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# The interplay of designedly incomplete utterances and representational gestures in Chinese as a second language classrooms

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Diese Studie analysiert einen Datensatz von Interaktionen im Unterricht von Chinesisch als Zweitsprache. Der Fokus der Studie liegt auf den Fällen, in denen Lehrkräfte die Antworten der Studierenden hervorrufen, indem sie ihre Äußerungen bewusst (*designedly incomplete utterances*) unvollständig lassen und die Studierenden auffordern, diese Äußerungen zu vervollständigen. Es wurde beobachtet, dass bei diesen bewusst unvollständigen Äußerungen Gesten eingesetzt werden, um auf die nicht ausgedrückten Elemente hinzuweisen. In diesem Beitrag soll untersucht werden, wie und warum Gesten und bewusst unvollständige Äußerungen in Kombination verwendet werden. Die Untersuchung der Daten zeigt, dass Lehrkräfte mithilfe der darstellenden Gesten Bewegungen und Veränderungsprozesse nachahmen und verbildlichen, um so Handlungsergebnisse zu veranschaulichen. Diese darstellenden Gesten vermitteln visuell die semantische Bedeutung oder die Merkmale der ausgelassenen linguistischen Elemente. Um einen Kontext für den Ausdruck von Bewegungen und Veränderungen zu schaffen, werden die unvollständigen Äußerungen typischerweise unter Verwendung verschiedener syntaktischer Konstruktionen formuliert, wie z. B. dispositive, progressive, komparative und kausale Konstruktionen. Der systematische Gebrauch darstellender Gesten zusammen mit bewusst unvollständigen Äußerungen spiegelt dabei den pädagogischen Ansatz wider, den Lehrkräfte von dem Erlernen von Wortschatz in einer Zweitsprache haben. Der vorliegende Artikel trägt damit zu einem besseren Verständnis des Zusammenspiels von multimodalen Ressourcen bei und wie diese das Unterrichten einer Zweitsprache fördern können.

## **Keywords:**

designedly incomplete utterances, representational gestures, multimodal resources, Chinese-as-a-second-language, classroom interaction.

## **1. Introduction**

Studies have overwhelmingly suggested that co-speech gestures (i.e. the gestures that are made concurrently with utterances) can facilitate language comprehension (e.g., Dahl & Ludvigsen 2014; Arbona et al. 2022) and language acquisition (e.g., Gullberg 2006; Stam 2013; Stam & Buescher 2018) in both first language (L1) and second language (L2). Several researchers have argued that teacher's gestures, as one of the multimodal resources, facilitate L2 vocabulary learning in experimental settings (e.g., Allen 1995; Tellier 2008; Kelly et al. 2009; Macedonia et al. 2011; Lewis & Kirkhart 2020). Among co-speech hand gestures, those that exhibit a semantic connection to their concurrent utterances are known as representational gestures (Kendon 2004). These gestures are instrumental in reinforcing and creating non-arbitrary links between

L2 words and familiar concepts, which in turn enhances long-term memory retention (Kelly et al. 2009). Additionally, representational gestures that incorporate specific handshapes to represent objects are utilized to express the meanings of placement verbs and to depict placement events (Gullberg 2009). It has been noted that the effectiveness of representational gestures varies significantly when teaching nouns, verbs, and adjectives (Lewis & Kirkhart 2020). In L2 classrooms, research has argued that hand gestures can be used to facilitate learning of grammar concepts and corrective feedback in L2 (Sime 2008; Hudson 2011; Rosborough 2011; Nakatsukasa 2013; Smotrova & Lantolf 2013; van Compernelle & Smotrova 2014), setting up and developing the process of learning (Majlesi & Broth 2012), and achieving intersubjectivity (Belhiah 2013). Others have analyzed and documented how L2 is taught and practiced through gestures in classroom interaction (Lazaraton 2004; Taleghani-Nikazm 2008; Gullberg 2009; Inceoglu 2015; Matsumoto & Dobs 2017).

The aim of this study is to bridge this gap and enhance our understanding of "how learning is constructed by the use of interactional resources" (Seedhouse 2005: 177). The present study draws on Conversation Analysis, Interactional Linguistics, and Multimodal Analysis, focusing on cases where teachers use designedly incomplete utterances (DIUs, Koshik 2002) in vocabulary-relevant tasks in Chinese as a second language (CSL) classrooms. In these cases, the teachers halt their utterances, leaving them syntactically unfinished for students to co-complete. It has been observed that teachers frequently utilize a range of bodily-visual resources (such as displaying images, Chinese characters, and employing facial and hand gestures) to convey the semantic information of unproduced elements. These bodily-visual resources are interpreted by students as hints towards the answers. This study particularly focuses on cases where representational gestures are used. Excerpt 1, provided below, offers a glimpse into this phenomenon. In this excerpt, the teacher elicits the students to describe how one has gotten drenched by the rain.

