Structural Congruity in Co-Speech Gesture

Radboud Universiteit Nijmegen

Amber Koops

4200098

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amber.koops@student.ru.nl

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Name of student: Amber Koops

Student number: 4200098

Abstract

This study aimed to investigate the differences in the production of gestures in spontaneous and planned speech. Given the cognitive link between speech and gesture (Kelly et al., 2010; Peeters et al., 2015; McNeill, 2005, 2007) and the differences in the process of spontaneous and planned speech production (Blaauw, 1995; Chawla & Krauss, 1994; Levelt, 1989), the question that was answered was: What are the differences between the gestures that are produced in spontaneous and planned speech? This research was conducted with the use of a semi-structured sociolinguistic interview and a presentation by the same participants, in which their co-speech gestures were analysed. The different types of gestures and the synchronous speech showed various extents of structural congruity; metaphoric gestures and speech were strongly congruent, beat gestures and speech did show some structural congruity but to a lesser extent, and iconic gestures did not show structural congruence. The structural congruity of metaphoric and beat gestures gives further evidence for the cognitive link between speech and gesture.

Keywords: gesture, structural congruity, spontaneous speech, planned speech, metaphoric, iconic, beat.

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1. Introduction

Multimodal research has become more and more apparent over the last two decades, especially in the connection between and use of multiple modes in real-time communicative processes. This is a field of research where different communicative modes in use are being studied. A mode, according to Kress (2009), is a "socially shaped and culturally given resource for making meaning" (p. 54). He continues this by explaining that "[m]odes offer different potentials for making meaning; these have a fundamental effect on choices of mode in specific instances of communication" (p. 54). This means that different modes all have a different meaning making potentials; speakers are able to use different ways of communicating or giving off meaning by using different modes. However, there are also other theories about what a mode might be, as Norris (2013) calls it "a system of mediated action with regularities" (p. 156). The term mode in this thesis will be a combination of both these definitions: a system of mediated discourse that is socially and culturally shaped, and is a resource for making meaning. Speech and writing are regarded as being the best-known modes of communication. However, there are also other modes of communication such as gesture, gaze, pictorial imagery and its lay-out, and posture.

Modes, however, are rarely ever used in isolation; a person usually uses more than one mode at a time in order to create meaning, and sometimes we use certain modes unconsciously. This is illustrated by Langacker (2008), who says that "[l]anguage is not a discretely bounded entity such that particular factors either belong to it exclusively or are wholly excluded" (p. 249). Thus, language is not usually used by itself, although it is possible; it is often coupled with other embodied modes in real-time communicative processes. An example of this is speech and gesture, as gesture usually accompanies speech (Kelly, Özyürek, & Maris, 2010), which is why the production of co-speech gestures is the focus of this thesis. McNeill (2005) defines gestures as movements of arms, hands, and fingers that are spontaneous and accompany speech. McNeill (2007) also claims that 90% of spoken descriptive utterances are accompanied by gestures, simultaneously attesting to their frequency. These gestures in communicative situations have, according to Cassel, McNeill, and McCullough (1999), "been shown to elaborate upon and enhance the content of accompanying speech" (p. 2). Chawla and Krauss (1994) call gestures in communicative situations conversational gestures, and they say that "conversational gestures are intimately connected to the speech production process and serve an important function for the speaker – viz, facilitating lexical access" (p. 580). Thus, gesture and speech are both used in

communicative situations, and the use of gestures might aid the production of speech. Kita and Özyürek (2003) contribute to this by claiming that the speech influences the gesture production and gesture influences the speech production. The fact that gesture accompanies speech so regularly also suggests that gesture and speech are connected on a cognitive level. This is also claimed by Cassel et al. (1999), as they claim that "since […] gesture and speech arise together from an underlying propositional representation that has both visual and linguistic aspects, the relationship between gesture and speech is essential to the production of meaning and its comprehension" (p. 3). This is also underlined by McNeill (2007), who claims that the "speech-gesture combination" (p. 20) has a tight cognitive bond.

While it has been established that speech and gesture are connected on a cognitive and communicative level (Cassel et al., 1999; McNeill, 2005, 2007; Peeters, Chu, Holler, Hagoort, & Özyürek, 2015; Butcher & Goldin-Meadow, 2000; Cartmill, Beilock, & Goldin-Meadow, 2012; Kita & Özyürek, 2003;), it is not yet clear whether, to what extent, and how this might differ across different kinds of speech, such as spontaneous speech and planned speech. For instance, according to Blaauw (1995), the difference between spontaneous and planned speech comes down to planning. Thus, when the speaker needs to produce spontaneous speech, there is a very small window of time in which he is able to plan his utterance, whereas in planned speech, the participant already knows what the following utterance will be. Moreover, Chawla and Krauss (1994) claim that "[s]pontaneous speech is typically marked by a rich assortment of 'speech errors' […], the result of difficulties in the process of formulating the utterance" (p. 581). Planned speech, however, is not typically marked by these speech errors. According to Crookes (1989) and Mehnert (2000), speech that is produced under a planned condition is produced with more complexity and accuracy.

The previous paragraphs have illustrated that there is a cognitive link between the production of gesture and speech and that there are differences in the cognitive processes of spontaneous and planned speech. This suggests that there might be differences in the production of gestures in spontaneous and planned speech, as the cognitive processes of spontaneous and planned speech are different. However, the increased complexity and accuracy in speech production under planned conditions has never been tested for the gestures that occur with planned speech. In other words, the connection between the production processes of gesture and speech and the differences between spontaneous and planned speech leads to this question: What are the differences between the gestures that are produced in spontaneous and planned speech?

This thesis is structured as follows: a wealth of empirical work will be detailed in chapter two. This chapter will outline the cognitive link between speech and gesture alongside the differences between spontaneous and planned speech as well as research in gesture studies. This will be followed by a detailed outline of the methodology in chapter three. Chapter four will feature a detailed description of the results along with an explanatory analysis. The analysis will be subject to a discussion in chapter five, in which possible explanations for the data will be provided. After this, there will be a conclusion in chapter six, which includes a recap of the study, the relevance, and possible options for further research.

2. Background

This thesis aims to find out whether there are any differences in the gestures that occur with spontaneous and planned speech. Chawla and Krauss (19994) aimed to do a similar thing in their study, along with other things. They researched if the gestures that accompany rehearsed speech would be different from those that accompany spontaneous speech. In order to find this out, they had actors answer a couple of questions, after which those answers were transcribed. Then, they would have two other actors, who were of the same sex as the actors who answered the questions in the first place, rehearse the answers that were given and then have them recount those answers. Chawla and Krauss (1994) found that the speakers gestured for a similar amount of time in both the spontaneous and the rehearsed speech. However, while Chawla and Krauss (1994) have done well in keeping the narrative of the speeches consistent across various productions, their use of different actors performing the two speeches made sure that interpersonal variation could not be accounted for. By choosing this method, they have been able to exclude content as a confounding variable in their research, but because they had different people perform the speeches, they were unable to comment on the differences between rehearsed and spontaneous speech when they are held by the same speaker. Aside from this, they also did not distinguish between different types of gestures in their research, which also leaves a gap. This thesis will also attempt to fill these gaps that were left by this research, as well as the general differences between the gestures that are produced in spontaneous and rehearsed speech.

This thesis aims to answer the research question with the use of an inductive research, which means that there will not be a hypothesis from which to work. Thus, there needs to be an understanding of certain key concepts that pertain to the variables that are being researched. This chapter will include an overview of previous research, which includes an outline of spontaneous and planned speech first, because the differences in their production processes need to be understood before the differences in gestures can be accounted for. After this, there will be an overview of gesture studies. These sections will include general properties, anatomy, and differentiation between types of gestures. Finally, once the key concepts of speech and gesture production are clarified, this chapter will cover the cognitive link between speech and gesture.

2.1 Spontaneous and Planned Speech:

This study was conducted in order to find out what the differences in the use of gestures are in the condition of planned and unplanned speech. Spontaneous and planned speech are

considerably different in the ways in which they are produced by a speaker. This is confirmed by Blaauw (1995), who says that the difference between the two "lies in the production processes that are needed in order to generate the speech" (p. 5). The general term speech production refers to the process that a speaker goes through when they try to articulate a message. According to Schriefers and Vigliocco (2001), "[s]peech production refers to the cognitive processes engaged in going from mind to mouth […] that is, the processes transforming a nonlinguistic conceptual structure representing a communicative intention into a linguistically well-formed utterance" (p. 255). This suggests that the difference between spontaneous and planned speech is the cognitive processes that are necessary in order to produce the speech. However, Blaauw (1995) takes it a step further when writing about planning during spontaneous speech when she says that the speaker is often aware of the outline of what he wants to say in advance, but this speaker has not done all the planning of the producing of the utterance. This leads to the speaker planning the production of the next utterance while speaking, which means that the amount of planning that the speaker does is limited when producing spontaneous speech. Thus, Blaauw (1995) also articulates that the speaker will try to plan some of the utterances, but will need to do this planning while producing speech. The planning during the use of speech is what makes spontaneous speech different from rehearsed or planned speech. Both spontaneous and planned speech, their characteristics, and their production processes will be explained in the following sections.

2.1.1 Spontaneous Speech:

There are multiple models characterising the production process of speech. All of these models include dividing various features of this process into different parts or stages. Chawla and Kraus (1994) and Blaauw (1995), for example, have proposed a model with three differentiated stages: message generation, semantic encoding, and phonological encoding. However, Levelt (1989) and Levelt, Roelofs, and Meyer (1999) have proposed a more elaborate model. One of the most influential models for speech production was proposed by Levelt (1989), in which he distinguishes four distinct stages in speech production including constant self-monitoring. He calls these stages the 'blueprint for the speaker', involving conceptualising, formulating, articulating, and monitoring. However, even though these proposed models differ in their categorisation, all these models adopt a similar order and similar processes.

During an interaction or conversation, the speaker needs to pay constant attention to what is being said and what they themselves want to say. So, the speaker needs constant awareness and monitoring in order to make a contribution that is relevant to what is being

said. During the conceptualising or message generation phase, the speaker has the intention to speak, and needs to formulate a message that can be uttered. Schriefers and Vigliocco (2001) claim that this is when a speaker "is to establish which part of the conceptually available information are going to be encoded, and in what order" (p. 256). Thus, the speaker is expected to have certain concepts or knowledge available that can be turned into a 'preverbal message' (Levelt, 1989). This preverbal message does not have a linguistic form yet; it does not consist of words, but is a conceptual entity. This is also underlined by Chawla and Krauss (1994), who claim that the speaker selects the information they think necessary to convey their communicative intention. The product of this part of the speech production process, the conceptual message, can then go into the formulating process. However, the lack of form, linguistic or otherwise, suggests that the conceptual message does not necessarily have to be formulated into a linguistic form. This conceptual message might also be expressed in other modalities, but this potential is not specified by the models proposed in Chawla and Kraus (1994), Blaauw (1995), Levelt (1989), Levelt et al. (1999), or Schriefers and Vigliocco (2001).

The output of the conceptualising process, the conceptual message, is the input for the formulating process (Levelt, 1989). Levelt et al. (1999) have included many steps in the formulating process. These steps include activating the lexicon, preparing a lexical concept, lexical selection, morphological encoding, phonological encoding, phonetic encoding, and then articulation. However, these steps can be reduced to a less complex system. According to Levelt (1989), the formulating process goes through two steps: the grammatical encoding and phonological encoding. During the grammatical encoding, the conceptual message goes through a semantic encoding process, in which the message is given semantic properties first, after which grammatical and syntactic properties are attributed. Levelt et al. (1999) explain this further, as they claim that the speaker activates the mental lexicon and retrieves a lemma from it that expresses that particular lexical concept. Belke (2008) explains this as well. She claims that "lexical-semantic encoding entails the activation or retrieval of multiple conceptually similar lexical-semantic representations, followed by the selection of a target representation from these alternatives" (p. 357). Simultaneously with this, the selected lemmas are structured and placed in a syntactic framework. Thus, the conceptual message is transformed into a message that has linguistic properties. However, Levelt (1989), Levelt et al. (1999), and Belke (2008) only explain that the conceptual entity undergoes formulation into a linguistic form; this model overlooks the potential that the conceptual entity might indeed be encoded in multiple modalities. As this potential would be at the earliest stages of

the cognitive model, there is reason to believe that later stages may require re-conceptualisation as a result of their uni-modal bias.

This semantic message is put through a phonological encoding process once the message is formulated, in which the message is given a plan for articulation, which is when the speaker is able to produce the message. During this step, the speaker needs to create an articulatory plan in order to produce each word and the sentence as a whole. This also includes the prosodic characteristics of the sentence, as Schriefers and Vigliocco (2001) claim.

The articulatory process is the actual articulation of the phonological plan that was created in the formulating process. However, there is an intermediate step before the actual articulation, which is when there is internal speech. This is when the speaker 'speaks' the message inside their head, which happens just prior to articulation and creates an asynchrony between internal and surface speech. According to Levelt (1989), "[i]n order to cope with such asynchronies, it is necessary that the phonetic plan can be temporarily stored. This storage is called the Articulatory Buffer" (p. 12). However, this internal speech is not obligatory. Thus, the phonological plan that resulted from the formulating process might also be articulated immediately.

The final step of the speech production process is self-monitoring. However, this step is different from the preceding steps, in that it is not necessary for there to be articulated speech. This does not mean, however, that this step is less important. The importance of self-monitoring is underlined by Levelt et al. (1999), when they say that "[t]he person to whom we listen most is ourself" (p. 6). Self-monitoring is when the speaker filters through the output of any of the production components and corrects any errors or makes wanted changes to the output. This is further explained by Levelt et al. (1999), who claim that "[w]e can and do monitor our overt speech output. Just as we can detect trouble in our interlocutor's speech, we can discover errors, dysfluencies, or other problems of delivery in our own overt speech." They go on explaining that it is also possible for a speaker to monitor and repair any errors that is detected in the internal speech, as well as any of the output that stem from the different stages in the production. This self-monitoring thus completes the speech production process in which the speaker continuously goes through the different components, produces messages, linguistic forms, and articulatory plans, and backtracks to and edits any of these processes in order to articulate the utterance that was intended and conceptualised. However, while Levelt (1989) only explains this self-monitoring for speech, something similar might be claimed for other modalities. A speaker might monitor himself when using more than one

modality or when using a different modality than speech, and subsequently edit a specific feature of their posture, gesture, or other modality that is in use. However, this is not specified by these speech production models.

2.1.2 Planned Speech:

As was articulated by Blaauw (1995), the difference between spontaneous speech and planned speech is the cognitive processes that are involved in the production of the speech. According to Blaauw (1995), that which defines speech that is produced from text is when "[t]he message has already been formulated, syntactic structures have been built, and lexical choices have been made. A large part of the planning activities involved in producing spontaneous speech have already been carried out, some time before the actual time of delivery" (p. 6). Thus, what planned speech has in common with this type of speech is that the conceptual and grammatical message have already been produced, and by rehearsing the grammatical message, the phonological plan has already been articulated a few times. So, the speaker would only need to articulate the planning that was already in place. When linking this to the model that was proposed by Levelt (1989), it becomes apparent that there are some stages that the speaker does not have to go through anymore. Planned speech entails that the conceptual message has already been formulated and put in a semantic and grammatical structure. The articulatory plan can thus also be in place for articulation already. Thus, the only component that the speaker needs to go through in order to speak, is the articulation of the articulatory plan.

The fact that the speaker only needs to go through the articulation process relates to the articulatory buffer that was proposed by Levelt (1989). As was said in the previous section, this buffer is in place in order to cope with the asynchrony between inner speech and surface speech. In addition to this, Levelt (1989) claims that "[t]he Articulator retrieves successive chunks of internal speech from this buffer and unfolds them for execution. Motor execution involves the coordinated use of sets of muscles" (p. 12-13). Thus, the articulatory buffer, apart from memory, is where the speaker might store the speech when rehearsing it, and then articulating it when the speaker needs to. However, Levelt (1989) also says that there is a temporal aspect that might inhibit the complete rehearsed speech to be stored in the articulatory buffer. He further claims that "[s]ustaining a fluent, constant rate of speaking requires a storage mechanism that can buffer the phonetic plan […] as it develops" (p. 414). This means that the speaker cannot simply store the entire rehearsed speech in the articulatory buffer. Instead, the entire message needs to be remembered, and then the speaker needs to think of what next to say and storing that utterance in the articulatory buffer while speaking.

Thus, planned speech is the process of utterances that have been through the conceptualising and formulating components of the speech production system, which are stored in the memory by rehearsing it, and then the utterances are stored in the articulatory buffer while speaking. Despite this articulation of planned speech, Blaauw (1995) and Levelt (1989) do not incorporate the production of gesture under this condition.

2.2 Gestures:

The previous section has clarified the differences between the production of spontaneous and planned speech. However, apart from these differences, there also is a distinction between different kinds of gestures that can be produced in accordance with speech. Unlike what was done in Chawla and Krauss (1994), this thesis does aim to specify and account for differences in the various kinds of gestures across both speech varieties. Thus, this section will outline the various properties of gestures, as well as different gesture types.

Gestures can occur with or without speech and create meaning in a certain way. A well-known example in which gestures can be used in order to communicate meaning is a sign language. This mainly uses the gestures that an interlocutor makes in order to create and convey meaning. However, when it comes to speech, Butterworth and Beattie (1978) claim the following:

A characteristic of human talk is that it is typically accompanied by bodily movements, most noticeably of the arms and hands. It is a matter of common observation that a subclass of these hand and arm movements appear intimately linked with the process of speech production: they are rhythmically timed with the speech, and often seems to reflect the meaning which the speech expresses. p. 347

Butterworth and Beattie (1978) call these bodily movements that occur rhythmically timed with speech Speech Focussed Movements (SFMs). They do this in order to distinguish between these movements and bodily movements that occur during speech that do not contribute to the conversation, such as scratches and twitches. These bodily movements will also be excluded from this thesis. Additionally, Goldin-Meadow (2003) claims that "[t]he criteria for a gesture […] stipulate that the hand motion (1) be produced during the communicative act of speaking (although itself need not communicate information to a listener […]) and (2) not be a functional act on an object or person" (p. 8). Thus, the movements of hands that occur outside of the communicative process are not seen as gestures.

The gesture system is quite expansive overall, this is because a gesture has an anatomy and can have different types or dimensions. The gesture system will be explained

here, including their general properties, such as structure, co-expressivity, lexical affiliates, and semantic enrichment. Then the anatomy of gestures will be explained, followed by the types of gestures and their functions.

2.2.1 Properties of Gestures:

When thinking about movements of the hand in order to communicate, one of the first things that people will think of is sign language. However, according to McNeill and Pedelty (2013), gesture and sign language are not the same, as gesture is not a language by itself. They also claim that conversational gestures have a few properties in common with sign language, in that both create an imagistic meaning with the use of hands. However, the hand movements in sign languages are different in that they are used as a communication tool in and of themselves, whereas conversational gestures are used along with speech. Thus, sign languages are more complex (Cartmill et al., 2012), in that they have their own syntax and standards of form (McNeill & Pedelty, 2013). In spite of this, there are similarities between the two. The most notable similarity between conversational gestures and sign languages is the structure of gestures, which is different from the anatomy of a gesture. Structure of the gesture refers to what makes up the gesture. These properties refer to the place of gesturing, the hand shape or form, the movement that is made, and the direction into which this movement is made. This is similar to sign languages, as Ortega and Morgan (2015) claim that "[t]he four main components of signs include the configuration of the hand (handshape), the place of articulation (location), the position of the hand with respect to a plane (orientation), and the trajectory the hand follows in space (movement)" (p. 446). This similarity is then illustrated by McNeill (1992), who says that the properties of gestures include "handedness, shape of hand, palm and finger orientation, and gestures space; […] motion, which includes shape of trajectory, space where motion is articulated, and direction" (p. 81). Thus, the structure of a gesture is quite important, especially when that gesture needs to convey semantic properties.

Additionally, gestures are co-expressive, and have lexical affiliates. Conversational gestures occur during speech. Thus, when a speaker utters a certain word and then uses a gesture simultaneously, the gesture and the utterance occur at the same time, synchronous. Given this synchrony, the gesture and the synchronous speech express the same concept, but they do it in their own way (McNeill, 2005), which means that they are co-expressive. McNeill (2005) explains this when he claims "[c]o-expressive symbols, spoken and gestured, are presented by the speaker at the same time – a single underlying idea in speech and gesture simultaneously" (p. 22). He further explains this by claiming that the synchrony in the co-

speech gesture is crucial, as this is an implication for the mind doing one thing in two ways, instead of doing two things in two ways. Because of the synchronicity and the co-expressivity, this means that the speech and the utterance form a bond of some sorts. However, this bond does not necessarily coincide with the word that the gesture co-expresses. Schegloff (1984) called this the lexical affiliate: a word or words that correspond as closely as possible to the semantic meaning of the gesture. However, the expression of the lexical affiliate in gesture does not need to coincide with the utterance of the words, however, as the gesture can also precede it (McNeill, 2005).

The last property of gestures that needs to be discussed is semantic enrichment. Gestures have the potential of semantically enriching the co-expressed utterance. According to Lüke and Ritterfeld (2014), semantic enrichment leads to a word having a "richer semantic representation" (p. 205). However, not all gestures provide semantic enrichment; only iconic and metaphoric gestures are able to provide this. The use of semantic enrichment also serves multiple purposes. Increasing the semantic representation of an utterance with the use of a gesture may lead to a certain emphasis being placed on that utterance. Thus, the use of a particular gesture on a particular utterance might increase the emphasis on that utterance. While Lüke and Ritterfield (2014) and other authors have established that gestures have the potential to provide semantic enrichment to the speech, they have not specified to what extent they provide this enrichment. It does not seem likely that every gesture that provides semantic enrichment does this to the same extent. Thus, it is still unclear to what extent semantic enrichment is provided by gestures, and how this can be differentiated for the various gestures.

2.2.2 The Anatomy of Gestures:

Gestures have a certain anatomy. This anatomy is the way in which a gesture is built up, and is different from the structure of gestures. There are several phases a gesture can go through. However, some of these are obligatory where other phases are optional. Thus, a gesture does not necessarily need to go through every phase in order to be qualified as a gesture. The phases that were used for the analysis in this thesis are the resting position, preparation position, stroke, and stroke hold.

A gesture is made with the hands, and they usually start in the resting position. This is where the hands are either resting on a table or beside the body. The resting position is a very important position in gesture studies, because it is the starting position from which a new gesture can be introduced. In accordance with this, according to McNeill (2005), the resting position is also interesting as it "shows the moment at which the meaning of the gesture has

been fully discharged" (p. 33). Thus, not only does the resting position have the capability of marking the beginning of a gesture, it also has the ability to mark the ending of a gesture, when there is no further meaning to be had from that gesture in question. While the resting position is not seen as an actual phase of the gesture, but rather a marking of the absence of gesture, the resting position is not entirely optional. Even though users do not necessarily have to be in resting position in order to start gesturing, this is what usually happens. This is because users mostly have their hands in resting position before engaging in conversation. However, given the integration of speech and gesture production (Kita & Özyürek, 2003; Kelly et al., 2010), the return to rest position is quite interesting, since this phase is the absence of gesturing while the speaker is producing speech. Thus, the absence of gesturing in an integrated speech-gesture system has not been accounted for.

After the resting position, the first position that a gesture might go through is the preparation or pre-preparation position. This is where the hand is just prior to moving into the place where the gesture is going to take place. McNeill (2005) adds that "[t]he onset of preparation also suggests the moment at which the visuospatial content of the gesture stroke actually starts to take form in the cognitive experience of the speaker" (p. 31). This phase in the gesture process is an optional one, meaning that a gesture does not necessarily need to go through the pre-preparation position in order to be qualified as a gesture.

The next phase in the gesture process is the stroke. The stroke is the gestural phase in which the actual meaning is made, which is why the stroke is the only obligatory phase in the production process of gestures. This is the case because without there being a stroke, there cannot be a gesture. Thus, the stroke is the core part of the anatomy of a gesture. According to McNeill (2005), a stroke is the phase of the gesture that carries the meaning of the gesture. However, he continues to say that "[t]he stroke meaning [does not need to be] identical to the speech meaning" (p. 32). Hence, it is not necessary for the stroke to have the same meaning as the speech, but it can also be used to enrich the semantic meaning of the speech. The occurrence of the stroke is what will yield the most information, about both the production of gesture and speech. This is because this is the obligatory phase, and whether or not it is synchronous, its form and clarity might give some insight in the production process of gestures and its relation to speech.

After the stroke comes the stroke hold, which is when the user of the gesture holds the stroke as a way to add to the meaning of the gesture. Thus, even though the stroke hold is optional, it does provide a speaker with the possibility to add to the meaning of the stroke.

2.2.3 Types of Gestures:

There are an infinite number of ways in which a speaker can make a gesture. However, all these gestures belong to a couple of categories. There are many ways in which these gesture types can be distinguished from one another. This paper follows the classification of McNeill (1992), which was further adopted in McNeill (2005), Cassel et al. (1999), and Goldin-Meadow (2003). This categorisation divides the gestures into four classes or gesture types. These types are iconic, metaphoric, deictic, and beat gestures. Each of these types will be explained here, along with the functions that they might have.

2.2.3.1 Iconic Gestures:

The iconic gesture is a gesture in which the hand form and or the movement of the hand is similar to its lexical affiliate. According to McNeill (2005), the gestures belonging to this type "present images of concrete entities and/or actions" (p. 39). However, Goldin-Meadow (2003) claims that a gesture is said to be iconic when "[t]he form of this gesture bears a close relationship to the semantic content of speech" (p. 6). She further adds to this saying that iconic gestures "are constructed in the act of speaking, and as a result, their 'transparency' depends on the speech they accompany" (p. 7). Thus, iconic gestures are closely related to their lexical affiliates, and their iconicity depends on the semantic properties of that affiliate.

There are a number of functions that iconic gestures might serve. One of the first is illustrated by Baus, Carreiras, and Emmorey (2012), who say that iconicity is able to play an important role in in the interpretation of certain linguistic behaviours, such as the creation and interpretation of metaphors. Thus, one of the functions of iconic gestures can help in the creation and interpretation of metaphors. Another of the possible functions that iconic gestures might have is, according to Cassel et al. (1999), that "[i]conic gestures may specify the manner in which an action is carried out, even if this information is not given in accompanying speech" (p. 6). This might be illustrated by 'going' somewhere. If the lexical affiliate of the gesture is 'going' and the gesture is slowly moving two fingers as a manner of walking, then the gesture would specify the speed of the going, whereas if the fingers would move in a similar way but quite fast, it would suggest that the going of the lexical affiliate is running. This function of iconic gestures suggests that iconic gestures can have a certain amount of semantic enrichment of the utterance.

Another function of iconic gestures is specifying the viewpoint from which an action or event is narrated. This is specified by Cassel et al. (1999) when they say that this type of gesture "can demonstrate who narrators imagine themselves to be, and where they imagine

themselves to stand at various points in the narration, when this is rarely conveyed in speech" (p. 6). Thus, the iconic gestures might illustrate whether the speaker is speaking from one perspective rather than the other, which can be illustrated by the giving of something. When the speaker cups the hands and moves them to the listener, then the speaker is speaking from the giver perspective. However, when the speaker moves the hands to themselves, they are telling the story from the receiver perspective.

2.2.3.2 Metaphoric Gestures:

The next type of gestures are metaphoric gestures. According to McNeill (2005), who talks about metaphors in speech, "[m]etaphors can be characterized as the presentation of some (usually abstract) content as something else, often a concrete image" (p. 44). Thus, a metaphor uses a concrete image or object in order to portray an abstract idea or concept, and they are also culturally bound, according to Quinn (2008) and McNeill (2005).

Metaphoric gestures are described by Parrill (2008), who calls them representational gestures. She says that they are "gestures which represent something in the accompanying speech" (p. 197). However, this description can be said to be rather vague, as Parrill (2008) is non-specific in what this type of gesture might represent in the accompanying speech. This is further explained by McNeill (2005), who says about metaphoric gestures that they "present images of the abstract" (p. 39). Beattie and Sale (2012) confirm that metaphoric gestures are used to represent abstract images. Thus, metaphoric gestures serve a similar task as linguistic metaphors do; they present an abstract concept that is presented in the speech by means of a physical image, the gesture.

There are a number of functions that a metaphoric gesture is able to fulfil. The first of these is the spatial and temporal organisation of entities, actions, or events. This may happen with one, two, or more referents, and symmetry can play an important role in this. This is explained by Calbris (2008), who says that "[s]ymmetry is knowledge inherent to the body; the right and left hands function separately (two different autonomous entities), they are physically similar (two equivalent entities, X and Y)" (p. 30). Calbris (2008) further explains this when he claims that because of the possible synchrony of the hands, they have the potential to express or represent entities in a metaphoric manner. Examples of possible expressions are opposition, equivalency, differences, or abstraction. Thus, metaphoric gestures that organise the spatial and temporal properties of speech are capable of doing this in symmetry with both hands, but they are also able to do this asymmetrically. This ensures that the speaker is able to identify and organise entities in a structured manner. This is also illustrated by McNeill (2005), who says that these gestures "involve a metaphoric use of

space. A speaker, for example, divides the gesture space before him according to an appearance-reality dimension of morality being attributed to story character" (p. 39). He goes on saying that "[i]n a metaphoric gesture, an abstract meaning is presented as form and/or space, but not necessarily in terms of stereotypic linkages" (p. 39). Thus, speakers are able to organise the gestural space in front of them by using metaphoric gestures that identify the entities that are being co-expressed in speech, and the hands can do this in symmetry, pertaining to a number of entities, and in synchrony with speech.

