

琉球大学学術リポジトリ

ノンバーバルコミュニケーション:教室における教師のジェスチャー

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Nonverbal Communication: Teachers' Use of Gestures in the Classrooms

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1 Introduction

Face-to-face interaction provides the opportunity to involve the participants far beyond exchanging the content of the messages. Indeed, it is clear that individuals communicate with more than words alone; many other aspects of the behavioral repertoire of both the sender and receiver are activated during communicative acts. Recent investigation of human social interaction has revealed that the complex system of nonverbal behavior is not an isolated or inconsequential component of the communication process (cf. Allen 1981).

Recent research in sociolinguistics, psychology, and other areas has shown that messages conveyed through nonverbal channels play a vital role and function in a more intricate manner than previously realized. Thus, nonverbal communication takes a central part in human interaction, and the study of nonverbal behavior is indispensable for comprehending and elucidating the nature of human social behavior.

The term "nonverbal communication" is applied to a broad range of phenomena, such as fashion, dance performances, and animal communication, but it is typically used for body motion. There are various categories of nonverbal behavior just as there are different types of verbal ones, and each type functions in a distinctive way.

Numerous classifications of nonverbal behavior have been suggested

in the literature. Allen (1981:338) indicates that the following five categories seem to be widely adopted: (a) facial expressions, (b) visual responses, (c) body movement, such as gesture, posture, and head nod, (d) space between participants called proxemics, and (e) paralanguage, such as pitch and intonation. These classes of nonverbal behavior have communicative functions: some of them are multi-functional, while others are manifested by more than one type of behavior. Well known functions of nonverbal behavior include: supporting and illustrating verbal behavior; providing cues such as turn-taking; providing feedback, like in back-channeling; and revealing underlying attitude (cf. Argyle 1969 and Knapp 1978).

Taking educational perspectives into consideration, this present study will explore nonverbal behavior of teachers in a first-grade setting, at both a Japanese and an American elementary school. The data were gathered in 1995 during two primary school sessions that dealt with moral education and teaching discipline. More specifically, the hour-long lessons were focused on "following school rules" and "making good decisions". In the following sections, the gestures manifested by both teachers will be analyzed according to the classifications of Kendon (1980) and McNeill (1992), and the types and functions of the observed gestures will be discussed and integrated within the framework of McNeill's theory of gesticulation.

2 Background: What are Gestures?

Gestures are movements of the hands and arms that we encounter when people talk (McNeill 1992:1) and one of the most frequently used means of non-verbal communication. Though there are some interesting exceptions, gestures are usually speakers' hand movements

which are spontaneously performed with their utterances. As we will see shortly, they can be classified into several types with respect to movement patterns, contexts, cultures, and their relation to the utterances that they accompany.

It is not easy to present a technically precise definition of gestures because they have been studied in various ways, and the notion of gestures varies from one researcher to another. There are, however, several features which distinguish gestures from other kinds of movements, such as practical actions, postural adjustments, orientation changes, and so forth. Some salient features of gestures can be described as follows:

- (a) Gestures are “excursions:” Phases of action recognized as “gestures” move away from a rest position and always return to the starting point.
- (b) “Peak”/“Stroke” structure: Such excursions always have a “center” and are recognized by the sender as the “business” of the movement, what the motion actually “does” or what it is “meant for.”
- (c) Well boundedness: Phases of action identified as gestures tend to have clear onsets (preparation phase) and offsets (retraction). This is in contrast to orientational changes or posture shifts, which sometimes can be quite gradual and have no “peak” structure.
- (d) Symmetry: If you run a film of someone gesturing backwards, it is surprising how difficult it seems to observe the difference compared to when you run the film forwards. This suggests that gesture phases have symmetry of organization, which practical actions, posture shifts, and of course spatial movements do not have.

(adapted from Kendon 1996 & McNeill 1992).

The features in (a) through (c) are of particular importance for the current theories on gestures. As stated in (b) and (c), a gesture consists of three phases: preparation (onset), stroke (peak), and retraction (offset), and the preparation and retraction phases are optional while the stroke is essential (cf. McNeill 1992: 25).

Examples of preparation and stroke phases are given in 1 (ibid.: 25).