Excerpt 1 Moist



Figure 1.1 The teacher's gesture on the syllable *shen* in line 1.



Figure 1.2 The teacher's gesture on the syllable *shang* in line 1.

01 Tch:        *suoyi nide shen shang:.*  
 ->        so     2SG ASSOC body up/surface  
          'so (on/the surface of) your body...'

02 (0.6)

03 Kai: shi lu lu.  
moist  
'moist.'

When producing the DIU (line 1), the teacher raises both arms from the sides of her body, positioning her hands slightly higher than her shoulders (Figure 1.1). She straightens her fingers and keeps her palms partially facing backward and downward. The stroke involves relaxing her fingers and wrists (Figure 1.2). The gestural phrase is displayed on the last two syllables of the DIU. Given the hand shape, movement, and temporary relationship with the utterance, it seems that this gesture is meant to enact something light and feathery, such as raindrops, gently falling onto her body. The pause (line 2) shows that the teacher designs her utterance as being unfinished. Then the student, Kai, responds to the DIU by completing it with *shilulu* 'moist', which semantically and syntactically fits into the slot following the end of the DIU (line 3).

The research questions addressed in this paper are as follows: How and why are DIUs and representational gestures used together in CSL classrooms? What features of the unproduced elements shape the syntactic structure of a teacher's DIU and the concurrent representational gestures? To address these questions, I analyze the teachers' choices of multimodal resources and the temporal relationships between these resources. To my knowledge, there has been a lack of systematic research into the use of representational gestures specifically within the context of vocabulary-relevant activities in CSL classrooms. My research aims to explore this gap, focusing on the interplays of the multimodal resources. The goal is to contribute new, case-based insights into the employment of representational gestures in a language classroom setting that has been largely overlooked in previous studies, namely Mandarin Chinese. This research not only seeks to enhance our understanding of CSL but also aims to broaden the scope of our knowledge regarding L2 classroom interactions in a more general sense.

## 2. Background

### 2.1 Representational gestures

Numerous studies have proposed different ways to categorize gestures (e.g., Ekman & Friesen 1969; McNeill 1992; Kendon 2004). These studies have established criteria to classify gestures based on how they relate to speech, whether they are conventionalized, how their meanings are conveyed, etc. The gestures that exhibit a semantic connection with their concurrent utterances have been explored from various perspectives and have been termed differently in the field. Ekman and Friesen (1969) focused on emblems, which are nonverbal acts with direct verbal translations, and illustrators, which they define as "movements directly tied to speech that serve to illustrate the verbal

message" (Ekman & Friesen 1969: 68). In McNeill's (1992) classification, gestures that depict objects, actions, and movements are termed imagistic gestures. These are further subdivided into iconic gestures, which display concrete scenes, and metaphoric gestures, representing abstract concepts. McNeill's classification of gestures shows the role of gestures in reflecting one's thoughts and memories.

Among these different criteria and types of gestures, the categories of representational gestures proposed by Kendon (2004) are pertinent to my analyses from an interactional perspective. Kendon (2004) approaches gesture classification from the angle of their referential and pragmatic functions in conversational contexts. For these gestures that perform referential functions, they can either represent an aspect of the content in an utterance or point to the object of reference. According to Kendon (2004), representational gesture is a sub-type of gesture with a referential function. Kendon further classifies representational gestures based on their representational techniques, which are modelling, depiction, and enactment. When using the technique of enactment, a part of the body illustrates the common feature of the referred action. In depiction, a handshape is created to show a movement pattern of the referred object. Since representational gestures can be recognized as the represented actions or objects, Kendon (2004) thus concludes that representational gestures contribute to meaning making and display the producer's semantic aims, experience, and knowledge (see also Streeck 2008, 2009). Thereby, displaying representational gestures enriches co-participants' understanding by providing a vivid illustration of how the represented objects or actions look from the producer's point of view.

## *2.2 Teachers' gestures and L2 vocabulary teaching*

Various studies have analyzed the role of teacher's gestures in vocabulary teaching in L2 classroom interactional data. Lazaraton (2004) investigates teachers' gestures and utterances during vocabulary explanation in English as a second language classrooms. She found that in the explanations for past and past progressive forms of verbs, gestures are the primary way to convey meanings. Smotrova and Lantolf (2013) investigate the mediational function of gestures in aiding student comprehension of L2 lexical concepts. They argue that while stable meanings of L2 words are accessible, such as those found in dictionaries, they often fall short in ensuring full comprehension. Thereby, gestures play a vital role in providing a contextualized understanding of unfamiliar words, thus enhancing student learning. Moreover, van Compernelle and Smotrova (2017) examine the teachers' understanding of the meaning and sense connections of words in English as a second language classrooms through their gestures. Their findings suggest that the selection of multimodal resources mirrors teachers' personal experiences and their perceptions of students' background knowledge. By analyzing the forms of vocabulary teaching

activities in English as a second language classrooms, Waring et al. (2013) introduce the concept of the animated approach. Through contextualizing vocabulary with gestures or acting out scenes, this approach allows teachers to create situational contexts and engage learners. Particularly suited for explaining verbs involving complex physical procedures, this approach offers vivid imagery, background knowledge, and experiential context, providing learners with detailed contextual descriptions.

