:** Well, you have mistake.

195. **T-Joy:** You make a mistake. Yeah.

196. **Unknown S:** You keep some money. You(...).

197. **T-Joy:** Okay [to keep quiet.

198. **[C]**   **[Moves RF in front of mouth**

199.   Yes. Okay. What? Yeah?

200. **Unknown S:** For example, when arrested by police.

201. **T-Joy:** [Yes. Okay.

202. **[A]**   **[Extends LH, PUP toward S**

203.   That's what I'm thinking. You get arrested, [and, you say,

204. **[X]**   **[BH, PDN in P-RT and P-LT**

205.   [[well, what do you say Steve?

206. **[O]**   **[[Extends LH, PUP toward S**

207.   What do you say to the policeman?

208. **Unknown S:** Please.

209. **T-Joy:** [Don't.

210.   **[X]**   **[BH, PDN toward CC-LW**

211. **Unknown S:** May I go?

212. **T-Joy:** Okay, good. Don't. Don't. [What's the word?

213.   **[C]**   **[Moves RH and grasps LH wrist**

214.   Don't um me.

215.   Yeah. [Can you think of another word?

216.   **[O]**   **[Moves BH in circular motion**

217.   [Don't.

218.   **[C]**   **[Puts both wrists together in C-UP**

219. **Unknown S:** Arrest.

220. **T-Joy:** [Arrest, arrest.

221.   **[A]**   **[Extends RH, PUP toward S, nods head yes**

222.   [Grip. It's anything, Ali.

223.   **[C]**   **[BH, PDN, moves fingers into gripping motion, brings BH to CC**

224.   [[Hold it tightly.

225.   **[C]**   **[[Brings gripped hands back to CC**

226.   Grip, [please don't arrest me.

227.   **[C]**   **[Holds BH in C-UP in prayer position**

228.   I can [give you

229.   **[C]**   **[Moves BH, PDN from CC outward in flicking motion**

230.		some money. Okay. Okay. Well done. Okay. You learnt those words very well.
231.		Now we've got some homework to check from [Monday okay.
232.	**[O]**	**[Points LF over P-UL**
233.		Because [Sue and
234.	**[O]**	**[Extends LH, PDN toward S**
235.		[[(...) you weren't here yesterday,
236.	**[O]**	**[[Extends RH, PDN toward S**
237.		[[but, we've, still
238.	**[X]**	**[[BH move in circular motion**
239.		got the homework to check. Okay? So you're lucky we can still check it. [Have
240.		you got your other book?
241.	**[O]**	**[Points RF to S**
242.	**Unknown S:** Yes.	
243.	**T-Joy:** Yeah. Okay. What page is it, Max? [	
244.	**[O]**	**[RH motions to come over R-UP toward the door**
245.	**Unknown S:** ((OV (.10) (...)	
246.	**T-Joy:** Hi. Come on, you're late.	
247.		{Goes into hallway}
248.		Come in. Sorry can I ask you to be a bit quieter? Thank you,
249,		{closes door}
250.	**Unknown S:** (...)))	
251.	**T-Joy:** Matthew, [do you want to come and sit over here?	
252.	**[O]**	**[Points RF to table**

253. **Unknown S:** I don't like the camera, really.

254. **T-Joy:** Right. [Well, come and sit

255.   **[O]**   **[Points LF toward table**

256.   {audio turns off for (.10)}

257. **Unknown S:** 15.

258. **T-Joy:** 15. Thank you. Okay.

259.   {Opens book and flips through pages}

260.   Okay. So page 15, [we had exercise three.

261.   **[O]**   **[Points LF to book**

262.   [[Oh. Other book, this one. Okay.

263.   **[O]**   **[[Points LF to S book**

264.   Exercise 3? Yeah? 3. Oh what happened to it Max? Oh dear. 15. Yeah. Have

265.   you done it, Sue? Good.

266.   {checks S's books}

267.   Right. Okay, let's check the homework then. Okay. So we're matching second
268.   conditional with the ending of the sentence. We have to think what makes sense,
269.   but also think about the second conditional. Okay. Number one is done as an

270.   example. Okay. [Max, can you read the example,

271.   **[O]**   **[Extends LH, PUP to S**

272.   please?

273. **Unknown S:** Which page?

274. **T-Joy:** 15.

275. **S1:** If someone (...) you and took your keys (...) would the change the locks in your house.

276. **T-Joy:** Okay, good. What does that mean? Change the locks?

277. **Unknown S:** (...) key (…) safety

278. **T-Joy:** Good. Okay, well done. So you have [to get a new one,

279. **[C]** **[Moves LH, PUP from P-LR to P-UR**

280. take it off completely

281. **[C]** **[Extends RH toward door and moves RH with fingers cupped left and right**
282. **as if turning a knob**

283. and [buy a new

284. **[C]** **[Moves LH, PUP from CC to P-RT**

285. lock for your door. Change the locks. Okay. Right. So, number two, please

286. Steven?

287. **Unknown S:** Um, it's very hard to prove a case of arson. I think it's e?

288. **T-Joy:** Good.

289. **Unknown S:** Unless the criminal is caught at the (...).

290. **T-Joy:** Scene. [good. Well done.

291. **[A]** **[Extends LH, PUP toward Ss, nods head yes**

292. Steven, [what does that mean?

293. **[C]** **[BH, PUP move to P-RT and P-LT, shrugs shoulders**

294. Caught at the scene?

295. **Unknown S:** Um, it's like situation.

296. **T-Joy:** So where? Where do we find the criminal?

297. {end of clip}

Appendix F: Class 4 Transcript

1. **T-Alex:** Okay. Any homework, please? (...). Already [got Olly's.

2.   **[O]**   **[Holds paper in LH, in P-LT motions towards Ss, puts LH down, points RF**

3.   **toward head and sweeps in large circular motion.**

4.   Linda **((** OV (.24) is not here. Ah and the reading as well. Okay. {collects papers

5.   rom Ss} Thank you very much. Thank you. Thank you. Do you mind putting

6.   your bag down? Thank you very much. Thank you. Can you put your bag down,

7.   please?

8. **Unknown S:** (...)

9. **T-Alex:** Say again? Right. Well, there **))** we go. Okay, anybody else? Anybody else for

10.   writing? It was Linda. He's not here. And Olly's given (...). Ah Anita with the

11.   other person who's not here. This was the writing from some time ago. About?

12.   {teacher shuffles through papers, puts papers on desk and looks through

13.   notes} (...) It was about one of these questions.

14. **Unknown S:** Drinking milk.

15. **T-Alex:** All of those questions.

16. **Unknown S:** (...)

17. **T-Alex:** Not bad. Okay. Rye, I've got your homework too (Olly too). Good. Thank you very

18.   much. Okay. Hello. Take a seat. {looks through notes} Good. Well. Any other

19.   homework? Any [reading homework,

20.   **[O]**   **[Points RF in P-UP**

21.   (Olly) at all? {teachers picks up paper from desk holds in BH}

22. **Unknown S:** Ah yeah reading homework.

23. **T-Alex:** (...) have you got your reading homework too? okay. {puts papers on desk} So. All

24.   right. {closes door} [So yesterday we were talking about crime.

25.   **[O]**   **[Clasps BH together in CC**

26. **Unknown S:** Mind.

27. **T-Alex:** Mind. [That's the one we were talking about the mind, not crime.

28.   **[C]**   **[Points LF upward in P-UL and pulses up and down three times**

29.   [We were talking about the mind. Today, I want

30.   **[O]**   **[Clasps BH together in CC**

31.   [to continue

32.   **[C]**   **[Rolls BH with BF pointed and thumb extend in a circle in CC**

33.   [talking about that.

34.   **[O]**   **[Clasps BH together in CC**

35.   {walks toward desk and picks up marker} I'm going to put some, some words on

36.   the board. Can you tell me those the words [you,

37.   **[X]**   **[RH holds marker, pulses up and down twice**

38.   [divide

39.   **[C]**   **[Moves BH hands to P-RT and P-LT, holds marker in RH, LH PAB**

40.   [[the words up into two groups?

