

Chapter 1 : Speech and Gesture Production Lab (imported)

Gesture and Speech combines in one volume Technics and Language and Memory and Rhythms, which are the cornerstones of Leroi-Gourhan's comprehensive theory of human behavior and cultural development.

By now, you know that you should be complementing your speech with gestures. But do you know how big these gestures should be? What is meant by gesture size? Just as your voice can be loud or soft, your gestures can be large or small. For example, consider the spectrum of hand and arm gestures. Gestures involving your fingers only are small gestures. Gestures pivoting at your wrist are a bit larger. Gestures pivoting at your elbow are larger still. Finally, gestures pivoting at your shoulder are large. Okay, how do you choose the right size? Gestures that are effective for one audience might be completely ineffective with another audience. Factors you should consider are:

Distance In general, the farther your audience is from you, the larger and more pronounced your gestures need to be. For example, when seated at a board room table, you might use a small hand gesture. When speaking in an auditorium, you need to use full arm gestures.

Sight Lines In general, if sight lines are clear, you can make smaller and more intricate gestures. If sight lines are partially blocked, you need larger and higher gestures. A few examples are: The culture of your audience members may dictate more subdued gestures. When delivering a eulogy or news about layoffs, your gestures should be subdued. When speaking to children, your gestures can probably be magnified. In all cases, it is best to research this as part of your audience analysis, particularly if you are speaking to a new group. You are having a conversation with a colleague in an office, or sitting at a table with customers. Guidelines for this small group setting: Your gestures can be small and still effective because everyone is close to you. Finger gestures and hand gestures pivoting at the wrist can be effective. For example, consider the finger gestures displayed by the man in photo A on the right. Eye gestures and facial expressions are inherently small gestures. They are critical in an intimate small-group setting, because everyone can see every nuance, both conscious and unconscious. For example, the woman in photo B is communicating non-verbally simply with her eyes and facial expression. The smaller your audience is, the more likely that you will have their full attention. They will tend to be looking at your eyes with a rather narrow field of view. Therefore, small hand gestures may work best if you raise your hands up closer to your eyes. For example, see how the man in photo C is gesturing with raised hands. Beware nervous gestures e. You are presenting to an audience which is seated around boardroom table, or in a small meeting room. You may be standing, or you may be seated yourself. Guidelines for this medium group setting: Your gestures should be scaled up a bit as the average distance between you and the audience members increases. Your eye and facial gestures are still important. People in the front rows may still be able to see every nuance, both conscious and unconscious. For example, consider President Obama in photo D as he gestures with his arm pivoting from his elbow. Watch your sight lines! Hand gestures which pivot at the wrist may be too small for people to see, particularly if you are speaking with a lectern or if views are obscured e. Depending on the room layout, you may be able to incorporate some larger gestures with your upper body. You are presenting a lunchtime seminar at a company, or perhaps a conference break-out session in a large meeting room. There probably is not a significant stage, nor is there raised seating i. Guidelines for this large group setting: Your gestures should scale up even larger with arm gestures out and away from your body. For example, the woman in photo F is gesturing with her arm which is pivoting from her shoulder. Eye and facial expressions become less important because they are probably invisible to much of the audience unless you really exaggerate them. Because of the obscured sight lines for most of your audience behind the first few rows, this can be the most challenging audience size because they can only see you from the chest and higher. Any gestures you make lower are invisible to much of the audience. Note how the man in photo G has raised both his arms just under his face to gesture. This allows audience members to see him above the head of the person in front of them. One way to magnify smaller gestures is to hold them for a longer period of time and turn your body slightly as you display it. This increases the likelihood that more people will see the gesture. You are presenting a keynote address at a conference. Audience seating is elevated as you move from front to back, and you are speaking from a stage which is probably set back from the front row. Guidelines for

