

Title: Kinetics: a forgotten 'language' to facilitate comprehension and intake of narratives in beginning Secondary English classrooms.

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Abstract: Language learners must attach meaning to foreign language expressions. Teachers must make new material accessible to learners. Kinetics, understood as use of gestures associated to content words, can be an effective tool to foster comprehension. For this purpose a definition and subsequent classification of gestures is introduced. This classification is then related to the narrative discourse within the context of the L2 classroom. The analysis of gestures for this classroom experience provides a rationale for making a systematic use of kinetics. The last part of the paper offers some pedagogical conclusions, particularly in connection with the benefits gestures provide for guaranteeing comprehension.

Keywords: L2, Kinetics, narrative discourse, gestures, non-verbal communication

Introduction

Teachers and learners share the common problem of attaching meaning to English expressions that in the case of learners are probably unknown. From the point of view of teachers, new material has to be made accessible to learners, so that students can understand and process that information, and luckily turn it into intake and hopefully into learned material. Using gestures and associating them –consciously or unconsciously- with certain lexical or grammatical expressions might improve this comprehension process, as it does when the process takes place for L1 speakers and learners. With frequent use within a given context, and if signs are graphic –explicit- enough, learners have the opportunity of ‘understanding’ the meaning of an unknown expression and associating that meaning with the verbal emission, or lexical correlate. In time, these movements may become lexicalised, adopting a particular and specific meaning in connection with the message and the linguistic and extralinguistic context where that message takes place. This paper offers a classification of gestures, their lexical correlates and the category those correlates belong to within the foreign language learning classroom and for a particular discourse: the narrative one. We review the most frequently used gestures and the implication of this fact for teachers/speakers and listeners/learners.

ROLES OF GESTURES

When trying to convey *any* speech, we tend to use non-verbal expressions or gestures that are mostly spontaneous and do not depend on any conscious effort on our part. That is, our body, hands and head move during the speaking process, and those movements convey information *about* the speaker and *to* the listener. Those gestures can interact with the verbal speech or correlate with it. The first type of role attached to spontaneous non-verbal movements is summarized indicating that they have a specific role in speech production, such as the head nods that mark discourse boundaries or specific intonation patterns, i.e. interrogatives or assertive clauses. The second type of gestures is associated with the verbal information being imparted, and in that sense they accompany and complement that information in order to create a message (note that this message would not be ‘complete’ without both the verbal and non-

verbal code, that is to say, both codes contribute some information to complete the message). Thus, spontaneous gestures can be an indication of the speech production process (Krauss et al., 1996) or they can have a primarily communicative intent, and both functions are not exclusive. In addition, although these gestures are carried out without any conscious intention by the speaker, they are not random (McClave, 00), because they are *always* produced at particular moments in the communication process, such as when there is new information to focus on. Also, they usually adopt the same form for expressing similar concepts, that is to say, gestures, from the point of view of a listener, are usually interpreted reliably and consistently. In other words, movements are likely to adopt the same meaning within a particular discourse for any given listener. In this sense, different observers would attach the same meaning to the same gesture, at least in those situations when speakers and listeners share the same cultural background. It has also been suggested that part of the non-verbal expressions uttered by speakers coincide across cultures (McClave, 00; McNeill, 1985), so that some non-verbal expressions could be considered as ‘universal’. However, we lack any systematic set of ‘universal’ and ‘culture-specific’ gestures, so more cross-cultural research is needed to confirm this thesis (Roth, 00).

In general, gestures fulfil different roles for speakers and listeners. For the speaker, they may reduce their cognitive burden (Goldin-Meadow, 99), shifting the effort from verbal to spatial memory, at least on part of the message produced. They increase communication resources available to speakers, and provide a way and additional time to access new thoughts. They are also used to stress *new* over *given* information, and to make redundant some of the verbal content. In this sense, we can see how learners can gain effectiveness in their process of communication when making use of gestures. Perhaps the problem here would be to consider if learners of a second language could also make use of this set of resourceful non-verbal expressions, whether those gestures belonging to their culture could also be universal enough to be interpreted by the native speakers and whether this non-verbal information would lighten their processing load¹.