41.   **[C]**   **[[Moves BH, PTB, moves BH back and forth from CC to C-UP three times**

42.   [[words which mean more or less

43.   **[C]**   **[[Moves LH, PAB to P-LT and shakes from L to R three times**

44.   [[frightened

45.   **[C]**   **[[Moves LH, PAB from P-UL to P-LL in sweeping motion**

46.   and words which mean more or [less not frightened.

47.   **[C]**   **[Moves RH to C-RT with PUP**

48.   Okay? So. Here we go. So we're looking at the mind. {teacher writes on board}.

49.   **((**TOV (.12) **))** Okay. Some of those words you will know. I guess some of them

50.   {rests RH on chin} perhaps you won't. So we got afraid. Brave. Intrepid. **((**TOV

51.   (.21) Nervous. Courageous. Terrified. Scared. Dauntless. Petrified. Daring. Bold.

52.   And anxious. Okay? So what I'd like you to **))** do is in pairs. Can, you, [try, and,

53.   **[X]**   **[Moves BH, fingers extended, PTB in CC from L to R**

54.   [[group them into

55.   **[C]**   **[[Moves BH, PAB from CC to RH toward P-RT moves LH toward P-LT**

56.   [words that mean, frightened

57.   **[C]**   **[Moves LH, PAB from CC to P-LL pulses down twice**

58.   and word, words, that mean, [basically not frightened.

59.   **[C]**   **[[Moves RH, PAB from CC to P-LR pulses down twice**

60. **Unknown S:** All right.

61. **T-Alex:** Okay? So. {collects dictionaries from shelf passes them out to students} The

62.   dictionary you might want **((** TOV, OV, (.22) to use? Not sure. There you go

63.   come in) (...). You're late, John. Where were you?

64. **Unknown S:** I woke up late.

65. **T-Alex:** You woke up late. **))** [So we're looking at words on the board. John? John?

66.   Looking at words here. We're trying to divide them into words that mean

67.   frightened and not frightened.

68. **[O]**   **[Points LF to board**

69.   Okay? Basically. {teacher writes on board}. So give you about two or 3 minutes

70.   to have a look through. See if you can decide. **((TOV, OV (.33) Anybody need**

71.   any paper?

72. **Unknown S:** Yeah.

73. **T-Alex:** Paper. (...) **))** Okay. Here we go.

74. **T-Alex:** (...)

75. **Unknown S:** Can I (...) {T-Alex looks at papers on desks, students work together}

76. **T-Alex:** Can you? **((TOV, OV (2.57) Another? Yes. And also, Jean, can you just open that**

77.   window a little bit please? When you got? Cheers. There you go, that may not be

78.   enough actually.

79. **Unknown S:** (...)

80. **Unknown S:** (...)

81. **T-Alex:** We'll talk about it in just a just a moment. **))** Are you there? Just about there. Yeah.

82.   Yeah. Right. In that case. So what have we got then? [What words do you think?

83.   **[O]**   **[Points RF to board**

84.   **((TOV (.22) Mean. Frightened.**

85. **Unknown S:** Afraid.

86. **Unknown S:** Nervous.

87. **Unknown S:** Afraid. Terrified. Scared.

88. **T-Alex:** Afraid.

89. **Unknown S:** Afraid.

90. **T-Alex:** What's the word after that you said?

91. **Unknown S:**))Terrified.

92. **T-Alex:** Terrified.

93. **Unknown S:** Scared.

94. **T-Alex:** Scared.

95. **Unknown S:** Petrified.

96. **T-Alex:** Any others? Say again?

97. **Unknown S:** Anxious and nervous.

98. **T-Alex:** Anxious and nervous. Hello. Hello (...). Come take a seat. Anxious, nervous. So the

99.   words then that don't mean frightened are the others. So [what can we, what,

100. **[X]**   **[[Moves BH, PTB pulses up and down twice**

101.   how, can you describe that? So, [for example, give an example of a word that is

102. **[X]**   **[Holds BH, PUP in C-RT and C-LT**

103.   not, doesn't mean. Frightened.

104.   {end of script}

1. **T-Alex:** {fumbles with books on desk} Okay, so basically we're saying goodbye to 2 people
2. today. Is that right? Sasha and Annie? And very nice roses. I see three lots of
3. roses, in fact. Was that. Another person leaving?
4. **Unknown S:** (...) **((** TOV, OV (.16) some will come after.
5. **T-Alex:** Oh okay. The other people who are leaving (...). Right. Okay. I was going to say.
6. Fantastic.
7. **Unknown S:** (...) going to give (...).
8. **Unknown S:** Yeah, really.
9. **T-Alex:** Give what to who? **))** (Armin). Right. Okay. So what I also need to do is I've got a bit
10. of homework to give back to Christie and to (...) Here.
11. {T-Alex shuffles through papers, Ss chatting}
12. **T-Alex:** Well. Okay. So has anybody got homework to give in?
13. **Unknown S:** Nope.
14. **T-Alex:** No. Do you remember it was the um. It was **((** OV (1.17) the to infinitive.
15. **Unknown S:** I don't have this.
16. **Unknown S:** You said my last homework would be this.
17. **T-Alex:** You didn't, you didn't need to do this homework. But I meant. Was that the? Okay.
18. Right. Right. Okay. I can mark it. If you leave an address, I can send it to you. So
19. the best way. Okay, Pam, thank you. There's nobody done this at all? I gave that
20. last time.
21. **Unknown S:** My dog ate it.
22. **Unknown S:** (...)
23. **Unknown S:** I haven't been (...)
24. **Unknown S:** (...).
25. **T-Alex:** I wasn't here last time.
26. **Unknown S:** (...) In the corner
27. **T-Alex:** Okay. Have you actually got copies of it?
28. **Unknown S:** Yeah.
29. **T-Alex:** Yes. I know you're leaving, (sir). And obviously (…), too. Say again?

30. **Unknown S:** I saw you yesterday when I was (...). I threw it away.

31. **T-Alex:** You threw it away? **))** {holds paper in both hands} Anybody? Okay, then fill it for

32. after. I should say, [by the way, that the week after half term, I'm not actually

33. going

34. **[O]** **[LH holds paper, points RF and moves forword in**

35. **circular motion three times**

36. to be here. So, you're going, to have a different, T-Alex.

37. **[X]** **[LH holds paper, RH moves to CC with all fingers touching thumb, moves up**

38. **and down twice**

39. It's probably, going to be Rosie. So I shall, I shall discuss with her what [she,

40. [she, might have her own ideas.

41. **[X]** **[Holds paper in LH, moves RH to C-RT with PUP moves in slight circular**

42. **motion**

43. I gave her some ideas, perhaps for the lesson. [Anyway, the lesson will take place,

44. **[X]** **[Holds paper in LH, moves RH to C-RT with PUP moves hand up and down**

45. **three times**

46. [[Steven, next week.

47. **[O]** **[[Closes RH into fist, continues to move up and down twice**

48. Sorry. [In two weeks, the week after.

49. **[O]** **[Holds paper in LH, RH with index finger extended, moves BH to P-RT and**

50. **P-LT, RH, makes large circular motion with both arms twice**

51. [It just won't be me. So actually, the next time I see you will be the 8th of March.

52. **[X]** **[Holds paper in LH, RH in lose fist in CC, pulses up and down three times**

53. So that's three weeks (some time), in fact. **((**OV (1.27) {passes out papers} So I'm

54. going to ask those of you who will definitely be here next time, if you could

55. please have a go at this. Could you take your bags off the table? Thank you very

56. much. Okay. And I've got some homework to give back to Christie and to Doug

57. As well. Doug there you go. And Christie's too.

58. **Unknown S:** Thank you,

59. **T-Alex:** Welcome.