Example 1: he grabs a big [oak tree and he bends it way back]

(i) (ii)

(i) *Preparation phase: hand rises from armrest of chair and moves up and forward at eye level, taking on grip shape at the same time.*

(ii) *Stroke phase: hand appears to pull something backwards and down, ending up near the shoulder.*

The movement of the hand begins at the preparation phase (i) to get ready to make the stroke. Then at (ii), the stroke phase, the hand movement coincides with the part of the utterance that presents the same meaning, arriving at the peak.

The stroke and retraction phases are observed in the following example.

Example 2: so he ig[nites himself and] flies off out the window

(i) (ii)

(i) *Stroke phase: hand quickly moves upward and forward, opening at the same time.*

(ii) *Retraction Phase: hand relaxes and falls back to armrest of chair. (ibid.: 28).*

At the stroke (i), the hand moves rapidly, illustrating the action of igniting and flying off, while at the retraction phase (ii), the hand stops the previous quick movement and returns to the rest position. The movement at (ii) has no semantic significance in itself.

Some types of gestures have neither a preparation nor retraction phase. For instance, a gesture called “beat” only has a stroke phase, as shown in 3 (ibid. 16).

Example 3: when[ever she] looks at him he tries to make monkey noises

(i)

(1) *Stroke phase: hand rises short way up from lap and drop back down.*

McNeill’s analysis of this gesture is that the utterance does not describe a particular incident but characterizes a class of incidents, and the hand

movement marks the word “whenever,” which signals this reference to the discourse as a whole rather than to a specific event.

3 Data Analysis Based on Previous Studies

The classification adapted in the present paper is a combination of the types and terms proposed by Kendon (1980, 1982, 1996) and McNeill (1992, 2000) as illustrated in table 1 below.

Table 1 Classification of hand movements and gestures

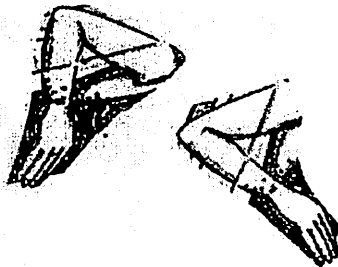
◆ Sign Language		
◆ Pantomime		
◆ Emblems		
◆ Gesticulation	• Representational Gesticulation	
	* Depictive	• Iconics
		• Metaphorics
	* Deictic	
	• Discourse Gesticulation	• Pointing
		• Beats
		• Cohesives

Hand movements are classified into four types: sign language, pantomime, emblems and gesticulation (Kendon 1980, 1988). *Sign language*, such as American Sign Language (ASL), is a language mainly used by hearing-impaired people in a community. There are many variants of sign language all over the globe, but they resemble languages with speech: they are well structured, the semantic interpretation is decoded from the syntax in a very systematic manner, and they are endowed with all linguistic properties, such as distinctiveness and arbitrariness.

Pantomime is a movement, often complex and sequential, that does not accompany speech and is not part of a gesture “code.” Fragment 1

(from the data collected for this study) could be considered a pantomime since the teacher is vividly enacting the exact idea of her verbal message, deliberately substituting her words, 'it is gym class', with her nonverbal motion.

Fragment 1



Gesture Phase [____]

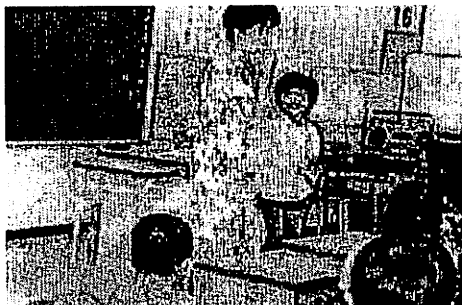
12 T (Japanese Teacher): Chyotto mitete. [Ima taiiku no jikanyo].

English Translation: Look over here. Imagine it is gym class right now. (Jog)

After uttering the phrase “Ima taiikuno jikanyo”, the teacher’s arms bend about 60 degrees and start to swing swiftly back and forth, and she energetically jogs in place. (See appendix for full transcripts and background information.)

A typical example of an *emblem* is the OK sign, which is made by forming a circle with the forefinger and thumb in contact at their tips. In many cases, the meaning of an emblem is conventionalized in the society where it is used, and therefore, it can be performed without an utterance. Fragments 2, 3, and 4 are examples of emblems since they are nonverbal acts that have specific verbal translations. Here, they are introduced strikingly and indicate the signal for rules that must be learned by all the members of the communicating group.