For listeners, non-verbal resources help extract additional information about both message and speaker, provided the movements are uniformly understood by hearers (as is most often the case), and especially if the gestures convey the same message as the verbal production. Listeners can also interpret the speakers' attitudes and emotions through the movements they use, and distinguish new from given information and stressed contents with high communicative value from other information. Learners tend to acquire and understand the non-verbal information before the verbal one, and in fact the first forms of communication involve eye and hand movements that the mother frequently accompanies with nonsense or endearment words. On a similar vein, language two (L2) learners do probably benefit from looking at movements while listening if those movements match the verbal content of the message uttered, although when movements are culture-specific, another problem arises: they might have to process and understand two new codes rather than one (the second language verbal message). Nevertheless, as we previously said, most gestures are universal, so we would be speaking about learning *only* the verbal code with the *help* of the non-verbal one. In this sense, most L2 learning theoriesⁱⁱ suggest that the use of non-verbal resources (pictures, movements –that is, the extra-linguistic context-) is an optimal resource for making L2 input comprehensibleⁱⁱⁱ to learners. In a second sense, gestures are also considered as part of the learning and communication strategies^{iv} learners should use to improve their acquisition process (Quotes on strategies).

TYPES OF GESTURES:

McNeill (1986) has identified several types of gestures used in the production process by speakers:

1. Non-related to speech:

'Emblems', or emblematic, which have a meaning by themselves and do not form a linguistic system, in the sense that they cannot be combined to create longer sentences. They can be produced without accompanying any verbal expression, and have a conventional meaning understood by all the community. For example, the sign of victory for American people or the raised middle finger, used as an insult.

2. Related to speech:

A first type would include those associated to intonation or stress patterns, (Kellerman, 1992). A second type consists of those signs that usually appear accompanying a message, an idea, a word or a clause, and are associated to them, in the sense that they acquire their meaning in connection with the type of speech they complement. That word or clause they go with is termed the *lexical affiliate*. For any given speech, we could obtain a 'non-verbal/verbal' lexicon with the set of movements and their lexical affiliates, which would subsequently be interpreted and produced in the same way for that particular speech. This second set of signs is again divided into several subtypes:

- i. Iconic or 'Iconix': describe the physical side of verbal processes, for example, using the extended thumb pointing towards the mouth for drinking. Kellerman (1992) includes, within this category, movements related to actions –cinematographic-, forms –pictographic-, rhythm, tempo or speed –rhythmic-, and spatial ones (deictic, for most authors: see Goldin-Meadow, 99; Hadar and Krauss, 99; Roth,00).
- ii. Metaphoric: They are similar to iconic gestures but what they describe are not physical processes, but abstract ones. For example, showing the palm upwards to represent that we are going to talk about a book. It is not physical because we are not drawing a rectangle with our fingers, only symbolising the presence of the book.
- iii. 'Beat' or 'batonic': They are associated with rhythms, or musical times. For example, with a finger back and forth or up and down. They roughly coincide with Kellerman's (92) definition of rhythmic signs.
- iv. Deictic: They are pointing gestures that indicate a 'verbal' entity, present or not. For example, using one finger pointing backwards to refer to a person not present there and verbally symbolised as 'she'.

Deictic gestures are not only associated with pronouns in speech, as they can also refer to other forms of marking linguistic 'deixis', which

includes time and space. Eckman (82) has included these signs within the first category, terming them spatial signs. We will make a distinction between movements representing *time*^v, that will be ascribed to this category, on the argument that deixis can be spatial or temporal, and movements representing a *tempo*^{vi}, which will be included within 'batonic' signs.

Besides, 'coverbal' (related to speech) gestures can also be associated to particular discourses, as in the example of those specific gestures which tend to be used when narrating, describing, talking about science and so on. In this way we could again introduce a different classification of gestures by associating them to the different discourse they accompany. However, it might be a matter of frequency rather than quality: that is to say, we would expect to find particular signs –i.e. action ones- with more frequency in narratives, whereas iconix could be found in most scientific discourse, but the types of signs to be found could still be included in one of the categories mentioned above.

IN THE CLASSROOM: GESTURES AND THEIR LEXICAL AFFILIATES

The experience was carried out in the first cycle of a Secondary classroom, during a three-month period in the normal course of instruction. Students were 12 to 15 years old and their level would be considered as that of 'false-beginners'. The teacher presented four stories adapted from Morgan and Rinvulcri (1989) using both gestures^{vii} and visual help. The production was videotaped.

