

琉球大学学術リポジトリ

教室において教師が用いるジェスチャーの教育的効果について

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Gestures in Classroom Discourse: First Grade Safety Rule Lesson*

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1. Introduction

In classrooms, as Wragg (1994:1) states, enormous numbers of events take place everyday: teachers ask children questions, new concepts are explained, pupils talk to each other, some of them misbehave, ignore what the teacher says, etc. As well, teachers may engage in numerous interpersonal exchanges in a single day.

During any one day, teachers may fill a variety of roles in carrying out their duties. "Teachers' own background, personality, interests, knowledge, intentions and preferences may influence much of what occurs in the classroom, such as the strategies they employ in different situations, the timing and nature of their questions and explanations, their responses to misbehaviour" (see Wragg, op. cit.:4). The success or failure of any lesson will hinge on the effective use of teachers' communication skills (see Neill and Caswell 1993: 3).

As stated in Johnmarshall (1996:175), the teacher's efforts to facilitate curiosity and interest generate in his/her students a high motivation to learn. Whether they learn information or not is determined by how much emotional punch that information has. When they are curious, they are eager to learn the information they hear. Johnmarshall further notes that the combination of information and the motivation to learn empowers the learning process in such a more powerful way than does just information by itself or just motivation alone.

Teachers may offer clues that help students arrive at a solution for problems in an appropriate manner and in a timely fashion. This may be referred to as scaffolding. According to Bruner (1983:60), scaffolding is a process of setting up the situation to make the child's entry easy and successful and then gradually pulling back and handing the role to the child as he/she becomes skillful enough to manage it. In Yogi (1993) I analyzed Show & Tell sessions of kindergartners. During the sessions, the teacher asked the children various types of questions not only to seek more information, but also to help them clarify ideas, evaluate information, and draw inferences. The teacher also repeated the children's utterances partially or completely to expand, clarify, confirm, and show her participation. I pointed out that the teacher's questions and repetitions serve as a scaffold in that they offer clues that help students develop their conversation and acquire communicative competence.

Facilitating students' curiosity and scaffolding are examples of what enthusiastic and competent teachers do in the classroom. One of the important factors in making teaching appealing is the use of visual signals or nonverbal communication in the classroom. The present paper will concern gestures used by an effective and enthusiastic teacher in the classroom.

This paper is organized as follows: In section 2, classification in nonverbal communication will be outlined. Section 3 will introduce typical nonverbal behavior in classrooms. Section 4 provides a case

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study of the gestures used by an experienced American teacher in the classroom at an elementary school. Finally, implications and conclusions will be given in section 5.

2. Types of Nonverbal Signals

Verbal communications are usually accompanied by spontaneous body movements such as moving hands, and these movements are generally regarded as being closely integrated with speech. They are used to give emphasis to what is being said, to illustrate some aspects of content, or by pointing to specify or to draw attention to something in the environment the speaker is referring to. Such activity is termed by Kendon (1983) as "gesticulation."

Kendon's "gesticulation" corresponds to Knapp's (1978:15) notion of "illustrators." According to him, illustrators are "nonverbal acts which are directly tied to, or accompany, speech---serving to illustrate what is being said verbally." These acts "may be movements which accent or emphasize a word or phrase, sketch a path of thought, point to present objects, depict a spatial relationship and the rhythm or pacing of an event, draw a picture of the referent, or depict a bodily action."

In contrast to illustrators, the notion of 'emblems' refers to "nonverbal acts which have a direct verbal translation or dictionary definition, usually consisting of a word or two or a phrase" (Knapp, 1978:13) (e.g. the gesture used to represent 'Peace'). Emblems are thus more explicit than illustrators, though the latter seem to be within our awareness. Many factors can alter the frequency of illustrators displayed. We would expect to find more illustrators in face to face communication than when communicating over an intercom; we would expect people who are excited and enthusiastic to display more illustrators during 'difficult' communication situations---for example, not being able to find the right words to express a thought or being confronted by a receiver who either is not paying attention or is not comprehending what you are trying to say (see Knapp,op.cit.15-16).