The other function of metaphoric gestures is the description of a non-physical concept or activity. This is where the metaphoric gesture is used to provide an image for utterances that have no physical representation. This is confirmed by Cassel et al. (1999), as they claim that metaphoric gestures are "representational, but where the concept being depicted has no physical form" (p. 5). An example of a gesture like this is when a speaker uses the utterance 'compare them', and then holds up two hands in front of them in an equivalent manner, as a way to signify the equality of the two entities being compared.

Metaphoric gestures are able to provide semantic enrichment to the co-expressed utterance. However, the amount of semantic enrichment is different for both functions, as the spatial and temporal organisation of entities, activities, or events does not provide as much semantic enrichment as the description of non-physical concepts or activities, if at all. This is because gestures that perform spatial and temporal entity organisation do not contribute to the meaning of the utterance, rather than providing a visual organisation of the lexical affiliates. The description of non-physical concepts or activities does provide semantic enrichment, as it provides a visual image of the utterance, contributing to and solidifying the meaning of the utterance. However, both the organisation and semantic enrichment of the functions serve an important purpose in the clarity of the gestures and speech, as the spatial and temporal organisation provides more structure and thus more clarity to both the gestures themselves and the utterance, and the semantic enrichment of the description of non-physical concepts can provide a richer semantic background for the lexical affiliate, which makes the co-speech gesture more powerful and memorable.

2.2.3.3 Beat Gestures:

The next type of gestures is the beat gesture. This type of gesture is characterised by Cassel et al. (1999) as "small baton like movements that do not change in form with the content of the accompanying speech" (p. 5). McNeill (2005) goes on saying that they "are among the least elaborate of gestures formally. They are mere flicks of the hand(s) up and down or back and forth that seem to 'beat' time along with the rhythm of speech" (p. 40). Thus, beat gestures

might be used in order to signify the rhythmic integration of co-speech gesture, meaning that it signifies both the rhythm of the speech, as well as for the gestures, but they are not able to carry semantic meaning. This function of beat gestures ties in with an articulatory problem. When a speaker has difficulty with finding the words that need to be articulated, the speaker uses repetitive beat gestures on every word in that utterance in order to help the articulation of that utterance. This is illustrated by Lucero, Zaharchuk, and Casasanto (2014), who compare beat gestures to iconic gestures, and claim that they are repetitive and simple movements, as opposed to the complexity and elaboration that iconic gestures sometimes have. They further claim that because of the lack of complexity of beat gestures, they should not be as "cognitively taxing" (p. 898), and that the use of beat gestures might be able to raise the "activation level (p. 898) for a word that the speaker is looking for. This illustrates that beat gestures might be used for the facilitating of lexical access, especially when it comes to low-frequency words, and thus serve as an articulatory aid during speech.

Apart from signifying the rhythmic integration of the speech and serving as an articulatory aid, beat gestures also have a different function. They may also be used in order to place emphasis on the utterance that co-occurs with the gesture (McNeill 2005). This may be done by beating the hand in synchrony with the utterance that needs to be emphasised. This is illustrated and further explained by Goldin-Meadow (2003), who claims that "[b]y putting stress on a word, beat gestures index that word as significant, not for its content, but for its role in the discourse" (p. 8). This also underlines that beat gestures do not carry any semantic meaning.

2.2.3.4 Deictic Gestures:

The final type of gesture is the deictic gesture. This type of gesture is used for pointing, which is why they are also referred to as pointing gestures. While pointing does not necessarily have to include the movement of the hand with an extended finger, as it can also be done with a nose or head, for example, but the pointing of hands is the way in which this gesture will be used here. According to McNeill (2005), "[d]eixis entails locating entities and actions in space vis-à-vis a reference point" (p. 39-40). Thus, a deictic gesture can be used in order to point to an entity or to refer to something from a certain reference point. Deictic gestures are often accompanied by deictic utterances, such as demonstrative like 'this' and 'that' (Peeters et al., 2015).

2.2.3.5 Dimensional Gestures:

The previous four sections indicated the types that gestures belong to. However, as was said, there are many ways in which a differentiation can be made when it comes to different types

of gestures. The division into iconic, metaphoric, deictic, and beat comes from McNeill (1992), but there are also different ways in which they can be divided. This illustrates that the division of these types is not very clear. McNeill (2005) accounts for this when he talks about dimensions. He says himself that the division in this way is not entirely clear this way, as the different gesture types are not truly categorical. This is illustrated when he says that gestures can show signs of "iconicity, deixis, and other features mixing in the same gesture" (p. 41). He does stress that these features are not hierarchical; it is not possible to indicate what feature of a gesture is dominant or subordinate. McNeill (2005) further claims that "[i]n a dimensional framework, we think of every gesture as having a certain loading of iconicity, metaphoricity, deixis, temporal highlighting, and social interactivity; these loadings vary from zero upwards" (p. 42). Thus, there are gestures that belong to more than one category, or can be said to have more than one function or feature.

2.3 Cognitive Link between Speech and Gesture Production:

As was mentioned in the introduction, there is a cognitive link between the gesture and speech production systems (Cassel et al., 1999; McNeill, 2005, 2007; Peeters et al., 2015; Butcher & Goldin-Meadow, 2000; Cartmill et al., 2012; Kita & Özyürek, 2003). Butterworth and Beattie (1978) have claimed that studying gestures is important for finding out what the underlying mechanisms of speech production might be. This is because gesture studies might add to the then small array of techniques available in order to research the speech production. This suggests that Butterworth and Beattie (1978) already suggested that there is a close connection between the production of speech and gesture on a cognitive level. More recently, McNeill (2007) explained some of the phenomena that suggest that there is a very strong bond between speech and gesture. First of all, he says that this bond is strong in the cognition because disruption in the flow of speech does not mean that the speech and gesture are no longer synchronous; in other words, the speech-gesture cross-modal unit is still intact when speech flow is disrupted. Another reason for this strong bond between gesture and speech is, as McNeill (2007) explains, because the semantic meaning of the gesture and the synchronous speech may be exchanged, meaning that the semantic meaning of the gesture will be recalled in speech but not in gesture and that the semantic meaning of speech may be recalled in gesture but not in speech. This is the case when a speaker recounts a narrative that someone else has told with the use of co-gesture speech. McNeill (2007) also claims that there is a tight cognitive bond between gesture and speech because blind speakers perform gestures, even when they are aware of the fact that they are talking to someone who is blind

as well. This is not only the case for speakers who became blind at a later age, it also includes speakers who were born blind. Thus, gesture and speech have a cognitive link.

While these explanations by McNeill (2007) illustrate the cognitive link between speech and gesture, it does not mention anything about underlying production systems of speech or gesture. Peeters et al. (2015) do talk about the link between gesture and speech, especially pertaining to deictic co-gesture speech. They say that "[s]peech and gesture are temporally tightly interconnected in the production of referring expressions" (p. 2353). The temporal interconnected production of deictic co-gesture speech suggests that speech and gesture are going through production processes simultaneously, which is also claimed by McNeill (2005): the brain is doing the same thing in two different ways. According to Butcher and Goldin-Meadow (2000), there are two characteristics that ensure the integration of speech and gesture: semantic coherence and temporal synchrony. The semantic coherence means that the speaker portrays the semantic meaning in both speech and gesture. It is even possible that the speaker should encode semantic properties in the gesture, and not in the speech. The temporal synchrony merely means that the gesture that expresses a certain meaning co-occurs with its lexical affiliate. This suggests that a speaker, when interacting in a communicative situation, produces both gesture and speech simultaneously and with the same meaning. In addition to this, Kita and Özyürek (2003) have argued that speech and gesture mutually affect each other; speech influences what is produced in gesture, and gesture influences what is produced in speech. Cartmill et al. (2012) also illustrate the cognitive link between speech and gesture, as they say that "[t]here is considerable evidence that gesture plays a role for the speaker as well as for the listener – that it has cognitive as well as communicative functions" (p. 131). They claim that gesturing during speech "frees up working memory" (p. 131), which means that the production of gestures actually reduces the cognitive load of speaking; it is harder for speakers to produce an utterance without being able to gesture. Moreover, Kelly et al. (2010) have researched the effects of speech and gesture comprehension and validated their integrated-systems hypothesis; speech and gesture form an integrated system in production as well as in comprehension.

This chapter has provided an overview of theories and evidence for differences in spontaneous and planned speech production, properties of gestures, and the link between speech and gesture. The following chapter will outline how the research has been conducted.

3. Method

The previous chapter has outlined the differences between spontaneous and planned speech, the different types of gestures and their properties, and the cognitive link between speech and gesture production. This chapter will outline if and how the differences in spontaneous and planned speech production influence the production of gestures will be tested. In order to test these differences between spontaneous and planned speech and gesture production, two conversations were held for each participant.

3.1 Participants:

For this study, twelve participants were used, of which four were male, and eight were female all within twenty and twenty-five years of age. The participants were selected on their English language proficiency and whether or not they were writing a thesis, which were the only prerequisites for participating in the study. In order to guarantee that the English language proficiency of the participants was at least at C1/C2 level on the Common European Framework of Reference (CEFR), all the participants either completed the bachelor English language and culture at the Radboud University in Nijmegen, were in their final year, or were doing their master in (English) linguistics. This is because one of the goals of completing this particular bachelor programme, and prerequisite of entering the master programme, is that the student has a near-native proficiency level, which complies with C1/C2 level on the CEFR. Students of the English language and culture bachelor are not allowed to write their bachelor theses without completing the Oral Communication Skills and Academic Writing courses, which are the courses that improve and test the students' proficiency levels. The fact that these participants are not native speakers should not be of influence on the gestures they use, as Crookes (1989) argues that planned speech differs from unplanned speech for non-native speakers as it does for native speakers. Thus, the differences between spontaneous and planned speech are the same for non-native speakers as they are for native speakers.

The participants also need to be writing a thesis, whether that is a bachelor thesis or a master thesis. This is because the participants need to be able to talk about something relevant in two conversations.

3.2 Procedure:

The participants are asked to come to the testing room. They have only been informed that they will join in a five minute conversation in which they will be talking about their thesis, followed by a short task. They have also been informed that the study consists out of two conversations. In the first conversation, which is a semi-structured sociolinguistic interview,

the participants are given the following instruction: *Welcome! As you know, you have been invited to talk about your thesis today; a conversation which will last for about five minutes. I will ask you a couple of questions, so please formulate an answer of about one minute each. However, do not feel pressured by time; it doesn't matter if you answer more briefly or more elaborately on some questions.* They are given an opportunity to ask any questions that they might have, and after that, they are asked five questions about their thesis. These are the questions:

1. What is the topic of your thesis, and how is this related to the research field of your choosing?
2. What question do you intend to answer, or what claim do you intend to prove?
3. What method have you chosen in order to answer your question/prove your claim?
4. What is your hypothesis, or what do you expect to find?
5. Is there any possible further research that might stem from the question you have answered/the claim you have proven? What might that include?

Once the questions were answered, the task that follow were explained. First, the participants were asked to transcribe the answers that they have just given, giving a verbatim of what they have just said. This was done with regards to the second conversation, the presentation. They were asked prepare a presentation of the answers to the questions, in which they should stay as close to the word, sentence, and syntactic patterns as was used in the first conversation. The participants had to transcribe the interview themselves as a study tool, so they would already hear their answers back, which might aid the learning process. The presentation needs to be based on the answers of the interview, because this way, the content and the way in which the information is provided in both conversations will stay as closely related to each other as is possible, which is important because a different content might lead to a different way of using gestures. The second conversation, or the presentation, was also transcribed, but not by the participants.

3.3 Data Collection:

Once both conversations were transcribed, the first and second conversations of the participants were ordered into a unit of analysis. So, for each gesture that was made in the filmed recording of both conversations, the pre-preparation position (p), stroke (s), and stroke hold (h) were indicated on the transcription, as well as the resting positions (r) (Appendix III). This was done so that differences between the amount of strokes, stroke holds and

returns to resting position might become clear, as well as how long strokes and resting positions are held, and whether or not they are different between the two conversations. Not only the different phases of the gestures were accounted for in the analysis, but the kinds of gestures (iconic (I), metaphoric (M), deictic (D), and beat (B)) as well, which was done in order to see if there were any differences in the kinds of gestures that were used in both conversations.

After the conversations were transcribed and the gesture phases and dimensions categorised, the clip of the participant was turned into stills. So, a still of the clip was made for each stroke that the participant made, and then indexed with their lexical affiliates and stroke holds (Appendix IV). This was done in order to show how the different kinds of gestures manifested across the conversations and across participants, as a beat gesture, for instance, made by one participant in the interview might not manifest in the same way for another participant or in the presentation. The different utterances that the participants made were also categorised according to the type of gesture that co-occurred. These stills and the utterance-gesture type overview were then used for an inter-participant and intra-participant comparison, in order to draw conclusions from the data.

3.4 Ethical Considerations:

In order to be able to guarantee the anonymity of the participants, each participant was given a number. Both conversations and the subsequent analysis was also logged under that number. No background information other than their completion or near-completion of the English language and culture bachelor was asked and whether or not they were writing a thesis at the time. All participants were informed that the conversations would be filmed, and they all agreed before any of the conversations were scheduled.

4. Results and Analysis

The chosen method has yielded a lot of different kinds of results. These results include general differences in the use of gestures and speech between the interview and the presentation as well as individual differences between participants and between conversations. All these different results will be outlined in this chapter, along with examples from the participants. This chapter will outline the structural congruence between the speech and gestures across conditions, with special focus on the link between speech and gesture and the metaphoric, iconic, and beat gesture types. These three gesture types and the ways in which they were performed by participants showed various extents of structural congruence with the speech that was produced simultaneously.

4.1 Structural Congruence:

4.1.1 The Link between Speech and Gesture:

As was mentioned in the background, there is a link between speech and gesture production (Cassel et al., 1999; McNeill, 2005, 2007; Peeters et al., 2015; Butcher & Goldin-Meadow, 2000; Cartmill et al., 2012). Throughout the data set, this link between the production of speech and the production of gestures was apparent from the analysis across participants and across conditions.

Spontaneous speech is usually characterised by many disfluencies such as hesitation, stuttering, stammering, filled and silent pauses, and fragmented words (Chawla & Krauss, 1994). This was in line with the speech that was produced in the first condition, as it became clear from the transcriptions of the interviews that most of the speech that was used by the participants was characterised by disfluencies of many kinds. The most notable of these disfluencies is the pauses that the participants have halfway through a sentence or utterance, which reflects the thinking process that the participants go through. They need this moment to collect their thoughts and think of the next thing that they want to say. Apart from these pauses, the participants exhibited hesitation during speech production, as they frequently stutter through their words. These stutters and the pauses mid-sentence lead to a speech production that is rhythmically stunted overall. The fact that the participants backtrack and edit their utterances also contributes to the disintegration of the rhythm.

Unlike the first condition, the transcripts of the second condition have shown that the speech that was produced in the planned speech condition was not characterised by the disfluencies that characterised the speech in the first condition. Although there were occasional pauses, these pauses were timed in between different sentences, instead of

occurring mid-sentence. The participants also hesitated a lot less, as they were now able to prepare what they wanted to say. However, just like in the first conversation, the participants did still make use of backtracking and editing, but they did this a lot less frequently. Thus, the rhythmic integration during the presentation was a lot less stunted than it was during the interview.

The analysis of the transcripts of both conditions and the made gestures have shown a structural congruence. The disfluencies that occurred in the speech also occurred in the way in which the participants produced their gestures, suggesting a structural link between the production of the two. This is illustrated by the following examples:

Figure 1. but I think I might change it to

In this figure, participant three is very hesitant in her use of speech. She says every word quite carefully, taking short breaks between every word. This becomes clear from the following excerpt in her transcript of the interview:

but I think I might [...] change it to [...] an adaptation

In this excerpt of the transcript, the participant has two pauses; one filled, and the other silent. The first pause is a silent pause, in which the participant takes some time to find her next word. In the second pause, the participant holds the utterance 'to' for a longer time while finding her next words. These disfluencies in speech are also apparent in the way in which the participant uses her gestures. The participant beats her hand on every word, and each time she beats it, she does it in a slightly different way. Thus, the gesture production is quite inconsistent in the production of the speech, and the anatomy of the gesture is also quite unclear because of the quickness with which the gestures follow each other. The fact that the gestures can show the disfluencies that becomes apparent in the speech production is also very well-illustrated by the following figures, in which a comparison is drawn between the use of gestures in the first and second condition by a single participant.

Figure 2. judges (and)

Figure 3. discourse (analysis sort of)

Figure 4. research (on the genre of the)

Figure 5. British (are known for)

During the interview, participant five was quite inconsistent in the way in which she made her gestures, which can be seen in figure 2, 3, and 4. There would be moments where she would have both her hands on the table and make her gestures there, then there would be moments where she would have her hands lifted off and make her gestures in the air, or there would be instances in which she held her hands close to her torso and gestured there. This did not happen during the presentation, where the participant was consistently gesturing with her hands close to her or on the table. The inconsistency of the gestures in the interview also became clear in her speech production.

The speech of the first conversation by this participant was characterised by many disfluencies like stutters, hesitations, and backtracking and editing. This led to the rhythmic integration of the speech being stunted. This can be seen in the transcript of the participant's speech in Appendix II (P5_C1). These disfluencies were also visible in the production of the gestures, as the participant showed many hesitations in her gestures. There were many instances in which the participant changed the direction of her gestures, changed the form, or produced an unclear form of the gesture. This was all in synchrony with the disfluencies in her speech. When the participant was backtracking and editing in her speech, she would also stop her gesturing and restart on another gesture, which had a different form and a different spatial organisation. There were also moments in which the participant was stuttering or struggling to articulate a particular utterance, which led to a gesture that was unclear in its form and direction.

The speech and gesture production process is quite different from the way in which the participant produced the speech and gestures in the second conversation. The speech was then characterised by a clear rhythmic integration, without many disfluencies. This was also visible in the way in which the participant produced her gestures, as they were consistent and had a clear anatomy and gestural space.

Overall, the participants produced their gestures in a similar way as they produced their speech. In the interview, the participants showed more disfluencies in their use of gestures than they did in the presentation. However, because gesture is a different mode than speech, the disfluencies manifested themselves in a different way. Examples of the ways in which gestures can be disfluent are an unclear anatomy, an unclear gestural space, and changes in the direction of a gesture. These disfluencies, however, can be different for each type of gesture.

In the first condition, the speech of the participants was characterised by more disfluencies than in the second condition. This same pattern occurred for gestures. The participants' gestures were characterised by an unclear anatomy, which means that the build-up of their gestures was not clearly structured with the use of many gestural phases. While it is not obligatory to utilise any other gestural phase than the stroke, the use of these different phases does lead to a more clear production and differentiation of and between gestures. This also ties in with the restlessness that some of the participants showed in their gesture production. These participant produced a lot of gestures in quick succession, which compromised the integrity of the gesture and led to a more stunted production.

The gestures that were produced during the second conversation were not characterised by as many disfluencies as the gestures produced during the first conversation. Thus, the participants had more rest about them, which ensured that the gestures had a more clear anatomy, and a more clearly defined gestural space. However, the extent to which the participants were more fluent in their use of gestures was different for each participant.

What is most notable about the disfluencies in speech and gesture is not that they occur, but that they occur simultaneously. So, when the speech shows a particular kind of disfluency, so does the gesture that co-expresses that lexical affiliate. This occurs across all participants and across both the conditions. This and the examples of gesture and speech production from these two participants suggest that there is a close link between the production of speech and the production of gestures.

4.1.2 Metaphoric Gestures:

The metaphoric gestures and their lexical affiliates showed a recurring pattern among the participants, which was similar to the pattern that was described in the previous section. The metaphoric gestures that were used during the first conversation were characterised by the disfluencies that occurred in the speech that was used by the participants, when the manifestation of the metaphoric gestures in the second conversation was a lot clearer. As was made clear in a previous chapter, a metaphoric gesture can have more than one function

(McNeill, 2005; Cassel et al., 1999). They can be used for the spatial or temporal organisation of entities, activities, or events, as well as describing a non-physical concept or activity. Examples of these two kinds of metaphoric gestures can be found in the following two figures:

Figure 6. creator (and)

Figure 7. the frame

In figure 6, the participant uses her left hand in order to identify the entity she is talking about in her gestural space, which is an example of the spatial or temporal organisation of entities, activities, or events. In figure 7, the participant holds his hands around an invisible object when saying the word 'frame'. Thus, hinds hands framing the invisible object is an example of describing a non-physical concept or activity. Examples of disfluencies in the production and use of metaphoric gestures of both kinds can be found in the following sections.

4.1.2.1 Spatial and Temporal Organisation:

The participants used both functions of this type of gesture throughout the conversations in both conditions. However, the manifestations were not always as clear. The first function that was mentioned, the spatial or temporal organisation of entities, activities, or events was used quite frequently by the participants. This kind of metaphoric gesture is able to create an organised overview of the entities or activities that is being featured in the discourse, as well as identifying entities in space. However, a lack in structure and clarity of these gestures influences the overall perception of structured organisation of the entities that are being talked about. Thus, a less clear representation in the gesture led to a less clear organisation. The use of this type of gesture was connected to the use of the speech. In other words, the disfluencies that occurred in the speech were also visible in the gestures, when using a metaphoric gesture of this kind. This becomes clear in the gestures that the participants used across both conditions, and will be illustrated by examples taken from three participants. The examples of figure 8 and 9 show how participant one uses metaphoric gestures to indicate the person, entity, or group that he was talking about at that moment:

Figure 8. two persons (there)

Figure 9. a less proficient person

In these two figures, the participant is talking about people. In figure 8, the participant wants to signify the people that he intends to test, and he uses both hands with a closed form and the fingers pointing up to signify two equal people. However, in figure 9, the participant opens the left hand and flicks it forward to mean the person whose proficiency differs from the person he means with the still closed right hand.

While this does not become clear by the stills of the strokes that were made, the speech that co-expresses the semantic meaning of the gesture is characterised by pauses, hesitations, and stutters. This becomes clear from the following excerpt from the transcript (Appendix II, P1_C1):

uh a […] less proficient person

This illustrates that the rhythmic pattern of the speech is stunted, which also becomes clear from the backtracking and the changes in direction of the utterances that the participant makes. This is also visible in the strokes that this participant makes. The metaphoric strokes that were made during the first condition are characterised by disfluencies. These disfluencies occur at the same time as the speech disfluencies, which ensures that the pattern and anatomy of the gestures is also stunted. The following frames of the gesture from figure 9 illustrate the various phases of the gesture:

Figure 10. uh a

Figure 11. [...]

Figure 12. less

Figure 13. proficient

Figure 14. person

These frames show that the participant was hesitant in the way that he used his gesture when his speech was also hesitant. In figure 10, the participant started making the gesture in one

direction. However, once he stopped talking, pausing in order to find words, he restarted the gesture when restarting talking. After that, the final part of the utterance came out without a speech disfluency, and the gesture held the direction. In spite of the final two frames, figures 10-12 illustrate a structural congruence between speech and gesture, where the disfluencies in speech are also represented in the gestures.

This can be contrasted to the metaphoric gestures that the participant makes in the second condition, of which the following figure is an example:

Figure 15. One group (of people is)

In this figure, the participant makes a gesture with a closed hand and the fingers pointing up, which he then lets go in a forward motion as a way to signify one group. This gesture is closely similar to that of figure 9. The difference between the two is that the gesture in the figure 15 is more clearly defined than the gesture in figure 9. This was also reflected in the speech that the participant produced, as the speech that the participant used during the second conversation was characterised by occasional pauses. However, overall, the speech was quite fluent. There were barely any hesitations, stutters, or instances in which he needed to edit or backtrack, which can be seen in the following speech excerpt from the transcript (Appendix II, P1_C2):

So, one group of people is

This excerpt illustrates that the speech that the participant used with this utterance is fluent and without pauses. This was also apparent in his gestures. The gestures that the participant used were both sequentially and spatially ordered in good way. Thus, the strokes were confined to a smaller space in which the participant did not move his hands from one side to the next within a small amount of time. In accordance with the change in structure in both conversations, the gestures were also more structured in the second conversation. This is illustrated by the following examples:

Figure 16. one

Figure 17. group

Figure 18. (of people is)

These three figures illustrate that the participant produced this gesture in one fluent motion, much like the speech that the participant produced at the same time was fluent.

Participant three also mainly used metaphoric gestures in order to identify entities. The participant mostly used her left hand in order to indicate what or who she was talking about. She would use her left hand by making a deliberate movement forward and down in synchrony with the utterance in order to point out an entity. Apart from this, there were also instances in which the participant used both hands in order to indicate what entity she was talking about. The hands are held in a similar way and position as when she just uses one hand to make a gesture like this. Examples of both manifestations can be found in the following figures:

Figure 19. protagonist (and)

Figure 20. antagonist

The speech that was used by participant three in the first condition was characterised by frequent pauses, editing, and hesitations, which led to sometimes incoherent sentences and utterances. This can be seen in the transcript in Appendix II (P3_C1). These disfluencies are also reflected in the use of gestures. The gestures that the participant made during the interview were characterised by the same disfluencies that occurred in the speech. Although the gestures themselves and their anatomy were clearly defined, there were some problems with the function of the metaphoric gesture, especially when identifying the entity. This problem manifested whenever the participant was searching for words. She would then restart her gesture before she had the right utterance. This is illustrated by the following three

frames, which are the different phases of figure 20. These figures occur simultaneously with this utterance:

     and an…tagonist

The participant hesitates halfway through the articulation of the word, which is also visible in the production of the gesture:

Figure 21. and

Figure 22. an...

Figure 23. tagonist

These three frames illustrate that the participant started gesturing with the referring to the entity she was talking about in figure 21, but she dropped her hands somewhat in figure 22, as she was hesitating during the utterance. Figure 23 illustrates that once she restarted speaking, she restarted with the gesture as well, back to the original place where she started the gesture in figure 21.

     When it comes to the metaphoric gestures during second condition, this participant does something similar as she does in condition one. She uses her left hand in a way to indicate an entity that she is talking about. The physical characteristics of the metaphoric gestures that were used are similar to those in figures 21 and 22; the participant holds her hand in an open position and moves her wrist from left to right when she indicates an entity. These examples can be found in figure 24 and 25:

Figure 24. creator (and)

Figure 25. creation

The speech of the presentation was a lot more fluent than the first conversation. So, it was characterised by clearly structured utterances and very few pauses and stutters, which can be seen in Appendix II (P3_C2). This led to a fluent and coherent speech. This was also the case

for the gestures that were used during the presentation. The next figures illustrate the production of the gesture. The speech of the utterance was quite fluent, which can be seen in the following excerpt from the transcript:

> *and creation*

The speech was produced without a disfluency, and this was also visible in the gesture:

Figure 26. crea

Figure 27. tion

Unlike the gestures that were produced in the first condition, these gestures had a clearly defined anatomy. In addition to that, there was also a clearly defined structure of the gesture, which was not the case in the gestures that were produced in condition one. This all led to a more comprehensive and structured overview of the entities that the participant was talking about in the second conversation.

The metaphoric gestures that participant five made the first condition were all used for identifying entities in space. However, the way she held her hand in order to make this gesture was not the same for all utterances; she used two types of gestures in order to make this gesture. These two shapes can be found in the following two examples:

Figure 28. judges (and)

Figure 29. judges (and)

In these two figures, the participant uses an identifying metaphoric gesture, which co-expresses the same utterance. However, the manifestation is different. In figure 28, the participant uses her right hand clasped into her left as she moves them forward in order to identify the 'judges', whereas she just uses her right hand with her index finger and thumb a

small way apart and moving her hand forward in order to indicate the same entity in figure 29.

The transcript of this participant's speech in the first condition has indicated that the speech can be characterised as quite disfluent (Appendix II, P5_C1). There are frequent pauses that occur mid-sentence, as well as frequent backtracking and editing, which suggests that she has trouble finding what exactly she wants to say. There are also speech disfluencies in the articulatory phase, as the participant frequently struggles to articulate what she wants to say. These articulatory problems are shown in the way the participant stutters at times, and greatly stunts the rhythmic integration of the speech, and an example of this can be found in the following excerpt:

to the [.] uh to the judges

This illustrates the hesitation, backtracking, editing, and editing that the participant does in her speech. This is also visible in the gestures that the participant uses, which can be seen in the following frames of the gesture that co-expresses this utterance:

Figure 30. the [.]

Figure 312. uh to the

Figure 32. judges

The disfluencies that can be detected in the participant's speech are also visible in her gesticulations. The gestures that the participant uses can be characterised as being structurally incoherent. These three figures illustrate this. The participant starts with gesturing in figure 30, but stops there when she stops speaking. When she restarts speaking, she moves her hand in a slightly different direction, which can be seen in figure 31. After this she moves her hands down again when actually going into the stroke that co-expresses the utterance. This results in an anatomy that is often unclear because of the repetition and restarting of articulation and the lack of spatial organisation, which leads to an incoherent and unstructured presentation of the entities that the participant tries to identify.