60. {T-Alex shuffles papers, Ss pass papers to one another,

61. **T-Alex:** Okay. Good. Right. (okdooks)

62. **Unknown S:** Oh, relax. **))**

63.   {Ss chatting, T-Alex writes on board}

64. **T-Alex:** Okay today. Then we're going to have a look at a new kind of topic vision. Which.

65.   **((** OV (.11) Yes. {sits down in chair} Vision. So.

66. **Unknown S:** Neil can I borrow one copy of the book cause I handed in all my books. .

67. **T-Alex:** Yes, {T-Alexs stands up, walks toward desk} you can.

68. **Unknown S:** So if you have one spare (...)

69. **T-Alex:** I think **))** I actually deliberately kept one. There you go. {gives books to S}

70. **Unknown S:** Thank you.

71. **T-Alex:** There you go. Okay, let me see. The first thing I want to do, {looks through bag,

72.   takes out pictures, passes pictures out to S} actually. I'm going to pass around.

73.   Well, to begin with, I want to pass around a few pictures. So the reason I'm going

74.   to Spain, [the reason I'm not going to be here in two weeks

75. **[O]** **[Holds picture in LH, moves RH to CC with PDN pulse up and down twice**

76.   time is because I'm actually going to go to Spain. And I hope that when [I'm in

77.   Spain, I'm going to see.

78.   **Unknown S:** Once I draw that.

79.   **T-Alex:** You drew it? Just how long did it take you to draw?

80. **[O]** **[Holds picture in RH and shows Ss, moves RH from L to R**

81.   **((** OV (.8) You drew it?

82. **Unknown S:** It? Yeah. It was just not just one part because it was one half that was printed

83.   (...) And just the other part.

84. **T-Alex:** **))** Fantastic. So you're good at drawing?

85. **Unknown S:** Quite.

86. **T-Alex:** [I'm sure you are. Gosh, do you know?

87. **[O]** **[RH holds picture moves arm from L to R**

88.   [[Obviously, Susan knows

89. **[A]** **[[Extends LH, PUP toward S**

90.   what it is. What is it? Spanish Civil War.

91.   {pulls chair to center of classroom to place photo on chair, moves back toward

92.   desk and writes on board}

93. **Unknown S:** Yes. And there are different symbols that are linked with the with the actual

94.   war. So, for example, the lamp, light (...) to symbolize the sun, that is the, you

95.   know, like (another bird) after the war. And then the forest is the symbol of Spain.

96.   And then there are other symbols of symbolism, some elements that (...)

97. **Unknown S:** (...) It's Spanish, too.

98. **T-Alex:** So symbols. [So symbols are what do you say was the symbol of Spain?

99.   **[O]**   **[Holds board marker in RH, extends board marker toward S in pointing**

100.   **fashion**

101. **Unknown S:** The (Toros).

102. **T-Alex:** (Toros) [[So what do we say? We don't say,

103.   **[C]**   **[[Moves board marker in continuous circular motions**

104. **Speaker3:** [[Because this is the symbol (…)

105.   **[O]**   **[[T-Alex points board marker toward student**

106. **T-Alex:** [We don't use the word (toros), though, we use the

107.   **[C]**   **[Moves RF to P-RT and LF to P-LT points BF downward and pulses BF up**

108.   **and down three times**

109.   Word, [

110.   **[C]**   **[Points BF to head and then sweeps BF to P-UR and P-UL to indicate bull**

111.   **horns**

112.   a male cow. ((OV (.9) Do you mean?

113. **Unknown S:** Male cow yeah, okay.

114. **Unknown S:** (...)

115. **T-Alex:** Bull. Oh,)) hello. Hello {opens door, then writes on board}Lucas come in. So bull

116.   of Spain, as it were. Yes, it is indeed.

117. **Unknown S:** A symbol on flag Spain.

118. **T-Alex:** On the flag, too? Yes. {nods head yes, twice} Okay. So it has lots of symbols.

119.   [Spanish Civil War, you said.

120.   **[O]**   **[Points LF to board**

121.   Now, then, when was ((OV (.17) the Spanish Civil War? You said, didn't you?

122.   Do you know when it was?

123. **Unknown S:** 1938. No. 32.

124. **T-Alex:** 38 was, was, during the Civil War. It was, **))** [was happening at that time.

125.   **[C]**   **[Moves LH to P-LT with PDN, moves LH up and down twice**

126.   It [[finished the year after.

127.   **[C]**   **[[Moves LH from P-LT to CC in two up and down strokes**

128. **Unknown S:** It was like 45, 49. Something like that?

129. **T-Alex:** [It was before. That was 1936

130.   **[C]**   **[Moves LH, PTB to P-LT, moves up and down twice**

131.   [[to 1939.

132.   **[C]**   **[[Moves LH from P-LT to CC**

133.   [So basically.

134.   **[A]**   **[Points RF toward S**

135.   {writes on board} You're absolutely right. 1936.

136. **Unknown S:** Yeah, it was almost together with the Second World War.

137. **T-Alex:** Yeah.

138. **Unknown S:** Yeah. We learned this in the **((**TOV, OV (.32) context of the Second World

139.   War.

140. **T-Alex:** Yes. In fact.

141. **Unknown S:** At least it's (Guernica) isn't it?

142. **T-Alex:** So when you say in the context of the Second World War.

143. **Unknown S:** Yeah. Because the world was all in war and started. The Second World War

144.   started in the beginning of 40.

145. **T-Alex:** Actually, yeah, I think, you know, in fact. Yes, yes, indeed. And the political sort

146.   of changes that were happening in Europe at the time. Right. Good. Okay. So it's

147.   called what's this? What's this painting? Actually, did you say you? **))** [Just call

148.   this? What's the name of the painting? Name of the painting?

149.   **[O]**   **[RH holds board marker extends arm out toward S**

150. **Unknown S:** (...) [

151.   **[A]**   **[T-Alex points RF at S, nods head yes**

152. **T-Alex:** How do you spell it? {writes on board}

153. **Unknown S:** G. U.

154. **Unknown S:** E.

155. **Unknown S:** E. R. N. E. I. C. A.

156. **T-Alex:** Right. **((OV (.3) That is indeed correct.))** That's [one version of it. One spelling

157.   of it. Does anybody

158.   **[O]**   **[Indicates number 1 with LF in P-LT pulses up and down slightly**

159.   [[know another one, or

160.   **[C]**   **[[Extends second finger to indicate two**

161.   [[can you think of anybody seen perhaps

162.   **[O]**   **[[Continues to indicate number two with LH with moving hand back and**

163.   **forth from P-LT to P-RT**

164.   [[the same word with different, slightly different spelling?

165.   **[O]**   **[[Continues to indicate number two with LH, extends arms toward board**

166. **Unknown S:** It was like instead {T-Alex looks at board} of the E. A. And another A after

167.   R. No.

168. **Unknown S:** I don't know.

169. **Unknown S:** (...)

170. **T-Alex:** I think that's right. But basically, this is Spanish. {writes on board}

171. **Unknown S:** Yeah.

172. **T-Alex:** But where. Which part of Spain is Guernica actually in? **((OV (.4)**

173. **Unknown S:** Chile, then you are good at (...)

174. **T-Alex:** It was actually **))** {writes on board} it is written [by the people who live

175.   **[X]**   [Points RF toward floor moves hand up and down twice

176.   [[in the area.

177.   **[X]**   [[Moves RF in circular motion

178. Unknown S: (…)

179. T_Neill: [It's the Basque country.

180.   **[A]**   **[Points LF toward S**

181.   Exactly. Yes, it's Basque. {writes on board} It's the Basque country. And.

182. **Unknown S:** In Spain are (...)

183. **T-Alex:** Basque country. Yes. It is **((** OV (.11) Spain, if you like. But there is a whole. In

184.   fact, it's written with Spanish. Spanish (spelling here), too. But it's written. Sorry.