Other studies have explored a potential relationship between gestures that convey imagistic meanings and various lexical categories. Hudson (2011) and Smotrova (2014) investigated both teacher and learner gestures in presenting L2 meanings during both planned and spontaneous vocabulary explanations. Their research underscores the crucial role of representational gestures (termed as iconic gestures by them) in depicting the literal meanings of L2 vocabulary, particularly in the case of verbs, prepositions, and occasionally nouns. Smotrova (2014) argues that gestures are essential in displaying figurative meanings and transforming abstract L2 concepts into tangible and visible forms. By examining German and Persian language classes, Taleghani-Nikazm (2008) reports a use of embodied completion, in which the teacher replaces a verb with a representational gesture to provide the students a visual illustration and thereby elicit a self-correction. Inceoglu (2015) examines the use of gestures by a French language teacher during lexical form-focused episodes. The findings reveal a significant difference in gesture use depending on the type of word being addressed: 83.3% of cases addressing verbs are accompanied by gestures, compared to just 39.4% of cases addressing nouns. She argues that this disparity is due to the inherent semantic potential of verbs, which contains imagistic information that can be demonstrated through representational gestures. In contrast, the use of gestures with nouns in her data appears to be more sporadic. These studies show that teachers' gestures can serve as an imagistic expression of vocabulary. The analyses presented in this study aim to contribute to the emerging literature on the role of teachers' representational gestures during vocabulary-relevant activities in CSL classroom interaction.

### *2.3 Designedly incomplete utterances and embodied completion*

The notions of designedly incomplete utterances and embodied completion are relevant to the data focused on here. In classroom interaction, Lerner (1995) describes how teachers use an incomplete turn-constructive unit to invite a response from students and to create an opportunity for students to participate in the instructional activities. The well-known term "designedly incomplete utterance" (DIU) was proposed by Koshik (2002). In her paper, Koshik (2002) analyzes one-on-one tutors' incomplete utterances used to elicit students' repair. Both Lerner (1995) and Koshik (2002) highlight a particular characteristic of DIUs: They are syntactically incomplete utterances that are intentionally left to be completed by students. Previous research has studied the incompleteness

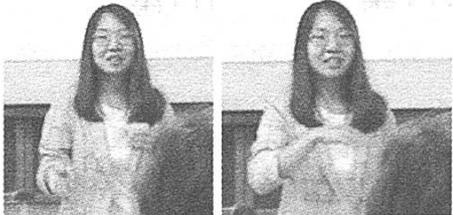
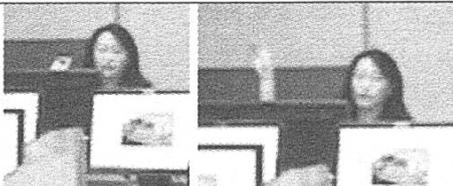
of DIUs and indicated that the missing components can encompass various types of syntactic units, such as words, phrases, clauses, or sentences (Margutti 2010; Netz 2016). The syntactic forms of DIUs have been categorized based on the accessibility of their answers, a concept referred to as transparency by Netz (2016). According to Netz (2016), the transparency of DIUs influence the students' participation, successfulness, and length of their answers. Margutti (2010) also notes that DIUs embedded within main clauses (referred to as main-clause DIUs) with high transparency provide students with information necessary to arrive at the answer, often prompting them to repeat a newly learned key concept mentioned earlier. While these previous studies have examined the syntactic features of DIUs in L1 classrooms, the syntactic form features of DIUs, as well as their co-occurring gestures and the overall pedagogical goals in L2 classrooms, have not been fully studied.

Embodied completion is defined as "launching a turn at talk, and then at a point where some trajectory of the turn is projectable, ceasing to talk and completing the action that had been initiated by the partial turn through gesture or embodied display" (Olsher 2004: 221). Through analyzing second language data, Olsher (2004) investigates the interplay between gestures and verbal utterances in conveying meaning and achieving actions. By documenting how a participant performs the motion of scooping paste out and flicking it onto the table, the author describes that the participant uses body positioning and motion to represent the texture of paste. The author argues that the use of embodied display reflects that representational gestures can interpret specific meaning associated with an object. By analyzing the interaction between L1 and L2 speakers, Mori and Hayashi (2006) report that native speakers use embodied completions at the end of their verbal turns when the previous conversation has caused linguistic difficulties between them and L2 speakers. They argue that embodied completion contributes to facilitating intersubjectivity, and may also provide L2 speakers an opportunity to learn the target language. Skogmyr Marian (2021) documents L2 participants' use of depiction gesture as embodied completion in complaint stories. The author also reports that the syntactically incomplete complaints show different tendencies in their lexical-syntactic format when occurring in complaint initiations and summary assessments. The findings suggest that the underspecified information and stance may influence the syntactic forms of incomplete utterances.