In the second condition, the participant also used a couple of metaphoric gestures. Unlike in the first condition, this type of gesture was consistent throughout the entire speech. The participant had both hands stretched out in front of her and then push them down in order to indicate what entity she was talking about. An example of this can be found in figure 33:

Figure 33. judges (and the)

This example co-expresses the same utterance as the examples from the first conversation. However, their manifestations are quite different from each other.

The difference between the manifestations of the gestures also illustrates the difference in the participant's use of speech and gesture. Where the speech during the interview was characterised by disfluencies of all sorts, the speech during the presentation was quite fluent and coherent (Appendix II, P5_C2). The participant did not pause mid-sentence, nor did she show many stutters or hesitations. This coherency and structure was also apparent throughout the use of gesture, and is illustrated by the following excerpt:

of the judges

This speech excerpt is the same of that in the first condition, but is not characterised by the same disfluencies. This difference is also visible in the production of gestures. Instead of the gestures being characterised by incoherency, repetition, inconsistency, and restlessness, the participant maintained a clearly structured use of gestures. This included a clear anatomy of gesture use; the participant did not use a lot of unclear gestures in quick succession. Instead, she used clear gestures, which she held for certain periods of time, in between returning to resting position for a considerable amount of time. This is illustrated by the following two frames:

Figure 344. of the

Figure 353. judges

In the first frame, the participant moves her hands to the place of gesturing, and the second frame is the actual gesture. This gesture flowed smoothly and did not show any hesitancy or repetition. This increased structure led to a more comprehensive and structured spatial

organisation with the use of metaphoric gestures, as opposed to the gestures in the first condition.

The examples from these three participants have shown that the way in which this kind of metaphoric gesture was used has a consistent patterns across conditions and participants. Although the manifestations of the metaphoric gestures are different across the participants and the conditions, the ways in which they are used are very similar. However, when looking at the production of this kind of metaphoric gesture in synchrony with the co-expressing speech, it becomes clear that the production of speech and gesture are very similar to each other, across both conditions. Thus, when the speech that the participants produce is characterised by disfluencies such as hesitations, stutters, backtracking, and editing, the metaphoric gestures that they use also show disfluent characteristics. The manifestation of these disfluencies is different for speech and gesture, but this is because they are two different modes that make use of different productive channels: mouth or hands. The production of disfluencies in speech and gesture which are produced simultaneously suggests that there is a strong link between the production of co-speech gesture when the gestures fulfil an organisational function.

4.1.2.2 Description of Non-Physical Concept or Activity:

Apart from the function of spatial and temporal organisation of entities, activities, and events, the metaphoric gesture is also able to portray or describe a non-physical concept or activity. This kind of metaphorical gesture was also frequently used by the participants. However, the manifestation of this kind of metaphoric gesture might lead to a different interpretation of the co-expressing utterance. This can be explained by the semantic enrichment. Metaphoric gestures of this kind have the potential to semantically enrich an utterance. When a speaker produces an utterance such as *going up* and simultaneously moves one of his hands up, the gesture can also be said to carry similar semantic properties of the utterance (Cassel et al., 1999). Thus, an unstructured manifestation of this type gesture might become a mismatch in gesture and speech, which in turn might lead to a different interpretation of the gesture and speech or confusion. Across the participants and conditions, there were various manifestations of metaphoric gestures in which the participants described a non-physical concept or activity, with various levels of fluency and structure in those gestures. The participants showed a similar pattern; the clearer the co-speech gesture was, the better the semantic properties of the gesture were visible, leading to a richer semantic representation. This is illustrated by examples from three participants.

Participant one used this kind of metaphoric gesture in order to semantically enrich the meaning of the co-expressing utterance. The participant intended to signify differences between two entities, which is illustrated in figure 37:

Figure 37. I hope to find that people with differing (proficiency levels)

In this figure, the participant holds his hands in a similar way as he does in figure 6 and 7, in order to signify the entities he is talking about. However, the way in which he moves his hands differs. He flicks both his hands backwards and forwards in reversed order, in order to signify the differences between the two entities. So, when his left hand goes up, his right hand goes down. Similar to this example, the participant makes the following gesture in the second conversation:

Figure 38. people with different (proficiency)

In the example in figure 38, the participant makes a vertical and asynchronous movement with his hands on the same utterance as that in figure 37. Just like in the first conversation, the participant intends to signify the differences between the entities that he is talking about in this manner. Thus, with the use of this type of gesture, the participant semantically enriches the utterance that co-occurs with the gesture. There is, however, a slight difference in the clarity of the gesture. The utterance in the first condition was characterised by disfluencies, which is visible in the transcript:

I [..] uhm I hope to find that [...] people with [..] differing proficiency levels

This is an excerpt of the first condition (Appendix II, P1_C1), in which the participant has some hesitation and pauses. When comparing this with the speech in the second condition (Appendix II, P1_C2), it becomes clear that the speech was not as disfluent:

people with different proficiency levels

However, while the speech from the second condition was not as disfluent as the speech from the first condition, there was not a big difference in the manifestation of the stroke. This difference in fluency was apparent in the preparation phase of the gesture, as the participant showed more hesitancy in the first condition. This difference is illustrated in the following frames:

Figure 39. people

Figure 405. with

Figure 41. differing

Figure 42. proficiency levels

In these examples, the participant hesitates with where he wants to gesture, which is mostly visible in the figures 39 and 40. However, just as the utterance of *differing proficiency levels* is fluent in the transcript of the first condition, the manifestation of the actual gesture is clear in the figures 41 and 42. This manifestation is also clear in the gesture from the second condition, where the preparation phase is not characterised by hesitation. This becomes clear in the following figures:

Figure 43. people with

Figure 44. different

Figure 45. proficiency levels

This illustrates that the preparation before the stroke is a lot less clear, which ultimately leads to a more clear representation of the semantic properties of the co-speech gesture in the second condition than in the first condition.

Participant two also made a number of metaphoric gestures in which she tried to describe non-physical concepts or activities, as the participant mostly uses metaphoric gestures as a way to indicate in which manner she wants to do a certain thing or something is described. The participant also made a couple of metaphoric gestures in the second conversation. These gestures and their co-occurring utterances were mainly produced in order to make comparisons. For instance, the participant made a gesture in the presentation with which she wanted to solidify the semantic meaning of a word that was co-expressed; the gesture was made in synchrony with the word contrast, similar to the first conversation. This example can be found in figure 46, and contrasted with a similar gesture and utterance that was made in the first condition, which can be found in figure 47:

Figure 46. contrast

Figure 47. contrast

The gesture in example 46, even though it is produced on a similar utterance as in the example in figure 47, is manifested in a different way. The participant uses both hands on the table in an open hand with the fingers down. However, if compared to the gesture on the same utterance in the first conversation, there is a difference in the manifestation. In this example, the participant also uses both her hands, but the shape of them is entirely different than that of figure 46. In figure 47, the hands of the participant are held in a flat form in a dissimilar position. The dissimilar position of the hands suggests that the two entities that the hands represent are different, which is why the contrasting needs to be done. However, while this gesture might be close to the semantic property of the lexical affiliate, the gesture's manifestation is not as clearly structured than that in figure 46.

This difference in manifestation might be explained by the link between the speech and the gestures across both conditions. The speech that the participant produced during the interview is characterised by a lot of backtracking, hesitation, stutters, and general disfluencies. She takes occasional pauses in which she needs to collect her thoughts, which sometimes occur mid-sentence. This all leads to speech that is incoherent and rhythmically stunted, which is in line with the gestures that were produced. This becomes clear from the transcript of the conversation in the first condition (Appendix II, P2_C1):

or [..] contrast

This short excerpt illustrates that the participant was hesitant in the production of the speech. The participant was restless in her production of strokes, which means that they followed each other very quickly and with very different forms. The rhythmic pattern of the gestures was stunted when the speech was disfluent as well. The speech in the second condition is a lot more fluent than during the interview. The participant still pauses occasionally in order to collect her thoughts, but she does not do this mid-sentence anymore. Her speech is fluent overall, as she is aware of what she wants to say and makes less errors as a result. This can be seen in the excerpt of a closely similar utterance (Appendix II, P2_C2):

they contrast

This utterance is not characterised by a disfluency like the utterance from the first condition was. This is also visible in the way in which she uses her gestures, as the anatomy of the gestures are more clearly defined, which leads to more specificity in their semantic meaning.

This difference in speech fluency in relation to gesture fluency is illustrated in the following frames:

Figure 48. or [..]

Figure 49. contrast

In these two figures, the participant holds her hands in one place, then stops speaking, and when she resumes her speech, her hands move in a different direction. This illustrates the fact that the gestures are not clearly structured, much like the speech that was co-expressed. This is different from the gesture from the second condition, which was more clear. The following frames illustrate the manifestation of this gesture:

Figure 50. they

Figure 51. con

Figure 52. trast

In these examples, the participant moves her hands in and then outward, in a clear manner, without any disfluencies.

In figure 47, an example from the first condition, the participant loses the shape of her hands that are meant to signify entities, and moves them in an unstructured dissimilar way. However, in the example in figure 46, the hands are held in a similar position, equal to each other. The two hands are then moved in an asynchronous, dissimilar way in order to reflect the contrasting that is being done. This indicates a difference between the way the gestures manifest themselves. Thus, because of the loss of form in the example in figure 47, which is because the gesture co-expresses an utterance that was produced hesitantly, loses some of the semantic enrichment potential. This is not the case for the example of figure 46, an example which still semantically enriches the co-expressed utterance.

Participant four used metaphoric gestures in order to indicate in what manner something was done, which is illustrated by the following three examples:

Figure 53. reversed (order)   Figure 54. around (1600)   Figure 55. around (1600)

In figure 53, the participant uses his fingers in order to indicate the word 'reversed'. Thus, the use of this gesture semantically enriches its lexical affiliate. In the example in figure 54, the participant moves his hands around an invisible orb of sorts, so as to indicate a physical movement around something as a way to indicate or enrich the meaning of 'around'. The gesture that was made in figure 55 is very similar to that in figure 54. These two gestures co-express the same utterance, and the gesture made in figure 55 makes a similar movement as the one in 54; the hands of the participant move around an invisible orb, which provides semantic enrichment for the lexical affiliate. However, the semantic enrichment of all these examples was not the same for each gesture, which might be because of the speech that was used in both conversations.

The speech during the interview was characterised by backtracking, editing, stutters, ill-timed pauses, and hesitation. Thus, the speech of the participant was rhythmically stunted and at times incoherent, which was also detectable in the gestures that the participant used.

While the gestures in themselves have a clearly defined gestural space and a clearly defined anatomy, they were quite incoherent, unsteady, and uncertain. Thus, the hesitation that the participant showed in his speech was also apparent in the ways in which he used his gestures. This was different from the speech and gesture production in the second condition, where the participant was quite fluent overall. There was an occasional hesitation when the participant looked for a certain utterance. However, these hesitations were brief and did not hinder the overall perception of the fluency of the speech. This was also apparent in the ways in which the participant used his gestures, as they were a lot less unsteady overall. There was a more clearly defined gestural space, as well as less hesitation in the kinds of gestures that he used. This difference in hesitation in gesture production also ensured that the semantic enrichment of the gestures was different for the examples in figure 53, 54, and 55. This is illustrated in the following figures, in which the two gestures from with the same lexical affiliate will be compared. The speech that the participant used in condition one was characterised by a disfluency (Appendix II, P4_C1):

> *[…] around uh 1600*

The participant pauses before starting the utterance, and hesitates halfway through it, which is also visible in the production of the gesture:

Figure 566. [...]   Figure 57. around uh   Figure 58. 1600

The participant starts the utterance after a pause; a pause in which he moves his hands in to position to make the gesture. During the production of the utterance, the participant hesitates. This is also visible in the gesture production, where he hesitated during the stroke; he stopped very briefly and then restarted again in a closely similar gesture, which is visible in figure 58.

The speech excerpt from the same utterance produced in the second condition is not characterised by the disfluency that the previous utterance has (Appendix II, P4_C2):

> *around 1600*

There was no hesitation, nor was there a pause prior to the utterance; the utterance flowed fluently from the utterance that preceded it. This is also visible in the stroke that co-expressed the utterance, which is illustrated by the following frames:

Figure 59. around

Figure 60. 1600

The participant moves his hand in position and starts gesturing on 'around' and continues to do this on '1600' in one fluent motion. Because the speech and the gesture were produced with less hesitation and disfluency in the second conversation, the gesture in example 55 has a bigger semantic enrichment on its lexical affiliate than the example in figure 54 does.

Overall, the metaphoric gestures that were used during the first condition across all participants were less coherent and less clear, which was in accordance with the speech that was produced in synchrony with these gestures. This diminished their potential for semantic enrichment, which was not the case for the gestures in the second condition. In the second condition, in which the participants were able to prepare what they wanted to say, the speech that was produced was more fluent and coherent, which led to more structured gestures that were able to semantically enrich their lexical affiliates in a better way than their incoherent counterparts.

4.1.3 Iconic Gestures:

Overall, across all the participants and conditions, there were not as many iconic gestures compared to the number of metaphoric or beat gestures. Thus, this type of gesture will be discussed all at once. Some participants made multiple iconic gestures across both conditions, but there were also participants that did not make any iconic gestures.

As was discussed, iconic gestures are able to serve a couple of functions, which are specifying a way in which an action is carried out, specifying a viewpoint from which an action is narrated, and depicting the form or a feature of the entity, action, or event that is being described (Baus et al., 2012; Cassel et al., 1999). However, across all the participants and both conditions, only gestures belonging to the last category was used. This is because all the iconic gestures that the participants used involved quantification; they all included either length, numerical indication, or the absence of numeracy. This is also indicated by the

utterances that co-express the intended meaning; they all include numbers, shortness, or absence of a quantifiable property. The following figures are examples in which participants use these gestures, including their co-occurring utterances.

Figure 618. other (options as well)

Figure 72. first (one)

Figure 63. short (sentences that have that sound)

Figure 64. two

In figure 61, the participant uses his fingers to count the other options. The utterance and gesture that precede it are 'one option,' including a single finger held in the air. After that, he says other options, and then he counts on his fingers to an unknown amount, as he does not know how many options they are. However, this counting does represent the other options that are available, which may be two, or three, which makes it iconic. In figure 62, the participant holds op one finger when saying the word 'first', and holds it on 'one'. This signifies the use of the numeracy and quantification as a way to organise the speech. Figure 63 is one where the participant uses her hands in order to depict the form or feature of that what she is describing. Finally, in figure 64, the participant sticks up two fingers to co-express the number two. This gesture was used to solidify the meaning of the co-occurring utterance.

4.1.3.1 Absence of Structural Congruence:

The use of iconic gestures across conditions was quite similar overall. This means that the ways in which the participants used the iconic gestures was comparable. However, it was also comparable across conditions, regardless of fluency of the speech that was co-expressed. This is illustrated by the following two figures:

Figure 6510. two (of his Canterbury Tales)

Figure 669. two (of his Canterbury Tales)

In these two examples, the participant uses a closely similar gestures on the same utterance across both conditions. In the figure on the left, the participant uses her right hand with two fingers pointed outward in order to signify the 'two' of the utterance, whereas she does this with her left hand in the figure to the right. Thus, the use of this gesture is closely similar across both conditions. However, the speech that is produced with these two gestures is not as similar to each other as these two gestures are. So, the speech that this participant produced in the first condition was, although quite fluent overall, characterised by a lot more disfluencies than the speech that was used in the second condition, which can be seen in the following excerpts (Appendix II, P9_C1, P9_C2):

using… two of h-his Canterbury Tales

This can be compared to the speech in the second condition:

using two of his Canterbury Tales

The speech in the second condition was very fluent, without much hesitation. Thus, the production of iconic gestures and speech across conditions lacks the structural congruence that was apparent in the production of metaphorical gestures and the co-expressing speech.

4.1.4 Beat Gestures:

The beat gestures that were used by the participants across both conditions varied in their manifestations as well as the functions they were used for. However, they do show a certain pattern, which will be outlined in the following section.

4.1.4.1 Beat Gestures as Articulatory Aid:

One of the functions of beat gestures is that they may be used by the speaker in order to help the articulation of an utterance (Lucero et al., 2014). This function was frequently used by many of the participants in this study, and across both the conditions. The analysis of the transcript and the gestures (Appendix III) has indicated that the use of this kind of beat gesture is not used solely in spontaneous or planned speech, or fluent or disfluent speech. This is illustrated by the following example, in which the participant used beat gestures mainly as a tool or an aid to help him articulate the message that he wants to convey. This is also visible in the analysis of his transcription (Appendix III, P1_C1), in which there were a couple of utterances in which the participant repeatedly made beat gestures on every word or every other word to help him get the words out. An example of this can be found in the following figure:

Figure 6711. So, that there actually
is (a clash between relying on form
and function)

In this example, the participant repeatedly beats his hand on the table vertically in this
example, which he does in order to help himself get the words that he wants to say out. The
participant used beat gestures in this way throughout the entire speech, especially when his
speech was hesitant or showed another disfluency. Thus, the uncertainty with which he spoke
was also visible in the way he used his beat gestures. However, this was not the case in the
second conversation, where the participant used planned speech. During this conversation,
the participant did make use of beat gestures, but they were not used as an articulatory aid,
even when he produced utterances which were hesitant at times, which can be seen in the
transcript with the added gestures in Appendix II. Thus, the fact that the participant was able
to plan the speech for the presentation, ensured that he did not make use of any beat gestures
as an articulatory aid.

Not every participant showed a difference in the production of beat gestures as is
illustrated above. The following participant also used gestures in order to help him articulate
certain utterances, or help him find the words. This is illustrated by the following example:

Figure 68. cause of the uncomfortability
(of the sound segment)

In this example, the participant uses his hands in a repetitive way, making circles with them
in a forward motion. He does this by beating one hand to the front on one syllable, and then
beating the other hand forward on the next. He does this until the end of 'uncomfortability',
after which he holds his hands steady, thus stops beating his hands, still in the same position.
This gesture was produced in the second condition, instead of the first. The speech that the
participant produced in the second condition was quite fluent overall, despite an occasional

hesitation or pause when searching for a word. Thus, the participant produced beat gestures in order to aid articulation when he was able to prepare his speech and this was produced quite fluently. He did not use this kind of beat gesture during the first condition, when his speech was incoherent and characterised by frequent hesitation, stutters, and backtracking and editing, and thus had a stunted rhythmic integration (Appendix II, P4_C1).

Apart from these participants, there were also participants who did make use of beat gestures as an articulatory aid across both conditions. This is illustrated by participant eleven in the following examples:

Figure 69. if visual more stimulating information

Figure 70. suggests that gifs do help (with the)

In these two examples, the participant uses his beat gestures in order to help him articulate the message that he wants to convey. In figure 69, the participant uses his left hand and beats it down on every word that he utters. This co-occurs with speech that is characterised by many disfluencies and is rhythmically stunted. The participant backtracks and edits quite frequently, he hesitates when uttering almost every word, and takes frequent pauses in mid-sentence, which becomes clear from the transcript (Appendix II, P11_C1). However, during the second conversation, the participant's speech is not characterised by as many disfluencies as the first conversation. Although the participant does sometimes hesitate, the rhythmic integration of the speech stays intact. In the example in figure 70, however, the participant uses similar kind of beat gesture as he does in the example in figure 69, despite the fact that the speech that the participant used is not rhythmically stunted and not characterised by as many disfluencies as the speech that was used in the interview. Thus, the planning or rehearsing of speech does not have a distinct influence on the production of this type of beat gesture.

Another example of the production of this kind of beat gesture is the way in which participant twelve uses the beat gestures. During the interview, the participant sometimes used his beat gestures as an articulatory aid. However, he did the same thing during the presentation. This is illustrated by the following two examples:

Figure 71. their English actually improves

Figure 72. investigate if our course actually improved the English

In these two examples, the participant uses his beat gestures in order to help himself articulate what he wants to say (Appendix III, P12_C1, P12_C2). In figure 71, the participant uses his right hand to beat down on every word that he utters, whereas he uses his left hand to do this in figure 72. However, the speech that accompanies the gesture that the participant makes in figure 71 is characterised by more disfluencies such as stuttering and hesitations. This is not the case for the speech that accompanies the gesture that is made in figure 72, however, as the speech during the presentation was a lot more fluent, which becomes clear from the transcripts in Appendix II, P12_C1, P12_C2.

The examples above have shown that the beat gestures do not follow one particular pattern as the metaphoric gestures or iconic gestures do. Thus, instead of being the same across both conditions or being structurally different across both conditions, this type of co-speech gesture is not structurally different when it comes to helping the speaker articulate the utterance. This means that the beat gestures that are produced as an articulatory aid do not occur solely with planned speech or spontaneous speech, nor with fluent or disfluent speech.

4.1.4.2 Emphasis:

The other function that a beat gesture might fulfil is emphasising a co-expressing utterance (McNeill, 2005; Goldin-Meadow, 2003). This means that a participant would beat a hand in some way as a way to emphasise the lexical affiliate. This was done across all participants and across all conditions. The following examples are where participant one used beat gestures across both conditions:

Figure 7312. my question (is related to)

Figure 74. there (actually is)

Figure 75. function (so)

In the example in figure 73, the participant beats down both his hands at the same time in synchrony with the word 'question', after which he holds it on 'is related to'. He does similar things in the other two examples. In figure 74 and 75, the participant uses his hands and beats them down once in order to emphasise the co-expressed utterance in a clear manner. The utterances that were co-expressed with these two gestures were also clear. Thus, the fluency or use of beat gestures stays similar to the fluency of the speech of this participant. The speech during the first conversation was characterised by more disfluencies than the speech that the participant used during the second conversation. However, the clarity of the gestures that the participant used did not differ very much. The participant did use more beat gestures in the first condition, in which the anatomy was less clear than it was during the presentation. However, even though the gestures were less frequent and more clear than the gestures during the interview, the beat gestures during the presentation did show some similarities with the beat gestures that were made during the first conversation, regardless of the co-expressing speech.

This is similar for other participants as well, as the beat gestures were used for emphasis quite frequently. Participant two made a lot of beat gestures that were spread equally across all questions during the interview. The use of these beat gestures suggests that she uses them in order to emphasise her speech very frequently. This is illustrated by the following two figures, in which she uses beat gestures to emphasise what she's saying:

Figure 76. focus

Figure 77. then

In figure 76, the participant uses both hands to beat them down simultaneously in order to emphasise the word that it occurs with. However, in figure 77, the participant holds her left hand steady and then only beats the right hand down in synchrony with the word that she wants to emphasise at that time. These two examples can be compared with an example from the second condition, in which the participant also used beat gestures in order to emphasise certain utterances:

Figure 78. entity

In this example, the participant uses her hands and pushes them towards the table in order to make a beat movement. She does this in synchrony with the word 'entity' so as to put more emphasis behind it. The gesture in itself had a just as clearly defined anatomy as the gestures that were used in the first condition, which becomes clear in the following frames:

Figure 79. will

Figure 80. fo

Figure 81. cus

Figure 8213. en

Figure 83. ti

Figure 84. ty

In both examples, the participant moves her hands down in synchrony with the utterance. Thus, the beat gestures that the participant used in the first and second condition were both clearly structured and defined. This is not reflected in the speech that occurs in synchrony with these gestures. The participant's speech in the first condition was characterised by backtracking and editing, stutters, and disfluencies. Thus, the speech that the participant used was not clearly structured and quite incoherent. This was not reflected in the way in which the participant used the beat gestures. Her manner of gesticulation was quite restless overall, which is in accordance with the restlessness of her speech, but this did not lead to a disfluent production of beat gestures. There were more similarities between the speech and the gestures that the participant used, as the beat gestures were hesitant at times, but predominantly when there was hesitation in the speech as well. This can be compared to the speech that was

produced in the second condition, which was more clearly structured. This increase in rest and structure in her speech was also visible in the way in which the participant used her gestures. Thus, for this participant, the speech that occurs simultaneously with the beat gesture is not of influence on the manifestation of the gesture itself.

Participant five also made a large number of beat gestures, which were both used as an articulatory aid and for emphasis. The use of the beat gestures during the interview was in accordance with the speech that the participant used during the conversation. Overall, the participant had a lot of stutters, hesitations, and there was a lot of backtracking and editing. Thus, the rhythmic integration of the speech was stunted. This was also reflected in the way in which the participant used her beat gestures, which were characterised by an unclear anatomy and hesitations in accordance with hesitant speech. The participant also backtracked and edited in the use of her gestures, as she would sometimes stop mid-sentence to restart, she would then also restart the gesturing. Examples of beat gestures used for emphasis from both the first and second condition can be found in the following two figures:

Figure 8515. research (on the genre of the)

Figure 8614. show (and what I noticed)

In the figure to the left the participant only beats her hand once in synchrony with the utterance that she wants to emphasise. However, the shape of the hand is quite unclear, as she has both hands up, and only uses her left hand to make the gesture. This gesture is thus unclear, as her hand only moves down slightly. In the example in figure 86, however, the participant uses both hands to beat them down simultaneously in synchrony with the utterance that she wants to emphasise. This gesture, like most of the other gestures that the participant used during the presentation, was clearly defined, with a clear anatomy and produced without hesitation or stuttering. The anatomy of the gesture from the first condition is illustrated in the following frames:

Figure 87. to research

Figure 8817. to do

Figure 89. research

Figure 160. on the genre of the

The utterance that co-occurs with this gesture is shown in the following excerpt (Appendix II, P5_C1):

> *to research to do research on the genre of the*

In this speech fragment, the participant is stammering, backtracking, editing, and restarting speaking quite often. Each time she does this, the shape of the gesture changes in a certain manner. Thus, when she edits the speech, the gesture also changes direction. This structural congruence between gesture and speech is also reflected in the second condition, where the speech and gestures were not characterised by disfluencies; it was quite fluent overall. The fluency of the speech can be seen in the following excerpt (Appendix II, P5_C2):

> *the show and what I noticed is that*

The utterance is produced without any disfluencies, which was also apparent in the way in which the gestures were structured. This is illustrated by the following three figures, in which the structure of the gesture from figure 86 is illustrated:

Figure 91. the

Figure 92. show

Figure 93. and what I

These three frames show that the this beat gesture retains its from throughout, similar to the speech that is co-expressed. Thus, the difference between the two conditions was quite apparent in the use of speech and gestures. This is because the disfluencies in the speech and gestures that occurred during the first conversation did not occur during the second conversation.

The use of beat gestures in order to emphasise a certain utterance is used quite frequently by the participants. However, their manifestation can be quite different from each other. The examples above illustrate that it is possible for the planning of speech to be of influence on the production of this kind of beat gesture, as increased clarity in speaking also led to increased clarity in the beat gesture in some cases. Other examples have shown that this is not a consistent pattern throughout the all the participants, as there are also instances in which the production of speech was rhythmically stunted or disfluent in other ways, but the beat gesture that place emphasis on the co-occurring utterance was still clear. Thus, the production of beat gestures can become more clear when the speaker knows what to say, but this is not necessarily the case.

4.1.5 Overview:

This section has given several arguments in favour and against the structural congruence of gesture and speech. The link between gesture and speech became clear when analysing the data, as the disfluencies that occurred in the speech also occurred in the way in which the participants produced their gestures, suggesting a structural link between the production of the two. When taking a closer look at the different gesture types and their functions, the spatial and temporal organisation with the use of metaphoric gestures showed that the way in which the participants organised spatial and temporal aspects of the discourse, such as identifying entities in their gestural space, became more clear with increasing clarity in speech.

What was peculiar, however, was that this claim would only hold for metaphoric gestures, even though something similar happened for the beat gestures. When producing the beat gestures, the participants do show structural congruence between speech and gesture. However, this congruence was not as apparent or strong as it was for the metaphoric gestures, and this structural congruence between speech and gesture was not apparent for all participants, meaning that the beat gestures might be produced with similar clarity across both conditions.

The way in which the iconic gestures were produced was different from both the metaphoric and the beat gestures. Where there was structural congruence to a certain extent for both these categories, this was not the case for iconic gestures. The iconic gestures that were produced across both conditions were equally as clear, and manifested themselves in similar ways. Thus, the fluency of the speech did not affect the production of this type of gesture.

5. Discussion

The previous chapter has outlined the analysis of the results of all participants and conditions, and has identified recurring patterns, which indicate a structural congruence between certain gesture types and the co-occurring speech, and which indicate a gestural idiolect across participants and across conditions. However, this analysis did not include anything about deictic gestures. This was because this type of gesture was not produced by any of the participants. This may be due to the lack of referents to which the participants were able to refer to in their speech. The analysis has shown that certain types of gestures and the co-occurring speech show structural congruence to a certain extent. The metaphoric gestures showed a strong structural congruence with speech, which might be due to the clear ordering of the entities being talked about, and because of semantic enrichment. The iconic gestures did not show structural congruence with speech, meaning that they were produced similar to each other, regardless of the fluency of the co-expressing speech. This might be explained by the close relation of handshape and movement for iconic gestures; they should be the same or closely similar across multiple utterances, otherwise the gesture might not be qualified as iconic. Finally, beat gestures did show structural congruence with speech, but not to the same extent as metaphoric gestures. This might be because of the functions that this type of gesture might perform and because of the more strict rules of the form of these gestures.

5.1 Structural Congruence:

5.1.1 The Link between Speech and Gesture:

It became clear from the analysis that the disfluencies that occurred during speech production were also produced in the gestures in some way. What is even more interesting, is that these disfluencies occurred simultaneously, i.e., when a participant produced a disfluent utterance, the gesture that co-expresses that utterance also showed disfluencies. This suggests that the speech and gesture production systems go through a similar process, as they show disfluencies at the same time.