185.   It's it's a bit **))**

186.   {end of script}

Appendix H: Class 6 Transcript

1. **T-Alex:** Okay, [right,

2.   **[O]**   **[Claps both hands together**

3.   so. Probably. (...) {closes door}

4. **Unknown S:** Alex, I'm sorry. Can I have a piece of paper? ((TOV (.10)

5. **T-Alex:** Okay, so last week then you had,)) I was away. Who taught you last week was it?

6. **Unknown S:** Jack. [

7.   **[O]**   **[T-Alex claps BH together**

8. **T-Alex:** Jack. Okay. and what did you do with Jack?

9. **Unknown S:** (...) we [wrote an essay (...)

10.   **[O]**   **[T-Alex points RF to S**

11. **Unknown S:** We just do nothing.

12. **Unknown S:** Yeah, so to do work (...) get an article or something, then write questions.

13. **T-Alex:** Okay. [I'll have a,

14.   **[X]**   **[Moves RH thumb backward over P-UR**

15.   I don't, I don't.

16. **Unknown S:** (...)

17. **T-Alex:** Okay, [but afterwards I'll have a look

18.   **[X]**   **[Points RF and moves in circular motion**

19.   and [[see if I can

20.   **[X]**   **[Points RF backward over P-UP**

21.   find it because (...) [

22.   **[X]**   **[Points RF in P-RT**

23. **Unknown S:** (...)

24. **T-Alex:** Yeah, [of course

25.   **[O]**   **[Points RF from S toward door**

26.   go ahead. Okay so what you do last week, Jack?

27. **Unknown S:** Nothing.

28. **T-Alex:** Nothing?

29. **Unknown S:** Yeah. Got the homework and went home.

30. **T-Alex:** Oh, **((TOV or OV** (.3) he gave you something to do, right. Okay right so today **))**
31.   what we're going to do is we're going to look, we're going to look at the world.

32.   The world of work okay? Three weeks ago, wasn't it? One, two, three weeks ago.
33.   Before half term. Do you remember what we were doing three weeks ago? Lucas,
34.   [can you put

35.   **[O]**   **[Moves LH, PDN from P-UL to P-LL**

36.   that away please?

37.   **((OV** (.18) Dawood and Rashid [can you pay attention.

38.   **[Appears to bring BH to CC in come motion *omitted OV**

39.   Okay, so three weeks ago. What were we doing? [

40.   **[Appears to clap BH together *omitted OV**

41.   Three weeks ago. What were we doing? Remember?

42. **Unknown S:** No, don't remember.

43. **T-Alex:** What did we talk about in the class? Anybody remember?

44. **Unknown S:** Married?

45. **T-Alex:** Marriage? **))** No I don't, that's a different class.

46. **Unknown S:** (...)

47. **T-Alex:** No, I [brought something.

48.   **[X]**   **[Moves LH, PDN from CC to P-LL**

49. **Unknown S:** Can he give a clue.

50. **T-Alex:** When you had a look at some [different

51.   **[C]**   **[Moves BH, PAW to CC moves BH outward toward CL and CR**

52. **Unknown S:** Pictures

53. **T-Alex:** [Aha!

54.   **[A]**   **[Points RF toward S**

55.   pictures.

56. **Unknown S:** Yes. Oh, Barcelona.

57. **Unknown S:** Barcelona. [

58.   **[A]**   **[T-Alex points LF to S, nods head yes**

59. **Unknown S:** Barcelona. [

60.   **[A]**   **[T-Alex points LF to S, nods head yes**

61. **T-Alex:** (...) Paintings. That's right. Indeed.

62. **Unknown S:** (...)

63. **T-Alex:** Yes. Yes. Sara was talking a lot, but she knows a lot about art,

64.   **[X]**   **[Points LF and move in circular motion 8 times**

65.   doesn't she? [

66.   **[X]**   **[Moves LH, PAB from CC to P-LT**

67. **Unknown S:** Because she's Italian.

68. **T-Alex:** Italian that's right.

69. **Unknown S:** So what? Yeah.

70. **Unknown S:** So what? Italian? Yeah. (...)

71. **T-Alex:** Okay. ((OV (.22) So that's [what

72.   **[Claps BH together *omitted OV**

73.   we did last time. We were [then looking at

74.   **[Points RF and LF upwards in CC *omitted OV**

75.   pictures and

76.   **[Moves BH, PTB in circular motion *omitted OV**

77.   [the kind of idea was

78.   **[BH in CC, PTB with fingers slightly touching *omitted OV**

79.   [[seeing

80.   **[[Moves BH outwards *omitted OV**

81.   [[was beauty, if you like visual beauty.

82.   **[[moves BH in circular motion *omitted OV**

83.   Did you [find those pictures, paintings

84.   **[RH, PTB extend outward twice on *pictures* and *paintings* *omitted OV**

85.   [pretty

86.   **[Moves LH, PUP to P-LT *omitted OV**

87.   or not? They were ugly. Okay. Fantastic. This time))

88.   [today, what I want to do is talk about

89.   **[O]**   **[Points RF down**

90.   [vision, but a

91.   **[O]**   **[Points RF down**

92.   [[different idea of vision,

93.   **[C]**   **[[Moves RF in circular motion**

94.   of [connect to this time, to the

95.   **[C]**   **[BH, PAW in P-LT and P-RT moves BH inward to C-LT and C-RT**

96.   world of work.

97.   Okay. So we do talk we talk about people who when they have [a very good idea

98.   for business.

99.   **[C]**   **[RH, PUP pulses on *good*, *idea*, *for* and *business***

100. **Unknown S:** They develop it.

101. **T-Alex:** [They develop it.

102. **[A]**   **[Extends LH, PUP toward S**

103.   [But before they develop it, they have

104. **[C]**   **[LH, PUP, in C-RT moves in slight circular motion**

105.   [[this,

106. **[C]**   **[[Points RF in P-UR and circles finger twice, before pointing RF and LF to**

107.   **eyes, extends RF and LF from eyes outward twice. Points RF up and taps R**

108.   **side of head**

109. **Unknown S:** The [idea.

110. **[C]**   **[T-Alex point RF to eye then outward and moves in circular motion**

111. **T-Alex:** [Idea is to have this idea in their mind, if you like. They have a

112. **[C]**   **[BH, PTB move back and forth from head to CC**

113.   [vision

114. **[C]**   **[Extends RH, PUP outward**

115.	[[as they can in some way. See what this they're like, this,

116.	**[C]**	**[[Moves RH in P-RT in circular motion**

117.	the idea they have, [what it might become

118.	**[C]**	**[Holds RH, PUP in P-RT**

119.	sometime in the future. So if you like they have, they can see perhaps they might

120.	[invent something, invent a product, invent a machine, invent a service.

121.	**[C]**	**[RH, PUP extends arm from CC outward each time *invent* is said**

122.	**Unknown S:** Service.

123.	**[A]**	**[T-Alex extends LH, PUP toward S**

124.	**T-Alex:** [And they might be able to ((OV (.20) see that this would be a very popular

125.	product or a very

126.	**[Holds RH, PTB in P-RT, pulses RH several times *omitted OV**

127.	[popular service. And we talk about people who think of something completely

128.	**[RH in fist, pulses several times *omitted OV**

129.	[[new, something that nobody else has thought of before.

130.	**[opens RH, PTB, moves up and down slightly *omitted OV**

131.	As being [[visionaries,

132.	**[X]**	**[Moves RH, PTB in circular motion**

133.	visionaries and visionary is not just)) the world of work. It could be it could be

134.	something else, a different area as well. {Writes the word visionary on the board}.