Every story was told three consecutive times during a 50-minute session, and the students' comprehension was checked with the comprehension sheets that appear in Luque (00). They showed both a very high comprehension (around a 98 per cent of the students understood the stories) and also a lexicalization of the gestures used by the teacher, that they would later use when trying to recall and produce the stories or when using some of the new words learnt in the context of the stories.

As we have seen in the previous classification of gestures, there might be many levels of analysis, ranging from head-nods to hand-movements, from unconscious to conscious gestures, or even cultural-specific versus universal ones. Nevertheless, we have only analysed those gestures^{viii} that were ‘constant enough’ to be used throughout all three repetitions of each story, provided that they were always associated to particular meanings –the same ones for each story production-. Our main purpose was to see the type of lexical affiliates (in Appendix 1) used by a non-native teacher in the process of ‘using non-verbal redundancy’ when producing a specific discourse, the narrative one, to foreign language learners.

ANALYSIS

Following the previous classification, we will include:

(A) Gestures non-related to speech: emblems, usually culture-specific, though not always, as we will see in our corpus. These gestures do not have a verbal correlate, but they tend to have one in our corpus, because the speaker’s focus was to make the verbal information as redundant as possible. In order not to confound these with other gestures, we will stress the fact that they can be produced and understood without any accompanying verbal expression and have a conventional meaning within any given community. In our case, however, the emblems we used tended to coincide for both the English and Spanish culture. (B) Related-to-speech gestures: B.1. Associated to intonation or stress patterns: they will not be included in our classification, because they do not correlate with specific lexical content and also because the teacher was a non-native speaker, so perhaps her intonation patterns would not exactly coincide with those used by a native speaker. B.2.Iconix: in turn divided into b.2.1.Action and b.2.2. Forms, B.3.Methaphoric, B.4. Beat, batonic or rhythmic, which will not be included in our classification because they were not used in the corpus, and B.5. Deictic, in turn classified in two types: B.5.1. Time, and B.5.2. Place.

RESULTS

INSERT TABLE 1 HERE

As shown in Table 1, 15% of the gestures are Emblems, which we said were culture-specific and could be produced individually, without the association of any lexical affiliate. In this case most of the emblems are universal, at least universal enough to be understood by two different cultures: the Spanish and English ones. Nevertheless, we must not forget that these two cultures are not very distanced both in a literal and metaphorical sense, as both belong to Europe, which has become a global 'empire'. Besides, English and particularly American influences have crossed many cultural borders, so that probably an Iranian boy would understand some prototypical American emblems just by watching TV. In a second sense the use of emblems here breaks down the second feature of their definition: being uttered without lexical affiliates. In this context, emblems have had their aim and function altered in favor of creating a redundant message. That is to say, the speaker/teacher was trying to convey some content by using two codes: the verbal second language and the non-verbal one. Most of the emblems had, as lexical affiliate, a word coming from the category of the adjectives, although they also had a concrete noun and two interjections as verbal correlates. It seems, then, that there was not much uniformity in the category lexical affiliates belonged to, perhaps because of the features inherent to emblems, which, after all, can be produced individually.

The most frequently used type of gesture was that of iconix, in particular the *action* category, with a 52'5% of the sample, usually represented with verbs or verb phrases as lexical affiliates. There were only two exceptions, in which actions were represented with words functioning as 'adjectives' (in the sense that they were modifying nouns), though in both cases the adjectives had a verbal origin containing a derivational (*reverser*) or inflectional (*shrinking*) morpheme.

The second type of iconix, form, was only produced once, by a concrete noun. Obviously a descriptive or science discourse would have contained more signs of this type. Besides, as the stories had visual support, not many verbal (and non-verbal) descriptions of 'forms' were needed.

Metaphoric signs took up 20% of the total corpus (one out of every five gestures). They were usually attached to adjectives, although one abstract noun (*idea*) and one concrete noun phrase with an adjective attached (*old woman*) were also considered within this category. Most of them could be said to express qualities or states with no direct physical representations. For instance, the quality or state of being *strange* is metaphoric in the sense that strangeness cannot be quantified, measured or touched.