As was explained by Levelt (1989), the production of speech starts with conceptualising; turning the intent of the message into a conceptual message that can be formulated. Since speech and gesture production occur simultaneously and they have the same or closely similar semantic properties, this suggests that the gesture production system might also have a phase in which the intent of the speaker is conceptualised. However, what might also follow from the fact that gesture and speech co-express a single conceptual entity, is that the speech production and the gesture production do not go into separate

conceptualising phases. Instead, it suggests that they both go through the same conceptualising phase; one conceptual message that is then formulated into more than one mode. Thus, there is no separation between the message that will be expressed in speech or in gesture; it is one conceptual message that is being portrayed in two or more modes.

As Levelt (1989) argues, the second step in the speech production system is the formulating; the speaker semantically encodes the concepts, finds lexical items, and then formulates a phonological plan. This component of the speech production process also includes the generating of syntactic and grammatical systems with which the utterance might be expressed. Thus, this part of the speech production process ensures that the utterance gets some form of morphology, syntax, lexical items, and phonological properties. As McNeill (1992) reminds us, gestures do not have properties such as syntax and morphology. Rather, their structure consists out of handshape, orientation, location, and movement. Even though the properties of these two modes are different, they both need to go through a process in which the conceptual message is appointed these properties, which again might indicate that the production of speech and gesture go through a similar process.

The next step in the speech production system according to Levelt (1989) is articulating. This is the actual uttering of the phonological plan that was made in the formulating component. While a gesture cannot be articulated in the same way that speech can be articulated, this is also the moment in which the gesture needs to be produced or performed. This is usually the same moment as the speech is produced, since gesture and speech are co-expressive and synchronous.

The final step of speech production is self-monitoring, which is when the speaker monitors themselves in order to check for any mistakes in one of the first three components of speech production, and possibly restarts from either the conceptualising, formulating, or articulating, depending on where they signalled the error (Levelt, 1989; Levelt et al., 1999). The analysis of the gestures that were used by the participants suggests something similar. While there was no notable case in which the participant reproduced the gesture and utterance because the handshape did not fully comply with their intentions, the gestures did show disfluencies, much like speech, and they restarted gesturing when they edited or restarted an utterance. So, when the speaker noted a disfluency in either of the three components of speech production, they backtracked and edited the speech, but they also reproduced the gesture that co-express that utterance, and sometimes that reproduced gesture would have a different handshape, location, orientation, or movement.

The analysis has shown that the disfluencies that occur in speech also occur in some way in gesture, and the production systems of speech and gesture have the same ending point; when the utterance and the gesture have been completed. Because of the structural similarities between speech and gesture, it can be said that the two have closely linked production processes. As was said by McNeill (2005), the brain does the same thing in two ways, which also suggests their close connection. However, the similarity of the disfluencies in both spontaneous and planned speech and the editing of this, their same ending point of production, and the fact that they represent the same conceptual meaning suggests that the production of speech and gesture happens simultaneously; this simultaneity might indicate that there is just one production system that leads to the production of more than one mode.

5.1.2 Metaphoric Gestures:

The metaphoric gesture type showed similar manifestations across all participants and conditions. All participants that used metaphoric gestures used them for two general purposes: spatial and temporal organisation, and describing non-physical entities or activities (Calbris, 2008; McNeill, 2005; Cassel et al., 1999). Even though it was not the case that all participants used the same kind of metaphoric gestures across both conditions, their manifestations were comparable. An example of this is the ways in which the participants made use of metaphoric gestures in order to spatially and temporally organise their utterances. The disfluencies in speech were also visible in the ways in which the participants used their metaphoric gestures for spatial and temporal organisation. The manifestations of this kind of metaphoric gestures overall were more structurally incoherent in the way that they ordered the entities across their gestural space during the interview than they were during the presentation. What was interesting was that the disfluencies that occurred in the speech were also reflected in the gestures; this kind of metaphoric gesture was not as clearly structured when the speech was disfluent. This can be compared to the gestures that were made in the second condition. The speech that was used during this conversation was not characterised by many disfluencies as the speech that was used in the first condition. In accordance with this, the gestures that were used to organise the space and time were also more clearly structured. Thus, the metaphoric gestures that occurred with the co-expressive speech show structural congruence across the conditions.

The other category of metaphoric gesture did not have to do with identifying and organising entities that are being talked about in the space before the speaker, but with semantic properties of the co-speech gesture. As was said, the speech in the interview was characterised by disfluencies. The metaphoric gestures that were used in order to describe

non-physical entities and activities were also characterised by the disfluencies that occurred in the synchronous speech. These disfluencies include an unclear handshape, restarting the gesture more than once, the loss of the form of the hands, and pausing during gesture (Esposito, McCullough, & Quek, 2001). Thus, when the lexical affiliate of a manifestation of this gesture is uttered in a disfluent way, the manifestation of the gesture that was co-expressing the utterance also showed a disfluency. This was different in the second condition, in which the speech was quite fluent overall. This was also clear in the gesture production, which, similar to the speech, did not show many disfluencies. Thus, this indicates that the use of metaphoric gestures does have a comparable pattern across participants and across conditions, but that the production or manifestation of these gestures can be different across both the participants and the conditions.

The different kinds of metaphoric gestures did show a difference in manifestation across the conditions. The co-speech gestures in the first condition were characterised by frequent disfluencies, whereas the co-speech gestures in the second condition did not show as many disfluencies. This might be explained by clarity in organisation and semantic enrichment. Metaphoric gestures that are used for the spatial and temporal organisation organise the entities that are being talked about in the gestural space. The clarity in the organisation and the fluency of the gesture might be dependent on the mental representation of the organisation. Thus, when the mental representation of this organisation is not clear or determined by the speaker, this lack of organisation might also show in the gestures that are being produced. The metaphoric gestures of this kind that are produced in condition one show that they are not as clearly structured as their counterparts in condition two. This might be because the speaker is not sure of the entity that they need to identify. An example of this are figures 10-14 where participant one was hesitant in the speech production, pausing before uttering the entity he was talking about. He also pauses in his gesture, simultaneously with the pause in speech. When he restarted speaking and gesturing, the orientation of the gesture was different than the orientation was before the pause. This indicates that the mental representation of the entities the participant was talking about was not clearly organised. In condition two, the participants were able to prepare their speech. This means that the mental representation of spatial and temporal organisation can be predetermined before speaking, and might thus be clearer. The increased clarity in the co-speech gesture was illustrated by figures 16, 17, and 18. Here, the participant produced a fluent utterance, and the gesture was also clear, organising the entities that the participant talked about clearly. Thus, the structural congruence between speech and this kind of metaphoric gesture might be explained by the

clarity in the mental representation of the organisation of entities. When this organisation is not clear in the mental representation, the organisation might also be represented unclearly, with gestures that show disfluencies.

Another explanation for the structural congruence between metaphoric gestures and the co-occurring speech might be semantic enrichment. As was explained by Lüke and Ritterfield (2014), semantic enrichment is the process of increasing the semantic representation. Metaphoric gestures are able to semantically enrich an utterance when the gesture portrays the same or closely similar features as the lexical affiliate. This also becomes clear in the gestures that the participants used. In condition one, the participants use spontaneous speech and focus on getting the message out, which leads to disfluencies in both speech and gesture. However, in condition two, the participants are able to focus more on the correct production of the speech, which leads to less disfluencies in both speech and gesture. Given this focus on correctness in speech production, the speaker might also attribute extra focus to the gesture production, in order to provide their interlocutor with a richer semantic representation. If a gesture shows many disfluencies like stutters and frequent restarts in different directions, the gesture becomes less clear. This also constrains the gesture's potential for semantic enrichment, because the clarity of the link between the gesture and the co-occurring speech is compromised. Thus, when the participants were able to prepare in the second condition, they were able to produce the gesture without disfluencies, leaving a clear link between the gesture and the utterance, and providing a richer semantic representation of the co-speech gesture than the gestures produced in the first condition did. Thus, the structural congruence of this kind of metaphoric gesture and the co-occurring speech might be due to the focus on providing a richer semantic representation.

Overall, there was a recurring pattern in the ways in which metaphoric gestures were used, meaning that the disfluencies that occurred in the speech also occurred in the production of gestures, at the exact same moment. This means that there might be a structural congruence between the production of speech and gesture. Structural congruence in co-speech gesture in the use of metaphoric gestures suggests that the link between the production of speech and gesture is tightly connected. The use of metaphoric gestures and their structural congruence across conditions suggests that gestures that may be used as a way to order the gestural space are more clear once the speakers' organisation of the message to be conveyed is more clear. This is similar for the semantic enrichment process, which suggests that gestures that may provide semantic enrichment may become more clear in the planned speech condition.

5.1.3 Iconic Gestures:

As was said in the previous chapter, there were not many iconic gestures across all participants and conditions, but the iconic gestures that did occur all belonged to similar or comparable kinds of iconic gestures. The gestures belonging to this type were all used as a way to quantify something, which makes them fulfil the function of depicting the form or a feature of the action or event that is being described. The gestures that the participants used did not fulfil either of the other two possible functions of iconic gestures: specifying the manner in which an action can be carried out, or specifying the viewpoint from which an action can be narrated (Cassel et al., 1999). This might be explained by the fact that these two functions are mostly related to a narrative. In the two conversations that were held with the participants, they only had to describe what their research included. This type of speech is not the same as narrating a story, mainly because a narrative involves more 'active' verbs. Thus, the way in which an action is carried out does not need to be specified with the use of iconic gestures, as there is no narrative in the topics that were discussed during the conversations. Another explanation for these kinds of iconic gestures not occurring lies in the perspective domain. The participants are talking about their own work, which means that they almost always talk from a first person perspective. This leads to the absence of iconic gestures that specify the viewpoint from which an action can be narrated.

While the fact that the speech is not a narration of a story explains why the participants only use one function of iconic gestures, it does not account for why the types of utterances that co-express with the gestures are similar across participants and across conditions. However, what might be able to account for this is the use of semantic enrichment or clarification. As was clarified during the section about metaphoric gestures, the speech that was used by the participants was different during the interview and the presentation. The speech that was used during the presentation was a lot more fluent in all cases, with a lot less hesitation and stuttering. However, one of the goals for speech is the incorporation of structure in that speech, whether that speech is spontaneous or planned or whether that structure is there for the speaker or the listener. This is why the iconic gestures that clarify or create structure might occur across both conditions. The use of quantification in the way that is done in figure 62 is a way of creating structure, as the participant uses the utterance 'first' and the gesture as a way to create a sequence in arguments. The use of this gesture and the co-expressing utterance is used in order to organise the speech as a way to create a certain order or hierarchy. This is the same in similar gestures that were made by other participants,

where they used an iconic quantifying gesture in order to create sequence and structure in their speech.

Another reason that might explain the similar use of iconic gestures across participants and across conditions is semantic enrichment. Semantic enrichment is when a gesture contributes to the meaning of the utterance, to create a semantic interpretation that is richer than just the utterance or just the gesture (Lüke & Ritterfield, 2014). Thus, similar to the metaphoric gestures, when a participant uses an iconic gesture when a particular utterance occurs, they try to increase the semantic representation of that utterance with the use of a gesture that portrays the same features of the semantic meaning of the utterance. This might also be what happens in the use of this type of gesture across these participants and across the conditions. They use similar gestures on similar utterances, and they do this across both conditions.

In condition one and two, the production of the iconic gestures and the co-expressing speech did not show structural congruence, like metaphoric gestures did. Thus, the iconic gestures were not produced with any disfluencies when the speech did show disfluencies. The lack of structural congruence in the production of iconic gestures across the conditions might also be due to the tight bond between the concept and the gesture. As was said in the previous chapter, the participants only used iconic gestures that were quantifying, meaning that they either included length, numeracy, or the absence of them. Thus, in the conceptualising phase of the message, the speaker conceptualises a message that contains one entity, which then needs to be formulated. The single entity is formulated with the word 'one', and the speaker simultaneously produces a gesture that corresponds with this utterance. This is a gesture with a single finger in the air in synchrony with the utterance, like in figure 62. Counting on the fingers in order to indicate a number, or sticking up one finger when saying the word 'one' as in figure 62, is an example of a co-speech gesture that cannot be produced differently. As a result, this gesture and the concept that it expresses are tightly connected to one another. This is because there is no other way of producing an iconic gesture that co-expresses the same concept; the gesture form and its semantic properties together form a bound class. This is the case for the example in figure 62, but also in figure 63. In this figure, the participant holds her hands close to each other to signify the word 'short'. There is not much variation possible in the production of this gesture; putting the hands too far apart will lead to a speech-gesture mismatch, where the distance between the hands will not signify 'short' anymore. This is because producing a gesture like this is relative to the arm length of the participant. The participant is only able to produce a total length that her arms can reach. If she spreads her

hands wider, she will have exceeded a certain length, and the relative distance between her hands will no longer be qualified as short. The participant is also able to edit the handshape, but this will not affect the iconicity of the gesture. Thus, iconic gestures and their lexical affiliates have a tight bond and may even form a bound class. Given that the quantifying iconic gestures form a close bond with their lexical affiliates, there might be an explanation for the lack of structural congruence of speech and gesture across conditions. As there is little to no room for deviation from the form of the gesture, there would also not be a lot of room for disfluencies in the production of this type of gestures. Thus, when a speaker produces an utterance that is disfluent in any way, and produces an iconic gesture in synchrony with that disfluent utterance, there would not be any room for disfluencies in that gesture, as deviation would not make it an iconic gesture. This accounts for the lack of structural congruence across the conditions, as well as why the iconic gestures were the same or closely similar across participants.

5.1.4 Beat Gestures:

The use of beat gestures across the participants and conditions was varied, but it was the type of gesture that was produced most frequently. As became clear in the analysis of the data, the beat gestures did show structural congruence with the co-expressed speech. However, this structural congruence did not occur to the same extent as was the case for the metaphoric gestures. Thus, the gestures did show some disfluencies in both conditions when the co-occurring speech was disfluent, but they were not as clearly visible in the production of beat gestures as they were in metaphoric gestures. This might be due to the anatomy of beat gestures. As was said, beat gestures are small movements that are produced by making flicking movements, either vertically or horizontally (Cassel et al., 1999). The key characteristic of the anatomy of beat gestures, however, is that they can be small, and need to have a stopping point; there needs to be a moment where the hand is motionless. An example of this can be seen in figure 81, 82, and 83. In these figures, the participant moves her hands forward, and stops for a moment; her hands are motionless in front of her. This moment of motionlessness can be very brief, less than a second, or it can be longer, but it is a crucial phase of the anatomy of a beat gesture. If this moment does not occur, then the gesture is not a beat gesture, but belongs to a different type of gesture. This means that beat gestures do not have much room for deviation, room that the other gesture types do have, because it would then not be a beat gesture anymore. Given the lack of possibilities of variety in the production of this type of gesture, there is also less room for a speaker to deviate from the form of this gesture. Thus, it is harder to produce disfluencies that are occurring in the co-expressing

utterance, which is why the structural congruence between speech and this type of gesture is not as clearly detectable across conditions.

Another possibility for the lesser extent of structural congruence of beat gestures might be the functions that they perform. Beat gestures can either be used to emphasise a certain word or utterance, or in order to help the speaker articulate an utterance (Cassel et al., 1999; Lucero et al., 2014). Thus, there is a distinction from metaphoric gestures, which can have semantic enrichment. In order to convey the semantic representation as strongly as possible, the participants are able to clarify the metaphoric gesture that co-expresses the utterance as clearly as possible, which makes the semantic representation richer. Beat gestures do not have this function, which means that an increased clarity in the gesture would not contribute to the enrichment of the utterance, which explains the lesser extent of structural congruence between beat gestures and speech.

The structural congruence between beat gestures and speech was not as clearly visible as it was for metaphoric gestures and the co-occurring speech. While semantic enrichment and the form of beat gestures might explain why structural congruence was not as clearly visible in beat gestures, it does not account for the fact that it was there. However, the functions of beat gestures might be able to account for this, because there was a difference in the production of beat gestures across the conditions. This difference, however, was not consistent across all participants, meaning that some participants did show structural congruence between gesture and speech, but others did not. In the first condition, the participants do not know beforehand what they are going to say, meaning that they do not know what structure their sentences will have, and what utterances they want to emphasise beforehand. This led to speech that showed disfluencies, which was also visible in the gestures, as can be seen in figures 87, 88, 89, and 90. However, in the second condition, the participants knew what they were going to say and were able to prepare for this. Because of this, they were able to think of what utterances they want to emphasise with beat gestures, and thus focus on the production of the gesture co-expressing that particular utterance, which led to more clearly structured gestures, illustrated in figures 91, 92, and 93. This difference might be an explanation for the extent of structural congruence between beat gestures and speech.

The function of articulatory aid might also account for the structural congruence that the beat gestures show. Because the participants had to use spontaneous speech during the interview, they used beat gestures as an articulatory aid quite frequently, while they did not do this as often during the presentations. Beat gestures that are used in this way follow each

other in quick succession, sometimes with different handshapes, location, orientation, or movement. This ensures that the beat gestures used in this way are somewhat unclear and unstructured. The fact that beat gestures with this kind of function are used during the presentation as well might be a possible explanation for the lesser extent of structural congruence.

6. Conclusion

This study was conducted in order to see what the differences are between gestures that occur with spontaneous speech and gestures that occur with planned speech. Thus, if there would be a difference in the production of gestures when a speaker has to speak spontaneously or is able to plan the speech. The research question that was posed was: What are the differences between the gestures that are produced in spontaneous and planned speech? This research was conducted by having two conversations with twelve participants, in which they had to talk about their thesis. The first conversation was a semi-structured sociolinguistic interview, in which the participants were asked five questions based on the content of their thesis. They were asked to prepare the answers they had given during the interview into a structured presentation, which they had to give in the second conversation. The conversations were all transcribed verbatim and including any disfluencies in speech, after which the gesture phases for each gesture were indicated. All strokes were exemplified in stills, which were combined with the utterances so as to be able to compare the co-speech gestures across conditions and participants.

The analysis of the data that was generated has indicated that the differences in the manifestation and production of gestures is different for each type of gesture. In other words, there were differences in the gesture productions across conditions, but these differences varied for each gesture type. One of the gesture types did not occur anywhere in the data: the deictic gesture. All three other gestures did occur in the data: metaphoric, iconic, and beat gestures. These three types all showed a different pattern across the conditions. The iconic gestures did not show any structural congruence with the co-expressing speech, as they were produced in a closely similar way across both the conditions and all participants, whether the speech was fluent or not. This might be due to the close relationship between the conceptual meaning of the utterance and the manifestation of the gesture; the concept and the gesture manifestation seem to form a bound class, and it is not possible to produce the gesture in a different way. However, the metaphoric and beat gestures and the synchronous produced speech did show structural congruence across conditions. Following previous research (Kita & Özyürek, 2003; Bernardis & Gentilucci, 2006; McNeill, 1992, 2005; Kendon, 2004), this study provides further evidence regarding the close relationship between the production of speech and the production of gestures. The structural congruence in metaphoric gestures and speech can be explained by the clarity in the organisation and semantic enrichment, whereas the structural congruence in beat gestures and speech might be due to one of the functions of

beat gestures: emphasis. Given the preparation of the second condition, the participants were better able to allocate specific emphasis on certain utterances, which might explain the increased clarity.

The findings of this study have indicated that there is a strong connection between the production of speech and gesture, because co-speech gestures show structural congruence. However, in order to claim this with more certainty, more research would need to be done on this topic. Another aspect that became apparent in the analysis was that the participants all produced different manifestations for closely similar utterances. These different manifestations point towards a gestural idiolect along with a speech idiolect. However, since this study was not able to provide enough evidence to back this up, more research needs to be done in order to find this out. For instance, a large-scale study would need to be conducted in which the participants would need to have more than two conversations, and need to be placed in more than two situations, such as formal and informal, planned and unplanned, and conversational and narrative. This larger-scale study might give a more strong indication that there is a gestural idiolect, and also whether the different gesture types show a similar structural congruence, as was seen in this study. This type of large-scale study might then also be able to research the production and possible structural congruence of deictic gestures.

Another option for further research is researching whether or not there would be a difference between the production of gestures in a first or second language. The current study included Dutch native speakers and a German native speaker, who all spoke in English. However, it might be interesting to research whether or not there are differences in the ways in which speakers produce gestures in their native language or second language, or whether there are aspects of gesture that are language-specific.

This study only included the gestures that pertained to one particular type of gesture, and not the gestures that were of more than one type. Thus, further research might include seeing if the structural congruence is also applicable when a speaker produces a gesture that belongs to a dimension rather than a type. This is also the case for the gestural idiolect, as dimensional gestures would then also be part of the idiolect that a speaker has.

This study has researched the differences in gesture production in spontaneous and planned speech, and it has illustrated a tendency towards the structural congruence in the production of co-speech gesture. This has resulted in a strengthening of the claim that the production of gesture is closely similar and connected to the production of speech.

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Appendix I – Verbatim Transcripts

P1_C1

Well, the topic of my thesis is related to a course we've been having the last semester in Global English. ELF has been handled in that course as well, and miscommunications in ELF. So, the topic of my thesis takes research in that field a little bit further than that in taking proficiency into account as well. So, I'm looking at ELF situations in which miscommunications occur and have put people of different proficiency levels in a dialogue setting. So, I've taken, for example, a less proficient person and a more proficient person, have put them in a dialogue setting and looked at miscommunications that occur there.

The question of my thesis is related to the clash of relying on form and function, so to say. So, proficient people rely on the form of a language more than on function, so they.. Of course they rely on getting their message across as well, but they do so by relying on grammar and coding their message correctly. Whereas people who are less proficient focus on function of the language, so: 'am I getting my message across at all?' My question is related to that in a sense that I hope to find that people with differing proficiency levels have more miscommunications occurring than people with equal proficiency levels.

The method is some sort of a dialogue setting, so I provided my participants with a common communicative goal in a dialogue setting. So there are two persons there, who are provided with a story-completion task and they are going to have to provide meaning, or different scenarios, to that ambiguous story. So I want them to provide different scenarios for that story and do so communicatively. So collaboratively providing meaning, providing different scenarios to a specific introduction to a story.

I hope to find more miscommunications between people of different proficiency levels, so, that there actually is a clash between relying on form and function. And to do so, I have formed several groups. So, there's a group of people pertaining people of equally high

proficiency levels, a group of people with equally low proficiency levels, and a group of people with differing proficiency levels. So in that sense, I hope to find an actual clash between form and function.

I think there is a possibility of relating this to a classroom setting, for example. I'm not doing this in my own research, but there is a possibility of doing this so. So for example taking a proficient teacher who is lecturing a less proficient class and this teacher may adapt his language to get his message across more functionally to these students. That may be one option of providing further research. There may be other options as well, which I haven't really thought of myself. But that might come up as well.

P1_C2

The topic of my thesis is related to a course we had in the previous semester, Global English, in which we handled or looked at miscommunications in ELF. So we focused on ELF in general and miscommunications. Now, my thesis tries to take this a step further in taking proficiency levels into account as well. So I'm looking at miscommunications that occur in specific situations in which people of different proficiency levels have been placed in a dialogue setting.

The question of my thesis is related to a sort of clash between form and function, or relying on form and function, since people are more proficient in a second language rely on the form of the language in relying on grammars and coding your message syntactically correct. And people who are less proficient rely on the function, so am I getting my message across at all? Now, what I'm looking at is that clash I just mentioned and when there miscommunications occur more often in a situation in which people with different proficiency levels are placed within a dialogue setting.

The methodology I'm using for this is a dialogue setting. I placed people of firstly the similar proficiency levels in a dialogue setting. So, one group of people is highly proficient, so C1

C2 level, and I state that they rely on form so no miscommunications or not a lot of miscommunications will appear there. Then a second group containing people of equally low proficiency levels are placed in the same setting, and I predict that there will be miscommunications but not as much in the third group, which is a dialogue of people with differing proficiency levels.

What I think will result from this study is that the group with different proficiency levels will display more miscommunications in their dialogue. So there actually is a clash between form and function, so to say.

What further research will get from my study is more of an indication of how to deal with different proficiency levels. You make take this into account in classroom setting for example where a teacher, who is more proficient, is lecturing a class of students who are less proficient may adapt his language accordingly. There may be other implications as well which may be used in further research, but I have not explained this in my thesis yet.

P2_C1

Okay so I'm doing my thesis about lesbian literature and I want to look at contemporary novels how they represent lesbian identity of like this century, and how three different novels are portraying this lesbian identity and how different they are from each other so I want to do a close-reading and the analyse how they compare or contrast.

The question I want to answer is what lesbian identity is portrayed in these novels and, what was the last bit? What claim. My claim is basically that despite years before they have actually tried to really put forward what lesbianism is, and now the focus is more or less, well it's not anymore on being a lesbian, it's there but it's not really that much of a big deal by now. So I want to see whether this has changed over the years and I think it has.

First I want to look at the methodology, like the scope or the field of my research and then by close-reading my novels and comparing that to the sources I read I want to come to a general conclusion to my question.

I find, I always find hypothesis to be really like, difficult. But I think what I will find is that, all three novels that I have focus on a different kind of relationship. For example, one novel is where a religious woman who has grown up in a religious family finds out that she loves women. So she's getting shunned by her community and she is trying to find herself by, well sleeping around basically but that's okay, I mean she finds herself in the end and reconciles with her mother. So that's, pretty cool. And then the other novels is where two women are in a relationship but it's not mentioned, like it is not the, well, not clearly mentioned that they are lesbian or that they are women in the first place. So, it's really interesting to find that how differently these authors portray lesbian identity and, yeah I think that's what I'm going to find, like really different approaches to what lesbian, or being lesbian is.

I think so because, if you look at that, I'm looking at contemporary literature, so it's from now till like early nineties or something, and, there is still so much literature that is, that will come in the future and that maybe will build on this idea of lesbianism not being really important, not really put on the foreground of the novel, but then again things have changed in the past as well, so maybe in ten years people will focus on lesbians more than they do now and then you might want to look at it at a different perspective and look back and contrast it with what we have now. So I think that's really interesting to look at.

P2_C2

So my thesis will be about lesbian literature and then I want to look at contemporary lesbian literature by doing a… well by looking at three different novels that portray lesbian identity of the century. I'm going to do this by close reading the three novels and then come to a

conclusion on how they represent lesbian identity and then analyse how they compare and contrast to the sources and each other.

Firstly, I want to look at the methodology. So, look at the scope and the field of research. I've read some articles about lesbian identity and lesbian literature of like, more, earlier lesbian works, so by doing this, how do you call it? Close reading on these novels I want to make sure that, well what I want to look at is how different are they from each other and how different are they form the ealier literature.

What I expect to find is that these novels are really different from each other, so that they have like a different view on lesbian identity and how they portray what being a lesbian is about. For example, there is one book I read, oranges are not the only fruit by janet winterstone that talks about a very religious woman, growing up in a religious family, and she finds out she likes women so her community shuns her and her family disowns her and everything. And she tries to find herself by sleeping around and just trying to come to terms with what she is. Luckily, in the end, she reconciles with her community and her family and comes to terms with being a lesbian and all that. And then you have two other novels that look really differently at lesbian identity and lesbian relationships. In one novel there's this couple and it's totally fine that they're gay and that they have a relationship. Theres no, how do you say? Stigma? That they shouldn't be together and all that. And then you have a book that tells a story about a relationship but you don't know that its between two women or that it is a lesbian relationship in the first place. So, by looking at these books I want to look at how they contrast to each other and how they contrast to past literature that deals with the same lesbian relationships.

I think the relevance of my research will be that.. literature is a changing entity. So, every now and then, the sort of literature changes and something that was looked at before like in the past something like the stigma was pretty important in lesbian literature that its, it was

allowed, it wasn't, you know, for religious reasons it wasn't allowed, and all that. And then, now we have that lesbian identity isn't that much of a big deal anymore, it's like, more accepted as well as in like, the contemporary culture and all that. And then I think because if we look at literature now, how will it change in the upcoming ten years? And how different will it be from then? And that's why I think it's really important to look at what we have now in contrast to what we had before and that will open a new high road to another type of literature and another type of looking at lesbian identity in maybe ten years or so. So, I think it's really interesting to look at that.

P3_C1

My topic is about Frankenstein and Paradise lost, at least at the moment. Im thinking about switching. I'd like to study the relationship between the creator and creation and the protagonist and antagonist. So, that would mean Frankenstein and the Monster and God and probably Satan, but I think I might change it an adaptation of Frankenstein and compare the two. And see how the relationship has changed and why that could be. And I think it relates to the field of my study, because it is about literature and it's about pretty good stories that are still referenced to today by games,films, and the like.

I want to answer how the relationship has changed. If it's really that clear that the protaganists are always the good guy or the bad guy. Or if the creation and the creator relationship dynamic is more complex than people think it to be. Because I feel that it's usually Frankenstein who is seen as the protagonist, his family IS killed so that's kinda bad. But I also think that you could see the monster as more of the victim, because he is the one who was creation, so he doesn't really have a say in anything; he doesn't even get to be with someone he likes, cause he's a monster. So I want to see how that could work in the narrative.