135.	But so what we're going to do is we're going to go to today, talk about what you're

136.	going to [hear in the listening. Dawood, Rashid. You're going to listen to a couple

137.	of people who have visionary ideas for business and

138.	**[X]**	**[Holds RH in P-RT with PTB, moves up and down slightly**

139.	[followed them through and developed them

140.	**[C]**	**[Points RF downward and moves in circular motion**

141.	and were well, [they made a lot of money as a result. And what I'd

142.	**[X]**	**[BH, PUP, in P-LR and P-LL**

143.	((OV (.17) like you to do is in the next and the [last part of the lesson or the

144.	second, or (sort of) second part of the lesson if you like

145.	**[Holds RH, PTB in C-RT moves in circular motion *omitted OV**

146.	is to yourselves get together and try and come up with some idea that could be

147.	visionary.)) So {Writes on board} visionary, product, service or even just ideas if

148.	you can. Okay? So can you think of any ((OV (.22) any product or service that

149.	exists now today, which is something which is so was so new at the time that it

150.	was perhaps (...)

151.	**Unknown S:** (...)

152.	**T-Alex:** Say again?

153.	**Unknown S:** Meeting people by Internet.

154.	**T-Alex:** Meeting people by Internet. Yes, meeting people what do we call that? Meeting

155.	people via the Internet,)) [as in we have a,

156.	**[C]**	**[Moves BF in circular motion from P-LT and P-RT to CC**

157.	**Unknown S:** Social [

158.	**[A]**	**[T-Alex points RF toward S**

159.	**T-Alex:** Social?

160.	**Unknown S:** Social networks.

161.	**T-Alex:** [Social networks, good.

162.	**[A]**	**[Points RF toward S, nods head yes**

163. **Unknown S:** {T-Alex writes on board} (...) Friends.

164. **T-Alex:** Social networks or media too.

165. **Unknown S:** What do you say (...)?

166. **T-Alex:** What else?

167. **Unknown S:** (Mutual) friends.

168. **T-Alex:** Mutual. **((OV (.13)**

169. **Unknown S:** No. virtual.

170. **T-Alex:** Virtual friends. Yes, virtual friends. Okay. So [that's inventing your own friends or

171.   **[Moves RF in circular motion *omitted OV**

172.   better friends. Okay, good. Yes, yes, indeed. Anything else? So you've got social

173.   media, **))** [social networking

174.   **[O]**   **[Points RF to board**

175.   [sites or that capability or possibility.

176.   **[C]**   **[BH, PUP in P-LR and P-LL moves BH up and down slightly**

177.   What else?

178. **Unknown S:** (constructions)? [

179.   **[A]**   **[T-Alex extends RH, PUP toward S**

180. **T-Alex:** Construction.

181. **Unknown S:** (...) these countries **((** OV (.48) are challenging each other in building a new

182.   tall buildings.

183. **T-Alex:** [Ever taller buildings.

184.   **[RH, PUP in C-RT *omitted OV**

185.   Skyscrapers. A good idea. What else? Any others? Any other ideas? Possibly.

186. **Unknown S:** Uh. To tourists.

187. **T-Alex:** Tourism.

188. **Unknown S:** Tourism.

189. **T-Alex:** Yep. So developing sites developing.

190. **Unknown S:** Yes. to to (...) Something. (...) Make more companies that would help the
191.   people to get to a place.

192. **T-Alex:** Which hasn't been discovered before by tourists, for example. Do you mean new
193.   places in the world?

194. **Unknown S:** Yea.

195. **T-Alex:** Yea. Yea.)) Yea, [indeed.

196.   **[Moves BH, PUP from CC to P-LR and P-LL**

197.   Good.

198. **Unknown S:** Hybrid cars.

199. **T-Alex:** [Hybrid cars. What's a hybrid car?

200.   **[A]**   **[Extends RH, PUP toward S**

201. **Unknown S:** (...) (electrical) of petrol. [

202.   **[A]**   **[T-Alex extends LH, PUP toward S**

203. **T-Alex:** Petrol Electric. So, yes, [that's

204.   **[X]**   **[BH, PTB move up and down**

205.   good. What about

206.   **[O]**   **[Extends RH, PUP to S**

207.   Christina and (...) Any ((OV (1.16) ideas you think of? Any.

208. **Unknown S:** Oh. Sorry. We are. We are asking about new ideas of what?

209. **T-Alex:** Totally new ideas, perhaps, or new products or services that exist now that people
210. therefore presumably had had kind of some sometime this idea that it might it
211. might exist, it might be possible. So you talked about, for example, we might be
212. able to come to [speak to each other via the Internet.

213. **[Moves BH to CC touches fingers together *omitted OV**

214. **Unknown S:** Did you (...).

215. **T-Alex:** [What'd you say sorry?

216. **[Points RF toward S *omitted OV**

217. **Unknown S:** Holograms.

218. **T-Alex:** Holograms. Okay.

219. **Unknown S:** (Photograph) displays or keyboards starting to invent now?

220. **Unknown S:** (...). {several Ss speak at same time}

221. **Unknown S:** There is already a laser keyboards (...).

222. **T-Alex:** Can you explain laser keyboard? How's that going to work?

223. **Unknown S:** It's like there is a small piece of cube and from this cube it's going like light
224. and it's a piercing keyboard and you are touching these keyboards on your table
225. and it's you are writing like normal keyboards in your computer.

226. **T-Alex:** So there's like a light. Just like a light.

227. **Unknown S:** I didn't see that.

228. **Unknown S:** This cube (...) keyboard, it cost about £75.

229. **Unknown S:** It's holographic your keyboard comes out, (...)

230. **Unknown S:** But only on the table.)**)**

231. **T-Alex:** So you're [touching the

232. **[C]** **[Moves BH in typing motion**

233.　　　　[table but you're actually touching uh (...)

234.　**[C]**　　**[Places RH on table uses RH to type on table**

235.　**Unknown S:** (...) You see your letters here and you are touching a table and you are

236.　　　　writing.

237.　**Unknown S:** (...)I don't know (...)

238.　**T-Alex:** What [do you call it ?

239.　**[C]**　　**[Moves BH in typing motion**

240.　　　　[[What do you call it when your?

241.　**[O]**　　**[[Moves BH, PDN extends from CC to P-LR and P-LL**

242.　**Unknown S:** Typing?

243.　**Unknown S:** Laser keyboard.

244.　**T-Alex:** [Keyboard? Yes.

245.　**[A]**　　**[Points RF toward S**

246.　**Unknown S:** Holographic laser.

247.　**T-Alex:** [Right. There's a yeah.

248.　**[A]**　　**[[BH, PUP, nods head yes**

249.　**Unknown S:** But it doesn't exist for (...)

250.　**Unknown S:** (It's existence). Right. Right. Anyway, a laser keyboard.

251.　**Unknown S:** Yeah.

252.　**Unknown S:** And ((OV (.10) a super coupe.

253.　**Unknown S:** Yeah.

254.　**Unknown S:** Yeah. Transportations, Speeding up trains.

255.　**Unknown S:** (...)

256. **Unknown S:** faster trains or creating bridges. **))**

257. **Unknown S:** You cannot trust everything (...).

258. **Unknown S:** Where (...) can travel rather than just travelling.

259. **T-Alex:** Okay, as in [above (...) Suspended.

260.   **[C]**   **[Moves RH, PDN from LH, PUP from C-LW to C-UP twice**

261. **Unknown S:** The bus is can, can travel above it is being created, I think in China where the
262.   buses can travel above the roads and the cars goes underneath. Like (...).

263. **T-Alex:** When you say above the roads, you mean they're [lifted off the road? Like in the
264.   air?

265.   **[C]**   **[Moves RH, PDN to C-UP**

266. **Unknown S:** Yeah is like above the road is being fitted into the side of the road above this
267.   and the bus thing where (...)

268. **T-Alex:** I see, [on a track,

269.   **[C]**   **[Moves RH, PDN from P-RT to P-LT**

270.   like a track.

271. **Unknown S:** and then it goes on the cars easily go without any jam in traffics,

272.   {end of script}

1. **T-Tia:** All right. So let's get started. Okay, first of all, quick review. {moves to board}

2.   Five stages of a presentation. What are they? [Go on, Tina, first stage.

3.   **[O]**   **[Points RF toward S**

4. **Unknown S:** (...)

5. **T-Tia:** Okay. [Something comes before the overview.