### 3. Data and Methods

The data for the study are 18.5 hours of video recordings collected from 12 CSL classrooms. They were collected at a university in Beijing, China, in 2019. The 12 classes are of various levels and types, including 3 advanced classes, 5 intermediate classes, and 4 beginner classes. The language skills involved include reading, listening, and speaking. The participants in this study are 12

Mandarin native speaker teachers and 150 Chinese language learners from various native language backgrounds. The corpus of this study consists of 238 cases of DIUs that are produced by teachers. Nineteen cases have been identified as using representational gestures with DIUs, which are the focus of this study. In the remaining instances in this dataset, teachers may provide other visual resources to hint at possible responses, such as images and Chinese characters. These representational gestures are used to enact motions or processes of changes caused by actions. In addition to the excerpts I will analyze in Section 4, the table below offers additional simple and clear examples from the data, accompanied by a brief description of each representational gesture.

Example No.	Unproduced element(s) of the DIUs	Descriptions of the representational gestures	Images of the gestures
1	<i>moca</i> 'to rub'	Rubs palms together to enact the process of friction between objects.	
2	<i>shilulu</i> 'moist'	Lifts both hands above the shoulders and gently wiggles the fingers, enacting something light and feathery, such as raindrops, gently falling onto her body.	
3	<i>fang</i> 'to place'	Moves the hand with the palm facing up from one side of the body to the other, then flips the palm downwards, enacting the process of placing an object in another location.	
4	<i>reng</i> 'to throw'	Raises the hand with pinched fingertips, then moves the hand from low to high and releases the	

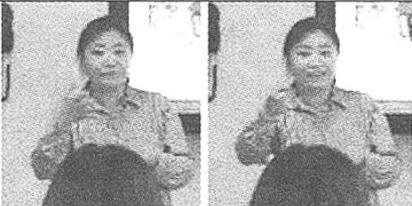
		fingers, enacting the action of throwing an object.	
5	wo 'to grip'	Brings the spread fingers forcefully together, enacting the action of gripping something with the hand.	

Table 1: Examples of the representational gestures and DIUs in my data.

The analyses in this study use Conversation Analysis, Interactional Linguistics, and Multimodal Analysis (Stivers & Sidnell 2005; Couper-Kuhlen & Selting 2018). I study the design of the teachers' DIUs by analyzing their morphosyntactic and bodily-visual conducts, as well as teachers' and students' orientations. The data in this study were transcribed using two transcription systems, the GAT-2 (Selting et al. 2009) conventions modified according to Li (2019) (see Appendix) for the verbal utterances for Mandarin, and a gestural transcription system based on Kendon (2004).

#### 4. Using representational gestures with DIUs

In my data, the representational gestures are employed by teachers to enact motions or processes of changes resulting from actions, representing the meanings of the unproduced elements of the DIUs. Specifically, I have identified three particular syntactic constructions used in DIUs, which are concurrently accompanied by representational gestures: the *ba* construction, expressing the disposal of objects (Excerpt 2); the *yuelaiyue* construction, expressing changes in intensity (Excerpt 3); and the *rang* causative construction, indicating results caused by actions (Excerpt 4). These syntactic resources, utilized in the DIUs and working jointly with the representational gestures, serve to hint to students about the unproduced elements.

Excerpt 2 is taken from an intermediate spoken Chinese class, in which the teacher is leading students to review previously learned words by producing DIUs and leaving the reviewed words to be filled in by the students. In this excerpt, the teacher creates a context of "it is too crowded in the classroom" (line 1) and enacts a request of "can you move your chair to the other side" by leaving the action verb "move" unproduced (line 2). This DIU (line 2) is in the form of a *ba* construction, which is a disposal form that constrains a verb placed after a direct object. In the *ba* construction, the order of a sentence should be formulated as [subject + *ba* + object + verb]. As shown in this excerpt, the teacher leaves the verb unproduced (line 2). After Ann provides the expected answer in line 3, the teacher confirms the student's answer by repeating it (lines 4 and 5).

## Excerpt 2 Move



Figure 2.1 The teacher raises her hands in front of her body on the syllable *shi*.

01 Tch: *jiaoshi li tai ji le;*  
 classroom inside too crowd PFV  
 'it is too crowded in the classroom.'



Figure 2.2 The teacher moves her hands to the right side of her body on the syllable *wang*.