Because I've been thinking in the lines of creation creator, protagonist antagonist, good and evil, which is kinda huge so I left that out mostly. But because of those two oppositional pairings, I've chosen to do a more post-structuralist approach and a structuralist approach, because you are comparing two things, so it would be nice to see parallels between the two. And I think I will deconstruct the text as post-structuralists have, cause I think that would be relevant to my research question. And also I wanted to draw on narratology as a good basis theory to refer to, because I am talking about narrative structures.

I'm not sure what I expect to find. I expect to find that the relationship is a bit more complex than it would be. But I it also can be that I'm totally wrong. And that I'll find that the Monster simply is the bad guy and Frankenstein simply is the good guy. But I'll hope to find that it is more complex and that you can turn things around to see the narrative from another perspective and that even if you turn it around that you will different kind of things.

I'm not quite sure. I'll have to dive into narratology, deconstruction, and the text that I'm studying, so I don't think there's much beyond those fields per se. I think. No perhaps adaptation and other theories on Frankenstein and Paradise Lost themselves, but not really something completely different like New Historicism.

P3_C2

I will be doing my thesis on the topics of Frankenstein and paradise lost. And I want to see how the relationship in the narrative works between the creator and the creation in relation to [.] the protagonist and the antagonist. So in Frankenstein that would be Frankenstein and the monster, and in paradise lost that would be [.] god and Satan. I might change my topic but I'm not sure yet so I will not delve into that.

I think it's relevant because uhm the story and the works have had a huge impact on [..] other stories, it's referenced to in films, games, […] and even more things than you can imagine, even music.

I want to answer how if there is a change in the relationship between the antagonist and the protagonist. So that the good guy is always the good guy and the bad guy is always the bad guy. For Frankenstein, he is always the good guy, and the monster he is always the bad guy because the monster does kill Frankenstein's family. But I think that you can also see the monster as a sort of victim. So I'd like to explore the [.] radius of those [...], you know, [..] oppositional pairings. And because I have been thinking a lot about oppositional pairings, you know, creat- creator and creation, and protagonist and antagonist, I will be looking at post-structuralism to approach my thesis, and I will also be looking at structuralism. Because I will be comparing two works and I would like to see the parallels between them. And see if I can draw conclusions from that.

I expect to find that the relationship could be more complex than originally imagined. But I also could be wrong and that would mean that the story clearly states that the protagonist is Frankenstein is the creator, is god in paradise lost. And the antagonist is the monster or Satan. And for that I will also be using post-structuralist theory, deconstruction, structuralism, and narratology. And that's going to be my thesis.

P4_C1

I want to look at the absence of inflection in the inversed subject verb order in Dutch. This is related to the topic of general linguistics, I think. No, especially in the a few articles in which the agreement paradigm or the inflection is used to to prove something doesn't really matter what. But the Dutch paradigm is a problem because the inflection is lost when the second person singular is presented in the reversed order.

I want to know whether why there is no inflection. Well mainly that, just to account for the absence of the infection.

I want to do two experiments. One will be a corpus based research or analysis in which I'm looking at fifteen just a specific text in a specific period of time in which the inflection may

have been lost and the I have a theory why it should have lost in that period of time. So that that is the first one. And the second is a judgement task whether or not the sound segment /tjei/ that is the inflection with second singular pronoun is uncomfortable for Dutch native speakers.

I expect to find that the sound segment is uncomfortable because of the acoustics in the mouth and that the inflection was lost around 1600 because the pronoun was *du* same as in German and swapped with *jij*.

Well it could be it would be a phonological analysis a phonological argument why a syntactic phenomenon is explained so the way of reasoning could be used for other research as well. So mainly that, it is really. It depends on the data ofcourse. I wouldn't say though that would be much possible for further research but you never know.

P4_C2

Well, my master thesis will be about the loss of inflection in reversed word order of subject and verb in second person singular in dutch.

This will be done using two experiments, one will be a corpus based research. Texts from a period of time will be looked at in order to focus the exact moment the inflection was lost. And also the, another experiment will be done using a judgment task in which dutch native speakers need to judge the comfortability of a certain sound segment which would have been produced with the inflection.

Hopefully this will yield some results. For example, the specific period of time in which the inflection was lost may well have been around 1600. So hopefully I'll find that. Mainly because the pronoun du changed into jij. Which I believe is the cause of the uncomfortability of the sound segment.

This may research will give a phonological argument for a syntactic phenomenon, which isn't found so often in the literature. So, just the act that there will be a phonological argument for

something syntactic is quite exciting, I think. And the research on the subject itself is not really viable I think, because it will be a complete research. It's trying to find definite answers.

P5_C1

Well, I'm going to look at power relations in discourse. So yeah it's a discourse analysis so obviously it is related to linguistics, because you're because I'm going to look at a script of do you want me to elaborate on it. So I'm going to look at the judges and candidates in the British version of the Great British Bake Off and compare that to the judges and candidates in Heel Holland Bakt so I can so that's it yeah.

I have a question let me think what it was again. It was about how does the power relationships it is very literally so how is the power relationships in the British baking talent show The Great British Bake Off. How do how does the power relationship between the judges and contestants in the British in the Great British Bake Off vary from that of the judges and candidates in the Heel Holland Bakt. So.

So first I will be using a discourse analysis so I'm just going to look at the script let's see so a discourse analysis sort of makes clear how power relations are established in a discourse. But I also noticed that the English judges are more direct than the Dutch judges in the Great British Bake Off so I'm also going to look at politeness and directness theories and then relate them all together to the concept of power. Yeah that's it.

As I already said I hope to find some discourse features that explain why the judges in the Great British Bake Off are more direct than the judges in Heel Holland Bakt. So Yeah.

It's obviously related to discourse analysis in general and the thing is I'm also going to it's not really like I can't generalise the whole of the English and Dutch people. So I can't say like the English people can be generalised as direct and the Dutch people as indirect that's not the case but I can yeah so I've contributed by going further into. So first I remember it again

so I contributed by I'm going to do research on the genre of the baking talent show especially the Great British Bake Off because it's a whole new concept and somehow I will contribute to the huge amount of politeness theories and that's it.

It could be yeah. So one of the things I'm going to look at is discourse particles for example isn't it or he, the Dutch he. There has research been done on the discourse particles but not in relation to what I'm going to do. So not in relation to sort of a judge-candidate relationship. So that's sort of new.

P5_C2

Well so for my thesis I'll be answering two questions. The first question is how is power manifested in the baking talent show genre. And the second question is how does the power relationship in the great British bake-off differ from that in heel Holland bakt. So I'll be looking at two elements power and politeness. Politeness is linked to power when you're, it's quite popular, it's sort of the build in symmetry f power. So you have two concepts there. I'll be using a critical discourse analysis to look at the script of the judges and the candidates in both the great British bake-off and heel Holland bakt. And so I'm going to analyse certain discourse features and going to compare them. So the British are known for their indirectness and kindliness, and the Dutch are more known for their directness and bluntness, so I want to look at if that is also. So I watched the show and what I noticed is that the British seemed more direct and sort of strict than the Dutch judges. And so I would like to figure out if the sort of general statements hold for the show too, so that's why I'm going to analyse the discourse features.

How it will contribute to further investigation, well I'm going use politeness and indirectness theories, and I'm going to do my own discourse analysis, because it's a fairly new genre, it's a fairly new concept. So that's how it will contribute. And um, yea basically doing my own analysis of my own data that I made a transcript of.

P6_C1

Uhm, ok, uhm, the research field is phonetics and uh that's a branch of linguistics, English linguistics, and the topic I'm choosing is the th sound as in theta, and I am investigating how it is pronounced by Dutch speakers of 15-20 years old of around the age of, well not or, well both a group of teenage participants and older participants around the age of forty.

I intend to answer how it is that the acquisition of that sound is manifested in Dutch speakers, because it is not a sound that we have in Dutch, so my question is how do they pronounce that sound?

It's a experiment with a wordlist, it's about 80 segments long, I have individual words that include the th sound and fillers, and I am also contemplating right now whether to add sentences so short sentences that have that sound. But that might be too much. That's because of time, sentences give you a lot of data.

Well, because we do not have that sound in Dutch I expect to find a lot of different sounds that we do have that are used to substitute that sound, for example the /t/ or /s/ or /f/ or even a sound that is somewhere between English and Dutch. So that's what I expect to find, and I do expect to find it more in the older group than in the younger group. That's because of exposure to English. I think that, I hypothesise that the younger participants are more exposed to English, so they might have a better acquisition of the th. Yep.

Actually, my supervisor told me that this has never been for English speakers, uh Dutch speakers of English. So it's uhm, I expect that if I do find some significant result, which I hope. Then this might be very, well not by me, elaborated by some experimenter.

P6_C2

The research field of my choosing is phonetics, which is a branch of English linguistics and the topic is the /th/ as in think. And I am investigating how it is pronounced by Dutch speakers from fifteen to twenty years old.

I intend to answer how it is that they pronounce the /th/ sound, because it's not a sound that we have in Dutch, so I intend to answer how it is manifested in Dutch speakers. How to continue this. My question is how do they pronounce this?

My method is an experiment with a word list, it's about 80 segments long and has individual words including the /th/ sound and fillers. And I'm also contemplating to add short sentences but this might take too much time because sentences give you much more data.

Because we do not have this sound in Dutch I expect to find a lot of different sounds that are used to substitute this /th/ sound. For example the /t/ , the /s/, or the /f/ sound, or even a sound that is between English and Dutch. that's what I expect. And I expect to find more substituting in the older participants than in the younger group. And I hypothesise that this that younger participants have more exposure to English, which might give them a better acquisition of the /th/

And this has not been done for Dutch speakers of English, so I expect that if I find some significant research, which I hope, that this might inspire future research. And that's it.

P7_C1

I chose to write about, well I'm not sure if I'll incorporate all three, but three novels by the Brontë sisters and then look at the way they deal with abuse in their novels. So, like physical or more like emotional abuse and kind of how they portray that and if they kind of condemn it or more like romanticise it and kind of how it reflects the time in which the books are written. So that's mostly what I'm looking at and yeah it's literature and then just kind of like the psychological side of literature but also what kind of literary techniques are used to describe certain things so that's how it kind of ties in with English and literature. So.

Mostly I just kind of want to point out how they do it in different ways. And that it does kind of fall in line with happened in the era itself as well. So it's kind of reflective of the historical

period in which they were written. And I also kind of want to show they're critical of it in some ways. Well differently between the […] but that they are critical of it.

I do not really have a method, it's more like just close-reading mostly and just kind of comparing it to historical facts and stories. And I'm looking at kind of literary elements like Gothic and kind of how it all ties in. So it's not like really like one certain theory that I'm gonna let go on it, but just kind of…

Kind of that it is present in different ways in all the novels so apparently something happened at the Brontë house. But that they all deal with in a different literary way and that it all kind of ties in with their stories and just the literary techniques they used and mostly that is kind of what I want to just show in my thesis.

Well, maybe, because I did notice like that there's a lot of, like a lot of research done on the novels and the sisters themselves which is kind of like high culture. And there's a lot of things about abuse for instance but not necessarily the two of them combined that much. So maybe, I don't know, in that sense, my kind of fills in, well, it's not really a gap, but it's a small gap, or something and maybe people, I don't know, me, I don't know, could go further with that idea or look at other novels like that. But, yeah.

P7_C2

I am here to present about my thesis. My thesis is about three novels by the bronte sisters. Although I am not sure yet if I'm going to include all three or just two, depends on how much I can write about them. Then I will look at how they portray abuse in their novels, because it's present kind of in all their novels, it's a thing for them apparently. I will also look at how it fits in with the era itself in which they were written. See how it kind of reflects the period itself. I also want to show that they are critical of abuse as well in their novels and that they use different literary techniques to also portray it, so in that way it all kind of ties in with English and literature, which I'm studying.

I'm hoping to show that they both portray emotional and physical abuse. And that they all show different ways of it, so kind of they use different sorts of abuse and they portray it in different ways they want to show that they are critical of it and not necessarily romanticise it all the time, although that also does happen.

To show that that I do not really have a theory that I'm going to use on to you know to just read the text or use a theory but I'm just planning on doing more of a close reading, and then comparing it to each other and to the period itself and historical facts from that time. So no difficult theories to let go on it.

I hope that my thesis will fill there;s kind of a gap there, because there's a lot of research done on the brontes and on their novels because theyre high culture and everything and the canon. And something on abuse obviously but not necessarily on the two together. There is research done on the two together, but it's not always the main focus, and it is my main focus. So I hope that it fills a bit of a gap or it encourages people or myself to look at that.

P8_C1

The topic of my thesis is: I'm looking at two films, *Suffragette* and *iron lady*, and I'm going to look at how feminist ideas or traditions or mostly gender related problems are negotiated in the films, so for example what are the power relations between the characters and between the male and female characters. Also a visual analysis of the films, so I will look at the male gaze. I'm also going to look at that in the films for example.

What claim do I want to prove: I'm going to prove that even these films that try to be feminist or try to change the way people look at feminism in general actually, that they actually also convey some traditional feminist messages or something. It's not the right word but you know what I mean.

What method have you chosen: A visual and narrative analysis of the films, so I'm going to look at how they show what I'm looking for and how the narrative actually, how the narrative shows what I want to see

Hypothesis/what do I excpect to see: Traditional ideas and views on feminism, and gender, and power relations and feminist ideas in the films. That they want to change the way people look at the world.

Further research: Look at other films, or yeah other films that people want to look at, or more elaborate research on my theory, I use feminist film theory, or look at gender and art. We talked about the male gaze and stuff. That is a concept that people still want to research.

P8_C2

The topic of my thesis is I'm going to look at suffragette and iron lady and I'm going to look at how feminist ideas and traditions are negotiated in the films. So for example a lot of power relationships between characters and male and female characters, and ''m also going to do a visual analysis so I'm going to look at the male gaze in the film, for example.

I'm going to prove that even though these films try to be feminist, they still try to convey some traditional feminist ideas and messages.

The method is that narrative and visual analysis. So I'm going to look at how the films show what I'm looking for and how the narrative also shows what I want to see in the film.

My hypothesis is that those films actually try to be show feminist messages, but they actually convey also traditional views on feminism.

Further research could be that they look at my theory so I'm looking at feminist film theory. And the male gaze is also a concept that people still want to research

P9_C1

Right. Uhm so. My thesis is about er the disappearance of grammatical gender marking. And im looking at a text from Chaucer's period, so around 1400. Erm cause I think there's…

that's what I'm exploring.. if there's an intermediate stage between OE and ME where there is still adjective inflection, so for example in Dutch we say "het goede huis" and "de goede man", erm, no I'm not saying it right. Anyway, so we do have the inflection of the –e at the end, but in English, it used to have it too, but erm it's not there anymore in Modern English. So I'm looking at whether there's a stage where there was still adjective inflection erm but the erm the article, the definite article "the", which they didn't have in OE, has appeared somewhere around ME. So I'm looking if there's an intermediate stage that has the the two. Yes so if there's indeed an intermediate stage erm that shows both adjective inflection, which is a remnant of OE, and the newer erm the definite article "the", which used to be more of a demonstrative determiner, so "that" sort of, erm so yeah.

Erm I'm looking at data research, erm using Corpus Studio, which is just parsed text from Chaucer, I'm using two of his Canterbury Tales, the prose ones, because you know, poetry is more difficult, there's the liberty there. So I'm using prose and a couple of texts to erm just like control texts, and then.. yeah so I'm looking at the ME texts and then hopefully I can prove that there's an intermediate stage.

I hope to find that there's indeed an intermediate stage erm and I hope to find good examples of the adjective inflection combined with the article "the" erm which would kind of prove my point, hopefully.

Hm. I haven't really thought about that yet. Well I mean so many things were inflected in OE not just the adjectives, so I guess noun inflection could be researched as well, that kind of thing.

P9_C2

My thesis is about the disappearance of grammatical gender marking in English, and I'm looking at texts from chaucers period, so around 1400. I'm trying to find out if there is an intermediate stage between old English and middle English where there is still adjective

inflection. And adjective inflection that's, we have that in Dutch, you can say een goed huis and een goede man, so there's the inflection of e at the end, of the adjective. And English used to have that too, but it's not there anymore in modern English. So yeah, I'm trying to find out whether there is an intermediate stage that has both adjective inflection and the newer form, the definite article the, which wasn't there in old English.

So I'm trying to find out if there is an intermediate stage. And the definite article the used to be, or it didn't used to be, but it was sort of a demonstrative determiner in old English, so that, and it appeared somewhere around middle English. I'm hoping to find good example of adjective inflection combined with the article the, that would prove that there is an intermediate stage.

It's mostly data research, I'm using corpus studio. It's just parsed texts from Chaucer, I'm using two of his cantebury tales, the prose ones. Cause with poetry theres poetic license, so it's the liberty there. I have a couple of other control texts to just check myself and yeah.

So hopefully from those texts I can determine that there is an intermediate stage with both adjective infelction and the newly emerged definite article.

I hope to, what my research can also. Further research can also look into noun inflection cause it wasn't just adjectives that were inflected in old English, there were many other categories. So noun inflection could work as well, and that's it.

P10_C1

My thesis is about information structural transfer in Dutch EFL writing. It is related to studies conducted by Sanne van Vuuren and Pieter de Haan at this university.

The question I intend to answer is whether native speakers of English perceive information structural transfer in Dutch EFL writing as non-native.

The method I have chosen is a survey in which native speakers of English judge non-native English texts on coherence, continuity, and nativeness.

I expected to find that they would judge them as non-native, less coherent and less continuous than native English speaker texts. But this was not true, so this hypothesis was rejected.

I think further research would need to go into more intuitive responses towards the texts rather than actively judging them.

P10_C2

I wrote my thesis on information structural transfer from Dutch to English.

My research question was whether native speakers of English perceive the use of clause-initial adverbials in non-native English texts as more non-native than native English texts.

In order to answer this question, I conducted a survey among native speakers of English. In this survey I let them judge the use of clause-initial adverbials in Dutch texts on coherence, continuity and nativeness.

My hypothesis was that they would judge the Dutch texts as more non-native and less coherent and continuous than a native English text, but this hypothesis was rejected because it was not true.

Further research could look into more intuitive responses towards texts rather than with a survey. Yeah, that's it.

P11_C1

Okay, so as of now the idea for now we have, I have of the masters thesis is basically connected to the cognitive functions that we actually use to decipher, but relate visual information with textual information in this case its gifs jifs in online communication like facebook and whatsapp and how they can change meaning or not. Since I already did that for my small scale research project for the course I thought it may be a good idea

The question I intend to answer is basically if visual more stimulating information in this case a moving image is , influences the interpretation of textual information very strongly. If it influences, basically the frame.

As of now it's ahh not a mix, but choice between maybe eye/tracking to basically just see if there is a change in interpretation that is related to basically the gazing time, gaze time? Or just a really deliberately ordered questionnaire to see if we resent the stimuli in a certain how this actually influences the interpretation so they would first see the gif then the text, text then gif, or both at the same time

My hypothesis is that ahhh, that gifs as visually stimulating information tend to ahh have a strong shared meaning which has highly personally connotated but influences strongly influences the meaning of text. More so then text itself.

Since it is very strongly connected to humour and jokes (are humour)research is more in the avenue if there is a more overarching or process, underlying process let's say underlying process that actually changes our perception of our world. So the questions is if my hypo is true it shows that visual information heavily changes the perception of reality or the semantics of a given environment.

P11_C2

What is it that I actually want to research? That is humour, and the cognitive processes that actually relate visual information with textual information. How does visual information can influence the semantics of text. So what I want to do is because I'm quite interested in online communication and how we often times let ourselves be influenced by non-verbal cues or visual information and I'm looking at gifs. Gifs because they're moving. Because they have, in my opinion or what I expect to have much more a salient features that people can exploit to get to the meaning of an utterance. So the cognitive process here is basically just the relationship and how humour and in this case sarcasm is just like transformed via the moving image of a gif.

So, how I'm going to do this is a good question, simply because I do not know yet. But there are two points that I'm thinking about right now. The first off is more like the visual which is

more like the gaze, like gaze time with eye tracking or a structured questionnaire, which is very important because then we can, or I can influence how people will receive the visual information if they will receive the visual information and how they apply via questions, or not, depending on how I want to do this obviously. Since I am not sure how I can get to that underlying process right now I have to think about the methods still.

My hypothesis still as it is back in the small scale study that I already did is that sarcasm, since it is quite like vague and is more like dependent on interpretation, I would suggest that gifs do help with the understanding of humour. And therefore the underlying process is that the visual information since it is more salient, it not just influences our interpretation of humour, but actively steers us towards a specific interpretation. That's more or less my thesis idea in a nutshell.

P12_C1

The topic was related to my internship. We designed a course on English for hospitality purposes. The topic was how the framework of task-based learning helped us to design a needs responsive course for porters, caterers, and front desk staff. It relates to the field in that it gives an overview of current task-based literature. I made a literature overview and then justified our pedagogical decisions based on the literature.

The research question was, what did you do in your internship and how can that be justified based on the literature, more specifically based on the literature about task-based learning and ESP?'

We applied the framework of task-based learning, which is more of a teaching methodology than a research methodology. But we did do a needs analysis, in which we tried to answer, what did our target learners do on a daily basis, and what English did they need? That's how we tried to find a suitable teaching methodology for them.

The expectation was that it would be more relevant for them, and I think it was more relevant because we really focused on what they wanted to learn and what they had to learn and that's what we based our course material on.

I think so. Further research could focus on how the course was taught and received. It would be great to film or record classes to see how learners pick up on the material we designed, if it is actually relevant, and then analyse their response or if their English actually improves.

P12_C2

So the topic of my thesis was connected to my internship, in which i designed a language learning course on English for hospitably purposes. And the topic was how does the framework of task-based language learning help us to design a needs-responsive course for our target learners, which were catering staff, security staff, and front desk staff.

The research question my thesis tries to answer is what did we do in our internship? And how this be justified based on the literature and more specifically based on the literature based on task-based language learning and ESP.

We applied the framework of task based language learning as our principle methodology, but it's not really a research methodology, it's more of a teaching methodology. But we did do a needs analysis in which we tried to find an answer where we tried to find out what our learners did on a daily basis and what type of English they needed, and that's what we based our course material on.

The expectation was that a needs responsive course would actually make the course more relevant to our learners, and I think that in the end it did because we were really focused on what they wanted to learn and what they had to learn.

Topics of further research could include investigating how the material was received by both the teacher and the learners. And with video recorders we could for example investigate if our course actually improved the English proficiency of our learners.

Appendix II – Verbatim Transcripts including Disfluencies

P1_C1

Uhm well, my topic of uh the topic of my thesis is related to […] a course we've been having the last semester uuhh […] Global English. Uh we focused on uh ELF uh in that as well, and miscommunications in ELF. So, […] the topic of my thesis […] uh takes […] research in that field a little bit further than that in taking proficiency into account as well. So, I'm looking at an ELF situation in which miscommunications occur […] and have put people of different proficiency levels in a dialogue setting. So, uuuuhm […] I've taken, […] for example, uh a […] less proficient person and uh a more proficient person, […] put them in a dialogue setting and […] uuh looked at miscommunications that occur there.

Uhm the question of my thesis is related to a uhm a clash of relying on form and function, so to say. So, uh proficient person uh more proficient people rely on the form of a language more than on function, so they.. uhm Of course they rely on getting their message across as well, but they [..] uh do so by focusing on grammar and coding their [.] message correctly. Whereas people who are less proficient focus on function [...] of the language, so: 'am I getting my message [..] across at all?' Uhm my question is related to that in a sense that I [..] uhm I hope to find that […] people with [..] differing proficiency levels have more […] miscommunications occurring than […] people of equally equal proficiency levels.

Uh the method is uhm some sort of a dialogue setting, [..] so… uhm I provided my participants with a [..] uhm common communicative [..] goal […] in a dialogue setting. So [..] there are two persons there, [.] who are provided with a story-completion task […] and uhm […] they are going to have to provide [.] meaning, [..] or different scenarios, to that [.] ambiguous story. So I want them to […] provide different scenarios for that story and do so com..municative..ly. So collaboratively providing meaning, providing different scenarios to a [..] uh specific introduction to a story.

I hope to find more miscommunications between people of different proficiency levels, so, [.] that there actually is a clash between relying on form and function. […] Uhm and to do so, I have [..] formed several groups. So, there's a group of people pertaining people of equally [.] high proficiency levels, a group of people with equally low proficiency levels, and [..] a group of people with differing proficiency levels. So in that sense, I hope to find [..] an actual clash between form and function.

Uhm I think there is a possibility of […] relating this to a classroom setting, for example. I'm not doing this in my own research, but [.] there is a possibility of doing this so. So for example taking a proficient teacher […] who is lecturing a less proficient class uhm […] and this teacher may adapt his language to get his message across […] uhm [..] more functionally to th-these students. That may be one option of providing further research. There may be other options as well, […] uhm [..] which I haven't really thought of myself. But uh that might come up as well.

P1_C2

The topic of my uh of my thesis is related to a course we had in the previous semester, Global English, uh in which we handled or uhm […] looked at miscommunications in ELF. So we focused on ELF in general and miscommunications. Now, my thesis tries to take this a step further in taking proficiency levels into account as well. So I'm looking at uh miscommunications that occur in specific situations in which people of different proficiency levels have been placed in a dialogue setting.

The question of my thesis is related to uh a sort of clash between form and function, or relying on form and function, since uh people are more proficient in a second language uh rely on the form of the language in relying on grammars and coding your message syntactically correct. And people who are less proficient in a in a second language rely on the function, so am I getting my message across at all? Now, what I'm looking at is that clash I

just mentioned and when there miscommunications occur more often in a situat situation in which people with different proficiency levels are placed within a dialogue setting.

The methodology I'm using for this is a dialogue setting. Uhm […] I placed people of uh firstly the similar proficiency levels uh in a dialogue setting. So, one group of people is highly proficient, so C1 C2 level, and I state that they rely on form so no miscommunications or not a lot of miscommunications will appear there. Then a second group containing people of equally low proficiency levels are uh placed in the same setting, and I predict that […] there will be miscommunications but not as much in the third group, which is a uh a dialogue of people with differing proficiency levels.

What I think [..] will result from this study is that the group with different proficiency levels will display more miscommunications in their dialogue. So there actually is a clash between form and function, so to say.

What […] further research […] will get from my study is uhm more of an indication of how to deal with different proficiency levels. You make take this into account in classroom setting for example where a teacher, who is more proficient, is lecturing a class of students who are less proficient may adapt his language accordingly. There may be other implications as well which may be used in further research, but I have not explained this in my thesis yet.

P2_C1

Okay so I'm doing uh my thesis about lesbian literature and I want to look at contemporary novels how they [.] represent lesbian identity of like this century, and how three different novels are […] uhm portraying this lesbian identity and how different they are from each other so I want to do a close-reading and then anale.. analyse how they compare or [..] contrast.

The question I want to answer is uuh what lesbian identity is portrayed in these novels and, uuhm what was the last bit? What claim. Uuhm my claim is basically that uuhm [..] despite

years before they have actually tried to really put forward what lesbianism is, and now the focus is m-more or less, well it's not anymore on being a lesbian, it's there but it's not really that much of a big deal [..] by now. So I want to see whether this has changed [.] over the years and I think it has.

First I want to look at the uuh methodology, like the uh uh scope or the field [..] of my research and uh then [..] by close-reading my novels […] and comparing that to the sources I read I want to come to a general conclusion to my [..] question.

I find, I always find hypothesis to be really [..] like, difficult. But uh I think what I will find is that, all three novels that I have [..] focus on a different kind of relationship. For example, one novel is where a religious woman [.] who has grown up in a religious family [..] finds out that she loves women. Uh so she's getting shunned by her community and she is trying to find herself by, [..] well sleeping around basically but that's okay, I mean she finds herself in the end and reconciles with her mother. So that's, […] pretty cool. Uh and then the other novels is where two women are [..] in a relationship but it's not mentioned, like it is not the, well, not clearly mentioned that they are lesbian or that they are women [.] in the first place. So, it's really interesting to find that [..] how differently these authors portray lesbian iden identity and, yeah I think that's what I'm going to find, like really different approaches to what lesbian, or being lesbian is.

Uhm I think so because uhm, if you look at that, I'm looking at contemporary literature, so it's [..] from now till like early nineties or something, and uhm, there is still so much literature that is, that will come in the future and that maybe will build on this idea of lesbianism not being really important, [.] not really put on the foreground [..] of the novel, but then again things have changed in the past as well, so [.] maybe in ten years [.] people will focus on lesbians […] more than they do now and then you might want to look at it at a

different perspective and look back and contrast it with [..] what we have now. […] So I think that's really interesting to look at.

P2_C2

So my thesis will be about lesbian literature and then I want to look at contemporary lesbian literature uh by doing a… well by looking at three different novels that portray lesbian identity of the century. I'm going to do this by close reading uuh the three novels and then come to uuh a conclusion on how they represent lesbian identity and then analyse how they compare and contrast to [.] the sources and each other.

Firstly, I want to look at the methodology. So, look at the scope and the field of research. Uhm I've read some uh articles about lesbian identity and lesbian literature of like, more […], earlier lesbian works, so by doing this uuuhm, how do you call it? Close reading on these novels I want to make sure that, well what I want to look at is how different are they from each other and how different are they form the earlier literature.