Nonverbal signals, including gesticulations, have several functions, four of which are introduced here: repeating, substituting, complementing, and accentuating (cf. Knapp,1978:21-24). Nonverbal communication can simply repeat what was said verbally. This is termed repeating. Substituting is a nonverbal behavior that can substitute for verbal messages. Nonverbal behavior can also modify, or elaborate on, verbal messages. This is called complementing. Complementary functions of nonverbal communication serve to signal one's attitudes and intentions toward another person. Accenting in nonverbal behavior accents parts of the verbal message much as underlining written words, or italicizing them, serves to emphasize them. Movements of the head and hands are frequently used to accent the verbal message. In some instances, one set of nonverbal cues can accent other nonverbal cues.

As introduced so far, terminology used in the study of gestures is confusing and sometimes misleading, since each researcher uses a (similar) term in his/her own way. For the sake of convenience, the notions of speech-related hand gestures relevant to the following discussion are listed in table 1 below without detailed discussion.

Table 1. Speech-related hand gestures
(adapted from Rime and Schiaratura 1991: 248)

<p>Gestures referring to the ideational process</p> <p>Nondepictive gestures: speech markers</p> <ul style="list-style-type: none">*Stress some elements of the speech for the sake of clarity.*Parallel the introduction of some new element in the discourse.*Chunk the sentence following the steps of the underlying reasoning. <p>Related classes: batonlike (Efron 1941/1972), punctuating movements (Freedman 1972), minor qualifiers (Freedman 1972), batonic (McNeill 1985, McNeill and Levy 1982), batons (Ekman and Friesen 1972), beats (McNeill 1987), paraverbs (Cosnier 1985).</p> <p>Gestures referring to the object (depictive kinds)</p> <p>Iconographic or iconic gestures</p> <ul style="list-style-type: none">* Presents some figural representation of the object evoked in speech.* Subclass: a. pictographic: represents the shape.<ul style="list-style-type: none">b. spatiographic: represents some spatial relation.c. kinetographic: represents some action. <p>Related classes: physiographic (Efron 1942/1972), motor-primacy representational movements (Freedman 1972), illustative gestures (Cosnier 1982), illustrators (Ekman and Frisen, 1972)</p>

3. Nonverbal Behavior in Classroom Discourse

Many kinds of nonverbal signals are observed in classroom discourse. According to Knapp (1978: 33), "The classroom is a veritable gold mine of nonverbal behavior which has been relatively untapped by scientific probes." Both teachers and students use nonverbal signals such as facial expression, gaze, head and body posture, hand movements, interpersonal distance, the intonation and pacing of speech, and dress (Neill and Caswell, op.cit.11; Feldman and Rime, 1991; McNeill, 1992; Wragg, 1997). Neill and Caswell(op.cit. 10) explain these nonverbal signals as follows:

Facial expression plays a major role in conveying feelings. It can also be used to indicate to listeners what they should feel about the subject being discussed.

Intonation, like facial expression, can be used to show listeners how they should respond to what is being said. It can convey enthusiasm, authority and so on, but it also plays a major role in stressing the main and subsidiary elements of an explanation or argument. Timing in speech sends similar messages. Timing between speakers, especially the time a speaker or questioner is prepared to wait for a response (wait time), indicates aspects of the relationship such as the degree of respect for the other's contribution.

Hand movements fall into three main groups: wielding movements such as picking up and moving things, which do not have a communicative purpose; speech-related gestures which convey messages about the subject that is being talked about; and relationship-oriented signals. Under classroom conditions many of the latter are signals of dominance or control.