Deictic signs were scarce, representing only 10% of the sample. No time signs were produced, and place movements were nearly always in combination with iconix classified as action ones (with one single exception, *through*, which always followed the verb and sign for *looked*). In every case they were associated to verb phrases or phrasal verbs, in which the verb symbolized action and the preposition (*out*) or attached phrase (*here, to the house*) symbolized place. The lack of this type of signs can be explained by saying that the representation of time through movement is a difficult task. Another non-exclusive possible explanation would suggest that *place* is better represented by pictures. The last alternative would imply that place and time are linguistic deictic markers easily understood and learnt by students, so that the teacher would not consider making them redundant with gestures.

To sum up, excluding emblems, most of the gestures belonged to the category of action, then we found metaphoric, and last of all deictic ones.

CONCLUSION:

We mentioned above the fact that gestures reduce the cognitive load of the speakers providing additional time for accessing new thoughts and increasing the communication resources at their disposal. They also serve to mark *new* over *given* information and make redundant the verbal content. In this case it is not clear whether the cognitive load of the speaker was really reduced, taking into account the conscious effort she made of producing understandable gestures. Perhaps, rather than *reducing* cognitive effort, we could speak about *increased* physical effort. Gestures did widen the communication resources of the speaker, who in fact told the stories using two codes, the verbal L2 (language two) and the non-verbal one,

both at the same time. She also tended to mark *new* over *given* information in the first retelling of the story, and kept using the same ‘marks’ in the later retellings, which in fact was making *new* over *given* information doubly redundant, because of the movements and because of the repetitions of those movements when the information was not really new (second and third retellings). Obviously it seems clear that the main role of the movements for the speaker was to make verbal ‘unknown’ information redundant, through visuals (pictures) and movements, which were always associated to the verbal message. In this particular context and for this specific discourse it appears action movements (that is, the events in a story) were stressed above other categories, probably because understanding the gist of a story in our culture means understanding a set of events, expressed in the form of verbal and non-verbal *actions*.

For the listeners (foreign language learners in this case) non-verbal resources improve the comprehension of the general message, the distinction between *new* and *given* information and help interpret the speaker’s attitudes and emotions. We cannot say if learners interpreted the speaker’s attitudes, though the use of combined non-verbal emissions and visuals seemed to guarantee their comprehension (98% of them understood the general gist of the stories). Some studies of narrative tasks (McNeill, 1985, 1986; Riseborough, 1981) have shown that comprehension is improved when using gestures associated to verbal expressions. Going one step beyond comprehension, Krashen (1985) said that comprehensible input (might^{ix}) lead to acquisition. Then, following this argument, the use of gestures may improve the quality of the input learners receive, thus facilitating their possibilities of acquiring new language items. Moreover, Skehan (1998) considers that at the input stage learners focus on understanding meanings rather than noticing forms, which have to be later recalled in order to foster learning. But if we guarantee that the input provided to the students is easily and quickly understood through the use of gestures and other techniques, the probability that learners attend to the linguistic form of the message is somewhat higher than if they struggle for a long time with meaning. Besides, learners are said to have individual cognitive styles that affect the way they approach learning tasks or process information, in turn influencing their success at SLA. The use of gestures benefits a particular group of learners, those who share a kinetic learning style.

As Larsen-Freeman and Long (1991:196) say, ‘the mode of instruction clearly does influence their success as learners’.

METHODOLOGICAL IMPLICATIONS:

The skills a teacher needs for teaching include use of gestures and non-verbal signals (Dora and Willems, 1984), but this non-verbal code also needs to be understood and become ritualized, so that students know about it too. We are not suggesting the use of kinetics in the way presented here is something essential for classroom interaction, as there are alternatives and options some teachers may want to use instead of risking the laughter of the students, his embarrassment or the ridicule he may feel exposed to, but kinetics should still be used in some way to facilitate -if not learning- at least comprehension. Following Riseborough (1981), McNeill, (1985, 1986), the notion of comprehensible input of Krashen (1985), some information processing perspectives such as that of Skehan (1998), and even studies on cognitive style (Larsen-Freeman and Long, 1991), gestures form part of communication, improve comprehension and may indirectly facilitate acquisition processes. In our experience, comprehension was guaranteed by the use of both visual cues –the pictures- and the gestures of the teacher. We do not know whether the lack of body movements would have impeded comprehension, but we do know that their use helped us continue the stories and guarantee the students’ focused attention to them.