6.   **[O]**   **[RF points to board**

7. **Unknown S:** (...)

8. **T-Tia:** Good. {writes on board} What comes [after

9.   **[O]**   **[Points RF to board**

10.   the overview?

11. **Unknown S:** (...)

12. **T-Tia:** Good. {writes on board} And then?

13. **Unknown S:** (...)

14. **T-Tia:** And finally?

15. **Unknown S:** (...)

16. **T-Tia:** Questions and answers. Okay, good. So last lesson we talked about [linking

17.   phrases.

18. **[C]**   **[Moves RH, with index finger and thumb parted, moves hand from CC to P-**
19.   **UR twice**

20.   Okay. {Writes on board} So what goes between here and here?

21. **[C]**   **[Points RF to two places on board**

22.   [At the end of

23. **[X]**   **[holds RH, PAW in C-UP**

24.   [[this section,

25. **[O]**   **[[Points RF to board**

26.   before the beginning of this section, what do we need? [

27. **[C]**   **[Holds RH with index finger and thumb parted, moves hand from CC**

117

28.   **to P-UR once**

29. **Unknown S:** (...)

30. **T-Tia:** (…) I think, [you know.

31.   **[A]**   **[Points RF toward S**

32. **Unknown S:** ((TOV (.9) (...) let's move on to (...)

33. **T-Tia:** Good.

34. **Unknown S:** (...)

35. **T-Tia:** Okay, good.)) So {writes on board} these are called linking phrases okay. So

36.   between [each

37.   **[O]**   **[Points RF to board**

38.   of these sections, [at the end of one section,

39.   **[O]**   **[Points LF to board**

40.   [[before the beginning of another section,

41.   **[O]**   **[[LF still points to board but moves LF down slightly**

42.   we will have a linking phrase. So we talked about these last session. What I'd like
43.   you to do [is I've,

44.   **[O]**   **[Holds paper in LH points to paper with RF**

45.   [[got ten sentences

46.   **[O]**   **[[Moves RF up and down paper**

47.   here from the presentation about IELTS that we listened to last lesson okay. [As
48.   you can see,

49.   **[O]**   **[Points RF at paper in LH**

50.   there is a missing word okay. [The missing word is in

51.   **[O]**   **[Points RF to paper in LH**

52.   the linking phrase okay. So can you see if you can complete the sentences?

53.   {passes papers to Ss} Okay? Work on ((OV (.3) [your own,

54.   **[moves BH in circular motion in P-LT and P-RT *omitted TOV, OV**

55.   first of all, and then we can compare answers.

56.   ((OV, TOV (1.02) {Ss work independently} {T-Tia shuffles papers

57.   before walking to sit on desk behind Ss}

58. **T-Tia:** Good. **))** Frances [have a look

59.   **[A]**   **[Points LF to S paper**

60.   **((OV** (1.55) at this preposition here, this will give you a clue about this

61.   word. So, you know, you're right. It has to be something that begins with a vowel

62.   because we've got an, maybe this preposition, we'll have a think about it. {walks

63.   around table to different Ss} Okay good. Good. Now (...) have a look at this one.

64.   The verb is correct. No, no. The verb is correct. It's correct. But you need to look

65.   at the grammar a little bit because you have. I'll be brilliant. Almost. Almost. It's

66.   now.

67. **Unknown S:** Now. Discussed.

68. **T-Tia:** So here we need at the end of the verb we need ing. But the verb is correct.

69. **T-Tia:** You've **))** got about two more minutes if you haven't finished. **((OV** (1.20)

70.   {walks around table checking different Ss work} (...) let's have a look (...) We

71.   need to check this one and this one. (...) okay good.

72. **Unknown S:** (...)

73. **T-Tia:** Focus. Very good. Yeah. Excellent. Excellent. This grammatically.

74.   Grammatically this is correct, actually. In the second part, I'll give you an

75.   example that's actually grammatically correct. You could say an example.

76. **Unknown S:** Example? Yeah.

77. **T-Tia:** Yeah.

78. **Unknown S:** (...)

79. **T-Tia:** You're right. You're right. Because [it's an example of.

80.   **[Appears to point RH holding pen toward paper *omitted TOV, OV**

81.   [You could have another word,

82.   **[Appears to point RH holding pen toward paper *omitted TOV, OV**

83.   that means, [

84.   **[Appears to move BH, PTB in slight circular motion *omitted TOV, OV**

85. **Unknown S:** (...)

86. **T-Tia:** Exactly. Because [we have an,

87.   **[Appears to point RH with pen at paper *omitted TOV, OV**

88.   yeah. Have a think. Oh, good, good, good. Okay. I think most of you have just

89.   about finished, so can **))** you check with your partner, see if you got the same

90.   answers or is anything a little bit different? Maybe give each other {walks around

91.   and checks different Ss work} **((** OV (3.18) some help if you're not sure. So

92.   let's start by. Good. Good. So (...) and Oscar. Are your answers the same? A

93.   little bit different. Let's have a look at number seven. So, Oscar, why do we need

94.   by here?

95. **Unknown S:** (...)

96. **T-Tia:** Because of start. Yeah.

97. **Unknown S:** Start by.

98. **T-Tia:** [Starts by.

99.   **[RH with finger and thumb touching from CC to P-RT *omitted TOV, OV**

100.   Yeah. So this is. This is the (...) Yeah. (...) Is good because we have this. I will be.
101.   Focusing.

102. **Unknown S:** Focused.

103. **T-Tia:** Focusing. (...) Did you check? Same? Good, yes.

104. **Unknown S:** So there is no (...)

105. **T-Tia:** Because. What did you have before introduction?

106. **Unknown S:** I think (...)

107. **T-Tia:** Yeah. If you had introduction. Then here you would have to because that's the

108.   [preposition.

109.   **[Appears to move RH from CC to P-RT *omitted TOV, OV**

110.   But yeah. So the [overview of

111.   **[Moves RH back and forth slightly *omitted TOV, OV**

112.   (...) Okay. {T-Tia sits in chair, puts hands under table} Okay. So pretty good, I

113.   think. Let's check together. Let's make sure we've got the answers correct. So,

114.   Frances, can you do the first one?

115. **S1:** In this presentation today? I'm going to talk about the International English Language

116.   Test System. Otherwise, known as the IELTS.

117. **T-Tia:** Good. Kristy

118. **Kristy:** I have divided my presentation into four parts.

119. **T-Tia:** Good. John.

120. **John:** I will start by looking at the history of IELTS.

121. **T-Tia:** Good. Did anyone have a different word in number three? You could have

122.   another word that has the same meaning as start?

123. **Unknown S:** Begin.

124. **T-Tia:** Begin. So I will start by you will begin by both are correct okay Liam What

125.   about number four?

126. **Liam:** Then the second part, I give you an information of the examination format.

127. **T-Tia:** Ah, okay, we, can have a better word here. I think then information.

128. **Unknown S:** Overview.

129. **T-Tia:** Ah, an overview. Okay. Can we say an information?

130. **Unknown S:** (...)

131. **T-Tia:** You good? We can say a piece of information. But information is uncountable.

132.   Exactly. Exactly. It was a little trick question. Yes. So an overview. (...) [what

133.   about five.

134.   **[Appears to extend RH, PUP toward S *omitted TOV, OV**

135. **Unknown S:** (...) I'll be focusing on (...)

136. **T-Tia:** Good. So focusing. Teri you have number six.

137. **Teri:** In the last part of my presentation I will say a little bit about the problems that we can,

138. **T-Tia:** Uh huh, good did anyone have a different answer? Kristy, you have a different

139.   answer? **))**

140. **S3:** (...)

141. **T-Tia:** Good. Okay, so we could have, [then

142. **[C]** [Touches RF to LH thumb

143. we could have [[finally,

144. **[C]** [[Moves RF from LH thumb to LF

145. Or we could have,

146. {end of script}

1. **T-Lisa:**   [Okay.