Typical behaviors observed in classrooms involve nonverbal elements such as acceptance and understanding of ideas and feelings on the part of both teacher and student, encouraging and criticizing, silence, questioning, and the like (cf. Knapp,1978:33). He gives examples as representative of the variety of classroom nonverbal cues as follows:

(1) the frantic hand waver who is sure he has the correct answer; (2) the student who is sure she does not know the answer and tries to avoid any eye contact with the teacher; (3) the effects of student dress and hair on teacher-student interaction; (4) facial expressions---threatening gestures, and tone of voice are frequently used for discipline in elementary schools; (5) the teacher who requests student questioning and criticism, but whose nonverbal actions make it clear he or she will not be receptive; (6) absence from class communicates; (7) a teacher's trust of students is sometimes indicated by arrangement of seating and monitoring behavior during examinations; (8) the variety of techniques used by students to make sleeping appear to be studying or listening; (9) the professor who announces he or she has plenty of time for student conferences, but whose fidgeting and glancing at a watch suggest otherwise; (10) teachers who try to assess visual feedback to determine student comprehension; (11) even classroom design (wall colors, space between seats, windows) has an influence on student participation in the classroom.

Let me point out two characteristics that effective and appealing teachers may have. One is their intonation patterns. According to Neill and Caswell (1992:12), there are two types of intonation: 'proclaiming tone,' which falls towards the end of the phrase, used for new information, and 'referring tone,' which falls then rises towards the end, used for what is already known by the listener. In an explanation or a story, proclaiming tone marks the sections which advance the argument, referring tone those which fill in the detail. Children are sensitive to these differences in tone from an early age; preschoolers can use them appropriately when retelling a story.

Effective teachers have animated intonation; 'flat,' unenthusiastic speech shows uncertainty. If proclaiming tone is used repeatedly with the same information, by repeatedly indicating it is new and exciting, the chance of the class actually taking it in can be improved. Other intonation patterns include the measured speech of authority and the hard tone of sarcasm, as well as the meaningful silence.

Another characteristic of effective and appealing teachers is that they are animated speakers. They use gestures extensively to punctuate their speech (beats) and to illuminate the ideas they are talking about. Some subjects lend themselves to pantomiming. Talk about shapes or movements may be illustrated by iconic gestures; the gesturing hand traces out the shape or imitates the movement. Mathematical ideas can be represented by gestures as well as mathematical equations. Thumb and finger carefully hold the invisible idea for the class's inspection. This is only one of a range of gestures which manipulate ideas as objects, show the audience how they should be handled mentally (see Neill and Caswell (1992:13).

4. A Case Study

In section 2, we briefly introduced concepts used in the study of gestures or gesticulations,

together with the discussion of their functions in communication. Section 3 concerned discussing nonverbal behavior in classroom discourse. This section presents a case study of a teacher's gestures used in classroom discourse.

4. 1. Data and Class Setting

The data of a teacher's gestures presented here was collected during the academic year of 1996-1997 when I was volunteering at an elementary school (first grade classroom) on an Okinawa Military Base. The teacher (Mr. E hereafter) who kindly cooperated with my video-taping was a school counselor. He was in charge of teaching moral education and the title of this particular lesson was 'safety rules.'

As a volunteer at an elementary school for one year, I had the fortunate opportunity to observe Mr. E's class and acquire various insights into teaching. His different approaches allowed me to highlight important aspects of teaching that was necessary to be remembered as we teach. Children especially around this age, experience a whole new world by being placed in a formal classroom setting which is totally different from their home environment and from the nursery school situation. Some children are ready to be part of the school family and others need step-by-step instruction for becoming a full member of the formal institution. Through layers of close observation, I found that children in Mr. E's class seemed to be behaving differently compared to the other classes. Mr. E's class was always full of surprises and excitement. In his attractive, entertaining class, children were all eager to be chosen to represent the group in front of the class. Mr. E was definitely the students' favorite teacher. Generally speaking, students this age have a hard time controlling their own behavior and paying attention to what others are saying and doing. Therefore, like Mr. E, a teacher who is in charge must capture the children's curiosity and consider in detail how to present new materials effectively in class. He/She must intentionally conduct a lesson involving visual supplementary materials and techniques, and introduce them in such a way that grabs students' attention.

The following data of classroom discourse is an excerpt from the series of video-taped materials that I collected over a year. This particular data is a snip of a 20 minute first grade 'safety rule' lesson.