What I uhm expect to find is that these novels are really different from each other, so that they have like a different view on lesbian identity and how they portray what being a lesbian is about. For example, there is one book I read, oranges are not the only fruit by janet winterstone uuh that talks about a very religious woman, growing up in a religious family, and she finds out she likes women so her community shuns her and her family like disowns her and everything. And she tries to find herself by sleeping around and just trying to come to terms with [.] what she is. Luckily, in the end, she reconciles with her community and her family and comes to terms with being a lesbian and all that. And then you have two other novels that look really differently at lesbian identity and lesbian relationships. In one novel there's this couple and it's totally fine that they're gay and that they have a relationship. There's no, how do you say? Stigma? That they shouldn't be together and all that. And then you have a book that tells a story about a relationship but you don't know that its between

two women or that it is a lesbian relationship in the first place. So, by looking at these books I want to look at how they contrast to each other and how they contrast to past literature that deals with the same lesbian relationships.

I think the relevance of my research will be that.. literature is a changing entity. So, every now and then, the sort of literature changes and something that was [.] looked at before like in the past something like the stigma was pretty important in lesbian literature that its, it was allowed, it wasn't, you know, for religious reasons it wasn't allowed, and all that. And then, uh now we have that lesbian identity isn't that much of a big deal anymore, it's like, more [..] accepted as well as in like, the contemporary culture and all that. And then uhm I think because if we look at literature now, how will it change in the upcoming ten years? And how different will it be from then? And that's why I think it's really important to look at what we have now in contrast to what we had before and that will open a new [..] high road to another type of literature and another type of looking at lesbian identity in maybe ten years or so. So, I think it's really interesting to look at that.

P3_C1

My topic is […] about Frankenstein and Paradise lost, at least at the moment. Im thinking about switching. I'd like to study the… relationship between the creator and creation and the […] protagonist and an…tagonist. So…, that [.] would [.] mean Frankenstein and the Monster and […] God and probably Satan, but I think I [.] might [.] change [.] it to… an adaptation of Frankenstein and compare the two. And see how the relationship has changed and why that could be. And I think it relates to the field of my study, because it is about literature and it's about […] pretty […] good set of [.] stories that are still referenced to today by games, films, […] and the like.

I want to answer how […] how the relationship has changed. And [.] if it's really that clear that the protagonists are always [..] the good guy or the bad guy. Or if the creation […] and

the creator relationship dynamic isn't [.] is more complex than [..] people think it [..] to be. Because I feel that [..] it's usually Frankenstein who is seen as the protagonist, his family [..] IS killed so that's kinda […] bad. But I also think that you could see […] the monster as more of the victim, because he is the one who […] was creation, so he doesn't really have a say in anything; he doesn't even get to […] be with someone he likes, cause he's a monster. So I want to see how that could work in the nara in the [..] narrative.

Uhm well because I've been thinking in the lines of creation creator, protagonist antagonist, good and evil, which is [..] kinda huge so I left that out [.] mostly. But because of those two […] oppositional pairings, I've chosen to [..] do a more post-structuralist [..] approach and a structuralist approach, because you are comparing two things, so it would be nice to see parallels [..] between the two. And I think I will deconstruct the text as post-structuralistss have, cause I think that would be […] relevant to my uhm […] research question. And also I wanted to draw on narra narrato narratology narratology as uhm […] a good […] basis theory to refer to, because I am talking about narrative structures.

I'm not sure what I expect to find. I expect to find that [..] the relationship is a bit more complex than it […] would be. But I it also can be that […] I'm totally wrong. And that I'll find that the Monster simply is the bad guy [..] and Frankenstein simply is the good guy. But I'll hope to find that it is more complex and that you can turn things around to see […] the narrative from another perspective and that […] even if you turn it around that you will different kind of things.

Uhm I'm not quite sure. I'll have to dive into narratology, [.] deconstruction, [..] and the text that I'm studying, so I don't think there's much beyond […] those fields per se. I think. No perhaps adaptation […] and other theories on Frankenstein and Paradise Lost themselves, but not really the… something completely different like [..] New Historicism.

P3_C2

I will be doing my thesis on the topics of Frankenstein and paradise lost. And I want to see how the relationship in the narrative works between the creator and the creation in relation to [.] the protagonist and the antagonist. So in Frankenstein that would be Frankenstein and the monster, and in paradise lost that would be [.] god and Satan. I might change my topic but I'm not sure yet so I will not delve into that.

I think it's relevant because uhm the story and the works have had a huge impact on [..] other stories, it's referenced to in films, games, […] and even more things than you can imagine, even music.

I want to answer how if there is a change in the relationship between the antagonist and the protagonist. So that the good guy is always the good guy and the bad guy is always the bad guy. For Frankenstein, he is always the good guy, and the monster he is always the bad guy because the monster does kill Frankenstein's family. But I think that you can also see the monster as a sort of victim. So I'd like to explore the [.] radius of those […], you know, [..] oppositional pairings. And because I have been thinking a lot about oppositional pairings, you know, creat- creator and creation, and protagonist and antagonist, I will be looking at post-structuralism to approach my thesis, and I will also be looking at structuralism. Because I will be comparing two works and I would like to see the parallels between them. And see if I can draw conclusions from that.

I expect to find that the uhm relationship could be more complex than originally imagined. But I also could be wrong and that would mean that the story clearly states that the protagonist is Frankenstein is the creator, is god in paradise lost. And the antagonist is the monster or Satan. And for that I will also be using post-structuralist theory, deconstruction, structuralism, and narratology. And that's going to be my thesis.

P4_C1

Uuuh I want to look at the [..] absence of inflection in the inversed uuh [..] subject verb order in [.] Dutch. Uh this is uuh related to the topic of general linguistics, I think uuh. No, no especially in the uh a few articles in which the agreement paradigm [..] or the inflection is used to to prove something doesn't really matter what. But the Dutch paradigm is a problem […] because the inflection is lost when the second person singular uuh is presented in the reversed order.

Uuuuuhm I want to know whether uh why there is no inflection. […] Well mainly that, just to account for the absence [..] of the infection.

I want to do two [.] experiments. One will be a corpus based uh research or analysis in which [..] uh I'm looking at fifteen just a specific text in a specific period of time in which the inflection may have been lost [.] and the I have a theo theory why it should have lost in that period of time. Uuhm [..] So that that is the first one. And the second is a judgement task whether or not the sound segment /tjei/ [..] that is the inflection with second [..] singular pronoun is uncomfortable for Dutch native speakers.

I expect to find that uuh [..] the sound segment is uncomfortable […] uuuh because of the acoustics in the mouth and that [..] the […] inflection of was lost […] around uh 1600 because the pronoun […] was uh *du* same as in German [….] and swapped with *jij*.

Well it could be it would be a phonological analysis a phonological argument why a syntactic […] uhm phenomenon is ex explained so the way of reasoning could be used for other research as well. So mainly that, it is really a uhm. It depends on the data of course. I wouldn't say though that would be [..] much possible for further research but [..] you never know.

P4_C2

Well, my master thesis will be about the loss of inflection in uh reversed word order of subject and verb uh in second person singular in dutch.

Uhm this will be done using two uh experiments, one will be a corpus based research. Texts from a period of time will be looked at in order to focus the exact moment the inflection was lost. And also the, another experiment will be done using a judgment [.] task in which dutch native speakers need to judge the uh comfortability of a certain sound segment which would have been produced with the inflection.

Uhm hopefully this will uh yield some results. For example, the specific period of time in which the inflection was lost uh may well have been around 1600. So hopefully I'll find that. Mainly because the pronoun du [..] changed into jij. Uhm which I believe is the cause of the [..] uncomfortability of the sound segment.

This may [..] research will give a phonological uh argument for a syntactic phenomenon, which isn't found so often in the literature. So, just the fact that there will be a phonetic phonological argument for something syntactic is quite exciting, I think. And uhm the research on the subject itself is not really viable I think, because uh it will be a complete research. Uh it's trying to find definite answers.

P5_C1

Well, I'm going to look at power relations in discourse. […] So yeah it's it's it's a discourse analysis so it's so obviously it is related to linguistics, because you're because I'm going to look at a script of uhh […] do you want me to […] elaborate on it. So uhm I'm going to look at the judges and candidates in uhh the British version of the [..] the uh Great British Bake Off and compare that to the [.] uh to the judges and candidates in uh Heel Holland Bakt so uhm I uh can yeah so that's it yeah.

I have a question let me think […] what it was again. It was about uuuhm how does the

power relationships [..] it is very literally so how is the power relationships [..] in the British [.] baking talent show The Great British Bake Off. […] How do how does the power [..] relationship between the judges and contestants in the British […] in the Great British Bake Off vary from that of the […] uuuh judges and candidates in the [.] Heel Holland Bakt. So. So first I will be using a discourse analysis [..] so I'm just going to look at the script […] let's see […] so a discourse analysis sort of makes clear how power relations are established in a discourse. […]But I also noticed that the uuh the uh English judges are more direct than the […] Dutch judges in the Great British Bake Off so I'm also going to look at politeness and directness theories and then relate them all together [..] to the concept of power. Yeah that's it.

As I already […] said I hope to find some discurse discourse features that [..] explain why uhm why the judges in the Great British Bake Off are more direct than […] the judges in Heel Holland Bakt. So Yeah.

It's obviously related to discourse anale analysis in general and [..] the thing is I'm also going to […] it's not really like I can't generalise the whole of of of of uhm the English and Dutch people. So I can't say like the English people can be generalised as direct and […] the and the Dutch people as indirect that's not the case but I can yeah so I've contributed by going further into. So first I remember it again so I contributed by I'm going first one generalise is going to research to do research on the genre of the baking […] talent show especially the Great British Bake Off because it's a whole new concept and somehow I will contribute to the huge amount of politeness theories and that's it.

P5_C2

Well so for my thesis I'll be answering uh two questions. The first question is uhm how is power manifested [..] in the baking talent show genre. And the second question is uhm how are how does the power relationship [.] in the great British bake-off vary from that in uh heel

Holland bakt. So I'll be looking at two elements: power and politeness. Uhm so yeah politeness [.] is linked to [.] power when you're, it's quite popular, it's sort of the built in symmetry of power. So you have two concepts there.

I'll be using a discourse a critical discourse analysis to look at the script of the judges and the candidates in both the [.] great British bake-off and uh heel Holland bakt. And so I'm going to analyse certain discourse features and going to compare them. So the British are known for their indirectness and kindliness, and the Dutch are more [.] known for their directness and bluntness, so I want to look at if that is also. [..] So I watched the show and what I noticed is that the British seemed more direct and sort of strict than the Dutch judges. And so I would like to figure out if the sort of general statements hold for the show too, so that's why I'm going to analyse the discourse features.

How it will contribute to further investigation, well I'm going use politeness and indirectness theories, and I'm going to do my own discourse analysis, because it's a fairly new genre, it's a fairly new concept. So that's how it will contribute. And um, yea basically doing my own analysis of my own data that I made a transcript of.

P6_C1

Uhm, ok, uhm, the research field is phonetics [..] and uh that's a branch of linguistics, English linguistics, and the [..] topic I'm choosing is the [..] th sound as in [.] theta, and I am investigating how it is pronounced by Dutch [..] speakers of 15-20 years old of around the age of, well not or, well both a group of teenage participants and older participants […] around the age of forty.

Uhh I intend to answer uh how.. it is that [..] the acquisition of that sound is manifested in Dutch speakers, […] because it is not a sound that we have in Dutch, so my question is [..] how do they pronounce that sound?

It's a […] experiment with a wordlist, [..] it's about [..] 80 segments long, I have individual words […] uh that include the th sound and fillers, and I am also uhh contemplating right now whether to add [..] sentences so short sentences that have that sound. But […] that might be too much. That's because of time, that's yeah sentences give you a lot of data.

Well, [..] because we do not have that sound in Dutch I expect to find a lot of different uhm [..] sounds that we do have that are used to [.] substitute that sound, for example the /t/ or /s/ or /f/ or [..] even a sound that is somewhere between English and Dutch. So that's what I expect to find, and I do expect to find it more in the older group than in the younger […] group. That's because of exposure to English. Uhm I think that, I hypothesise that the younger […] uh participants are more exposed to English, so they might […] uh have a better acquisition of the th. Yep.

Actually, my supervisor told me that this has [..] never been for English speakers, uh Dutch speakers of English. So it's uhm, I expect that if I do find [..] some significant result, which […] I hope. Then this might be very, well not by me, elaborated by […] some experimenter.

P6_C2

The research field of my choosing is phonetics, uh which is a branch of English linguistics and the topic is the /th/ as in think. And I am investigating how it is pronounced by Dutch speakers from fifteen to twenty years old.

I intend to answer how it is that they pronounce the /th/ sound, because it's not a sound that we have in Dutch, uhm [..] so I intend to answer how it is manifested in Dutch speakers. Uh how to continue this. […] My question is how do they pronounce this?

My method is an experiment with a word list, uh it's about 80 segments long and has individual words including the /th/ sound and fillers. And I'm also contemplating to add short sentences but this might take too much time because sentences give you much more data.

Because we do not have this sound in Dutch I expect to find a lot of different sounds that are used to substitute this /th/ sound. For example the /t/ , the /s/, or the /f/ sound, or even a sound that is between English and Dutch. that's what I expect. And I expect to find more substitutes substituting in the older participants than in the younger group. And I hypothesise that this that younger participants have more exposure to English, uhm [..] which might give them a better acquiring acquisition of the /th/

And this has not been done for Dutch speakers of English, uhm so I expect that if I find some significant research, which I hope, that this might inspire future research. And that's it.

P7_C1

Uhm I chose to write about uhm, well I'm not sure if I'll incorporate all three, but three novels by the Brontë sisters and then look at the way they uhm […] deal with abuse in their novels. So, like physical or more like emotional abuse[..] and kind of how they portray that and if they kind of condemn it or more like romanticise it […] and kind of how it reflects the time in which the books are written. So that's [..] mostly what I'm looking at and yeah it's literature and then just kind of like the psychological […] side of literature but also what kind of literary techniques are used to […] describe certain things so that's how it kind of ties in with uhm […] English and literature. So.

Uhm mostly I just kind of want to point out how they do it [..] in different ways. Uhm […] And that it does kind of fall in line with happened in the era itself as well. [..] So it's kind of reflective of the historical period in which they were written. And I also kind of want to show they're critical of it […] in some ways. Well differently between the […] but that they are […] critical of it.

I do not really have a method, it's more like just […] close-reading mostly and just kind of […] comparing it to historical uhm [.] facts and stories. And I'm looking at kind of literary

elements like Gothic and kind of how it all ties in. So it's not like really like one certain theory that I'm gonna […] let go on it, but just kind of…

Kind of uhm [..] that uhm […] it is present in different ways in all the novels so […] apparently something happened at the Brontë house. But uhm that they all deal with in a different literary way […] uh and uhm that it all kind of ties in with their stories and and just the literary techniques they used and mostly that is kind of what I want to just [..] show in my thesis.

Well, maybe, because [..] uhm I did notice like that there's a lot of, like a lot of research done on the novels and the sisters themselves which is kind of [..] like high culture. And there's a lot of things about [..] abuse for instance but not necessarily the two of them combined that much. So maybe, I don't know, in that sense, [..] my kind of [.] fills in, well, it's not really a gap, but it's a small gap, or something and maybe people, I don't know, […] me, I don't know, could go further with that idea or look at other novels like that. But, yeah.

P7_C2

I am here to present about my thesis. My thesis is about three novels by the bronte sisters. Although I am not sure yet if I'm going to include all three or just two, depends on how much I can write about them. Uhm then I will look at how they portray abuse in their novels, because it's present [..] kind of in all their novels, it's a thing for them apparently. I will also look at how it fits in with the era itself in which they were written. See how it kind of reflects the period uhm itself. I also want to show that they are critical of abuse as well in their novels and uhm that they use different literary techniques to also portray it, so in that way it all kind of ties in with English and literature, which I'm studying.

I'm hoping to show that they both portray emotional and physical abuse. And that they all show different ways of it, so kind of they use different [.] sorts of abuse and they portray it in

different ways they want to show that they are critical of it and not necessarily romanticise it all the time, although that also does happen.

To show that that I do not really have a theory that I'm going to use [..] on to you know to just read the text or use a theory but I'm just planning on doing more of a close reading, and then comparing it to each other and to the period itself and historical facts from that time. So no difficult theories to let go on it.

I hope that my thesis will fill there's kind of a gap there, because there's a lot of research done on the brontes and on their novels because they're high culture and everything uhm and the canon. And something on abuse obviously but not necessarily on the two together. There is research done on the two together, but it's not always the main focus, and it is my main focus. So I hope that it fills a bit of a gap or it encourages people or myself to look at that.

P8_C1

The topic of my thesis is: Uhm I'm uhm looking at two films, *Suffragette* and *iron lady*, and I'm going to look at how […] feminist ideas or traditions or uhm mostly gender related problems are negotiated in the films, so uhm for example uhm what are the power relations between the characters and between the male and female characters. Uhm […] also a visual uhm [..] analysis of the films, so I will look at the male gaze. I'm goi also going to look at that in the films for example.

I'm going to prove that […] even these films that try to be feminist or try to […] change the way people look at […] feminism in general actually, that they actually also […] convey some traditional […] feminist messages [..] or something. It's not the right word but you know what I mean.

A visual and narrative analysis of the films, so […] I'm going to look at how they show what I'm looking for and wh how the narrative actually, […] uh yeah how the narrative shows what I want to see.

Uhm traditional I uh ideas and views on feminism, and gender, [..] and power relations […]
and feminist […] ideas […] in the films. They want to that they want to change […] the way
people look at […] the world.

Look at other films, or […] yeah other films that […] people want to […] look at, or more
elaborate […] uhm research on my theory, I use uh […] feminist film theory, or look at
gender […] and art. We talked about the male gaze and stuff. […] That is a concept that
people still want to […] research.

P8_C2

The topic of my thesis is [.] I'm going to look at suffragette and iron lady and I'm going to
look at how [.] feminist ideas and traditions are negotiated in the films. So for example a lot
of power relationships between characters and male and female characters, and I'm also
going to do a visual analysis so I'm going to look at the male gaze in the film, for example.
I'm going to prove that uhm even though these films try to be feminist, they still try to
convey some [.] traditional feminist ideas and messages.

The method is that narrative and visual analysis. So I'm going to look at how the films […]
uhm show what I'm looking for and how the narrative also shows what I want to see in the
film.

My hypothesis is that those films actually try to be show feminist messages, but they actually
uhh […] convey also traditional views on feminism.

Further research could be that they look at my theory so I'm looking at feminist film theory.

[..] And the male gaze is also a concept that people still want to research

P9_C1

Right. Uhm so. My thesis is about er the disappearance of grammatical gender marking. [..]
And im looking at a text from Chaucer's period, so around 1400. Erm uh cause I think
there's… that's what I'm exploring.. if there's an intermediate stage between OE and ME

where there is still adjective inflection, so for example uhm in Dutch we say "het goede huis" and "de goede man", erm, no I'm not saying it right. Anyway, so we do have the inflection of the –e at the end, but in English, it used to have it too, but erm it's not there anymore in Modern English uhm. So I'm looking at whether there's a stage where there was still adjective inflection erm but the erm the article, the definite article "the", which they didn't have in OE, has appeared somewhere around ME. So I'm looking if there's an intermediate stage that has the [.] the two.

Yes so if there's indeed an intermediate stage erm that shows both adjective inflection, [..] which is a remnant of OE, and the newer erm [..] the definite article "the", which used to be more of a demonstrative determiner, so "that" […] sort of, erm so yeah.

Erm I'm looking at data research, erm using Corpus Studio,[…] uhm which is just parsed text [..] from Chaucer, I'm using two of h-his Canterbury Tales, the prose ones, because you know, [..] poetry is is more difficult, there's [..] there's the liberty there. So uhm I'm using prose and a couple of texts to erm j-just like control texts, uhm and then.. yeah so I'm-I'm looking at the ME texts and then [..] uh hopefully I can prove that there's an intermediate stage.

I hope to find […] that there's indeed an intermediate stage erm and I hope to find good examples […] of the adjective inflection combined with […] the article "the" erm which would kind of prove my point, hopefully.

Hm. I haven't really thought about that yet uuhm. Well I mean so many things were inflected in OE not just the a-a-adjectives, so I guess noun inflection could be researched as well, […] that kind of thing.

P9_C2

Right uhm my thesis is about the disappearance of grammatical gender marking in English, and uhm I'm looking at texts from Chaucer's period, so around 1400. I'm trying to find out if

there is an intermediate stage between old English and middle English where there is still adjective inflection. And adjective inflection that's, we have that in Dutch, you can say een goed huis and een goede man, so there's the inflection of e at the end, uh of the adjective. And then English used to have that too, but it's not there anymore in modern English uhm. So yeah, I'm trying to find out whether there is an intermediate stage that has both [..] adjective inflection and the newer form, the article definite article the, which wasn't there in old English.

So I'm trying to find out if there is an intermediate stage. And the definite article the used to be uhm, or it didn't used to be, […] but it was sort of a demonstrative determiner in old English, so that, and it appeared somewhere around [..] middle English. I'm hoping to find good example of adjective inflection combined with the article the, that would prove that there is an intermediate stage.

It's mostly data research, I'm using corpus studio. Uhm it's just parsed texts from Chaucer, I'm using two of his Canterbury tales, the prose ones. Cause with poetry theres poetic license, so it's the liberty there uh. I have a couple of other control texts to just check myself and uhm yeah.

So hopefully from those texts I can determine that there is an intermediate stage with both adjective inflection and uhm the newly emerged definite article.

I hope to, what my research can also. Further research can also look into noun inflection cause it wasn't just adjectives that were inflected in old English, there were many other categories. So noun inflection could work as well, and that's it.

P10_C1

Uh my thesis is about uh information structural transfer in Dutch EFL writing. Uhm it is related to studies [..] conducted by uh Sanne van Vuuren and Pieter de Haan at this university.

Uh the question I intend to answer is whether […] native speakers of English uh perceive informational information structural transfer in Dutch EFL writing as non-native.

Uh the method I have chosen is a survey […] uh in which native speakers of English uh judge […] uh non-native English texts on coherence, continuity, and [..] nativeness.

I expected to find uhm that they would uh judge them as non-native, [..] less coherent and less continuous than native English […] speaker texts. But this was not true, so [..] this hypothesis was re-rejected.

Uhm I think further research would need [..] to go into more [.] intuitive responses towards the texts rather than uhm actively judging them.

P10_C2

I wrote my thesis on information structural transfer from Dutch to English.

Uhm my reasea-research question was whether native speakers of English perceive the use of clause-initial adverbials in non-native English texts [..] as uh more non-native than native English texts.

In order to answer this question, I conducted a survey among native speakers of English. And I in this survey I let them judge the use of clause-initial adverbials in Dutch texts on uh [..] coherence, continuity and nativeness.

My hypo-hypothesis was that they would judge the Dutch texts as more non-native and less coherent and continuous than a native English text, but this hypothesis was rejected because it was not true.

Further research could look into more intuitive responses towards texts rather than with a survey. Yeah, that's it.

P11_C1

Okay, so uhm as of now the idea for now we have, I have of the masters thesis is basically connected […] to the [..] cognitive [..] functions that we [..] actually use to decipher, but

relate like visual information with uh textual information in this case [..] its gifs jifs uhm in online communication like facebook and whatsapp and how they [..] change can change meaning [..] or not. Since I already did that for my […] small scale research project for the course I thought it may be a good idea

The question I intend to answer is basically [..] if uhm visually uhm like more stimulating information in this case a moving image is uhm influences the interpretation of uh textual information […] very strongly. If it influences, basically the frame.

As of now it's uhh not a mix, but choice between maybe eye/tracking [..] to basically just see if [..] uh there is a change in interpretation that is related to basically the gazing time, gaze time? Or just a really deliberately ordered […] questionnaire to see if-if we present the […] stimuli in a certain how this actually influences the […] uh interpretation so they would first see the gif then the text, text then gif, or [..] both at the same time

My hypothesis is […] that uhhh, that gifs as visually stimulating information […] tend to uhh have […] a strong uhm […] shared meaning which has highly uhm personally connotated but uhm […] influences strongly influences the meaning of text. More so then text itself.

Uhm since it is very strongly connected to humour and jokes (are humour)research is more in the avenue if there is a more […] overarching or process, underlying process let's say underlying process that actually […] changes our perception of our world. So the questions is if my hypothesis is true […] it shows that visual information [..] heavily uhm […] changes the perception of reality or the s-semantics of a given environment.

P11_C2

What is it that I actually want to research? That is uhm humour, and the cognitive processes that actually relate visual information uh with textual information. How does visual information can influence the semantics of text. So what I want to do is because I'm quite interested in online communication and how we [..] often times let ourselves be influenced by

non-verbal cues or visual information and I'm looking at gifs. Gifs because they're moving. Because they have, in my opinion or what I expect to have much more a salient features that people can […] can exploit to get to the meaning of an utterance. So the cognitive process here is basically just the relationship and how humour and in this case sarcasm is just like transformed via the moving image of a gif.

So, how I'm going to do this is a good question, simply because I do not know yet. But there are two points that I'm thinking about right now. The first off is [..] more like the visual which is more like the gaze, like gaze time with eye tracking or a structured questionnaire, which is very important because then we can, or I can influence how people will receive the visual information if they will receive the visual information and how they apply via questions, or not, depending on how I want to do this obviously. Since I am not sure how I can get to that uh underlying process right now I have to think about the methods still.

My hypothesis still as it is back in the [..] small scale study that I already did is that sarcasm, since it is […] quite like vague and is more like uhm dependent on interpretation, uhh I would suggest that gifs do help with the understanding of humour. And [..] therefore [..] the underlying process is that the visual information since it is more salient, it not just influences our interpretation of humour, but actively steers us towards a specific interpretation. That's more or less my thesis idea in a nutshell.

P12_C1

Uh the topic was [..] related to my internship. Uh we designed a […] course on English for hospitality purposes. The topic was […] uh how the framework of task-based learning […] uh helped us to design a needs responsive course for […] porters, caterers, […] and front desk staff. It relates to the field in that it gives an […] overview of […] current task-based literature. Uhm I-I made a literature overview […] and then [..] justified our pedagogical decisions based on the [..] literature.

Uh the research question was, […] what did you do in your internship uhm […] and how can that be justified based on the […] literature, more specifically based on the literature about task-based learning [..] and ESP?

Uhm we applied the framework of task-based learning, […] which is more of a teaching methodology than a research methodology. But we did do a needs analysis, in which we tried to answer, […] what did our t-target learners do on a daily basis, and what English did they need? That's how we tried to […] find a suitable [..] teaching methodology for them.

The expectation was [..] that it would be more relevant for them, […]and I think it-it was more relevant because we really focused on what they wanted to learn […] uh and what they had to learn and that's what we based our course material on.

Uh I think so. Further research-research […] could focus on how […] uhm uhm the course was taught and […] received. It would be great to […] film or [..] uh record classes to see how learners pick up on the material we designed, if it is actually relevant, and then analyse […] their response or-or if their English actually improves.

P12_C2

So the topic of my thesis was connected to my internship, in which I designed a language learning course on English for hospitably purposes. And the topic was [.] how does the framework of task-based language learning help us to design a needs-responsive course for our target learners, which were catering staff, security staff, and front desk staff.

Uhm the research question my thesis tries to answer is what did we do in our internship? And how can this be justified based on the literature and more specifically based on the literature based on task-based language learning and ESP.

We applied the framework of task based lan-language learning as our principle methodology, but it's not really a research methodology, it's more of a teaching methodology. But we did do a needs analysis in which we tried to find an answer where we tried to find out what our

learner-learners did on a daily basis and what type of English they needed, and that's what we based our course material on.

The expectation was that a needs responsive [..] course would actually make the course more relevant to our learners, and I think that in the end it did because we were really focused on what they wanted to learn uhm and what they had to learn.

Topics of further research could include […] uhm investigating how the material was received by both the teacher and the learners. And with video recorders we could [..] for example investigate if our course actually improved the English proficiency of our learners.

Appendix III – Transcripts with Gesture Phases

P1_C1

Well, the topic of my thesis is related to a course we've been having the last semester in
⌐   ρ   S(s)   s/p   S(s)   sh
Global English. ELF has been handled in that course as well, and miscommunications in
  S (s)   p   S(s)   sh
ELF. So, the topic of my thesis takes research in that field a little bit further than that in
     P   S(m)   h   S(m)   h   p S(s/b)   h
taking proficiency into account as well. So, I'm looking at ELF situations in which
⌐   S(s)   h   ⌐   p   S(s)
miscommunications occur and have put people of different proficiency levels in a dialogue
       h   p   S (s)   S(m)   h   S(s)
setting. So, I've taken, for example, a less proficient person and a more proficient person,
  h   p   S(s)   S(m)   p   s(m)
have put them in a dialogue setting and looked at miscommunications that occur there.
 p   s(s/m)   h   p   S(s)   h

The question of my thesis is related to the clash of relying on form and function, so to say.
⌐   p   S(s)   h
So, proficient people rely on the form of a language more than on function, so they... Of
 S(s/m)   p   S(s)   h
course they rely on getting their message across as well, but they do so by relying on,
 P   S(s/m)   h   ⌐   p
grammar and coding their message correctly. Whereas people who are less proficient focus
 S(s)   h   S(s)   S(n)   h   ⌐   S(s/m)   h
on function of the language, so: am I getting my message across at all? My question is
  S(s)   h   ⌐   S(s)   h   S(s)   h   p S(s)
related to that in a sense that I hope to find that people with differing proficiency levels have
 h   S(a)   p   S(m)   h
more miscommunications occurring than people with equal proficiency levels.
S(s/m)   S(s)   h   S(m)   h   S(s)   h

The method is some sort of a dialogue setting, so I provided my participants with a common
⌐ S(s)   h   S(s)   h   ⌐   p   S(s)   S(s)
communicative goal in a dialogue setting. So there are two persons there, who are provided
 S(s)   h   p   S(s)   h   ⌐   p   S(m)   h   p
with a story completion task, and they are going to have to provide meaning, or different
 S(s)   h   S(s)   p   S(s)   h
scenarios, to that ambiguous story. So I want them to provide different scenarios for that
 S(s)   ⌐   ⌐   S(s)   S(s)   h
story and do so communicatively. So collaboratively providing meaning, providing different
    p   S(s/m)   S(m/s)   S(m)   S(s/b)   h
scenarios to a specific introduction to a story.
       ⌐

I hope to find more miscommunications between people of different proficiency levels, so,
⌐ S(s)   h   S(s)   h   S(m)   h
that there actually is a clash between relying on form and function. And to do so, I have
S(s) S(s)   S(n) S(s)   h   p
formed several groups. So, there's a group of people pertaining people of equally high
 p   S(m)   h   p S(a)   h   S(s/m)
proficiency levels, a group of people with equally low proficiency levels, and a group of
      h   p   S(s/m)   S(m)   h   p S(I/m)

people with differing proficiency levels. So in that sense, I hope to find an actual clash between form and function.