2.   **[O]**   **[RF points to screen**

3.   [So today's session. In today's session, we will be

4.   **[O]**   **[BH move to CC, PDN in a cupped position**

5.   [[focusing on seminar skills. Okay?

6.   **[X]**   **[[BH move upwards slightly**

7.   So we will be looking at

8.   [[different expressions

9.   **[C]**   **[[Rolls BH in circular motion PTB**

10.   **((TOV (.3) and ways in which we can))**

11.   [[engage

12.   **[C]**   **[[Rolls BH in circular motion PTB**

13.   **((TOV (.2) in an academic discussion. Okay? Right.))** Does anybody remember

14.   what we did in the last session? **((TOV (.2) Agreeing and disagreeing?))** {T-Lisa

15.   moves to computer to change slide, looks at screen} Yes. [Vague recollection?

16.   **[C]**   **[BH move to either side of head, with fingers spread, hands move in**

17.   **circular motion**

18.   **((TOV (.1) Yes?))**

19.   [a little bit.

20.   **[C]**   **[RH finger and thumb extended with separation indicating small**

21.   [Well, I'm going to test your knowledge and I'm going to test how much you

22.		remember from the last session. Okay?
23.	**[O]**	**[BH move to P-RT and P-LT with fingers spread, PTB in a**
24.		**synchronous up down motion before moving to CC with PDN**
25.		So what I would like you to do is have a look at the statement that I'm just
26.		about
27.		{T-Lisa moves to computer to change slide, looks at screen}
28.		[to display on the board for you and think whether you
29.	**[O]**	**[RH, PAW, points to the screen**
30.		[agree
31.	**[C]**	**[BH move to CC with PUP**
32.		[[or disagree
33.	**[C]**	**[[BH move down and PDN**
34.		[[or perhaps partly agree with
35.	**[C]**	**[[BH move up with PUP**
36.		[the statement
37.	**[O]**	**[RH motions towards screen PAB**
38.		on the board, I would like you to [work in pairs. Okay. Here and the three of you
39.		together
40.	**[O]**	**[BH open with PTC, BH move up and down five times, extend arms**
41.		**out to each pair or group of Ss**
42.		and you have [2 minutes
43.	**[O]**	**[RH indicates the number 2 with index and middle finger in "v" shape**
44.		[[to speak to the person next to you.

45. **[O]** **[[RH moves from "v" position to index finger pointed toward Ss,**

46. **moves finger L to R**

47. Then [we will have an open class discussion.

48. **[O]** **[BH, PTB, moves arms in a "come" motion, extending arms from P-UP and**
49. **P-UL to C-UR and C-UL, with BH, PTB**

50. Right. So the statement that I would like you to

51. {T-Lisa moves to computer to change slide, looks at screen}

52. [think about

53. **[C]** **[RF points to head**

54. is boys and girls should not have equal education. Right? So take [2 minutes

55. **[O]** **[RH indicates the number 2 with index and middle finger in "v" shape**

56. to speak to the person next to you

57. **[O]** **[BH open with PTC, BH move up and down three times, extends arms**

58. **out to each pair or group of Ss**

59. and express your view on that ((TOV, OV (1.27) point.

60. {T-Lisas walks around classroom. Ss discuss}

61. **T-Lisa:** should have hired (...) {T-Lisa laughs} (...) What do you think? You need to

62. think about how you'd explain it. It's absolutely fine? As long as you can justify
63. your opinion.

64. **Unknown S:** Yeah, I totally disagree.

65. **T-Lisa:** Why do you disagree with it?

66. **Unknown S:** I was always in (...)

67. **T-Lisa:** What do we think over here?

68. **T-Lisa:** You all disagree with it. Okay. Because some people have different ideas and they
69.   partly agree with that statement. How would you how would you convince them.

70. **Unknown S:** (...) Not to go (...). So I think the (...) difference why (...) Equal education.

71.   That's why we. It's not (...)

72. **T-Lisa:** Good. Very good.

73. **Unknown S:** I think the right to get educated, but maybe I can take the (...) picture and focus
74.   on different topics**)**) [given the subjects.

75.   **[A]**   **[T-Lisa points RF toward S**

76. **T-Lisa:** That's a good point yeah. Okay, [one minute. One-minute left.

77.   **[O]**   **[RH indicates number 1 with index finger, moves from left to right**

78.   **((**TOV, OV (.36) Do you have the same opinion? Do you both. Right.

79.   Okay. How would you justify your opinion?

80. **Unknown S:** (...) When the women do, they have more. So they can they can help the

81.   families to be good.

82. **T-Lisa:** Very good. Okay, let's stop**)**) [for now

83.   **[O]**   **[BH, PDN slight up and down movement**

84.   Right. [So what do we think?

85.   **[C]**   **[BH move from CC to PTB fingers spread in cupped position**

86.   [[Do we agree, disagree

87.   **[C]**   **[[Moves arms slightly outward**

88.   [[or are we are

89.   **[C]**   **[[BH move in circular motion, BH move from PTB toward PDN continues**
90.   **circular motion**

91.   [[we all strongly do we all disagree

92. **[C]** **[[BH move from PDN to PTB, moves BH up and down**

93.   strongly with this one? [Okay. Why?

94. **[C]** **[Moves BH in cupped position PTB, in come motion then moving to shrug**

95.   **position**

96. **Unknown S:** Let me say I want to tell you, I think girls should have a higher level than

97.   boys.

98. **T-Lisa:** {T-Lisa laughs} Oh!

99. **Unknown S:** Because I'm a girl, so I want (...)

100. **T-Lisa:** So [girls should

101. **[X]** **[BH, PTB, moves fingers into 2 position followed quickly by pointing BF**

102.   **toward Ss**

103.   [[receive better education than guys.

104. **[X]** **[[BF remain in point position moves BH in circular motion**

105. **Unknown S:** Because girls are more careful and more focused. All concentrate on one

106.   thing. So to have higher education, the other one add advantage for girls.

107. **T-Lisa:** Would be an advantage for the girls. [Right?

108. **[C]** **[[Moves BH from RP toward Ss on opposite side, fingers spread**

109.   I [think this is the time for

110. **[O]** **[Moves BH, PUP towards Ss**

111.   [[you to

112. **[O]** **[[Moves BH slightly towards Ss on opposite side**

113.   [[relate your opinion. Your opinion

114. **[C]**   **[[Moves BH in circular motion**

115.   to [Shannon's.

116. **[O]**   **[Points RF toward S**

117. **Unknown S:** Uh, uh, is free to everyone. But maybe, uh, the girls and boys have different
118.   interests. So maybe education need for focus on different subject for boys and
119.   girls.

120. **T-Lisa:** ((TOV (.30) Good. Anybody has a different viewpoint.

121. **Unknown S:** I don't I feel (...) This one.

122. **T-Lisa:** You disagree with this statement or you disagree with this one? {laughter}

123. **Unknown S:** I think social, not matter, matter social. And you know that they have

124.   responsibility. Responsibility to are no matter girls and boys, they should let them
125.   have equal education.

126. **T-Lisa:** Good. So boys and girls)) should have equal education. [

127. **[O]**   **[BH, PUP, move in circular motion**

128.   Any other?

129. **Unknown S:** (...) I disagree. (...) Boys and girls, not equal education. ((TOV (.20) Possibly
130.   in the law. Boys and girls have the equal obligation and the(...). And secondly,
131.   boys and girls, they have the same purpose. Have the)) same psychological.

132. **T-Lisa:** And [same abilities.

133. **[X]**   **[BH, PUP move slightly upward**

134. **Unknown S:** (...)

135. **T-Lisa:** Mm hmm. Or predispositions? Mm hmm. Good. Do [we agree with it?

136. **[X]**   **[BH, PTB, moves hands in slight circular motion**

137.   Do you agree with Jessica? Hmm? OK we'll [leave it.

138. **[O]** **[BH, PDN moves with slight up and down motion**

139. [Anyone else would like to make any comments on this one? No. Similar, Okay

140. which is?