this huge group setting: Your gestures need to scale up again. Full body gestures are necessary. Small gestures, like small objects, are invisible. Gestures with your fingers e. Your audience will see your arm up, but they cannot see your fingers. He realizes that most of his audience cannot really see what he is holding. And his hands and face are even smaller! So, a photo of a manila envelope appears on the screen behind him to compensate. Eye and facial gestures are invisible. Quite the opposite, you should still have expressive eye and facial gestures because this will tend to keep your vocal variety high. Also, your legs are now visible and you can exploit this to great advantage with full body gestures such as strolling or kicking. In rare cases, a video system may be used to magnify you for your audience, as with the woman presenting in photo I. If this is the case, smaller gestures can, once again, be seen. Large gestures are probably still more effective. In Summary Always be aware of the distance between you and your audience and the sight lines in the room. Based on this knowledge, scale your gestures accordingly and you will be effective. Subscribe to Six Minutes for free to receive future articles. Andrew Dlugan is the editor and founder of Six Minutes. He teaches courses, leads seminars, coaches speakers, and strives to avoid Suicide by PowerPoint. He is an award-winning public speaker and speech evaluator. Andrew is a father and husband who resides in British Columbia, Canada.

Chapter 2 : Gesture - Wikipedia

They compared the speech and gestures made by congenitally blind individuals and sighted speakers. To provide a clear test, they compared native speakers of English to native speakers of Turkish.

Public Speaking Skills Gestures in public speeches are as important as the speech itself. Through gestures, the speaker will be able to emphasize on some points and to convey the right message to the audience. Even though the statement is the same in text, they can convey a different message – all because of hand movement during the speech. But gestures in public speech are more than just random movement of hands. In fact, gestures and movements should be done in the exact moment or else the right emotions will never be conveyed. Hand Gestures in Public Speaking A hand gesture is a very effective tool in public speaking because it can move in many directions. Hand gestures can point directions, demonstrate some actions or simply emphasizing a point through additional hand gestures. But as already indicated, not every hand movement during the speech will be helpful in proving your point. The following are certain hand movements that should never be done during the speech: Mannerisms – Pinching your nose, holding your ear from time to time or scratching your head are only some of the actions that you should never do during the speech. Avoiding fist and fingers – Some actions are very uncomfortable for some audiences such as pointing fingers or using fists. For hand gestures, consider the following movements: Straight from shoulders – Hand movements from the elbow is not as emphatic and convincing compared to hand movements that originate from the shoulder. One hand at a time – Although two handed gestures provide more movements, it would look too crowded when you move with two hands. Mirroring – Your hands should mirror your words especially on very important points in your speech. Eyes and Facial Expressions Your eyes have a very important part of your speech. It will help you connect to your audience and convey the message in a more personal level. To make this happen, your eyes should always be fixed on your audience. Eye contact should be observed during the duration of your speech. Facial expressions should also be considered in your speech. This type of gesture complements your speech because your feelings about certain points could be emphasized by your facial expressions. That is why concentration is important in public speeches: For example, you might be thinking of some problems at home while giving a motivational speech. Instead of being emphatic on your speech, you become mellow and your face would reveal that you do have some problems. Stage Movements Speaking in public should never force you to stay in one place. Staying in one place in front of the huge crowd will never help you convey your message. You might have probably noticed that some speakers move back and forth in the stage so that they can connect to a large crowd easier. Before emulating their actions, make sure that you are comfortable moving while speaking. If you think you will have some problems in moving, at least move on a limited basis so that you can connect to your audience. Move when you want a certain point to get across faster to your audience. On the other hand, the ability to move and talk at the same time does not mean you should move in the stage. Think of the size of your audience and your stage to see if movements are appropriate. With the appropriate movement, you can help your audience understand your point.

Chapter 3 : Speech Gestures: Too Small, Too Big, or Just Right?

It ought to be a criminal offence that Gesture and Speech, the defining work of Andr   Leroy-Gourhan's distinguished anthropological career, remains relatively unknown among students of the humanities.