APPENDIX 1: LIST OF LEXICAL AFFILIATES AND THEIR NON-VERBAL CORRELATES IN ALPHABETICAL ORDER

- **asked:** drawing a question mark in the air with finger (*UFO story*)
- **ate:** all five fingers in the hand together, going towards the mouth (all the stories)
- **called:** hand going back and forth (*UFO story*)
- **come here:** hand facing speaker, and going towards her (*UFO*)
- **couple:** two fingers raised, palm facing listeners, indicating number (*UFO*)
- **crazy:** first finger pointing to the temple, doing circling motions (*UFO*)
- **elegant:** two hands beside the body, going up and down, together with slight movement of the head as in vanity (*Old WOMAN*)
- **hard:** raised fist (*Honor*)
- **hello /Goodbye:** literal gesture(*Old Woman*)
- **hushed up:** two fingers closing the lips (*Honor*)
- **idea:** eyes looking up, raised eyebrows and expression of being ‘illuminated’ (*The Shrinking Pills*)
- **investigated:** moving eyes from side to side as if searching something (in an intriguing way) (*Honor*)
- **Looked:** as in saw
- **label:** looking whether there is some student wearing jeans and pointing to label. If nobody is wearing them, pointing at speaker’s waist, and drawing a rectangle with fingers (*Old Woman*)
- **married:** pointing at speaker’s ring (*UFOS*)
- **mysterious:** face expression showing strangeness (*Old Woman*)
- **not /no:** head and finger from side to side (All stories)
- **old woman:** miming a bent back, stumbling sep and a tired expression (*Old Woman*)
- **put into:** hand doing the gesture: all fingers together going down (*The Shrinking Pills*)
- **rang:** Head bent to the side, hand near the inclined ear doing circular motions (*UFOS*)
- **reverser:** one hand with first finger extended making circling motions towards ‘outside position’, ‘inside position’ being the one the speaker is situated (*The Shrinking Pills*)
- **rich:** first finger and thumb rubbing together but in opposite directions (*Old Woman*)
- **robbed / stole:** hand taking some figurative object and putting it in one’s pocket looking furtively from side to side (*Honor*)
- **sat:** literal movement (*Old Woman*)
- **saw:** first finger opening the eye (All stories)
- **shrinking:** first finger and thumb approaching each other, or hands coming closer (*The Shrinking Pills*)
- **silent:** first finger tapping closed lips (*Honor*)
- **sleeping:** head bent to the side and laying on palms. Sometimes with closed eyes (*UFOS*)
- **stopped:** making first and middle finger as if they were a pair of scissors cutting something. Also palms facing audience and going in opposite directions (*Honor*)
- **strange:** see ‘mysterious’ gesture (*Old Woman*)
- **strict:** see ‘hard’ (*Honor*)
- **takes off:** palm parallel to floor, going forward and upward, symbolizing the movement of a plane taking off (*The Shrinking Pills*)
- **thought:** first finger tapping temple (all the stories)
- **threw her out:** one hand moving from speaker towards another side and head looking in opposite direction (*Honor*)
- **through:** first finger extended drawing a curve in the air (*UFOS*)
- **took a sip:** extended hand with thumb in opposite direction. At the same time thumb goes towards the mouth (*Old Woman*)
- **took her hand:** literal movement (*Old Woman*)
- **took:** movement begins with extended hand, which later closes forming a fist (*Old Woman ,The Shrinking Pills*)
- **walked:** literal action, the steps are exaggerated (*Old Woman*)
- **went (to the house):** pictures with drawings of different characters are moved from one side to the other. The speaker’s head also goes from one side to another, following pictures (*UFOS*)
- **woke up:** action begins with closed eyes, which are then opened using thumb and first finger (*UFOS*)

APPENDIX 2: LIST OF STORIES TRANSCRIBED^x

STORY 1: OLD WOMAN

One day there was a very old woman (with gesture) // yes? She was very old // she had a lot of money (with gesture) // her name was MRS Peters // her first name // She is very old and she's sitting in a chair - in a wheelchair (writing it on the blackboard) in a wheelchair // she was ninety nine // one day she went - on Monday she went to a shop // on Monday she went to a shop and there - in the shop - in the shop she saw a very strange (with gesture) bottle // This is the bottle // so she went in the shop and bought a bottle // she had a lot of money (with gesture) so she bought the bottle // in the bottle there was a label -Black label (with gesture), the label of the jeans? (pointing) - in the bottle there was a label, a label // In the label it said 'one sip of this (with gesture) will take 20 years off your life'// All right. She took a sip so she was 79. She was 79. Here she was 99 but here she took a sip (with gesture) and she was?