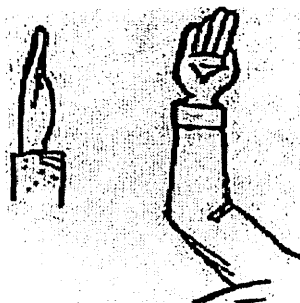
Fragment 2



15 T: Taiikuno jikanni, kliteyo. ["Pipi"],
Listen now, pretend it's gym class, "Pipi" (blow the whistle)

The teacher uses a deliberate signal (whistle) to capture students' attention. Reinforcing the classroom rule, she reminds the students that when they hear the whistle sound, they should stop immediately and pay close attention.

Fragment 3



67 T: Minnagane chanto [sesujiwo pinto shitara]...
If you all straighten up your spines and sit properly.....

As the teacher says "sesujiwo," her right arm makes an upward

movement (onset) starting from her waist, with her palm facing left and all fingers pointing straight up (stroke) with great tension. The utterance “pinto” is the climax and is the very stroke of the gesture phase. As she mentions “Shitara,” her arm and hand move back (off set) to the rest position, which is the off-set of the gesture phase. The teachers’ right hand represents the spine of all the children in class. She is implying with her gesture that this positioning (posture) is a good example of a well-behaved, excellent listener. This is a typical classroom rule that is brought up numerous times in various primary-classroom settings. In the latter part of the lesson, this same gesture appeared without any verbal utterance by the teacher and completely became an emblem, which all the members must recognize as part of their classroom routine.

Fragment 4



14 T (American Teacher): [Oh, say that again].

As the American teacher mentions this phrase, his right hand with the palm open approaches his right ear fully spread out to represent the difficulty of hearing the student’s voice.

McNeill (1992) classifies gesticulations into five types: iconics, metaphors, pointing, beats, and cohesives. Beats and cohesives make

up one group, and the other three another group. The former three types are referred to as “representational gesticulation,” and the latter two are specified as “discourse gesticulation.” In the representational gesticulation group, iconics and metaphorics are called “depictives,” and pointing gestures are “deictics.” A brief description of each type of gesticulation is given below. Note that as used in the literature, these classifications vary, and having multiple functions, one gesture can fall into more than a single type within the category.

Iconic gestures have a close formal relationship to the semantic content of speech. As we have already seen, the gesture in Example 1 is iconic since it describes the scene that the speech refers to. Another iconic example from McNeill (*ibid.*), given in 4, shows that there is complementarity between the gesture and the utterance.

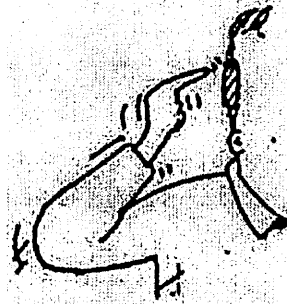
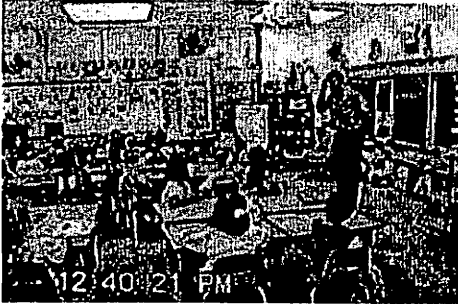
Example 4: and she [chases him out again]

Iconic: hand appears to swing an object through the air.

The speaker had been given a comic book as part of an experiment on narratives. The speech and gesture represent the same event seen in the comic book, but each illustrates a somewhat different aspect of it. The speech implies the idea of pursuit and recurrence while the gesture conveys the weapon (umbrella) employed.

The following fragments, 5 and 6, exemplify iconic gestures that depict concrete objects or facts. They appear to be within the sender’s awareness and to be used intentionally to help communicate, but not as explicitly and deliberately as emblems.

Fragment 5



18 T (American Teacher): [Think]. And [after] you've been thinking [then, you can], what was it that you said?

As the teacher says "think," his right hand with the palm open reaches his temple, just beside his right eye; and his right index finger pokes the side of the temple. The gesture is closely connected to the utterance and represents a concrete place where a series of intellectual activities takes place.

Fragment 6



22 T: Oh, sometimes yeah, that's compromise. We'll talk about compromise another time. But that's a good thing to think about. [Your decisions], [first you think], and [next number two],...

With the utterance "next number two," the teacher's right hand makes an upward movement. Then, the index and the middle finger stick

out to form a V-shape. The stream of speech is inextricably linked with the gesture, indicating the numeral two.