Pauses Power Power refers to the volume you project. At a minimum, be sure that your entire audience can easily hear you without straining. Turning your voice volume up or down adds interest. Use both variations when they match the emotion you want to convey. For example, speaking loud might be used to convey excitement. Speaking soft might convey sadness. Use a microphone to amplify your voice in large rooms. Eliminate outside noises, if you can. To some extent, you are born with your voice pitch, whether it be soprano, mezzo-soprano, tenor, or baritone. However, if your speech contains dialogue for several characters, varying your pitch is an excellent way to distinguish between them. Pace Pace is your speaking rate, and varying it throughout the speech adds great interest. There are many effects that a variable pace can generate, but the most basic are: Speed up to heighten the emotion in a dramatic story. Slow down when delivering key phrases. The most common pace problem is speaking too fast for the audience to absorb the material. There are two underlying reasons for this: Lack of editing leaves too much content and too little time. The resulting pace is far too fast for the audience to absorb. Nervousness also contributes to a rapid speaking rate. For an example of rapid speaking rate, see Majora Carter in *Greening the Ghetto*. On the lips of master speakers, pauses can be used for a multitude of purposes. Short pauses can signal the end of a clause or sentence. Longer pauses signal the transition between major points or stories. Experienced speakers will often take a drink of water, ready a prop, or consult notes at these times. Pauses before and after key points are wonderful buffers. The preceding pause signals to the audience that you are about to say something important. The following pause gives the audience time to reflect on what you just said and internalize it. Pauses can also be used to enhance audience interaction e. Steve Jobs demonstrates a powerful pause in his Stanford Commencement speech. Gestures throughout your speech make you interesting to watch. If you are interesting to watch, then your audience will be more attentive to your message. Failure to use gestures will lead your audience to watch the inside of their eyeballs. Your body will naturally want to move as you speak. Mix in deliberate gestures to coincide with key points. Mimic the actions of your speech e. Use a variety of gestures. Increase the size of your gestures to match the size of the room. When presenting to three of your co-workers at a table, your gestures can be small e. When presenting to a packed auditorium, your gestures should be large e. Your audience will feed off the facial gestures you make. For an outstanding demonstration of gestures which complement a speech, see J. Gamache deliver *Being a Mr. Novice* speakers will chain themselves to the lectern or stand in one spot on the middle of the stage. Intermediate speakers will meander randomly around the speaking area. Body movement appeals to the audience and keeps attention. Great speakers move around the speaking area with purpose. Every time they take a few steps, they are doing so with a distinct purpose in mind. Like gestures, there are innumerable ways to stage your speech, but here are a few general principles: The simplest act of staging is to prepare the speaking area before you begin. Move the lectern to the side. Move obstacles away, or at least be aware of them. Make sure every person in the audience has a clear sight line to you or your slides. If you are using props or other visual aids, plan where they will be before and after you use them. When they are not being used, you want them out of sight. Just as long pauses can signal the transition between major points, so can considerable movement within the speaking area. You can map specific locations in the speaking area to be virtual locations for certain stories of your speech. Then, when you refer back to these stories, a simple gesture back to that area of the speaking area is valuable to help the audience make the connection. In very large rooms, be sure to balance your position on the left, center, and right of the speaking area. If you can meaningfully bring in these directions, it will make a powerful statement. For example, consider what climbing on a chair might allow you to do within your speech. Example of Staging, Gestures, and Vocal Variety â€” Face the Wind As I have done with previous articles in this series, I will use my contest speech *Face the Wind* to illustrate the use of staging, gestures, and vocal variety. Below is an annotated summary of key staging, gestures, and vocal variety â€” the choreography of the speaking