I think there is a possibility of relating this to a classroom setting, for example. I'm not doing this in my own research, but there is a possibility of doing this so. So for example taking a proficient teacher who is lecturing a less proficient class and this teacher may adapt his language to get his message across more functionally to these students. That may be one option of providing further research. There may be other options as well, which I haven't really thought of myself. But that might come up as well.

P1_C2

The topic of my thesis is related to a course we had in the previous semester, Global English, in which we handled on looked at miscommunications in ELF. So we focused on ELF in general and miscommunications. Now, my thesis tries to take this a step further in taking proficiency levels into account as well. So I'm looking at miscommunications that occur in specific situations in which people of different proficiency levels have been placed in a dialogue setting.

The question of my thesis is related to a sort of clash between form and function, or relying on form and function, since people are more proficient in a second language rely on the form of the language in relying on grammars and coding your message syntactically correct. And people who are less proficient rely on the function, so am I getting my message across at all? Now, what I'm looking at is that clash I just mentioned and when there miscommunications occur more often in a situation in which people with different proficiency levels are placed within a dialogue setting.

The methodology I'm using for this is a dialogue setting. I placed people of firstly the similar proficiency levels in a dialogue setting. So one group of people is highly proficient, so C1 C2 level, and I state that they rely on form, so no miscommunications or not a lot of miscommunications will appear there. Then a second group containing people of equally low proficiency levels are placed in the same setting, and I predict that there will be miscommunications, but not as much, in the third group, which is a dialogue of people with differing proficiency levels.

What I think will result from this study is that the group with different proficiency levels will display more miscommunications in their dialogue. So there actually is is clash between form and function, so to say.

What further research will get from my study is more of an indication of how to deal with different proficiency levels. You make take this into account in classroom setting for example

where a teacher, who is more proficient, is lecturing a class of students who are less
proficient, may adapt his language accordingly. There may be other implications as well
which may be used in further research, but I have not explained this in my thesis yet.

P2_01

Okay so I'm doing my thesis about lesbian literature and I want to look at contemporary, novels how they represent lesbian identity of like this century, and how three different novels, are portraying this lesbian identity and how different they are from each other so I want to do a close-reading and the analyse how they compare or contrast.

The question I want to answer is what lesbian identity is portrayed in these novels and, what was the last bit? What claim. My claim is basically that despite years before they have, actually tried to really put forward what lesbianism is, and now the focus is more or less, well it's not anymore on being a lesbian, it's there but it's not really that much of a big deal by now. So I want to see whether this has changed over the years and I think it has,

First I want to look at the methodology, like the scope or the field of my research and then by close-reading my novels and comparing that to the sources I read, I want to come to a general conclusion to my question.

I find, I always find hypothesis to be really, like, difficult. But I think what I will find is that, all three novels that I have focus on a different kind of relationship. For example, one novel is where a religious woman who has grown up in a religious family finds out that she loves, women. So she's getting shunned by her community and she is trying to find herself by, well sleeping around basically but that's okay, I mean she finds herself in the end and reconciles, with her mother. So that's, pretty cool. And then the other novels is where two women are in a relationship but it's not mentioned, like it is not the, well, not clearly mentioned that they are lesbian or that they are women in the first place. So, it's really interesting to find that how differently these authors portray lesbian identity and, yeah I think that's what I'm going to find, like really different approaches to what lesbian, or being lesbian is,

I think so because, if you look at that, I'm looking at contemporary literature, so it's from now till like early nineties or something, and, there is still so much literature that is, that will

P2

come in the future and that maybe will build on this idea of lesbianism not being really
important, not really put on the foreground of the novel, but then again things have changed
in the past as well, so maybe in ten years people will focus on lesbians more than they do
now and then you might want to look at it at a different perspective, and look back and
contrast it with what we have now. So I think that's really interesting to look at.

P2_C2

So my thesis will be about lesbian literature and then I want to look at contemporary lesbian literature by doing a... well by looking at three different novels that portray lesbian identity of the century. I'm going to do this by close reading the three novels and then come to a conclusion on how they represent lesbian identity and then analyse how they compare and contrast to the sources and each other.

Firstly, I want to look at the methodology. So, look at the scope and the field of research. I've read some articles about lesbian identity and lesbian literature of like, more, earlier lesbian works, so by doing this, how do you call it? Close reading on these novels I want to make sure that, well what I want to look at is how different are they from each other and how different are they form the ealier literature.

What I expect to find is that these novels are really different from each other, so that they have like a different view on lesbian identity and how they portray what being a lesbian is about. For example, there is one book I read, oranges are not the only fruit by janet winterstone that talks about a very religious woman, growing up in a religious family, and she finds out she likes women so her community shuns her and her family disowns her and everything. And she tries to find herself by sleeping around and just trying to come to terms with what she is. Luckily, in the end, she reconciles with her community and her family and comes to terms with being a lesbian and all that. And then you have two other novels that look really differently at lesbian identity and lesbian relationships. In one novel there's this couple and it's totally fine that they're gay and that they have a relationship. Theres no, how do you say? Stigma? That they shouldn't be together and all that. And then you have a book, that tells a story about a relationship but you don't know that its between two women or that it is a lesbian relationship in the first place. So, by looking at these books I want to look at

how they contrast to each other and how they contrast to past literature that deals with the
same lesbian relationships.

I think the relevance of my research will be that.. literature is a changing entity. So, every
now and then, the sort of literature changes and something that was looked at before like in
the past something like the stigma was pretty important in lesbian literature that its, it was
allowed, it wasn't, you know, for religious reasons it wasn't allowed, and all that. And then,
now we have that lesbian identity isn't that much of a big deal anymore, it's like, more
accepted as well as in, like, the contemporary culture and all that. And then I think because if,
we look at literature now, how will it change in the upcoming ten years? And how different
will it be from then? And that's why I think it's really important to look at what we have now
in contrast to what we had before and that will open a new high road to another type of
literature and another type of looking at lesbian identity in, maybe, ten years or so. So, I think
it's really interesting to look at that.

P3_C1

My topic is about Frankenstein and Paradise lost, at least at the moment. Im thinking about switching. I'd like to study the relationship between the creator and creation and the protagonist and antagonist. So, that would mean Frankenstein and the Monster and God and probably Satan, but I think I might change it an adaptation of Frankenstein and compare the two. And see how the relationship has changed and why that could be. And I think it relates to the field of my study, because it is about literature and it's about pretty good stories that are still referenced to today by games,films, and the like.

I want to answer how the relationship has changed. If it's really that clear that the protaganists are always the good guy or the bad guy. Or if the creation and the creator relationship dynamic is more complex than people think it to be. Because I feel that it's usually Frankenstein who is seen as the protagonist, his family IS killed so that's kinda bad.

But I also think that you could see the monster as more of the victim, because he is the one who was creation, so he doesn't really have a say in anything; he doesn't even get to he with someone he likes, cause he's a monster. So I want to see how that could work in the narrative.

Because I've been thinking in the lines of creation creator protagonist antagonist good and evil, which is kinda huge so I left that out mostly. But because of those two oppositional pairings, I've chosen to do a more post-structuralist approach and a structuralist approach, because you are comparing two things, so it would be nice to see parallels between the two. And I think I will deconstruct the text as post-structuralists have, cause I think that would be relevant to my research question. And also I wanted to draw on narratology as a good basis, theory to refer to, because I am talking about narrative structures.

I'm not sure what I expect to find. I expect to find that the relationship is a bit more complex

than it would be. But I it also can be that I'm totally wrong. And that I'll find that the

Monster simply is the bad guy and Frankenstein simply is the good guy. But I'll hope to find

that it is more complex and that you can turn things around to see the narrative from another

perspective and that even if you turn it around that you will different kind of things

I'm not quite sure. I'll have to dive into narratology, deconstruction, and the text that I'm

studying, so I don't think there's much beyond those fields per se. I think. No perhaps

adaptation and other theories on Frankenstein and Paradise Lost themselves, but not really

something completely different like New Historicism.

P3_C2

I will be doing my thesis on the topics of Frankenstein and paradise lost. And I want to see how the relationship in the narrative works between the creator and the creation in relation to the protagonist and the antagonist. So in Frankenstein that would be Frankenstein and the monster, and in paradise lost that would be god and Satan. I might change my topic but I'm not sure yet so I will not delve into that.

I think it's relevant because the story and the works have had a huge impact on other stories, it's referenced to in films, games, and even more things than you can imagine, even music.

I want to answer how if there is a change in the relationship between the antagonist and the protagonist. So that the good guy is always the good guy and the bad guy is always the bad guy. For Frankenstein, he is always the good guy, and the monster he is always the bad guy because the monster does kill Frankenstein's family. But I think that you can also see the monster as a sort of victim. So I'd like to explore the radius of those, you know, oppositional pairings. And because I have been thinking a lot about oppositional pairings, you know, creator and creation, and protagonist and antagonist, I will be looking at post-structuralism to approach my thesis, and I will also be looking at structuralism. Because I will be comparing two works and I would like to see the parallels between them. And see if I can draw conclusions from that.

I expect to find that the relationship could be more complex than originally imagined. But I also could be wrong and that would mean that the story clearly states that the protagonist is Frankenstein is the creator, is god in paradise lost. And the antagonist is the monster or Satan. And for that I will also be using post-structuralist theory, deconstruction, structuralism, and narratology. And that's going to be my thesis.

P4_C1

I want to look at the absence of inflection in the inversed subject verb order in Dutch. This is related to the topic of general linguistics, I think. No, especially in the a few articles in which the agreement paradigm or the inflection is used to to prove something doesn't really matter what. But the Dutch paradigm is a problem because the inflection is lost when the second person singular is presented in the reversed order.

I want to know whether why there is no inflection. Well mainly that, just to account for the absence of the infection.

I want to do two experiments. One will be a corpus based research or analysis in which I'm looking at fifteen just a specific text in a specific period of time in which the inflection may have been lost and the I have a theory why it should have lost in that period of time. So that that is the first one. And the second is a judgement task whether or not the sound segment /tjei/ that is the inflection with second singular pronoun is uncomfortable for Dutch native speakers.

I expect to find that the sound segment is uncomfortable because of the acoustics in the mouth and that the inflection was lost around 1600 because the pronoun was *du* same as in German and swapped with *jij*.

Well it could be it would be a phonological analysis a phonological argument why a syntactic phenomenon is explained so the way of reasoning could be used for other research as well. So mainly that, it is really It depends on the data ofcourse, I wouldn't say though that would be much possible for further research but you never know.

P4_C2

Well, my master thesis will be about the loss of inflection in reversed word order of subject and verb in second person singular in dutch.

This will be done using two experiments, one will be a corpus based research. Texts from a period of time will be looked at in order to focus the exact moment the inflection was lost. And also the, another experiment will be done using a judgment task in which dutch native speakers need to judge the comfortability of a certain sound segment which would have been produced with the inflection.

Hopefully this will yield some results. For example, the specific period of time in which the inflection was lost may well have been around 1600. So hopefully I'll find that. Mainly because the pronoun du changed into jij. Which I believe is the cause of the uncomfortability of the sound segment.

This may research will give a phonological argument for a syntactic phenomenon, which isn't found so often in the literature. So, just the act that there will be a phonological argument for something syntactic is quite exciting, I think. And the research on the subject itself is not really viable I think, because it will be a complete research. It's trying to find definite answers.

P5_C1

Well, I'm going to look at power relations in discourse. So yeah it's a discourse analysis so

obviously it is related to linguistics, because you're because I'm going to look at a script of

do you want me to elaborate on it. So I'm going to look at the judges and candidates in the

British version of the Great British Bake Off and compare that to the judges and candidates in

Heel Holland Bakt so I can so that's it yeah.

I have a question let me think what it was again. It was about how does the power

relationships it is very literally so how is the power relationships in the British baking talent

show The Great British Bake Off. How do how does the power relationship between the

judges and contestants in the British in the Great British Bake Off vary from that of the

judges and candidates in the Heel Holland Bakt. So.

So first I will be using a discourse analysis so I'm just going to look at the script let's see so a

discourse analysis sort of makes clean how power relations are established in a discourse. But

I also noticed that the English judges are more direct than the Dutch judges in the Great

British Bake Off so I'm also going to look at politeness and directness theories and then

relate them all together to the concept of power. Yeah that's it.

As I already said I hope to find some discourse features that explain why the judges in the

Great British Bake Off are more direct than the judges in Heel Holland Bakt. So Yeah.

It's obviously related to discourse analysis in general and the thing is I'm also going to it's

not really like I can't generalise the whole of the English and Dutch people. So I can't say

like the English people can be generalised as direct and the Dutch people as indirect that's not

the case but I can yeah so I've contributed by going further into. So first I remember it again.

so I contributed by I'm going to do research on the genre of the baking talent show especially
the Great British Bake Off because it's a whole new concept and somehow I will contribute
to the huge amount of politeness theories and that's it.

P5_C2

Well so for my thesis I'll be answering two questions. The first question is how is power

manifested in the baking talent show genre. And the second question is how does the power

relationship in the great British bake-off differ from that in heel Holland bakt. So I'll be

looking at two elements power and politeness. Politeness is linked to power when you're, it's

quite popular, it's sort of the build in symmetry f power. So you have two concepts there.

I'll be using a critical discourse analysis to look at the script of the judges and the candidates

in both the great British bake-off and heel Holland bakt. And so I'm going to analyse certain

discourse features and going to compare them. So the British are known for their indirectness

and kindliness, and the Dutch are more known for their directness and bluntness, so I want to

look at if that is also. So I watched the show and what I noticed is that the British seemed

more direct and sort of strict than the Dutch judges. And so I would like to figure out if the

sort of general statements hold for the show too, so that's why I'm going to analyse the

discourse features.

How it will contribute to further investigation, well I'm going use politeness and indirectness

theories, and I'm going to do my own discourse analysis, because it's a fairly new genre, it's

a fairly new concept. So that's how it will contribute. And um, yea basically doing my own

analysis of my own data that I made a transcript of.

P6_C1

Uhm, ok, uhm, the research field is phonetics and uh that's a branch of linguistics, English linguistics, and the topic I'm choosing is the th sound as in theta, and I am investigating how it is pronounced by Dutch speakers of 15-20 years old of around the age of, well not or, well, both a group of teenage participants and older participants around the age of forty.

I intend to answer how it is that the acquisition of that sound is manifested in Dutch speakers, because it is not a sound that we have in Dutch, so my question is how do they pronounce that sound?

It's a experiment with a wordlist, it's about 80 segments long, I have individual words that include the th sound and fillers, and I am also contemplating right now whether to add sentences so short sentences that have that sound. But that might be too much. That's because of time, sentences give you a lot of data.

Well, because we do not have that sound in Dutch I expect to find a lot of different sounds that we do have that are used to substitute that sound, for example the /t/ or /s/ or /f/ or even a sound that is somewhere between English and Dutch. So that's what I expect to find, and I do expect to find it more in the older group than in the younger group. That's because of exposure to English. I think that. I hypothesise that the younger participants are more exposed to English, so they might have a better acquisition of the th. Yep.

Actually, my supervisor told me that this has never been for English speakers uh Dutch speakers of English. So it's uhm, I expect that if I do find some significant result, which I hope. Then this might be very, well not by me, elaborated by some experimenter.

P6_C2

The research field of my choosing is phonetics, which is a branch of English linguistics and the topic is the /th/ as in think. And I am investigating how it is pronounced by Dutch speakers from fifteen to twenty years old.

I intend to answer how it is that they pronounce the /th/ sound, because it's not a sound that we have in Dutch, so I intend to answer how it is manifested in Dutch speakers. How to continue this. My question is how do they pronounce this?

My method is an experiment with a word list, it's about 80 segments long and has individual words including the /th/ sound and fillers. And I'm also contemplating to add short sentences but this might take too much time because sentences give you much more data.

Because we do not have this sound in Dutch I expect to find a lot of different sounds that are used to substitute this /th/ sound. For example the /t/, the /s/, or the /f/ sound, or even a sound that is between English and Dutch, that's what I expect. And I expect to find more substituting in the older participants than in the younger group. And I hypothesise that this that younger participants have more exposure to English, which might give them a better acquisition of the /th/.

And this has not been done for Dutch speakers of English, so I expect that if I find some significant research, which I hope, that this might inspire future research. And that's it.

P7_C1

I chose to write about, well I'm not sure if I'll incorporate all three, but three novels by the Brontë sisters and then look at the way they deal with abuse in their novels. So, like physical or more like emotional abuse and kind of how they portray that and if they kind of condemn it or more like romanticise it and kind of how it reflects the time in which the books are written. So that's mostly what I'm looking at and yeah it's literature and then just kind of like the psychological side of literature but also what kind of literary techniques are used to describe certain things so that's how it kind of ties in with English and literature. So...

Mostly I just kind of want to point out how they do it in different ways. And that it does kind of fall in line with happened in the era itself as well. So it's kind of reflective of the historical period in which they were written. And I also kind of want to show they're critical of it in some ways. [Well] differently between the [...] but that they are critical of it.

I do not really have a method, it's more like just close reading mostly and just kind of comparing it to historical facts and stories. And I'm looking at kind of literary elements like Gothic and kind of how it all ties in. So it's not like really like one certain theory that I'm gonna let go on it, but just kind of...

Kind of that it is present in different ways, in all the novels so apparently, something happened at the Brontë house. But that they all deal with in a different literary way and that it all kind of ties in with their stories and just the literary techniques they used and mostly that is kind of what I want to just show in my thesis.

Well, maybe, because I did notice like that there's a lot of, like a lot of research done on the novels and the sisters themselves which is kind of like high culture. And there's a lot of,

things about abuse, for instance but not necessarily the two of them combined that much. So maybe, I don't know, in that sense, my kind of fills in, well, it's not really a gap, but it's a small gap, or something and maybe people, I don't know, me, I don't know, could go further with that idea or look at other novels like that. But, yeah.

P7_C2

I am here to present about my thesis. My thesis is about three novels by the bronte sisters. Although I am not sure yet if I'm going to include all three or just two, depends on how much I can write about them. Then I will look at how they portray abuse in their novels, because it's present kind of in all their novels, it's a thing for them apparently. I will also look at how it fits in with the era itself in which they were written. See how it kind of reflects the period itself. I also want to show that they are critical of abuse as well in their novels and that they use different literary techniques to also portray it, so in that way it all kind of ties in with English and literature, which I'm studying.

I'm hoping to show that they both portray emotional and physical abuse. And that they all show different ways of it, so kind of they use different sorts of abuse and they portray it in different ways they want to show that they are critical of it and not necessarily romanticise it all the time, although that also does happen.

To show that that I do not really have a theory that I'm going to use on to you know to just read the text or use a theory but I'm just planning on doing more of a close reading, and then comparing it to each other and to the period itself and historical facts from that time. So no difficult theories to let go on it.

I hope that my thesis will fill there's kind of a gap there, because there's a lot of research done on the brontes and on their novels because theyre high culture and everything and the canon. And something on abuse obviously but not necessarily on the two together. There is research done on the two together, but it's not always the main focus, and it is my main focus. So I hope that it fills a bit of a gap or it encourages people or myself to look at that.

P8_C1

The topic of my thesis is: I'm looking at two films, *Suffragette* and *Iron lady*, and I'm going to look at how feminist ideas or traditions or mostly gender related problems are negotiated in the films, so for example what are the power relations between the characters and between the male and female characters. Also a visual analysis of the films, so I will look at the male gaze. I'm also going to look at that in the films for example.

I'm going to prove that even these films that try to be feminist or try to change the way people look at feminism in general actually, that they actually also convey some traditional feminist messages or something. It's not the right word but you know what I mean.

A visual and narrative analysis of the films, so I'm going to look at how they show what I'm looking for and how the narrative actually, how the narrative shows what I want to see.

Traditional ideas and views on feminism, and gender, and power relations and feminist ideas in the films. That they want to change the way people look at the world.

Look at other films, or yeah other films that people want to look at, or more elaborate research on my theory, I use feminist film theory, or look at gender and art. We talked about the male gaze and stuff. That is a concept that people still want to research.

P8_C2

The topic of my thesis is I'm going to look at suffragette and iron lady and I'm going to look at how feminist ideas and traditions are negotiated in the films. So for example a lot of power relationships between characters and male and female characters, and I'm also going to do a visual analysis so I'm going to look at the male gaze in the film, for example.

I'm going to prove that even though these films try to be feminist, they still try to convey some traditional feminist ideas and messages.

The method is that narrative and visual analysis. So I'm going to look at how the films show what I'm looking for and how the narrative also shows what I want to see in the film.

My hypothesis is that those films actually try to be show feminist messages, but they actually convey also traditional views on feminism.

Further research could be that they look at my theory so I'm looking at feminist film theory. And the male gaze is also a concept that people still want to research

P9_C1

Right. Uhm so. My thesis is about er the disappearance of grammatical gender marking. And im looking at a text from Chaucer's period, so around 1400. Erm cause I think there's... that's what I'm exploring.. if there's an intermediate stage between OE and ME where there is still adjective inflection, so for example in Dutch we say "het goede huis" and "de goede man", erm, no I'm not saying it right. Anyway, so we do have the inflection of the -e at the end, but in English, it used to have it too, but erm it's not there anymore in Modern English. So I'm looking at whether there's a stage where there was still adjective inflection erm but the erm the article, the definite article "the", which they didn't have in OE, has appeared somewhere around ME. So I'm looking if there's an intermediate stage that has the the two.

Yes so if there's indeed an intermediate stage erm that shows both adjective inflection, which is a remnant of OE, and the newer erm the definite article "the", which used to be more of a demonstrative determiner, so "that" sort of, erm so yeah.

Erm I'm looking at data research, erm using Corpus Studio, which is just parsed text from Chaucer, I'm using two of his Canterbury Tales, the prose ones, because you know, poetry is more difficult, there's the liberty there. So I'm using prose and a couple of texts to erm just like control texts, and then.. yeah so I'm looking at the ME texts and then hopefully, I can prove that there's an intermediate stage.

I hope to find that there's indeed an intermediate stage erm and I hope to find good examples of the adjective inflection combined with the article "the" erm which would kind of prove my point, hopefully.

Hm. I haven't really thought about that yet. Well I mean so many things were inflected in OE not just the adjectives, so I guess noun inflection could be researched as well, that kind of thing.

P9_C2

My thesis is about the disappearance of grammatical gender marking in English, and I'm looking at texts from chaucers period, so around 1400. I'm trying to find out if there is an intermediate stage between old English and middle English, where there is still adjective inflection. And adjective inflection that's, we have that in Dutch, you can say een goed huis and een goede man, so there's the inflection of e at the end, of the adjective. And English used to have that too, but it's not there anymore in modern English. So yeah, I'm trying to find out whether there is an intermediate stage that has both adjective inflection and the newer form, the definite article the, which wasn't there in old English.
So I'm trying to find out if there is an intermediate stage. And the definite article the used to be, or it didn't used to be, but it was sort of a demonstrative determiner in old English, so that, and it appeared somewhere around middle English. I'm hoping to find good example of adjective inflection combined with the article the, that would prove that there is an intermediate stage.

It's mostly data research, I'm using corpus studio. It's just parsed texts from Chaucer, I'm using two of his cantebury tales, the prose ones. Cause with poetry theres poetic license, so it's the liberty there. I have a couple of other control texts to just check myself and yeah.
So hopefully from those texts I can determine that there is an intermediate stage with both adjective infelection and the newly emerged definite article.
I hope to, what my research can also. Further research can also look into noun inflection cause it wasn't just adjectives that were inflected in old English, there were many other categories. So noun inflection could work as well, and that's it.

P10_C1

My thesis is about information structural transfer in Dutch EFL writing. It is related to studies conducted by Sanne van Vuuren and Pieter de Haan at this university.

The question I intend to answer is whether native speakers of English perceive information structural transfer in Dutch EFL writing as non-native.

The method I have chosen is a survey in which native speakers of English judge non-native English texts on coherence, continuity, and nativeness.

I expected to find that they would judge them as non-native, less coheren. and less continuous than native English speaker texts. But this was not true, so this hypothesis was rejected.

I think further research would need to go into more intuitive responses towards the texts rather than actively judging them.

P10_C2

I wrote my thesis on information structural transfer from Dutch to English.

My research question was whether native speakers of English perceive the use of clause-initial adverbials in non-native English texts as more non-native than native English texts.

In order to answer this question, I conducted a survey among native speakers of English. In this survey I let them judge the use of clause-initial adverbials in Dutch texts on coherence, continuity and nativeness.

My hypothesis was that they would judge the Dutch texts as more non-native and less coherent and continuous than a native English text, but this hypothesis was rejected because it was not true.

Further research could look into more intuitive responses towards texts rather than with a survey. Yeah, that's it.

P11_C1

Okay, so as of now the idea for now we have, I have of the masters thesis is basically connected to the cognitive functions that we actually use to decipher, but relate visual information with textual information in this case its gifs jifs in online communication like facebook and whatsapp and how they can change meaning or not. Since I already did that for my small scale research project for the course I thought it may be a good idea.

The question I intend to answer is basically if visual, more stimulating information in this case a moving image is , influences the interpretation of textual information very strongly. If it influences, basically the frame.

As of now it's ahh not a mix , but choice between maybe eye/tracking to basically just see if there is a change in interpretation that is related to basically the gazing time, gaze time? Or just a really deliberately ordered questionnaire to see if we resent the stimuli in a certain how this actually influences the interpretation so they would first see the gif then the text, text then gif, or both at the same time.

My hypothesis is that ahhh, that gifs as visually stimulating information tend to ahh have a strong shared meaning which has highly personally connotated but influences strongly influences the meaning of text, More so then text itself.

Since it is very strongly connected to humour and jokes (are humour) research is more in the avenue if there is a more overarching or process, underlying process let's say underlying process that actually changes our perception of our world, So the questions is if my hypo is true it shows that visual information heavily changes the perception of reality or the semantics of a given environment.

P11_C2

What is it that I actually want to research? That is humour, and the cognitive processes that actually relate visual information with textual information. How does visual information can influence the semantics of text. So what I want to do is because I'm quite interested in online communication and how we often times let ourselves be influenced by non-verbal cues or visual information and I'm looking at gifs. Gifs because they're moving. Because they have, in my opinion or what I expect to have much more a salient features that people can exploit to get to the meaning of an utterance. So the cognitive process here is basically just the relationship and how humour and in this case sarcasm is just like transformed via the moving image of a gif.

So, how I'm going to do this is a good question, simply because I do not know yet. But there are two points that I'm thinking about right now. The first off is more like the visual which is more like the gaze, like gaze time with eye tracking or a structured questionnaire, which is very important because then we can, or I can influence how people will receive the visual information if they will receive the visual information and how they apply via questions, or not, depending on how I want to do this obviously. Since I am not sure how I can get to that underlying process right now I have to think about the methods still.

My hypothesis, still as it is, back in the small scale study that I already did is that sarcasm, since it is quite like vague and is more like dependent on interpretation, I would suggest that gifs do help with the understanding of humour. And therefore the underlying process is that the visual information since it is more salient, it not just influences our interpretation of humour, but actively steers us towards a specific interpretation. That's more or less my thesis idea in a nutshell.

P12_C1

The topic was related to my internship. We designed a course on English for hospitality purposes. The topic was how the framework of task-based learning helped us to design a needs responsive course for porters, caterers, and front desk staff. It relates to the field in that it gives an overview of current task-based literature. I made a literature overview, and then justified our pedagogical decisions based on the literature.

The research question was, what did you do in your internship and how can that be justified based on the literature, more specifically based on the literature about task-based learning and ESP?'

We applied the framework of task-based learning, which is more of a teaching methodology than a research methodology. But we did do a needs analysis, in which we tried to answer, what did our target learners do on a daily basis, and what English did they need? That's how we tried to find a suitable teaching methodology for them.

The expectation was that it would be more relevant for them, and I think it was more relevant because we really focused on what they wanted to learn and what they had to learn and that's what we based our course material on.