02 -> *ni nengbuneng ba nide yizi wang neibian:-*  
 2sg can NEG can BA 2sg ASSOC chair to that side ((a slot  
 for the unproduced verb))  
 'can you (an unproduced verb) your chair to the other side.'

03 Ann: *nuo.*  
 move  
 'move.'

04 Tch: *nuo:.*  
 move  
 'move.'

05 *nuo:.*  
 move  
 'move.'

The syntactic resources used in the DIU (line 2) have the affordance to project an action verb at the (possible) end of the sentence. To teach an action verb (*nuo* 'to move (an object)') with a strong sense of disposal, the teacher re-enacts an imperative that requests a listener to do something by using the *ba* construction. The *ba* construction used in this DIU is a disposal form that constrains a verb placed after *ba* and a direct object (referred as *yizi* 'chair' in this DIU). In Chinese grammar, "(t)he disposal form states how a person is handled, manipulated, or dealt with; how something is disposed of; or how an affair is conducted" (translation of Wang Li by Li (1974: 200-201) (see Li &

Thompson 1981 Chapter 15 for more on disposal form)). The primary function of the *ba* construction is to indicate "a change of state resulting from some activity" (Sun 2005: 213). Designing the DIU in the form of a *ba* construction not only hints at the type of the verb (i.e., an action verb that can change the state of a chair), but also leaves the slot open to be produced under a strong syntactic constrain (Auer 2005). The syntactic construction projects that the student's answer must be a verb placed after the object *yizi* 'chair'. This DIU displays the teacher's orientation to the *ba* construction as it naturally fits her task at hand.

When producing her utterance, the teacher employs multiple hand gestures. While producing the context (line 1), the teacher makes a representational gesture by moving her two arms with both hands facing each other (Figure 2.1). Aligning with the object *yizi* 'chair' (in line 2), this representational gesture depicts the virtual object "chair" in the crowded classroom (Kendon 2004). When approaching the possible closure of the DIU, on the syllable *wang* 'to', the teacher makes a representational gesture by moving her hands from the front of her body to her right side (Figure 2.2). This conventional gesture enacts the action of moving something somewhere else. The stock of this representational gesture begins two syllables before the end of the DIU, which makes it a pre-positioned gesture that can project its affiliated lexical element (Schegloff 1984). This pre-positioned representational gesture provides a hint to the unproduced element of the DIU when it is still underway (Iwasaki 2009). This gesture works with the syntactic resource together to allow the students to anticipate the expected answer.

Excerpt 3 is another case demonstrating how a teacher uses representational gestures along with syntactic resources in a DIU to check the students' understanding about an action verb, *tie* 'to stick'. This excerpt is taken from an advanced Chinese reading class. Prior to this excerpt, the teacher was teaching a word *tie* 'stick' by giving an example of *tie youpiao* 'to stick/glue stamps'. In this excerpt, the teacher draws the students' attention to her hands (line 2) and asks them the result of sticking two items together (line 4). She demonstrates the motion of bringing two items closer using her hands and employs a DIU to prompt the students to describe the change in physical distance between the items (line 4). She confirms the students' answer of "(to get) closer" (line 6).

#### Excerpt 3 Stick



Figure 3.1(a) (b) The teacher moves her two hands close to each other when producing *tie* 'stick'.

01 Tch: tie::::-  
to stick  
'to stick.'

Tch  
Hand | ..... | .....

02 ni kan wode liangge shou gangcai (xxx).  
2sg see 1sg-ASSOC two-CL hand just now (xxx)  
'you see that my two hands just'

03 Ann: en.  
hmm  
'hmm.'



Figure 3.2 (a) (b) The teacher puts her two palms together from tie to shi.



Figure 3.3 (a) (b) The teacher rotates her palms horizontally on zhe liangge.

Tch  
Hand | ..... | .....

04 Tch: tie:: de jieguo jiushi zhe liangge



hands and "the two things" (Streeck 2008). From the syllable *dong*, the teacher starts to make her representational gesture of "moving two palms closer" that has been displayed in line 2 and the beginning of line 4. However, on the last syllable of line 4, the teacher holds her two palms very close together without touching them, which is a response-pursuing device that signals a response is expected (Kendon 1995). Concurrent with the student's answer (line 5), the teacher completes her gesture phrase by putting her two palms together. In this excerpt, the representational gesture of "moving two things closer" is a pre-positioned gesture that allows the students a projection space (Schegloff 1984). This representational gesture visualizes the movement of *tie* 'to stick', and thereby, semantically shows the unproduced lexical item of the DIU.