performance. The summary is time-indexed e. Similarly, many of the serious lines are delivered front and center. This is a technique that I was exploring in this speech for the first time. Arm gesture to left, then right to match the trading of house keys for condo keys. Also complemented by arm gestures to the right [0: The walk around my yard looking at numerous bushes and trees [1: Introduction of the Japanese maple tree is with arms up to indicate the height of the tree. Notice how this stage position is mapped to the tree location. Difficult to see this on the video, but the hole-digging sequence involves stage movement from front to back, diagonally. Drop to the floor to wrestle the tree. This position is mapped for future reference to the monster tree. For example, notice reference to monster tree at [3: Forceful gestures to mimic the gas BBQ being lifted up [4: Full body gestures for wind blowing and tree resisting. Notice that for these gestures, I am facing to the side so that the majority of the audience will see these gestures in profile. This is more effective than facing the audience. Note also how the contrasting wind directions are indicated [4: Emphatic gestures to indicate we are not trees [7: Energy here is amplified.

Chapter 4 : 20 Hand Gestures You Should Be Using | Science of People

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Research[edit] Gestures have been studied throughout the centuries from different perspectives. Another broad study of gesture was published by Englishman John Bulwer in 1644. Bulwer analyzed dozens of gestures and provided a guide on how to use gestures to increase eloquence and clarity for public speaking. Performance scholar, Carrie Noland, describes gestures as "learned techniques of the body" and stresses the way gestures are embodied corporeal forms of cultural communication. She also posits how they might function as a form of "resistance to homogenization" because they are so dependent on the specificities of the bodies that perform them. Adam Kendon was the first linguist to hypothesize on their purpose when he argued that Lexical gestures do work to amplify or modulate the lexico-semantic content of the verbal speech with which they co-occur. Although the scientific study of gesture is still in its infancy, some broad categories of gestures have been identified by researchers. While most gestures can be defined as possibly happening during the course of spoken utterances, the informative-communicative dichotomy focuses on intentionality of meaning and communication in co-speech gesture. Examples of informative gestures could include such actions as scratching an itch, adjusting clothing, or accessories, or interacting with object such as taking a drink or twirling a pen. These gestures can occur during speech, but they may also occur independently of communication, as they are not a part of active communication. While informative gestures may communicate information about the person speaking e. These are gestures that are produced intentionally and meaningfully by a person as a way of intensifying or modifying speech produced in the vocal tract or with the hands in the case of sign languages , even though a speaker may not be actively aware that they are producing communicative gestures. The previous examples of informative gestures can become communicative when a speaker consciously uses them to communicate something about themselves or someone else. Examples of Non-manual gestures may include head nodding and shaking , shoulder shrugging , and facial expression , among others. Non-manual gestures are attested in languages all around the world, but have not been the primary focus of most research regarding co-speech gesture. Symbolic Emblematic , Deictic Indexical , Motor Beat , and Lexical Iconic [15] It is important to note that manual gesture in the sense of communicative co-speech gesture does not include the gesture-signs of Sign Languages , even though sign language is communicative and primarily produced using the hands, because the gestures in Sign Language are not used to intensify or modify the speech produced by the vocal tract, rather they communicate fully productive language through a method alternative to the vocal tract. List of gestures The most familiar are the so-called emblems or quotable gestures. These are conventional, culture-specific gestures that can be used as replacement for words, such as the handwave used in the US for "hello" and "goodbye". A single emblematic gesture can have a very different significance in different cultural contexts, ranging from complimentary to highly offensive. Symbolic gestures can occur either concurrently or independently of vocal speech. Symbolic gestures are iconic gestures that are widely recognized, fixed, and have conventionalized meanings. Deictic gestures are gestures that consist of indicative or pointing motions. These gestures often work in the same way as demonstrative words and pronouns like "this" or "that". Unlike symbolic and deictic gestures, beat gestures cannot occur independently of verbal speech. For example, some people wave their hands as they speak to emphasize a certain word or phrase. These gestures are closely coordinated with speech. The so-called beat gestures are used in conjunction with speech and keep time with the rhythm of speech to emphasize certain words or phrases. They depict aspects of spatial images, actions, people, or objects. The elaboration of lexical gestures falls on a spectrum of iconic-metaphorical in how closely tied they are to the lexico-semantic content of the verbal speech they coordinate with. More iconic gesture very obviously mirrors the words being spoken such as drawing a jagged horizontal line in the air to describe mountains whereas more metaphorical gestures clearly contain some spatial relation to the semantic content of the co-occurring verbal speech, but the