School:	Elementary School on a Military Base in Okinawa
Class:	First Grade
Teacher:	Mr. E
Students:	24
Topic:	Safety Rules
Time:	13:00~13:20
Date:	Oct.1, 1997

Transcription of Video #12:53:25 (see Appendix for full gesture descriptions)

Definitions of symbols:

()	gesture description
(())	comments that are not part of the utterance
CAPITALS	indicate increased volume or emphasis

[]	gesture phrase
^	rising intonation
::	extra lengthening

(Jason was the first student to be chosen to go in front of the class and pick a safety card that has a picture of children going down the slide.)

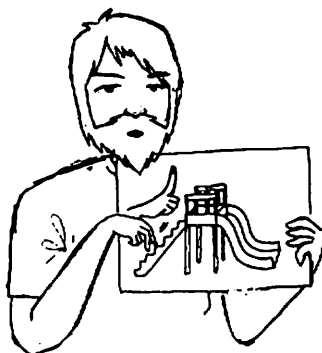
Teacher: One of the biggest things that we see at school that happens ^, the nurse was talking to me, and the nurse says, that (1) [she has LOTS of boys and girls] that (2) [come in with big cuts on their knee:s] (3) [and on their arms] and stuff, because they (4) [run UP ^ the slide], and they (5) [run UP ^ the slide], and (6) [lots of times they SLIP,^] and then they (7) [fall over the e::dge,] (8) [and fall down here,] (9) [O::R,] (10) [sometimes people don't wait for the other person to go] (11) [a:l the way DOWN, ^] (12) [and the other person gets on the top] and (13) [They come down too FAST ^,] (14) [and the other person is still on there,] (15) [and they run into their BACK!] ((climax)) (16) [And they put their feet right on their BACK,] (17) [and that hurts them too.] And the nurse says, (18) [BE, CAREFUL.] Ssss... BE, CAREFUL, on, the, slide. (19) [And don't run up^ the slide ^,] (20) [and don't, go down the slide the wrong way,] (21) [sit down flat, and wait, for the next person], to (22) [get, OFF.] ((whisper)). Jason, you did a great, job. Would you look down here, and find a girl for us?

4. 2. Analysis and Discussion

This experienced appealing teacher proceeded his class using his usual gestures enthusiastically. Here I pick up eight striking examples from the video clip, with illustrations, and examine their meanings and functions.

Let us first look at fragment (4). In (4), when "UP" is uttered, the index finger moves upward simultaneously, which describes a path and represents a child's sliding movement and/or symbolizes a child itself. It is a good example of an iconic gesture.

* (4) [run UP^ the slide] (upward movement of the index finger pointing the picture (slide))



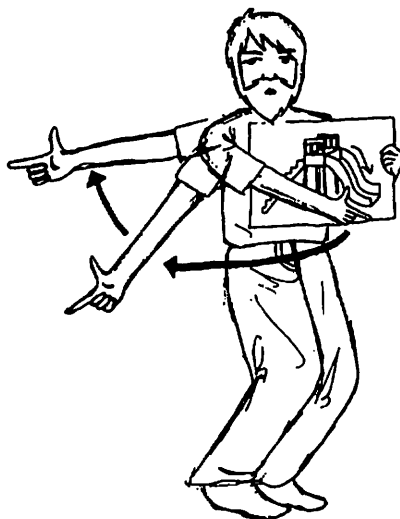
In fragment (6), the movement of the index finger also represents children slipping, adding the description of space and location. The movements in (4) and (6) are both still limited on the picture. His hand moves around the slide just like the child his index finger is mimicking.

*(6) [lots of times they SLIP^] (the index finger pointing down and moving to the middle of the picture)



In contrast, in fragment (11), the teacher makes use of the 3 dimensional space. The hand movement traces out paths and location in space, which represents the child he is talking about. This big movement also emphasizes the meaning of "all," which is uttered with extra lengthening.