The previous two excerpts have demonstrated how representational gestures, used in conjunction with DIUs, convey the semantic information of the unproduced elements. In my dataset, the use of representational gestures concurrently with DIUs display the teachers' understanding about how the unproduced elements can be represented. When displayed before the completion of DIUs, the teachers create a projection space for students to anticipate the content of the expected answer. As shown in Excerpts 2 and 3, the students successfully co-complete the DIUs. However, the position of representational gestures is not restricted to being pre-positioned in my data; they can also follow DIUs completion. Excerpt 4 provides a case in point. It showcases the use of a representational gesture concurrently with a DIU, which occurs as the first-post insert expansion. In this excerpt, the teacher reminds students to use the word *faner* 'instead of' to retell an opinion mentioned in the textbook, that is, "skipping breakfast would not make you lose weight, but would make you get plumper." The DIU (line 6) is used after a teacher's telling question (line 4), which does not receive a response from the students after a short pause (line 5). Immediately after the completion of the DIU, the teacher makes a representational gesture by raising her two arms from both sides of her body. The students' response is incorrect (line 8). While producing her correction (line 9), the teacher iterates the representational gesture twice.

#### Excerpt 4 Getting plumper

```
01  Tch:  fan::er:::,
      instead
      'instead.'

02      hai     jide     nage  ci     ba.
      still remember that-CL word  PRT
      'still remember that word?'

03      ai:.
      PRT
      'uh.'
```



Figure 4.1 The teacher leans forward at the beginning of line 4.

04 *faner zenmeyang.*  
 instead of how/what  
 'but what?'

05 (--)

06 -> *hui (.) rangni::.*  
 would make you  
 'would make you...'



Figure 4.2 Two views of the teacher's representational gesture at the beginning of line 7.



Figure 4.3 Two views of the teacher's representational gesture at the end of line 7.

07 -> (0.4) (0.2)



Figure 4.4 Bee (circled in red) looks at the teacher during line 7 and 8.

08 Bee: *geng (ai chi).*  
 more (love eat)  
 '(love to eat) more...'



Figure 4.5 The teacher's representational gesture on the syllable *geng* in line 9.



Figure 4.6 The teacher releases of hand gesture on the syllable *pang* in line 9.

09 Tch: (-) *gengpang*.  
 more plump  
 'plumper.'

10 *dui faner hui rangni gengpang*.  
 yes but will make you fatter  
 'yes, but will make you get plumper.'

The sequence initiation question asks students to indicate the counter-result of skipping breakfast (line 4). The teacher leans forward slightly at the beginning of her initiation question and holds this posture, which is used as a response pursuing device (Figure 4.1, Chazal 2015). After noticing that students may have difficulties in providing an answer (line 5), the teacher initiates a DIU (line 6). This DIU is a causative construction that expresses how the topic "not eating breakfast" leads to another action or result affecting the direct object "you" (Li & Thompson 1981: 602). By lengthening the last syllable *ni* 'you' in line 7, the teacher leaves her utterance unfinished, thereby inviting the students to co-complete it (Koshik 2002). Immediately after the DIU, the teacher performs a representational gesture by raising her elbows and indicating an increase in body size (line 7, Figures 4.2 and 4.3). This representational gesture enacts the concrete meaning of "getting plumper" (Kendon 2004), which is the unproduced element of the DIU. Producing this representational gesture demonstrates the teacher's orientation to providing a semantic reference to help students answer the question. After the initial performance of the gesture phrase, she iterates it twice, starting from the pause (line 7) to the beginning of her correction (line 9, Figures 4.5 and 4.6). These iterations keep the reference consistently visible to the students, signifying the teacher's orientation. While the teacher performs her iterations, Bee looks at her (Figure 4.4). However, his answer in line 8 is not the expected answer that the teacher provides in line 9.

In this excerpt, the positions of these representational gestures differ from the previous two excerpts: they are post-positioned. The students are observed to have difficulties in responding. The DIU, used as a first-post insert expansion, follows a lack of response to a telling question (line 4). This indicates that the students are either disengaged or struggling to generate responses.

Furthermore, the students do not produce an immediate response after the potential closure of the DIU, as indicated by the 0.6-second pause (line 7). Bee's answer (line 8) is also marked as incorrect by the teacher. What he produced, *geng aichi* 'love to eat more', does not represent the meaning conveyed by the teacher's representational gestures. Therefore, while performing a representational gesture may increase the transparency of the expected answer, the absence of a pre-positioned projection space for anticipatory processing may (or may not) still hinder students from comprehending and expressing the meaning conveyed by the representational gestures.