relationship between the gesture and the speech might be more ambiguous. Lexical gestures, like motor gestures, cannot occur independently of verbal speech. The purpose of lexical gestures is still widely contested in the literature with some linguists arguing that lexical gestures serve to amplify or modulate the semantic content of lexical speech, [1] or that it serves a cognitive purpose in aiding in lexical access and retrieval [15] or verbal working memory. Young children under the age of two seem to rely on pointing gestures to refer to objects that they do not know the names of. Once the words are learned, they eschewed those referential pointing gestures. One would think that the use of gesture would decrease as the child develops spoken language, but results reveal that gesture frequency increased as speaking frequency increased with age. There is, however, a change in gesture typology at different ages, suggesting a connection between gestures and language development. Children most often use pointing and adults rely more on iconic and beat gestures. As children begin producing sentence-like utterances, they also begin producing new kinds of gestures that adults use when speaking iconics and beats. Evidence of this systematic organization of gesture is indicative of its association to language development. They should not be confused with finger spelling, in which a set of emblematic gestures are used to represent a written alphabet. American sign language is different from gesturing in that concepts are modeled by certain hand motions or expressions and has a specific established structure while gesturing is more malleable and has no specific structure rather it supplements speech. We should note, that before an established sign language was created in Nicaragua after the 1980s, deaf communities would use "home signs" in order to communicate with each other. These home signs were not part of a unified language but were still used as familiar motions and expressions used within their family—still closely related to language rather than gestures with no specific structure. Gestures are used by these animals in place of verbal language, which is restricted in animals due to their lacking certain physiological and articulatory abilities that humans have for speech. Corballis asserts that "our hominin ancestors were better pre-adapted to acquire language-like competence using manual gestures than using vocal sounds. The function of gestures may have been a significant player in the evolution of language. Social significance [edit] Gestures, commonly referred to as "body language," play an important role in industry. Proper body language etiquette in business dealings can be crucial for success. However, gestures can have different meanings according to the country in which they are expressed. In an age of global business, diplomatic cultural sensitivity has become a necessity. Gestures that we take as innocent may be seen by someone else as deeply insulting. In the United States, "a firm handshake, accompanied by direct eye contact, is the standard greeting. Direct eye contact in both social and business situations is very important. However, oftentimes a nod of the head or a slight bow will suffice. When presenting, one holds the business card with both hands, grasping it between the thumbs and forefingers. The presentation is to be accompanied by a slight bow. The print on the card should point towards the person to which one is giving the card. This is seen as a sign of disrespect" In France, "a light, quick handshake is common. To offer a strong, pumping handshake would be considered uncultured. When one enters a room, be sure to greet each person present. A woman in France will offer her hand first. Gestures are also a means to initiate a mating ritual. This may include elaborate dances and other movements. Gestures play a major role in many aspects of human life. Gesturing is probably universal; there has been no report of a community that does not gesture. Gestures are a crucial part of everyday conversation such as chatting, describing a route, negotiating prices on a market; they are ubiquitous. Additionally, when people use gestures, there is a certain shared background knowledge. We use similar gestures when talking about a specific action such as how we gesture the idea of drinking out of a cup. Gestures play a central role in religious or spiritual rituals such as the Christian sign of the cross. In Hinduism and Buddhism, a mudra Sanskrit, literally "seal" is a symbolic gesture made with the hand or fingers. Each mudra has a specific meaning, playing a central role in Hindu and Buddhist iconography. An example is the Vitarka mudra, the gesture of discussion and transmission of Buddhist teaching. It is done by joining the tips of the thumb and the index together, while keeping the other fingers straight. Gestures are learned embodied cultural practices that can function as a way to interpret ethnic, gender, and sexual identity. Their common neurological basis also supports the idea that symbolic gesture and spoken language are two parts of a single fundamental semiotic system that underlies human discourse. This suggests that gesture and speech work tightly together, and a