*(11) [a::ll the way DOWN^] (from the point of two thirds of the picture, his index finger moves out of the picture into the right side 3 dimensional space and curves)



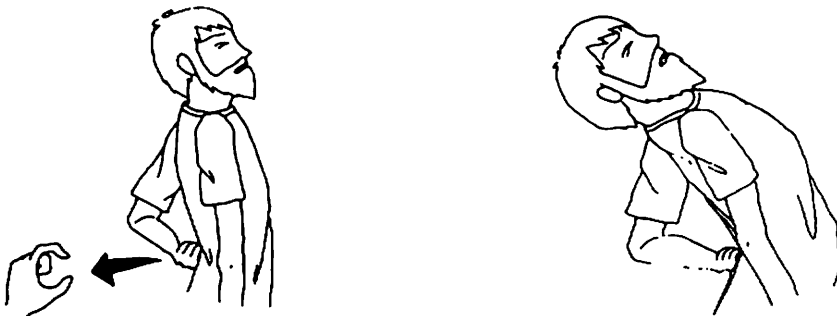
In fragment (13), the full spread hand represents the child. Using the palm opened with downward movement, instead of using the index finger, to represent a child, has an effect of coding for weight, power and force from the child sliding and crashing from behind.

*(13) [they come down too FAST^] (swing down his palm down open hand rapidly toward the ground, his gestures speed up from this point and he bends his knee a little)



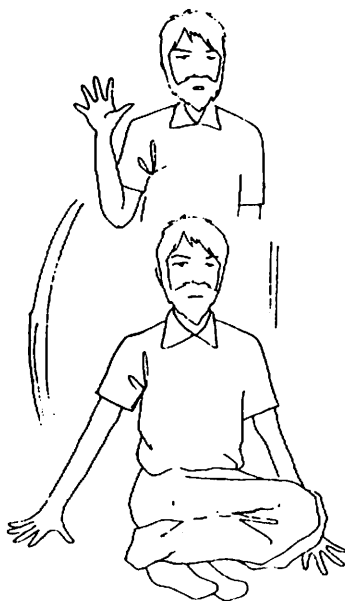
In the fragment (16), the spread open hand gesture changes to C-shape as he says "BACK." The two fingers represent the child's feet which powerfully crashed into the other child's back. His body becomes the child being deeply poked. His painful facial expression conveys the seriousness of what happened (accident/injury).

*(16) [And they put their feet right on their BACK] (still poking the same C-shape into his back and while he is saying 'BACK' he positions himself sideways, his upper body jerks to the back together with a painful facial expression)



Like fragment (13), the palm with downward movement in fragment (22) represents some kind of power or force, for the students to obey a social rule, in this case the rule of taking turns and waiting for the next person to get off of the slide.

*(22) [get, OFF] (palm down open hand downward movement)



As is obvious through the illustrations given above, in fragments (4), (16) and (22), we can observe the visual image of the manner and activity of the children he is talking about. As quoted in Kendon (1988:132), McNeill (1986) points out, in gesturing of this sort--- he refers to it as "iconic" (cf. table 1 in section 2 of the present paper)---the gesture represents the content "all at once" in a "global-synthetic" manner that is quite different from the way content is represented in words. Kendon further states that to represent contents in words one uses items that belong to a repertoire of standard forms shared by others, and that refer to meaning units of great generality. To represent specific meanings, these standardized items must be organized in combinations in a rule-governed fashion --- in accordance with rules of syntax. In "iconic" gesticulation of the sort just illustrated, in contrast, there are no standardized items of general reference. A single configuration of action is organized which, though it develops in time as a phrase of movement, is presented in a single moment of time. This configuration of action is not built from recombineable elements according to rules and is thus quite different from a linguistic construction.

The function of the gesture observed in fragment (18) is somewhat different. In this case, his gesture does not represent a child or any other person in the story. Rather his hand movements correspond to putting an accent on "BE" and "CAREFUL." This is called batonic (see table 1 in section 2). With this gesture, the teacher emphasizes the importance of the message given from the nurse.