Participants: 79

That is on Thursday // on Wednesday she took another sip (with gesture) of the bottle and she was 59 // now - and she's saying Hello or Goodbye (with gesture) Well she is 59 // the following day - on Tuesday - she took another sip -here she was 59 - here she was 39 - here she was 59 - here she was 39- she is where?

Participants: In the park

In the park // she is sitting in a bench - what is she wearing? She is very elegant (with gesture) // on Friday she took another sip (with gesture) // she was here 39 and now on Friday she was 19 // what is she wearing?

Participants: Trousers, shirt

A T-shirt (writing it on blackboard)- he took her hand (with gesture) he took her hand and said 'Do you want to go to the cinema with me?' 'Do you want to go to the cinema with me?' 'oh yes' she said 'oh yes - but I go to change my clothes' she was wearing jeans and for the cinema she wanted a dress to be more elegant (with gesture) // All right? So she went to her house, but she took another sip (with gesture) and look: he's alone // there is nobody here // here he's very happy yes? Here he is very happy and here he's very unhappy all right? Alone // here she was 19 - and she took another sip (with gesture) // she was 19 and she took another sip.

STORY 2: UFOS

Teacher: - once upon a time there was a couple (gesture) a husband and a wife- once upon a time there was a couple Couple? two people: a husband and a wife - they lived in a house -they lived in a house // do you like the house?

(5) Participants: Yes

T: Would you like to live here?

(7) Participants: No

T: Why?

(9) Participants: It's ugly /old

T: All right -no because it's ugly and very old - this is the house where they lived - one day they were sleeping (with gesture) one day they were sleeping - the husband and the wife (pointing at them in turn) the husband woke up (pointing at husband and making gesture of opening eyes) the husband was sleeping and woke up (gesture of sleeping and then opening eyes) and looked through (with gesture) the window (gesture) - the husband woke up - he was sleeping he woke up (with gesture) and looked through the window and through the window the husband saw a UFO (gesture)-Unidentified Flying Object- the husband saw a UFO - Unidentified Flying Object- the husband told his wife (gesture of speaking) 'I can see (with gesture) a UFO through the

window' the husband told the wife 'I can see a UFO through the window' and the wife said - the wife said 'You are crazy (gesture of being crazy) UFOs do not (gesture) exist' the wife said 'you are crazy (gesture) - UFOs do not exist' and the wife looked through the window (gesture of looking 'through') and there was no UFO - the wife looked and here every thing was normal - this is a normal house Yes? The wife ((pause)) thought (thinking gesture) 'My husband is crazy' (gesture) so she rang the psychiatrist - doctor- (gesture) she rang (ringing gesture) the psychiatrist and the police (pointing at them) and she told them 'My husband is crazy he has seen a - he saw a UFO in the garden so the psychiatrist and the police ask the husband - the psychiatrist and the police ask the husband 'have you seen an Unidentified Flying Object in the garden?' and the husband said 'me? (Pointing at me) no! Unidentified Flying Objects do not exist' ('no' gesture) so the psychiatrist and the police - picked up the wife and sent her to prison (movement gesture representing action) because they thought (gesture) she was crazy...(gesture)

STORY THREE: THE SHRINKING PILLS

British Airways wants to make a revolution in air travel -travel plane- wants to make a revolution.// normally -normally it takes 20 hours from London to Sydney but they - London Airways -they have made a revolution // It will only take 55 minutes from London to Sydney // passengers are put in a rocket - passengers are sent in a rocket // this is the rocket // a research team - an investigation group in Nabakuro is -has invented -has had a new idea (with gesture)- has invented a new pill // investigating with rats they have discovered a drug- a pill a shrinking (with gesture) pill // a pill that makes people small - so people take the pill in London - they are made smaller and they are put into the rocket - the same people in Sydney take another pill - a reverser (with gesture) pill and they are made big- bigger // but they have a problem: they haven't found they can't find a pill for luggage so the luggage cannot be made smaller.