disruption of one speech or gesture will cause a problem in the other. Studies have found strong evidence that speech and gesture are innately linked in the brain and work in an efficiently wired and choreographed system. Gestures are a way to represent the thoughts of an individual, which are prompted in working memory. The researchers found that those with low capacity of working memory who were able to use gestures actually recalled more terms than those with low capacity who were not able to use gestures. Gesture recognition The movement of gestures can be used to interact with technology like computers, using touch or multi-touch popularised by the iPhone , physical movement detection and visual motion capture , used in video game consoles. Using the continuum, speech declines as "the language-like properties of gestural behaviors increase and idiosyncratic gestures are replaced by socially regulated signs". Spontaneous gesticulations are not evident without the presence of speech, assisting in the process of vocalization, whereas language-like gestures are "iconic and metaphoric, but lack consistency and are context-dependent". This kind of gesture helps convey information or describe an event. Following pantomime are emblems, which have specific meanings to denote "feelings, obscenities, and insults" and are not required to be used in conjunction with speech.

Chapter 5 : Gesture and Speech - Andr   Leroi-Gourhan - Google Books

Speech Gestures for a Huge Group (+ people) Example Scenario: You are presenting a keynote address at a conference. Audience seating is elevated as you move from front to back, and you are speaking from a stage which is probably set back from the front row.

Semantic Association and Co-Occurrence Publications The downloadable documents provided below are to promote timely dissemination of scholarly work on a non-commercial basis. They are for personal use only and may not be re-posted without the explicit permission of the copyright holder. Distinguishing languages from dialects: Bilingual advantage, bi-dialectal advantage or neither?: Comparing performance across 3 tests of executive function in middle childhood. *Developmental Science*, 20 4 , The processing of variation in vocabulary across dialects. *Language, Cognition, and Neuroscience*. Constraints on the transfer of perceptual learning in accented speech. The closer they are the more they interfere: Semantic similarity of word distractors increases competition in language production. *Journal of Experimental Psychology: Estimating the reproducibility of psychological science*. Parallelism in Language Production. Lexical selection is competitive: *Journal of Experimental Psychology: Learning, Memory and Cognition* , vol 39, no. Electrophysiological chronometry of semantic context effects in language production. *Journal of Cognitive Neuroscience*. Noun phrase structural priming within a sentence: *Quarterly Journal of Experimental Psychology*, 64, The word class effect in the picture-word interference paradigm. *Quarterly Journal of Experimental Psychology*, 63, Case in Language Production. Dismissing lexical competition does not make speaking any easier: A rejoinder to Mahon and Caramazza *Language and Cognitive Processes*, 24 5 , Semantic context effects in language production: A swinging lexical network proposal and a review. *Grammatical and non-grammatical contributions to closed-class word selection. Learning Memory and Cognition*, 34, Enhanced phonological facilitation and traces of concurrent word form activation in speech production: An object naming study with multiple distractors. *Quarterly Journal of Experimental Psychology*, 61, When bees hamper the production of honey: Lexical interference from associates in speech production. *Learning, Memory and Cognition*, 33 3 , Part-of-speech information as an organizing principle in the mental lexicon. *Journal of Memory and Language*, 56, â€” Investigating the interplay between semantic and phonological distractor effects in picture naming. *Brain and Language*, 90, Conceptual load triggers gesture production. *Language and Cognitive Processes*, 22 4 , Does gesture help processes of speech production?: Evidence for conceptual level facilitation. *Gesture and the communicative intention of the speaker. When input and output diverge: Mismatches in speech, gesture and image. An in-depth look into the co-occurrence distribution of semantic associates. Journal of Italian Linguistics*, 20, *Research on Language and Computation*, 6 2 , Which distributional functions are crucial to word meaning: Characterizing response types and revealing noun ambiguity in German association norms. Schulte im Walde, S. Identifying semantic relations and functional properties of human verb associations. Evaluating the relationships instantiated by semantic associates of verbs. The views expressed here do not necessarily represent the official views of the University.