The previous three excerpts demonstrated how representational gestures are utilized to convey the semantic meanings of unproduced elements. They visualize a motion or a process of change, treating these unproduced elements as *enactable* or *depictable*. In my data, there is no rigid word category that corresponds directly to these unproduced elements. The unproduced elements that are represented by representational gestures can be adjectives, verbs, and nouns. The determining factor of whether an unproduced element is enactable or depictable, or how its meaning can be conveyed through representational gestures, is not the linguistic categories of the words, but the teachers' orientation to how they should be represented. Teachers establish contexts where representational gestures align with their teaching objectives. In these contexts, motions and changes are involved and represented by these gestures. Nonetheless, there are notable similarities in the situational contexts established by teachers, as well as in the syntactic constructions involved in the DIUs. When combined with representational gestures, the unproduced elements of the DIUs typically encompass meanings and features related to motion or change. Conversely, for unproduced elements that do not align with these features – such as abstract objects, affections, feelings, or non-action verbs – representational gestures are typically not used. Instead, other linguistic resources are employed in these instances. The following excerpt serves as a counterexample to this observation. Excerpt 5 is taken from a media-assisted intermediate level class where all of the course materials are developed based on a sitcom titled "Home with Kids." Prior to the sequence in Excerpt 5, the teacher has shown a clip of the sitcom, where the actor's line is "this parent-teacher conference, I must attend". In the excerpt, the teacher first reminds the students that the actor said a very difficult word<sup>1</sup> (line 1). Then the teacher elicits the students to co-complete her utterance by producing the sentence *wo bixu* 'I must' segmentally (lines 5 and 6). After the students display difficulties in completing the target sentence, the teacher provides a synonym of the unsaid

<sup>1</sup> Here, the teacher is referring to the word of *canjia* 'attend'. The word *canjia* might be considered more advanced or difficult compared to *qu* (provided in line 9 as a synonym). *Canjia* has a complexity of meaning of "to participate" or "to join," which is a more complex action as it implies involvement in an event, activity, or organization. While *qu* simply means "to go," representing a basic, straightforward action and is one of the basic verbs learners typically encounter.

word, that is, *qu* 'go' (lines 9 and 10), and inquires about the verb for "going to this parent-teacher conference" (line 11). Then the teacher provides multiple opportunities in lines 12, 15, and 16 for the students to co-complete her utterance again. In line 17, she finally produces the target word *canjia* 'attend' by herself.

## Excerpt 5 Attend

- 01 Tch: ta shuole yige hennan de ci;  
3sg say-PFV one-CL very difficult NOM word  
'he said(used) a very difficult word.'
- 02 ta qianmian shuode bunan.  
3sg before say NOM NEG difficult  
'the prior part he said is not difficult.'
- 03 hounian yige ci hennan.  
Later one-CL word very hard  
'the later word is very hard.'
- 04 zhege jiazhanghui zenmeyang;  
this-CL parent-teacher conference how  
'how about this parent-teacher conference?'
- 05 wo.  
1sg  
'I...'
- 06 -> {bixu.  
must  
'must...'
- 07 Sts: {(XX)
- 08 Tch: gan shenme.  
do what  
'do what?'
- 09 qu.  
go  
'go.'
- 10 yisi shi qu.  
meaning COP go  
'(the) meaning is go.'

- 11            *qu zhege            jiazhanghui            jiao shenme.*  
 go this-CL parent-teacher conference call what  
 'how to say go (to) this parent-teacher conference?'
- 12    ->    *wo bixu.*  
 1SG must  
 'I must...'
- 13            (1.2)
- 14    Dan:    (XX)



Figure 5.1 The teacher's body is blocked by the screens, which makes any performed gesture not likely to be visible to the students.

- 15    Tch:    *can:;*  
 ->        <<SYB>can>  
           'CAN...' (the first character of *canjia* 'attend')
- 16    ->        *can:;*  
           <<SYB>can>  
           'CAN...'
- 17            *canjia.*  
           attend  
           'attend'

To elicit the students to produce "the very difficult word" *canjia* 'attend', the teacher uses various interactional resources. She re-enacts the actor's line (lines 5 and 6) to create opportunities for the students to complete her utterances. Additionally, the teacher hints that the word is a verb ("to do something", in line 8) and is synonymous with "go" (lines 9 and 10). After increasing the answer's transparency, she recycles her DIU (line 12, Netz 2016). After 1.2-seconds waiting time which seem to indicate that the students still have difficulty retelling the unproduced element (Ingram & Elliott 2015), the teacher produces the first syllable of the target word (lines 15 and 16) and ultimately completes the DIU herself (line 17).

The unproduced element *canjia* 'attend' conveys abstract concepts such as attending an event or being part of a group (*Xiandai Hanyu Cidian* 2005: 128). It expresses not just a physical movement from one place to another but also the state of becoming a member through participation. In this excerpt, the teacher is seated, with her body obscured by the screen. This physical position indicates that she does not orient to demonstrating bodily-movement being relevant to the students. Instead, the interactional resources she employs to hint at the unproduced element are verbal. This excerpt serves as a counterexample,

showing that representational gestures are not utilized by the teacher when the unproduced element is difficult to enact or depict.