STORY FOUR: HONOR

This is a story I read // this is a story I read in a Newspaper // this is a real story // it's a story of a teenager // she is blonde - more or less happy - at her house // she worked in a cafeteria - but the problem is that she lost her job- she worked in a cafeteria // she lost her job // she did not work anymore // she stopped (with gesture) working // they expelled her from the job but her father was a policeman // the teenager's father was a policeman // she was afraid of her father because her father was a very strict (with gesture) person- a very hard (with gesture) person // she did not - she hushed up (with gesture) - she did not tell her father that she had lost her job so she continued - she kept on going to work in the morning and coming back from job in the evening // as if she still had a job // in the morning she went to her job but she had no (with gesture) job - but she still went in the morning and returned in the evening // but she had no job // she had a job? She lost her job // she stopped (with gesture) working // she did not work anymore but she did not (with gesture) tell her father she did not tell her father because her father was very strict (with gesture) so -disimulando^{xi}- she kept on pretending and she went in the morning and returned in the afternoon // but she had no job // so one day as every month her father asked for the rent - for the money (with gesture used also for 'richness') her father asked for the money - the money of her job and she did not have any money- she stole the money // what's this?

Participants: A room

And what's this?

Participants: Pearls

And what's this? a hand robbing it // all right? so she had no money // her father asked for the money she had to rob (with gesture) it // she stole (with

gesture) *the money - she stole the money- the police investigated the robbery // the secret agents investigated the robbery and they discovered that she had robbed // they discovered that she robbed- they told- spoke- told the father who was also a policeman // the father hushed up- the father hushed up (with gesture) - kept silent (with gesture) but he expelled her daughter he threw her out of the house (with gesture) - he's telling her 'Go out- I don't want to (with negation gesture) see you (with gesture) any more' 'You are a robber - you have stolen money'.*

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Curriculum Vitae

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Main interests: to find out how to improve the learning process of a foreign language in the context of the compulsory school classroom

Teaching Experience:

1992-95: Teacher of English Language and English Methodology at Teacher Training School, for prospective Teachers.
1993-4: Teacher of English Language for Specific Purposes: Nursery students
1996: Teacher of English for Specific Purposes at Politechnic: Students of Mining engineering, Chemical engineering and Computing.
1997: Teacher of English Language at University of Granada
1997-8: Teacher of English Language for Distance Education: adult students entering the University
1998-01: Teacher in University of Jaén:
 Subjects: Methodology and Techniques for Teaching the Foreign Language
 Design and Planning in TESOL
 Psychosociolinguistics of L2 and FL

Doctoral Dissertation: 'El discurso oral narrativo en el aprendizaje del idioma inglés en la enseñanza primaria. Implicaciones Didácticas'.

Papers:

'Create your own stories for the L2 Classroom: There are many reasons to do so'' (1996)
'Perspectiva discursiva de la narración de cuentos en la adquisición de lenguas extranjeras'
(1998)
(Review) of the book: 'Introducción al análisis del discurso hablado' (1997)
(Book Chapter:) 'Un instrumento de medida para el estudio de las historias orales en la enseñanza de la segunda lengua'
(Book Chapter:) 'The use of short stories as a classroom experience'
(Book Chapter:) 'Ejemplo de análisis cualitativo y cuantitativo para el estudio de corpus en el aula de idiomas'
(Proceedings: forthcoming) 'Storytelling'
(Book chapter: forthcoming): 'Humanistic Teaching: general aspects'
(Paper in JEFL: June 2001) 'Oral short stories as a vehicle for communication'
(Book) 'Narrando Historias'
(Paper) 'La historia corta como herramienta de evaluación de la competencia oral en la lengua extranjera'