Metaphorics are similar to iconics in the sense that they are pictorial, but the pictorial content presents an abstract idea rather than a concrete object or event. Here is an example from McNeill (ibid.: 14).

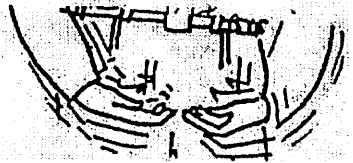
Example 5 it [was a Sylves]ter and Tweety cartoon

Metaphoric: hands rise up and offer listener an "object."

The event in the cartoon is concrete, but the speaker is not referring to a particular event. He is referring to the genre of the cartoon, which is an abstract concept. McNeill's interpretation of this gesture is that it is an instance of a conduit metaphor, and the sender makes an abstract notion become concrete with an image of bounded objects supported in his hands.

The following fragments 7 and 8, include gestures that present an image of the producer's invisible, abstract thought.

Fragment 7

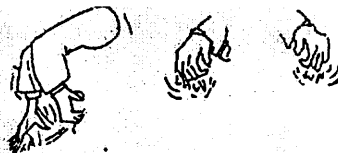


18 T: [Think]. And [after] you've been thinking [then, you can], what was it that you said?

As the teacher mentions "then, you can," with the fingertips of both hands facing toward each other about waist high, he rotates his hands

clock-wise three times, which reflects the unexplainable underlying concept inside his mind.

Fragment 8



24 T: [And then you choose]... [carefully] so that you make a good decision.

Simultaneously with the word "carefully," both hands swing horizontally from right to left a few times. The fingers seem to be depicting a gentle grabbing movement. The gesture describes the teacher's struggle to illustrate the vague notion "carefully."

Deictic or *pointing* gestures have obvious functions for indicating objects and events in a concrete world, but they are also used when there is nothing objectively present to point at, as in 6 (ibid.).

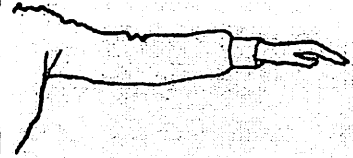
Example 6: [where did you] come from before?

Points to space between self and interlocutor.

The gesture in Example 6 is aimed not at the real place where the interlocutor was before, but at an abstract concept of where he had been before.

In fragments 9 and 10, we can examine apparent samples of pointing gestures.

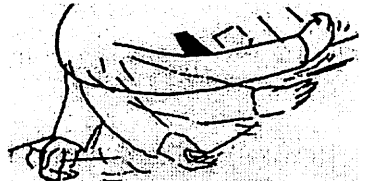
Fragment 9



71T: [Hai Natsukochan Ittegoran]. Watashiwa koreo dokode mimashita.
Okay Natsuko, try to say this. I saw this at ...

As she says "Hai, Natsukochan," the instructor's right arm starts to make a motion and her index finger is directed toward the designated student, Natsuko.

Fragment 10



70 T: [Come on down], Franky!

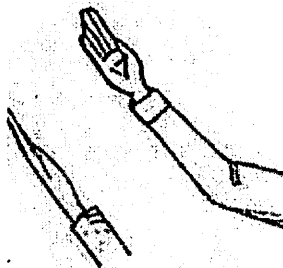
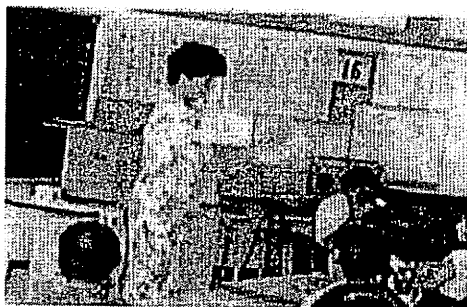
As he states "come on down," Mr. E's right arm makes a rather dynamic counter-clockwise rotation, eagerly nominating the next speaker.

In *beats*, the hand moves along with the rhythmical pulsation of

speech, and the typical case is a simple flick of the hand or fingers either up and down, or back and forth, and the movement is short and swift. We have already seen McNeill's example of beats in Example 3 above.

The following fragments, 11, 12, and 13, represent beats which accentuate the teacher's verbal messages with paralinguistic phenomena such as intonations, qualifiers (intensity, pitch, height), and qualities (tempo, resonance, pitch range, vocal lip control) serving to highlight the crucial part of the verbal message.