## 5. Discussion and Conclusion

By analyzing how representational gestures are used concurrently with DIUs, this study contributes to a deeper understanding of how multimodal resources are used together in L2 classrooms. When eliciting the expression involving observable motions or changes in physical position (Excerpt 2), distance (Excerpt 3) and shape (Excerpt 4), the teachers create situational contexts that reflect the motion or change, utilizing both representational gestures and DIUs. The DIUs identified in this study typically consist of syntactic constructions such as disposal *ba* construction, progressive, comparative, and causative constructions. These constructions inherently possess the syntactic affordances necessary for expressing motion and change. The representational gestures accompanying these DIUs serve to enact or depict the motion or change, conveying the semantic meanings or features of the elements left unproduced after the DIUs. This co-occurrence of representational gestures and DIUs underlines the dynamic nature of multimodal teaching practices in complex linguistic concepts in L2 classrooms.

Several previous pedagogical studies have contributed discussions about the types of lexical categories typically associated with gestures (Lazaraton 2004; Taleghani-Nikazm 2008; Hudson 2011; Inceoglu 2015) and how meanings are conveyed by gestures in L2 classrooms (Smotrova 2014; van Compernelle & Smotrova 2017). The employment of gestures for teaching different word categories, such as nouns, verbs, and adjectives, differ considerably, as noted in studies highlighting varying effectiveness (Lewis & Kirkhart 2020) and disparate frequencies (Taleghani-Nikazm 2008; Inceoglu 2015). A plausible explanation for these differences might be that establishing a direct and imagistic connection between the gesture and the utterance is crucial for comprehension (Arbona et al. 2022; Gullberg 2009), and these imagery connections can vary significantly from word to word. The analyses in this study deepen our observation of how and why representational gestures are used with DIUs from a multimodal perspective. The use of linguistic and non-linguistic resources reflects the teacher's perspective, while their choice of these resources reflects their perspectives and interactional purposes (Tomasello 1999). When employing multimodal resources, the teachers take into account the dynamic nature of the interaction, the students' background knowledge, and their pedagogical objectives. Therefore, while my data show a higher occurrence of verbs associated with representational gestures, adjectives and nouns are also identified as unproduced elements in DIUs and represented through representational gestures.

While previous studies have argued that gestures play a positive role in L2 processing and learning (e.g., Allen 1995, 2000; Gullberg 2006; Stam 2013), this study contributes to the interactional perspective of gesture use in L2 classrooms. That is, the temporal relationship between gesture and utterance. In my data, all instances of DIUs accompanied by pre-positioned representational gestures received successful responses from the students. In these cases (n=16), the meaning of the answer is visually presented almost at the beginning of the DIU, thereby providing students with a larger projection space (Schegloff 1984). However, as exemplified in Excerpt 4, when representational gestures are post-positioned, students may still struggle to grasp the intended meaning, leading to responses that deviate from the teacher's expectation. Thus, it is not only the utilization of multimodal resources that matters but also the precise timing of their display, which may (or may not) influence the interactional consequence in a moment-by-moment unfolded interaction. Nonetheless, given the limited sample size of this study, a more comprehensive analysis of the temporal relationship between teachers' multimodal resources and students' responses is warranted. This observation reminds us of the importance of an interactional and multimodal perspective.

Using resources from different modalities to organize a pedagogical event reflects teachers' professional vision on how to teach a second language (Goodwin 1994). Each resource has its own affordance to convey meanings and make senses (Goodman 1968). Using representational gestures to hint to the unproduced elements of the DIUs displays the teachers' professional ability, that is, to select the resources that can help them achieve their temporary interactional-pedagogical goals. By documenting these practices, the findings of this study also contribute to the question of what counts as Classroom Interactional Competences (CIC). It has been argued that the ability to adapt linguistic and bodily-visual practices to achieve pedagogical goals is a part of teachers' CIC (Walsh 2006; Sert 2015). The teachers in this study skillfully organize both verbal and bodily-visual resources, showing how they, as a professional individual from the SL teaching community, manage the interaction at a micro-level.

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## Appendix

### Transcription conventions

#### Symbol Meaning

(0.4)	Pause duration in seconds and tenth seconds
(.)	Micro-pause
: , :: , :::	Lengthening of 0.2-0.8 seconds
/	Rising pitch movement of intonation unit
-	Level pitch movement of intonation unit
;	Falling pitch movement of intonation unit
.	Low falling pitch movement of intonation unit
<u>AC</u> cent	Extract strong accent
~	Preparation of gesticulation
*	Stock of gesticulation
	Boundary of gesture unit
!	Boundary of gesture phrase
h-->	Hold of gesture
-.-.	Retraction of gesticulation

### Glossing conventions

ASSOC	Associative (- <i>de</i> )
BA	<i>Ba</i> -construction
CL	Classifier
COP	Copula verb ( <i>shi</i> )
NOM	Nominalizer ( <i>de</i> )
sg	person singular pronoun
PFV	Perfective aspect
NEG	Negative form
<<SYB>>	Untranslatable syllables due to the incomplete produce of word