*(18) [BE, CAREFUL] (index finger pointing two times to the students)

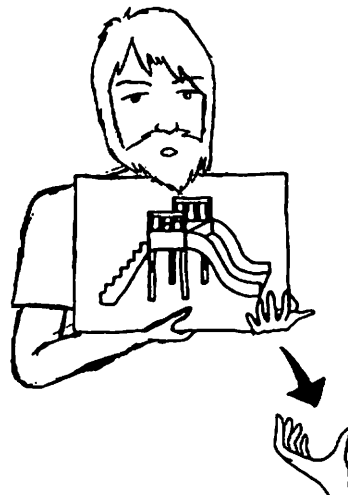


The teacher also manipulated his voice. Fragments (4) and (6) are examples in which rising intonation is effectively used. In fragments (7) and (9), extra lengthening occurred.

*(4) [run UP^]

*(6) [lots of times they SLIP^]

*(7) [fall over the e::dge]



*(9) [O::R,]

*(11) [a::ll the way DOWN^]

In (4) and (6), the teacher's rising intonation corresponds to the vertical movement of the children he is talking about. The extra long sounds in (7) and (9) symbolize space and emphasize the long spacial distance. With intonation, the idea is more picturized, and the message becomes easier to pass on to the students.

5. Implication and Conclusion

In this paper, I examined the teacher's gesticulation used in the classroom by an experienced animated American primary school teacher. The most prominent facet of his gesticulation was found in its visualizeability. His hand-movements successfully reproduced the children who appeared in his story. His intonation was also effectively used.

Mr. E usually came to class with his partner puppet "froggy." The first graders were always waiting eagerly for his arrival. They became restless when he was even a few minutes late for class. Some children anxiously went out to look for him. They all knew what to do when Mr. E came in. They were all seated very calmly and neatly with their eyes sparkling with excitement. They all seemed to understand what a good listener should be. Children were learning the rules of human communication and how to succeed within the formal school framework. They were experiencing the process of socialization in an institution outside of their homes. Mr. E often mentioned in class that he was looking for children's eyes. As Wragg (op.cit.:66) states, eyes play an important role in non-verbal communication and verbal communication. Therefore, when Mr. E said 'Let me see your eyes' in the beginning of his class, children stopped screaming, yelling and raising their hands. They suddenly started to place their hands neatly on their desks and put on their thinking caps and reveal their concentration. It was very striking to see their change of behavior. Children around that age, in general, normally have a very short attention span. Surprisingly enough, however, Mr. E's classroom was different from other classes. He had his unique teaching style and the success of his teaching technique was clearly represented through the children's thorough attention, concentration, and enthusiasm toward his class.

The effect of his gesticulation in the class is obvious from his students' reaction. Usually it is very difficult to keep order in younger pupils' classes like his. Their attention-span is said to be less than 15 minutes. Unless a teacher is enthusiastic enough to gain and maintain children's interest, he/she would lose control, which would result in chaos. In the case of the class I analyzed, however, Mr. E attracted the students' attention with his verbal and nonverbal messages. Consequently, he succeeded not only in teaching his students the subject he planned to, but he also succeeded in teaching them discipline in the classroom. In this class, the students' active class participation and positive discipline were both successfully achieved, which in turn is evidence of his synergistically effective and appealing teaching style.

In general, teachers must play several roles in the classroom simultaneously. In addition to teaching, they have to play the role of a conductor to make the class active sometimes and to keep it orderly at other times. Teachers also have to pay attention to the students' activities during class, so that they can monitor them. In monitoring, they may find some students facing a problem. Then they have to change into a counselor. They also have to be an entertainer to get the students' attention and arouse their interest. They are then expected to integrate these roles to bring about the best result in the classroom. To achieve all of these aims requires a variety of skills and techniques, and nonverbal signals like gesticulation are very helpful for creating an effective and enthusiastic teacher. In this connection, Neil and Caswell (op.cit.:118) states, "Enthusiastic teachers use a wide range of facial expressions, intonation and gestures to convey the interest and excitement of the subject matter." In other words, children's attitude, behavior, involvement as good listeners reflected how outstanding the teacher's teaching style (classroom performance) was. Therefore, we can summarize that the teacher

has various crucial roles to play: for instance, sometimes as a conductor, stimulator, performer, manager, organizer, etc. The combination of these various roles/faces may lead to successful teaching that may eventually capture students' close attention.