Fragment 11



69 T: [Oh, ima. Benkyou suru] taidodane rippadana...

Yes, wonderful! Excellent posture and behavior. You are now ready to study.

The same hand position introduced in line 67 is formed once again from a different angle, slightly tilted and slanted toward the students. The instructor's right hand makes a downward movement as if she is slicing something with her right hand. She accentuates the words "ima" (now) and "benkyo" (study) with her gesture similar to a staccato tone.

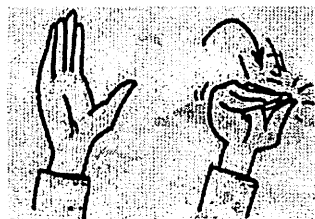
Fragment 12



16 T: Thinking. You have to think first. So [if you're going to be making a] decision and the [very first thing] you have to do is...

His utterance "very, first, thing" are all equally intensified with the same voice quality. The instructor's right index finger extends forward, making a rapid pointing motion three times to accentuate the three individual words stated here.

Fragment 13



18 T: [[think]. And [after] you've been thinking [then, you can], what was it that you said?

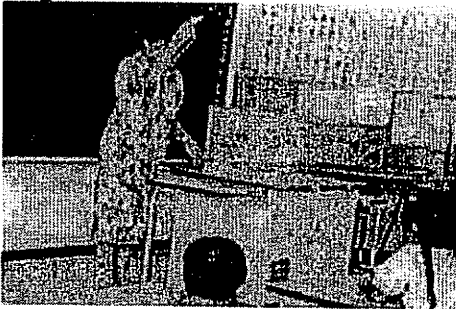
When Mr. E says the word "after," the first syllable [af] is emphasized with the palm of his open hand facing the students. When he articulates the second syllable [ter], his hand quickly bends forward with his thumb and index finger touching each other and his wrist in great tension,

almost similar to a forward snap.

Cohesive gestures serve to tie together thematically related but temporally separated parts of the discourse. In contrast to beats, which highlight discontinuities in the temporal sequence, cohesives emphasize continuities. Cohesive gestures are quite eclectic in their form since they overlap with iconic, metaphoric, or pointing gestures. McNeill gives an example of political speeches as a case of cohesive gestures. Political speeches are accompanied by incessant beats. The meaning of all those beats is cohesion on the meta-level. What a politician is, in effect, saying is that here is a series of points that I am making, and the crucial thing about them is that each belongs to a consistent platform.

Fragments 14 and 15 exhibit repetition of the same gesture form and the repeated gesture indicates continuity.

Fragment 14

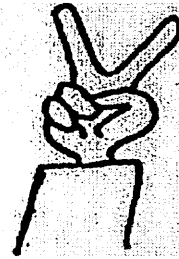


29 T: *(show the whistle)* [Mitainaato omouhito?]
Who wants to see the inside (of the box)?

Previously in line 15 of my transcription, the teacher presented and blew the whistle in front of the students. This implied they should stop chatting and become good listeners. Line 29 is an interesting example of an object (whistle) instantaneously becoming an emblem. The teacher cohesively reviewed the information presented earlier and

spontaneously created a rule within this particular classroom setting.

Fragment 15



24 T: [And then you choose] ... [carefully] so that you make a good decision.

At the utterance "and then you," Mr. E creates a V-shape with his right hand, extending his index and middle finger just like in the previous gesture illustrated with the verbal message "Two." This gesture was effectively introduced, serving as a hint to the question formerly given.

4 Concluding Remarks

The present study explored a representational and functional analysis of gestures performed by a Japanese and an American teacher in first grade elementary school classrooms. The data were examined through the theoretical framework of Kendon (1980) and McNeill (1992), with special reference to seven types of gestures: pantomime, emblems, iconics, metaphors, pointing, beats, and cohesives.

The investigation has revealed that both teachers performed various kinds of gestures, and interestingly enough, all of the seven types of gestures appeared within this particular classroom discourse. One of the most prominent facts in my observation was the frequent use of representational/illustrative gestures such as pantomime, emblems, and

iconic gestures, which played an effective role in assisting the lower grade pupils' understanding of the content of the lessons. In addition, an instantaneous shift from pantomime to emblem was perceived several times, and the utilization of pointing and beats also functioned well to highlight the content of the session, capturing the young children's attention.