LEXICAL AFFILATE ^{xii}	CATEGORY ^{xiii}	TYPE OF SIGN
<i>Asked</i>	Verb	Action
<i>Ate</i>	Action verb	Action
<i>Called</i>	Action verb	Action
<i>Come here</i>	Action verb phrase	Action + Place
<i>Couple</i>	Concrete noun	Emblem ^{xiv}
<i>Crazy</i>	Adjective	Emblem
<i>Elegant</i>	Adjective	Metaphor
<i>Hard</i>	Adjective	Metaphor
<i>Hello/ Goodbye</i>	Interjections ^{xv}	Emblem
<i>Hushed up</i>	Action verb phrase	Action
<i>Idea</i>	Abstract Noun	Metaphor
<i>Investigated</i>	Verb ^{xvi}	Action
<i>Label</i>	Concrete noun	Form
<i>Married</i>	'Adjective' ^{xvii}	Metaphor
<i>Mysterious</i>	Adjective	Metaphor
<i>Not/no</i>	Adverb? ^{xviii}	Emblem
<i>Old woman</i>	Concrete noun-phrase	Metaphor
<i>Put into</i>	Action verb	Action
<i>Rang</i>	Action verb	Action
<i>Reverser(pill)</i>	Adjective	Action
<i>Rich</i>	Adjective	Emblem
<i>Robbed/stole</i>	Action verb	Action
<i>Sat</i>	Action verb	Action
<i>Saw/looked</i>	Action verb	Action
<i>Shrinking</i>	Adjective ^{xix}	Action
<i>Silent</i>	Adjective	Emblem
<i>(were) Sleeping</i>	Action verb phrase	Action
<i>Stopped</i>	Action verb	Action
<i>Strange</i>	Adjective	Metaphor
<i>Strict</i>	Adjective	Metaphor
<i>Takes off</i>	Action verb	Action
<i>Thought</i>	Action verb	Action
<i>Threw out</i>	Action verb	Action + Place
<i>Through</i>	Preposition	Place
<i>Took a sip</i>	Action verb phrase	Action
<i>Took her hand</i>	Action verb phrase	Action
<i>Took</i>	Action verb	Action
<i>Walked</i>	Action verb	Action
<i>Went (to the house)</i>	Action verb phrase	Action + Place
<i>Woke up</i>	Action verb	Action

Table 1: detailed classification of types of gestures, their lexical affilates and the category those affilates belong to. A list of the gestures appear in Appendix 1, with a detailed description of the movements.

ⁱ We hope to answer these questions throughout the paper.

ⁱⁱ Krashen's Monitor Hypothesis (1985).

ⁱⁱⁱ Input that is made comprehensible is that input slightly beyond the level of the learners but that they can understand with the use of the context, linguistic and extralinguistic, or any other cue, such as movements, visual resources, and the like.

^{iv} Many authors include non-verbal expressions (movements) within their classification of strategies. For example, see Faerch and Kasper (1983), or Chesterfield and Chesterfield (1985). In G. Luque (2001).

^v I.e. Yesterday, tomorrow

^{vi} I.e. quickly

^{vii} A list of all the lexicalized gestures can be seen in Appendix 1.

^{viii} Appearing in alphabetical order in Appendix 1

^{ix} Our addition

^x The stories were told three times, but on grounds of space only a transcription of the second retelling has been included here.

^{xi} Pretending

^{xii} The list of gestures and their lexical affiliates appear in Appendix 1

^{xiii} We will follow Hadar and Krauss (99) in their classification of lexical affiliates into categories: concrete nouns, manual/action verbs, other verbs, prepositions, adjectives, abstract nouns and quantifiers. We will allow some flexibility, so that sometimes noun phrases, verb phrases or adjectival phrases will also be considered, although within the same categories. That is to say, a lexical affiliate may belong to a 'concrete noun' or 'concrete noun phrase' as its category.

^{xiv} There seems to be an emblem belonging to both the English and Spanish cultures if gesture symbolising the number is carried out with the palm of the hand facing the audience. When this does not happen, the meaning in both cultures does not coincide.

^{xv} In Hadar and Krauss' (99) classification this type of words was not considered

^{xvi} In the sense it is a verb, it represents an action, but it is a metaphorical one. You don't have to investigate doing obviously physical things.

^{xvii} It functions with an adjectival sense, even if it is a participle (verb).

^{xviii} Linguistic do not have a clear idea on the category these words belong to, although some would say they belong to the adverbial one. No conclusion can be drawn here.

^{xix} As a gerund form (verb), it can also fulfil the role of an adjective, as in this case: see the context.