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APPENDIX

Definitions of symbols:

()	gesture description
(())	comments that are not part of the utterance
CAPITALS	indicate increased volume or emphasis
[]	gesture phrase
^	rising intonation
::	extra lengthening

Gesture Description:

- (1) [she has LOTS of boys and girls] (swing the loose index finger to the picture (safety card)).
- (2) [come in with big cuts on their knee::s] (start to move his hand toward his knee and point to his knee)
- (3) [and on their arms] (bend right arm)
- (4) [run UP ^] (upward movement of the index finger pointing the picture(slide))
- (5) [run UP ^] (upward movement of the index finger pointing the picture(slide))
- (6) [lots of times they SLIP,^] (index finger pointing down and moves to the middle of the picture)
- (7) [fall over the e::dge,] (finger bunch facing up with downward movement)
- (8) [and fall down here,] (finger bunch facing down move to the bottom of the picture)
- (9) [O::R,] (point to the top center of the picture)
- (10) [sometimes people don't wait for the other person to go] (slowly slide down his index finger along the slide in the picture, until this point his finger is within the picture space)
- (11) [a::ll the way DOWN, ^] (from the point of two thirds of the picture, his index finger moves out of the picture into the right side 3 dimensional space and curves.)
- (12) [and the other person gets on the top] (points to the top of the picture(slide))
- (13) [They come down too FAST ^,] (swing down his palm down open hand rapidly, his gestures speed up from this point and bends his knee a little)
- (14) [and the other person is still on there,] (points the picture with his index finger)
- (15) [and they run into their BACK!] (first palm down open hand, and as he says BACK, index finger and thumb; C shape poke into his back)
- (16) [And they put their feet right on their BACK,] (still poking the same C shape into his back and as he says put he positions himself sideways, upper body jerks to the back together with painful facial expression.)
- (17) [and that hurts them too.] (post-stroke hold.)
- (18) [BE, CAREFUL.] (index finger pointing two times to the students)
- (19) [And don't run up ^the slide ^,] (index finger pointing the picture moving upward.)
- (20) [and don't, go down the slide the wrong way,] (index finger pointing the picture moving downward.)
- (21) [sit down flat, and wait for the next person] (slightly bouncing of his body as he says flat and index finger still pointing the picture)
- (22) [get, OFF.] (palm down open hand downward movement)

論文要旨

教室において教師が用いるジェスチャーの教育的効果について

與 儀 峰奈子

非言語情報伝達 (nonverbal communication) は、顔の表情、頭の動き、視線、対人間距離、手の動き等を通じて表され、コミュニケーション活動において極めて重要な役割を担う。なかでもジェスチャー (身振り) は様々な角度からの研究がなされており、その意味や機能が解明されつつある。

教室における教師と生徒間のコミュニケーションにおいても、多種多様なジェスチャーが観察される。本論文では、特に教師の用いるジェスチャーに焦点を当て、効果的で生徒の興味を引き付ける授業を行うためにはどのようなジェスチャーが有効であるかを考察する。

分析対象は沖縄在留米軍基地内の小学校で行われた1年生対象の道徳の授業で、約1年間にわたりビデオ録画を行った。教師はスクールカウンセラーで、ジェスチャーを効果的に用いながら非常に魅力的な授業を展開した。本稿では、具体的にどのようなジェスチャーが用いられ、それがどのような意味を持ち、どのような機能を果たしているのかを分析・考察した。そして、授業内容を理解させるという目的だけでなく、低学年児童の興味と集中力を持続させ教室に規律を保たせるためにもジェスチャーが有効であることが観察された。