The current analysis shows that the visual effect of gestures develops and activates communicative interaction in the classroom. Detailed description and investigation of types, tempo/timing, and ways of presentation of gestures will serve as valuable resources for teachers, and it is necessary to compile a database of effective gestures by competent teachers which can be jointly used for the improvement of classroom instruction (cf. Yogi 2001). Also, the results of nonverbal behavior studies should be applied and incorporated into foreign language textbooks, as Poyatos (1988: 10) suggests, and instructors must build up broad perspectives to understand and recognize the importance of nonverbal communication.

Finally, it should be noted that there are remaining research questions that need further consideration. For instance, quantitative and statistical analysis of , pupils' descriptive reactions, and intentional and unintentional use of gestures were outside the scope of the current paper. Examination of these would be beneficial to and essential for expanding the horizon of classroom discourse studies and left open for future investigation.

*I would like to express my deepest gratitude to Professor Gaylene Levesque and Professor Timothy Kelly for providing valuable insights and detailed comments on the earlier drafts of this paper.

Appendix

Transcription

Japanese School: J Elementary School (a public school in Okinawa)

Teacher: Mrs. S (Japanese language teacher)

Grade: 1st grade

Students: 40 students

Class topic: Japanese Language & Orientation Event

Data Collection: Nov. 23, 1995

(An additional 10 hours were recorded in 7 different classrooms in the same school.)

American School: BH Elementary School (inside a military base in Japan)

Teacher: Mr. E (School Counselor)

Grade: 1st grade

Students: 23 students

Class topic: Making Decisions

Data Collection: Sept. 5, 1995

(An additional 5 hours were recorded in 3 different classrooms in the same school.)

Japanese First grade classroom (Orientation event)

- 12 T: Chyotto mitete. Ima taiiku no jikanyo.
Look over here. Imagine it is the Gym class right now. (Jog)
- 13 S: ha ha ha (Students laugh looking at the boy in front.)
- 14 S3: (The nominated student starts to jog)
- 15 T: Taiikuno jikanni, kiiteyo. "Pipi",
Listen now, pretend it's gym class, "Pipi"(blow the whistle)
- 16 S3: (The student stops jogging when he hears the whistle.)
- 17 T: aah sugoi! / *Wow great! (clap)*
- 18 S: (clapping & commenting)
- 19 T: beruganaruto, Tatsuyakunwa sugu tomaru.
Tatsuya immediately stops when he hears the whistle.
- 20 S4: Tamaki Tatsuya. (others commenting)
- 21 T: Tamaki Tatsuya kun ne. Hai, moi ippen yarimasuyo. Hai, youi don!
He's Tatsuya Tamaki. Let's try again. Ready, go!
- 22 S3: (He starts to jog and when he hears a whistle sound he stops immediately.)

- 23 T: Hai, hakushyu shite agemashou.
Allright, let's give him a hand.
- 24 S: (clap) (Many students commenting at once.)
- 25 T: Yoshi. Beruga naruto dousuruka senseiwa yoku wakari
mashita.
Okay, now I know what you do when you hear the whistle
sound.
Jaa ne kokonine hora...
Look, here's a ... (The teacher brings out a big box.)
- 26 S: Nankakore?
What's that? (Everyone speaking at the same time.)
- 27 T: Naniga haitteruto omou?
What do you think is inside?
- 28 S5 Bouru ka nanika....
A ball or something
- 29 T: Mitainaato omouhito? / *Who wants to see the inside?*
- 30 S: Hai! / *Me! (Everybody screaming at once.)*
- 31 T: Hai oroshite. Sesujiwo pinto nobashitara misete agemashou.....
Omoshiroinaa to omottara hakushyu shite iiyo. Atterukanaa
to omottara hakushyu shite iiyo. Sonokawari,Minnaga
senseino houwo mukumade....
*Okay, put your hands down. If you think it's interesting you
can clap your hands. If you all look at me, I'll show you
(The teacher stops talking)*
- 32 S6: Rina chanto yare! (pause) Rinaga yaranto sensei misete
kurenai.
*Rina, behave yourself! sit up straight! or else the teacher
won't show us...
(student warning another student)*
- 33 T: (The teacher stops talking and waits for the class to settle
down.
*Then she slowly looks into the box and take out the next item.)
Nani kore? / What's this?*
- 34 S: ah, saikoro / *(excited to see what it is) a dice!*
- 40 T: Korede tanoshiku obenkyou shita wakedane. Korewa sansuu
no jikanni tsukatta mono, dougu dane. Hai bokuwa
*You enjoyed studying with this during math class, right?
You used this during math class. Okay, when I ... (the teacher
starts the utterance for the student.)*
- 50 S7: Bokuwa taiikuni
I used this during physical education class (very soft voice)