I think so. Further research could focus on how the course was taught and received. It would be great to film or record classes to see how learners pick up on the material we designed, if it is actually relevant, and then analyse their response or if their English actually improves.

P12_C2

So the topic of my thesis was connected to my internship, in which i designed a language learning course on English for hospitably purposes. And the topic was how does the framework of task-based language learning help us to design a needs-responsive course for our target learners, which were catering staff, security staff, and front desk staff.

The research question my thesis tries to answer is what did we do in our internship? And how this be justified based on the literature and more specifically based on the literature based on task-based language learning and ESP.

We applied the framework of task based language learning as our principle methodology, but it's not really a research methodology, it's more of a teaching methodology. But we did do a needs analysis in which we tried to find an answer where we tried to find out what our learners did on a daily basis and what type of English they needed, and that's what we based our course material on.

The expectation was that a needs responsive course would actually make the course more relevant to our learners, and I think that in the end it did because we were really focused on what they wanted to learn and what they had to learn.

Topics of further research could include investigating how the material was received by both the teacher and the learners. And with video recorders we could for example investigate if our course actually improved the English proficiency of our learners.

Appendix IV – Stills of Gestures

P1_C1
Well, the topic of my thesis is related

to a course we've been (having the last semester)

in Global English.

that course as well,

and miscommunications in ELF.

So, the topic of my

thesis takes

research in that (field a little bit further than that)

and have put people of different proficiency levels in a dialogue setting

in taking proficiency (into account as well.)

So, I've taken, for example,

So, I'm looking at ELF (situations in which miscommunications occur)

a less proficient person

and a more proficient person,

have put them in a dialogue setting

and looked at miscommunications that occur there.

The question of my thesis is related to the clash (of relying on form and function, so to say.)

So, proficient

people rely on the form (of a language more than on function, so they..)

Of course they rely on getting (their message across as well,)

but they do so by relying on grammar

on function (of the language, so:)

and coding their (message correctly.)
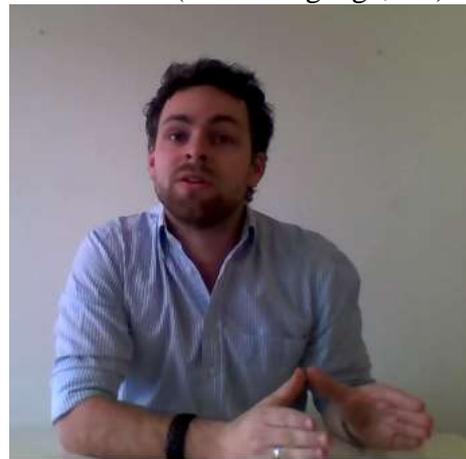
'am I getting my message across at all?'

Whereas people who are less (proficient focus)

My question (is related to)

I hope to find that people with differing (proficiency levels)

people with equal (proficiency levels.)

have more

The method (is some sort)

miscommunications (occurring than)

of a dialogue (setting,)

I provided my participants

So there are two persons (there,)

with a common communicative goal

with a story-(completion task)

in a dialogue setting.

and they are going to have to provide meaning, (or different)

scenarios,

and do so communicatively.

So I want them to

So collaboratively

provide (different scenarios for that story)

providing

meaning, (providing different scenarios)

different (proficiency levels,)

to a specific introduction to a story.

so, that there actually is a clash (between relying on form and function.)

I hope (to find)
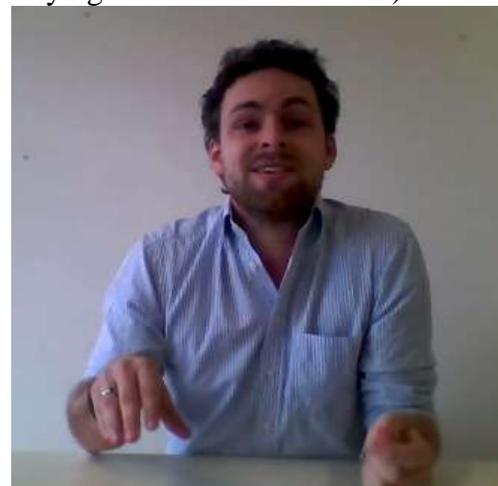
several groups.

So, there's (a group of people pertaining people of)

and a group (of people)

equally high (proficiency levels,)

with differing (proficiency levels.)

a group of people with equally low (proficiency levels,)

an actual (clash)

of relating this (to a)

taking a proficient teacher (who is lecturing)

classroom (setting, for example.)

a less proficient class

a possibility (of doing this so.)

and this teacher may adapt (his language)

to get his message across

other (options as well, which I haven't really thought of myself. But that might come up as well.)

more functionally (to these students.)

That may be one (option of providing further research.)

P1_C2
a course (we had in the previous semester, Global English,)

looked (at)

miscommunications (in ELF.)

So we focused on ELF (in general and miscommunications.)

P1_C2
a course (we had in the previous semester, Global English,)

Now, my (thesis)

a step further

at miscommunications

specific (situations)

in which people of different (proficiency levels have been)

placed in a dialogue (setting.)

since people are more (proficient in a second language)

The question (of my thesis is related to a sort)

rely on the form (of the language)

of clash

in relying (on grammars and coding)

or relying on

And people (who are less proficient)

rely on the function,

miscommunications occur more often (in a situation in which)

my message across (at all?)

people with different (proficiency)

Now, what I'm looking at

within a dialogue (setting.)

is that (clash I just mentioned)

I placed people

of firstly the similar (proficiency levels)

one group (of people is)

highly (proficient, so C1 C2 level,)

on form

so no miscommunications
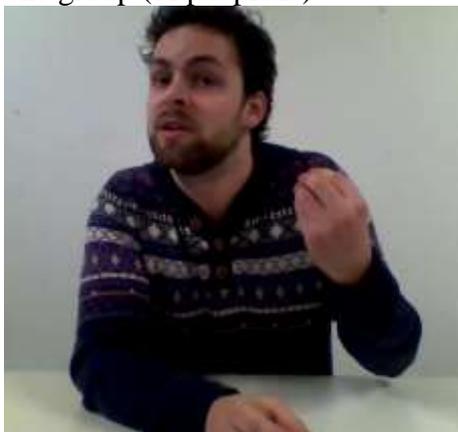
or not a lot of

Then a second group (containing people of equally low proficiency levels are placed)
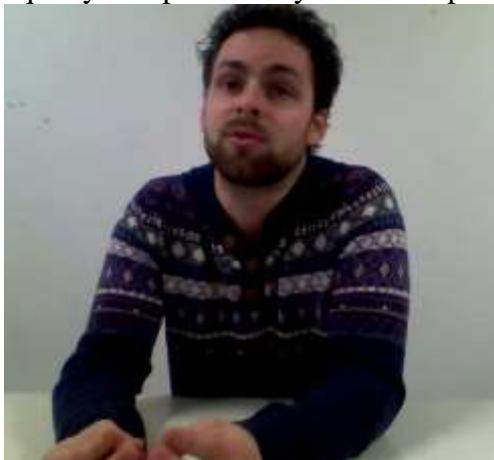
but not as much

in the same

in the third (group,)

there

which is a dialogue of people with differing (proficiency levels.)

the group with different (proficiency levels will display)

 more (miscommunications in)

their (dialogue. So,)

there actually is a clash (between form and function, so to say.)

will get (from my study is)

 more of an indication

of how to

You may (take this into account in classroom setting for example)

may adapt

who is more proficient,

There

is lecturing a class

I have not explained this in my thesis yet.

P2_C1
my thesis (about)

lesbian (literature and)

want (to look at)

contemporary (novels)

how (they)

represent (lesbian identity)

like

this (century)

three (different novels)

portraying (this lesbian identity)

different

Close (-reading)
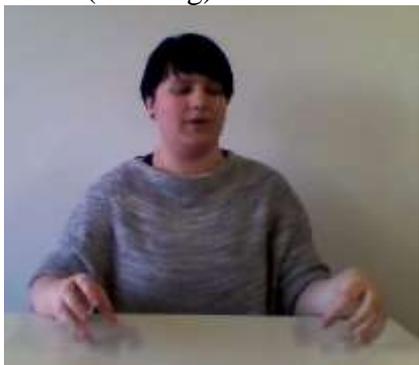
analyse

compare (or)

contrast.

last (bit)

despite years

before (they have)

actually

tried (to)

really put forward

lesbianism (is)

focus

more or less

not anymore (on)

being (a lesbian, it's)

there

not (really)

that much of a big deal

by now.

I want to (see whether this has)

changed (over the years)

I (think it)

has.

methodology

scope (or the field of my research)

then

close-reading (my novels and)

comparing that

I want to come to a

question

always (find hypothesis to be)

really

But I (think)

what (I will find is that)

three (novels that I have)

focus (on a different kind of relationship)

For (example, one novel is where a)

religious (woman)

grown (up in a religious family)

finds (out)

that she loves (women. So she's getting)

but (that's okay)

shunned (by her community)

I mean

she is trying (to find herself by)

reconciles (with her mother)

well (sleeping around basically)

So (that's, pretty cool)

And then the other (novels is where)

two (women)

not mentioned

clearly (mentioned that)

they are lesbian (or that they are women in the first place)

So (it's really)

interesting (to)

find (that how differently)

these (authors)

portray (lesbian identity and)

really different (approaches to)

looking (at contemporary literature)

that will come in the future

from now till (like early nineties or something)

build on this idea of lesbianism

there is (still)

important, (not really)

much literature (that is)

put (on the foreground)

of the novel

but (then again)

things have changed (in the past)

as well

so (maybe in ten years people)

focus (on lesbians)

More (than they do now)
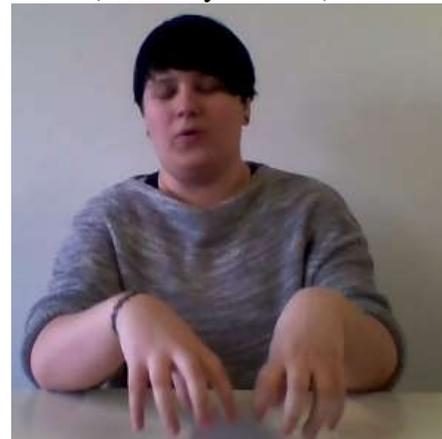
then (you)

look (at it at a different perspective)

look back (and contrast it with)

what we have now.

P2_C2
contemporary (lesbian literature)

by doing a…

looking (at three different novels)

portray (lesbian identity of)

the (century)

going (to do this by)

close (reading the three novels)

then come (to a)

conclusion

they represent

sources

lesbian identity

each other.

analyse (how they)

scope (and the)

compare

field of research

read (some)

of like, more, earlier

articles (about)

doing (this)

lesbian identity (and)

how do you call it?

lesbian literature

Close reading

on these novels (I want to)

different (are they from the earlier literature)

make sure

expect (to find is that)

that (well what I want to look at)

these (novels are really)

how different (are they from each other)

different

lesbian (identity and how they)

portray

what (being a lesbian is about)

one (book I)

read (oranges are not the only fruit by)

janet (winterstone that talks about a)

very religious (woman)

growing up (in a religious family)

finds (out she likes women so)

sleeping (around and)

her community (shuns her and her)

terms

family (disowns her and everything)

two (other novels)

tries (to find herself by)

differently (at lesbian identity and)

lesbian (relationships)

Theres (no)

one (novel there's this couple)

how do you say?

it's totally (fine that they're gay)

Stigma?

and (that they have a relationship)

shouldn't (be together and all that)

then (you have a)

a lesbian (relationship in the first place)

tells (a story about)

looking (at these books I want to)

a relationship (but you don't)

look (at how they)

between (two women)

contrast (to each other)

how they contrast (to)

entity

past literature (that deals with)

the sort (of literature)

literature (is a)

changes

changing

something (that was)

looked (at before like in the past something like the)

for religious (reasons it wasn't allowed)

stigma (was)

lesbian (identity isn't)

pretty (important in lesbian literature)

much (of a big deal anymore)

allowed (it wasn't)

more accepted

contemporary (culture)

how (different will it be from then)

if (we look at literature now)

What (we have now)

how (will it)

in contrast (to what we had)
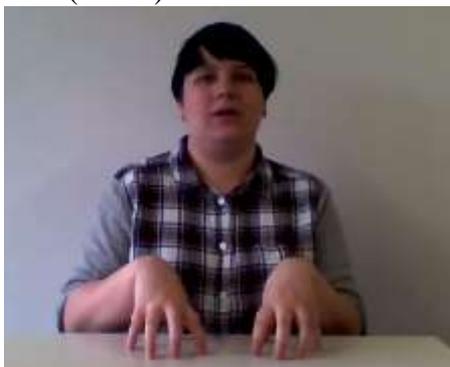
change (in the upcoming ten years)

before (and that will)

open (a new)

maybe (ten years or so)

high road (to)

another (type of literature)

another (type of)

P3_C1
the creator (and)

creation (and the)

Protagonist (and)

antagonist

Frankenstein

Monster (and)

God (and probably)

Satan,

but I think I might change

an adaptation (of Frankenstein and)

compare (the)

two. (And see)

how

stories (that)

good guy

bad (guy)

More (complex)

to be

victim, (because he is the one)

think (that you could see)

who was creation, (so)

the monster (as)

he (doesn't really have a say in anything)

more (of the)

doesn't

So I want to see how that could work in

creation

creator,

protagonist

antagonist,

good (and)

evil, (which is kinda)

huge

I left that out (mostly)

But because of those two oppositional (pairings, I've chosen)

post-structuralist

you are comparing (two things, so it)

parallels (between)

good basis theory to refer to, (because)

I am (talking about)

narrative structures.

Monster

turn (things around to see)

narrative (from)

another (perspective)

even (if you)

turn (it around that)

different (kind of things)

P3_C2
monster

does

kill

those

you know

oppositional

pairings

creator (and)

creation

protagonist

Because (I will be)

antagonist (I will be looking)

comparing two (works and I would like to see the)

post-structuralism (to approach my thesis, and I will also be looking)

parallels (between them)

structuralism

see (if I can)

draw (conclusions from that)

could (be more complex than originally)

imagined (but I also could be wrong and
that would mean that)

story (clearly states that)

protagonist

is

Frankenstein (is the)

creator

is god (in paradise lost)
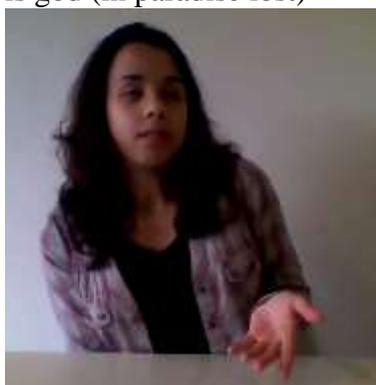
the antagonist (is the monster or)

P4_C1
general linguistics

No, (especially)

agreement (paradigm or the)

inflection

to prove (something)

is

the inflection

reversed (order)

why

a specific

period

in which

the inflection

theory

why (it should have lost in)

that (period of time)

first (one)

the inflection

sound segment (is uncomfortable)

with

acoustics

uncomfortable

around (1600)

native speakers.

du

same (as in)

syntactic (phenomenon is explained so the way)

jij.

depends (on the data)

could (be it would be a phonological analysis a phonological)

of course.

argument

P4_C2
subject (and)

verb (in)

second (person singular)

in dutch

two

Texts (from a)

period of time

exact (moment)

the inflection

was lost

also

judge

the comfortability

of a certain (sound segment)

which

would have

been produced

with (the inflection)

Hopefully

some (results)

example

the specific (period of time in which the inflection was lost may)

well (have been)

around (1600)

hopefully (I'll)

find (that)

cause of the uncomfortability (of the sound segment)

du

phonological (argument for)

jij

something syntactic

I (believe is the)

quite exciting

subject (itself)

definite answers

it will (be a)

complete (research. It's trying)

to find

P5_C1
I'm (going to look at a)

to elaborate (on it)

judges (and)

candidates (in the)

British (version of the)

Great (British Bake Off and)

compare (that to the)

judges (and)

candidates (in Heel Holland Bakt so)

can

it (is very literally)

How do how does the power relationship (between the)

judges (and)

contestants (in the British in the)

Great British Bake Off vary from that (of the)

judges (and)

candidates (in the)

first (I will be using a discourse analysis)

discourse (analysis sort of)

so (I'm just)

clear

going to look at the script

power relations (are)

let's see

established

in (a discourse)

Great British Bake Off (so I'm also going)

But (I also noticed that the English)

look (at)
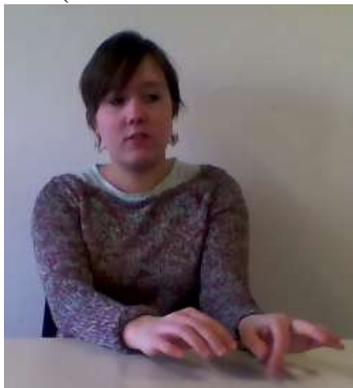
judges (are more direct)

politeness and directness (theories and then)

Dutch judges (in the)

relate (them all)

together

discourse (features that)

power

explain

hope

the judges (in the)

some

Great British Bake Off

are (more direct than the judges in Heel Holland Bakt)

can be generalised (as)

whole

direct

can't (say)

Dutch (people as indirect)

English (people)

further (into)

first

I (remember it again)

I contributed

going (to do)

research (on the genre of the)

baking talent show especially

the Great British (Bake Off)

P5_C2
quite (popular, it's sort of the)

built (in)

candidates

symmetry (of power)

great British bake-off (and)

the (script)

heel Holland bakt

judges (and the)

compare (them)

British (are known for)

indirectness (and)

kindliness

directness (and)

bluntness

show (and what I noticed)

is that

the British (seemed more)

strict

Dutch judges

general

the show

analyse the discourse features

fairly new genre

it's a fairly new (concept)

P6_C1
linguistics

both

acquisition (of that sound is)

teenage participants

manifested (in Dutch speakers)

older participants

not (a sound that we have in Dutch, so my)

how

do

now (whether to add sentences so)

short (sentences that have that sound)

time

sentences

sounds (that we do have that are used to)

/t/

substitute

/s/

that sound

/f/

sound (that is)

expect (to find, and I)

somewhere

do

English and Dutch

more (in the)

older (group than in the)

the younger (participants are more)

younger (group. That's because of exposure to English)

exposed

hypothesise (that)

this has

never (been for)

Me

English (speakers)

Elaborated

So

P6_C2
how (it is manifested)

is how (do they pronounce this?)

that's (what)

much (more)

that

/th/

better

that's (it.)

P7_C1
write (about)

well I'm not sure (if I'll)

incorporate

all three

three (novels)

Brontë

look (at the way they)

deal (with)

abuse (in their novels)

condemn (it or more like)

physical

romanticise

emotional

reflects

portray (that and if they kind of)

psychological (side of literature but also)

what (kind of)

literary techniques

describe

how (it kind)

point (out how they do it in)

different (ways. And that it does)

fall in line (with)

happened (in the)

era (itself as well)

kind of want to show (they're)

So (it's kind of)

critical (of it in)

reflective (of the)

some (ways)

historical (period)

differently (between)

close-(reading mostly)

facts

kind (of)

stories

comparing (it to)

kind (of)

historical

Gothic

it all ties in

Kind of (that it is)

one (certain)

present (in)

gonna (let go on it)

different (ways in all the novels)

just (kind of…)

apparently (something happened)

Brontë

literary (techniques)

deal

that is

different literary way

a lot of, like a lot of research (done on)

ties in (with their stories and)

the novels and the sisters themselves

high (culture)

that much (So maybe, I don't know)

abuse (for instance)

that (sense)

not necessarily (the two)

fills in

combined

not (really a gap)

small gap, (or something)

people, (I don't know)

Me

could go further

other

P7_C2
here (to)

present

about

three (novels by the)

bronte (sisters)

Although (I am not)

sure (yet if I'm)

going (to include)

all (three)

two

how (they)

depends

portray

how (much I can write about them)

abuse (in)

look (at)

their (novels, because it's)

present kind (of in)

era (itself in which they were)

all (their novels)

written

thing

reflects

fits (in with)

the period

critical (of abuse as well)

in

their (novels)

different

portray

ties in (with English and)

I'm

they (both)

portray

show different ways of it

emotional

different

physical (abuse)

portray (it in different ways)

all

want (to show that they)

are critical (of it and)

show (that I do not really have a)

not (necessarily)

theory (that I'm going to)

romanticise (it all the time)

use (on to)

that

you know (to just)

read the text (or use a)

theory

close (reading)

comparing (it to)

each other (and to)

the period (itself)
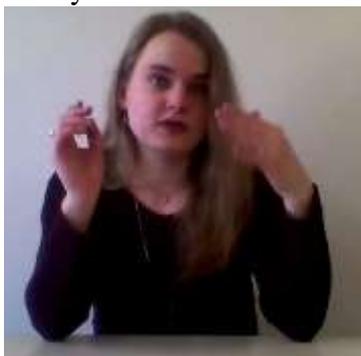
and historical

let

there's (kind of a gap there)

high (culture)

there's

canon

brontes (and on their)

abuse (obviously but not)

novels (because they're)

necessarily (on the two together)

There is research done (on the two together)

look at that.

always (the)

main (focus)

my (main focus)

P8_C1
in (the)

between (the characters)

the male (and)

female (characters)

a visual

analysis (of the films)

at

male (gaze)

I'm also going to look at that in the films
for example.

try (to be)

feminism (in general)

feminist

actually

change

convey (some traditional)

the way (people look at)

feminist

messages (or something)

looking

I'm

how (the)

how (they)

narrative

what (I'm)

how the narrative

want (to see)

and views on feminism

gender

change

or look

We

That is a concept (that people still)

want

P9_C1
think (there's)

that's (what I'm exploring)

intermediate (stage between)

OE (and)

ME (where there)

adjective (inflection)

for example (in Dutch we say)

"het goede huis" (and)

"de goede man" (no I'm not saying it right)

do (have the)

So (I'm looking at whether)

inflection (of the –e at the end)

stage (where there was still adjective inflection)

in English

article (the definite article)

used (to have it too, but erm it's not there anymore in Modern English)

"the"

didn't

intermediate (stage that has the the)

has (appeared somewhere)

two

around (ME)

if (there's indeed an)

So (I'm looking if there's an)

intermediate (stage erm)

shows

newer (erm the)

adjective inflection

definite article ("the")

is a remnant

more (of a demonstrative determiner)

OE (and the)

"that"

parsed text (from Chaucer, I'm using)

couple (of texts to erm)

two (of his Canterbury Tales, the prose ones)

just like control

because (you know)

I'm looking at the ME (texts)

there's (the liberty there)

hopefully

good (examples of)

would (kind of prove my point)

adjective (inflection)

Well

combined (with the article)

well
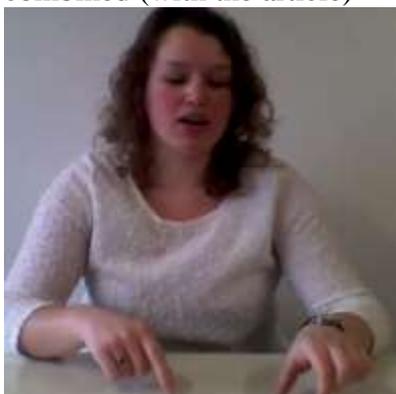
"the" (erm which)

P9_C2
intermediate (stage)

between

old English (and)

middle English

still (adjective inflection)

we (have that in Dutch)

huis

man

so there's (the)

trying (to find out whether there)

inflection (of e at the end, of the adjective)

intermediate (stage that has both)

English (used to have that too)

adjective (inflection)

it's not (there anymore in modern English)

newer form, (the definite article)

the, (which wasn't there in old English)

adjective inflection

definite (article the used to be, or it didn't used to be)

combined (with the article the)

that

that would prove

appeared (somewhere around)

parsed texts (from Chaucer)

two (of his Canterbury tales)

poetic (license)

so

I have

control (texts)

to just check myself

adjective (inflection)

newly emerged (definite article)

research

P10_C1
coherence

continuity (and)

nativeness.

less (coherent and)

less (continuous)

native (English speaker texts)

this (hypothesis was)

rejected.

more intuitive (responses towards the)

texts (rather than)

actively (judging them)

P11_C1
basically (connected to the)

cognitive

functions (that we)

actually use to decipher, (but)

relate

visual information

with

textual (information)

this case its gifs (jifs)

in (online communication like facebook and whatsapp)

did that for my small scale (research project)

how they can change meaning

Course

or not.

question (I intend to answer)

Since (I already)

if visual more stimulating information

in this case (a moving image)

influences the interpretation (of)

textual (information very strongly).

the frame.

mix, (but)

choice (between maybe)

eye/tracking (to)

basically (just see if)

change

if we present the stimuli in a certain

interpretation (that is related to basically the gazing time, gaze time)

how this actually influences the interpretation

Or just a really deliberately

so they would first see the gif

ordered questionnaire (to see)

text (then)

Gif

Both

stimulating information tend to

have a strong shared meaning which has highly personally connotated

but influences strongly influences the meaning of text

More so then text itself.

Since it is very strongly connected to humour

jokes (are humour)

if

Overarching

Process

underlying process

underlying (process)

that actually changes our perception (of our world).

questions is if my hypo is true

it shows that visual information heavily

changes the perception of reality or the semantics of a given environment.

P11_C2
What (is it that I actually want to research?
That is)

humour, (and the)

cognitive (processes that)

relate

visual (information with)

textual (information)

visual (information)

influence

semantics of text. So

visual

want

Gifs

we

Gifs (because they're)

non-verbal (cues or)

moving. (Because)

in my

what

much more

salient features that people

can exploit to get to the meaning of an utterance

cognitive process here (is basically just)

relationship

humour (and in this case sarcasm is just like)

transformed (via the)

know yet

moving image of a gif

two (points that I'm)

how (I'm going to do this is)

first (off is more like the)

Question

visual which is more like the gaze, like gaze time

eye tracking

or a structured questionnaire

very important (because then we can)

I (can)

people (will receive)

visual (information)

if (they will receive the visual information)

how they apply via questions

or not, depending

still.

Since (I am not sure)

hypothesis (still as it is)

that (underlying process right now I have
to)

back

think about the methods

small scale study (that I already did is that)

sarcasm, (since it is)

understanding of humour

vague (and is more like)

therefore the underlying process (is that)

dependent on interpretation

visual information

suggest that gifs do help (with the)

salient, (it not)

influences our interpretation of humour

specific (interpretation)

thesis (idea)

P12_C1

helped (us to design a)
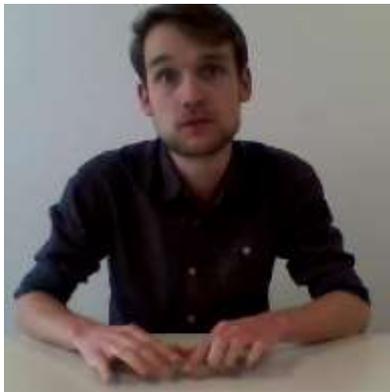
needs responsive

literature overview

justified (our pedagogical)

based (on the literature)

research (question was)

what (did you do in your)

internship

task-based (learning and ESP)

how can that be justified (based on the)
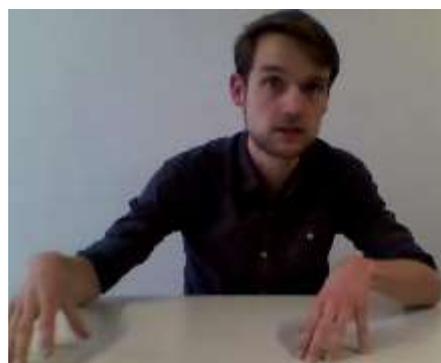
But (we did)
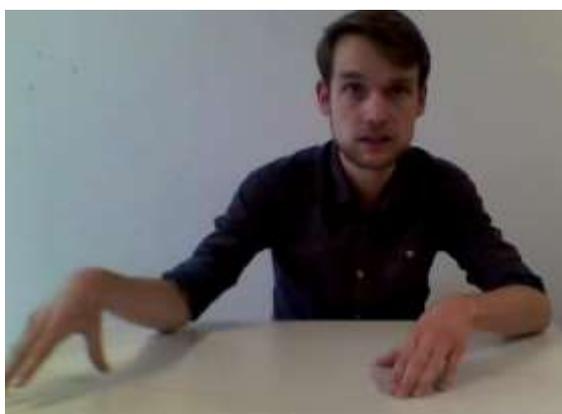
literature, (more specifically)

do a needs (analysis)

what (did our)

English (did they need)

target learners (do on a)

That's (how we tried)

daily basis, (and what)

focused on what (they wanted to learn and what they had to learn)

film or record classes to see (how)

learners pick up on the material (we designed)

analyse their response

their English actually improves.

P12_C2
answer (where we tried to)

that's (what we)

what (our learners did on a daily basis and)

focused (on what they wanted to learn)

what (type of English they)

had (to learn)
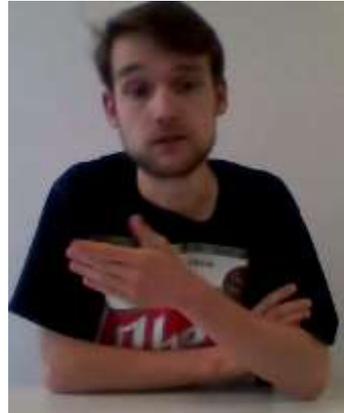
Needed

how (the material was)

received (by both)

teacher (and)

Learners

video (recorders we could for example)

investigate if our course actually improved the English