141. **[O]** **[[BH move toward screen with RF pointed to screen**

142. **Unknown S:** (...) Should not have some **((TOV (.18) (...)**

143. **T-Lisa:** Good.

144. **Unknown S:** Because it's maybe in our our childhood or younger. Education is the. Public

145. (...). Public resource.

146. **T-Lisa:** Good. Yeah.

147. **Unknown S:** (...) In higher)) in higher education. It's your choice to to make. So you want

148. to go higher or you don't have to. That's I think (...).

149. **T-Lisa:** The [basic primary education should be equal. Yes, yes.

150. **[X]** **[BH, PDN, move in circular motion then points BH further downwards**

151. **Unknown S:** **((TOV (.4) If support is (...), then maybe that has. But that))** has presented as

152. a discrimination. Sex discrimination.

153. **T-Lisa:** Sexism. Good. Well done, everyone. So you do remember those words and

154. expressions, very good. Okay. Just a quick reminder on the kind of

155. {T-Lisa moves to computer to change slide, looks at screen}

156. [expressions and language

157. **[X]** **[BH, PUP in cupped position**

158. that we learned. [I didn't want to show it to you before. Not to help you out too

159. much.

160. **[O]** **[RH points toward screen**

161.   [This will all be available on Blackboard after today's session, so you can always

162. **[O]**   refer back to it if you need to do so okay.

163.   **[RH points toward screen, with 3 slight pushing motions**

164.   [Today,

165. **[O]**   **[BH, PUP in cupped position**

166.   {T-Lisa moves to computer to change slide, looks at screen}

167.   we're going to look at another aspect of academic discussion skills. We will be

168.   looking at [clarifying and confirming understanding in an academic or in any kind

169.   of discussion, really.

170. **[X]**   **[BH, PUP in cupped positon moves hand up and down slightly**

171.   {T-Lisa moves to computer to change slide, looks at screen}

172.   Right. So what I would like you to do again, working in pairs. [Okay, quick.

173.   Sorry, I forgot about that slide.

174. **[O]**   **[RH points toward screen**

175.   [So the objective of today's session is to

176. **[O]**   **[BH, PUP in cupped position**

177.   [[show you and help you recognizing and using effectively phrases which express

178.   clarification or asking for clarification okay?

179. **[X]**   **[[Moves BH up and down several times**

180.   {T-Lisa moves to computer to change slide, looks at screen}

181.   So what I would like you to do [in pairs again, 1 2, 2 and 3.

182. **[O]**   **[BH, PTB, with fingers slightly together, move in up and down motion**

183.   **indicating pairs**

184.   **((TOV (.9) I would like you to have a think. What does it mean? To be an active**

185.   **listener? How))** would you describe an active listener. Okay, [so let's take 3

186.   minutes for this one.

187. **[O]** **[Holds RH in P-UP with fingers spread into five and then moving to 3 fingers**

188.   **extended**

189.   [In pairs, describe an active listener.

190. **[O]** **[BH, PAB, moves arms up and down motion in a slicing motion three times**

191.   **indicating pairs**

192.   [Okay? 3 minutes.

193. **[O]** **[Holds up RH in P-UP, with 3 fingers extended.**

194. **Unknown S: ((TOV, OV (1.50) Maybe (...)**

195. **Unknown S:** (It has not passed).

196. **T-Lisa:** That (...) not present.

197. **Unknown S:** Oh, (...). Not (...)

198. **T-Lisa:** Good, okay.

199. **Unknown S:** From our from our source. And we are willing to listen something.

200. **T-Lisa:** What's the difference between active and passive listening? Think about that.

201.   Any ideas? How would you describe an active listener?

202. **Unknown S:** (...).

203. **T-Lisa:** Good, yeah.

204. **Unknown S:** (...).

205. **T-Lisa:** Good. What about during the discussion? What kind of qualities? During the

206.   discussion should an active listener have? Think about the kind of things that you

207.   need to do when you engage in a discussion.

208. **Unknown S:** (...).

209. **T-Lisa:** I'm interrupting her right now.

210. **Unknown S:** Yes.

211. **T-Lisa:** I just interrupted her.

212. **Unknown S:** Ah okay? (First of all, I think you should).

213. **Unknown S:** (...). **))**

214.   {end of clip.}

Appendix K: Informed Consent for the VELTE project

M Gmail   Kate Armstrong <kato38@gmail.com>

Request for Consent
3 messages

Kate Armstrong <kato38@gmail.com>   Tue, Apr 19, 2022 at 5:17 PM
To: Julia Huettner <Julia.huettner@univie.ac.at>

Dear Julia,

Thank you very much for our prior communications and you allowing me access to the VELTE resources.

As you know, I am currently studying at the University of Birmingham and pursuing a master's degree in TESOL. I am currently working on the dissertation and would like your permission to use the videos produced for VELTE as part of my data. The aim of my dissertation is to analyze teachers' gestures in the language classroom.

I intend to transcribe the videos with the assistance of Sonix transcription software as well as possibly use still frames of the videos themselves (in the case of showing a gesture) in my research. I can assure you that the teachers and students' information will be anonymized and that the transcriptions and data will remain confidential. The purpose of this research is solely for the completion of my masters degree and if it were to be published I would request your permission at that time.

Would you be able to provide me with informed consent for the purpose of this research?

Look forward to hearing from you. Thank you again for your continue support in using the VELTE resources.

Thank you,
Kate Armstrong

--
Kate Armstrong
kato38@gmail.com

Julia Huettner <julia.huettner@univie.ac.at>   Wed, Apr 20, 2022 at 7:25 PM
To: Kate Armstrong <kato38@gmail.com>

Dear Kate

I'm glad that the resource is proving useful and am happy to give you consent to use it for your Masters thesis. If you were to use stills from the videos, you are required to make these non-identifiable which is most easily achieved by using the relevant option in video software (I've not used sonix so don't know what it's called there, but they exist in all of them, sometimes called cartoon - lines - line drawings or stuff along those lines).

Let me know how you get on with it!

With best wishes
Julia
[Quoted text hidden]
  [Quoted text hidden]
  kato38@gmail.com <mailto:kato38@gmail.com>

Appendix L: Ethical Approval from the University of Birmingham

M Gmail   Kate Armstrong <kato38@gmail.com>

Ethical review

Lorraine Adriano <L.M.Adriano@bham.ac.uk>   Wed, May 18, 2022 at 4:50 PM
To: "KXA993@student.bham.ac.uk" <KXA993@student.bham.ac.uk>, "kato38@gmail.com" <kato38@gmail.com>

Dear Kate,

A quick email to let you know that your project has been approved by the College Ethics Officer. I have forwarded the email below.

All the best,

Lorraine

Lorraine Adriano,
Teaching Fellow,
Department of English Language and Linguistics,
Frankland Building,
University of Birmingham,
Birmingham, B15 2TT

From: calethicalreview@contacts.bham.ac.uk
Sent: 18 May 2022 13:47
To: Lorraine Adriano (English Language and Linguistics)
Subject: RE: Apllication for student ID: 1918893

Dear Lorraine,

Thank you for your email.

The College Ethics Officer has confirmed he is happy to approve this project in terms of compliance with the University Code of Ethics.

Kind Regards
Nicola

Nicola Hickman
Senior Education Support Administrator
Quality
College of Arts and Law | University of Birmingham

e: calethicalreview@contacts.bham.ac.uk
Line Manager: Lindsey Stanek - l.griffiths.2@bham.ac.uk
www.birmingham.ac.uk
Twitter / Instagram / Facebook / LinkedIn

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From: Lorraine Adriano (English Language and Linguistics) <L.M.Adriano@bham.ac.uk>
Sent: 12 May 2022 12:00
To: calethicalreview@contacts.bham.ac.uk
Subject: Apllication for student ID: 1918893

Dear colleague,

Please find attached the application for ethical review from student Kate Armstrong, ID: 1918893.

All the best,

Lorraine Adriano