- 51 T: Imanoyounine, bokuwa nanno tokini boruwo tsukai mashita to itte kuretara sensei yoku wakarimasu.
(referring to the previous child) Like he did, I can understand better (it is clear) if you could tell me by saying, I used what(eg.ball) when I was doing (what)..
- 52 T: Imanowa rippadeshitane. Saa, tsugi dondon detekurukara tanoshimini shiteteyo.
(His performance) That was excellent! We're going to look at a lot more things so look forward to it!
- 53 S: Yappari. / I thought so!
- 65 T: Saa Tsugi. Motto detekuruyo. Minnaga suwattara dashimasuyo.
Ok, next. There's more coming up. If you sit down nicely I will present the next item.
- 66 S: Eeeee
- 67 T: Minnagane chanto sesujiwo pinto shitara....
If you all straighten up your spines and sit properly....
- 68 S: (sit up straight and ready to listen)
- 69 T: Oh, ima. Benkyou suru taidodane rippadana...
Yes, wonderful! Excellent posture and behavior. You are now ready to study.
.... no Kenichikun. Minasanwa ippendekikukara senseiwa tottemo ureshii.
Kenichi, tell us. You all listen to me when I tell you the very first time so I am very happy.
- 70 S: Hai!
Me! (raising their hands high and want to be chosen)
- 71 T: Hai Natsukochan ittegoran. Watashiwa koreo dokode mimashita.
Okay Natsuko, try saying it. I saw this at
(The teacher starts for her and gives her a model of how to say it.)
- 72 S8: Watashiwa korewo hokenshitsu de mimashita.
I say this at the nurse's office.

American Elementary School First Grade Class (Making Decisions)

- 12 T: There's something you have to do in order to make a good decision.
Do you know what it is?
- 13 S1: You're thinking. (soft voice)
- 14 T: Oh, say that again.

- 15 S2: You thinking.
- 16 T: Thinking. You have to think first. So if you're going to be making a decision and the very first thing you have to do is
- 17 S: Think (chorus)
- 18 T: Think. And after you've been thinking then, you can, what was it that you said.?
- 19 S3: Make your own decision.
- 20 T: Then what do you do if ... after you think ..You have to do what? You have to what?
- 21 S4: You , you got to my think first what we would do my thing and, and we would do your, your's next. .
- 22 T: Oh, sometimes yeah, that's compromise. We'll talk about compromise another time.
But that's good thing, to think about. Your decisions first you think, and next number two, you choose carefully or you pick which thing that you're gonna .do carefully. So first we what?
- 23 S: Think (chorus)
- 24 T: And then you choose carefully so that you make a good decision. Okay, I'm gonna bring froggy in cause most of you guys are ready I'm looking for your hands, too. Make sure they're not in wrong places.
- 25 S: (immediately sit up straight with their hands on their desks.)
- 26 T: And we'll see if froggy could pick some helpers today to help him make some decisions. He's gonna have to have some help. Froggy, are you ready? (go out of the classroom to bring Froggy inside)..... thinking very carefully and I'm gonna ask.... I want you to pick somebody that's making a good decision right now about listening. Look around and see whose making a good decision that's listening carefully. Cause then they'll know what to do, won't they? Yeah, you think so. Do you think so? What kind of decisions are we making today?
- 27 Froggy: Oh, yeah today, today I would like you guys to help me make some decisions that are, good for us.
- 32 T: Can someone think of something that's not a good decision, to eat or drink? Let's see if we could think of three things that might not beCan you think of one?
- 33 S5: Alcohol.
- 34 T: Oh, Alcohol. Where would you find alcohol? What's that?

- What is alcohol?
- 35 S5: A drink, some people drink it.
- 36 T: Yeah! That's right! Something's that's good, sometimes there's drink inside beer and wine. How much beer and wine's good for boys and girls? How much? What do you think? How much do you think? Yeah.
- 37 S6: None.
- 38 T: You're right! The answer's zero. None! None is good for boys and girls .
- 48 T: Haa, okay, we talk about that. So she says "No more beer and wine". That's right but there's a few more things too,to talk about today.
- 49 Froggy: Mr. Elkins, would you pick someone who's sitting nice and straight? So we could have more decisions?
- 50 T: Okay, froggy. But you know what? Before I pick anyone, I want you to help watch up here to see whose really thinking. (Mr. E places Froggy in his special chair so that Froggy could check on the students from above.)We're gonna have to pick a lot of helpers today. People that are thinking carefully.
- 51 S: (They sit up straight so they'll be picked)
- 52 T: Froggy says in order to make a good decision, there's a couple things that we have to do. In order to make good decisions. This is froggy's special decision light. Right here's froggy's decision light, and in order to turn the light on, we have to do some things before we could make our decisions. So I'm gonna check right now to see (unintelligible) Good job! (Picked one student) Let's see if he knows what to do.
- 53 S7: (Student goes up to the front)
- 54 T: He's gonna make a decision right now. Come on down. If you have to make a decision, what's _ the first thing you have to do in order to make a good decision? What do you have to do first?
- 55 S7: (Thinking)
- 56 T: YES, you were doing it! Say it louder!
- 57 S7: THINK!
- 58 T: Think, so we're gonna give him a light bulb right now and show us that he has been thinking and that's what it says right here, it says you have to think first. Would you go stick it right up on top, of the thing? It goes up like this. Here we go. And goes in like that.
- 59 S7: (Sticks the light bulb on the board.)

- 60 T: Very good job! Now would you look after and find somebody else that you think is making a good decision. No hands though. Only pick people who are showing us what to do. Using their thinking light.
- 61 S7: (Looking around very carefully)
- 62 T: Say their names when you think you found someone. He's making a decision right now. He's thinking and he's choosing carefully. That's the important part, choose carefully.
- 63 S7: (Still looking through the classmates)
- 64 T: Sometimes it takes a long time to make a decision. (pause)
That's okay.
- 65 S7: (Thinking carefully who to choose)
- 66 T: Sometimes you have to choose very carefully to when there're lots of decisions to make. And that's okay. (pause)
- 67 S7: (Very seriously looking around considering who to pick)
- 68 T: I'm gonna be picking some other peoplehelpers to make some decisions on our special decision chart right after he picks someone. I'm looking for someone who's still smiling even if they haven't been picked yet. Cause I'll pick some of those people. Helpers to make some more decisions. (pause)
- 69 S7: Franky! (Finally after 1min. and 50 sec. he made up his mind.)
- 70 T: Come on down, Franky!
- 71 S8: (Franky happily goes up in front.)

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論文要旨

ノンバーバルコミュニケーション：

教室における教師のジェスチャー

與儀峰奈子

ジェスチャー研究の歴史は長く、古くは 17 世紀にまで遡る。その多くは発話の代替物としてのジェスチャーがどのような意味を表すのかという研究に費やされてきたと言える。しかし 1980 年代に入ると研究者の関心はジェスチャーの表す意味体系の構築だけではなく、人間の思考と思考過程を探る手がかりとして、発話とジェスチャーの関係に注目するようになってきた。その代表的研究が McNeill (1992) である。彼はジェスチャーを発話との関係において、手まね(pantomime)、表象(emblem)、映像的ジェスチャー(iconic gesture)、暗喩的ジェスチャー(metaphoric gesture)、指さし(pointing)、拍子(beat)、談話結束的ジェスチャー(cohesive gesture)の 7 つに分類し深い考察を加えている。

本稿では Kendon (1980) と McNeill (1992) で示された理論的枠組み及び 7 つの分類に焦点を絞り、データを分析・考察した。McNeill が実験心理学的手法を用いているの対し、本研究では フィールドワークを伴う社会学・社会言語学的アプローチを用いた。分析対象として用いたデータは日本人教師とアメリカ人教師のジェスチャーで、共に小学校 1 年生の道徳／規範の授業をビデオ録画したものである。

低学年対象ということもあって、日本人教師とアメリカ人教師のどちらの授業においても多種多様なジェスチャーが用いられており、McNeill の 7 分類の全てが観察された。授業内容が具体的であるという事実を反映して手まねや表象、映像的ジェスチャーが多く用いられ、クラス内だけで通用する表象なども見られた。また、低学年児の注意を引きつけるため、指さしや拍子も頻繁に使用されていた。ジェスチャーの効果的使用によって視覚的に豊かなコミュニケーション活動が展開され、活発な授業活動を支援していると言える。今後このような成果は広く教師間で共有し、実際の授業で活用される必要性を示唆する。