Chapter 6 : Choreograph Your Speech with Staging, Gestures, and Vocal Variety

Gesture-speech mismatch thus reflects readiness to learn--and does so better than other possible indices of learning that rely on the verbal channel alone.

Leaders use specific hand gesture patterns. Holler and Beattie found that gestures increase the value of our message by 60 percent! In our human behavior research lab, we analyzed thousands of hours of TED talks and found one striking pattern: Specifically, we analyzed the most and least popular Ted Talks: Why are hand gestures so important? What are the most popular hand gestures? How can everyone use their hand gestures to go viral? We broke down all of the most popular TED Talks and major speeches from the last five decades and synthesized them into the Top 20 hand gestures you can use. Crazy Facts About Hand Gestures: Researchers have found that infants who use more hand gestures at 18 months old have greater language abilities later on. Hand gestures speak to great intelligence. Hand gestures make people listen to you. Hand gestures come to us naturally. Spencer even found that blind people use hand gestures when speaking with other blind people. Gesturing helps you access memories. Using hand gestures while you speak not only helps others remember what you say, it also helps you speak more quickly and effectively! Nonverbal explanations help you understand more. How to Speak With Your Hands: Use your hand gestures responsively. Safe gesturing only please! Stay in the box. I never want you to think in the box, but I do want you to gesture within the box. Appropriate hand speaking space is from the top of your chest to the bottom of your waist. There is a spectrum. Hand gestures are great up to a certain point. I call this the Jazz Hands Spectrum: Make your gestures purposeful. Just like you create bullet points for a pitch or presentation, do the same with hand gestures. The best Ted Talkers used their hands purposefully to explain important points. Use the list below to guide you. Know what you want to say. If you have a big speech coming up, prepare your words. Otherwise, you may use gestures to overcompensate. The smoother the better. We love fluid hand gestures. Jerky and robotic prepared moves are distracting. Practice speaking with your hands until it feels and looks natural. Film yourself chatting with someone on the phone. You might be surprised what kinds of gestures you use and how many you use during the conversation. Then, film your speeches and elevator pitch. Have a friend give you feedback on your gestures. Not all hand gestures are created equal! Here is a fun video on the meaning of hand gestures around the world: After observing some of the best speakers and speeches in the world, we have collected our favorites for you to try. We put together some GIFs of the most popular ones. Remember, think about your verbal content and match your hand gestures to what you are saying: Listing The easiest and most basic hand gesture is numerical. This makes your number easier to remember for the listener, adds movement and warmth to your body language and serves as a nonverbal anchor in the conversation. This is my favorite itty bitty hand gesture: This is a very strong gesture, so use it with caution. The sound and motion draws attention and lets people know: Any time you have a solid fist—shaking it at someone or punching it in the air, you are showing intensity. Use it alongside a VERY important point. Be careful when using this gesture with an irritated voice, because it can come off as anger! Everything Want to make a grand gesture? It is as if you are sweeping across all of the ideas to be inclusive. Small, Medium, Large This is a really easy one and can be used literally to show someone what level something is. You can use this to indicate how big or small something is or where someone stands. You also can use this as an alternative to listing as you talk about different stages. A steeple is when you lightly tap the tips of your fingers together. These days, everyone is trying it out. I have found that when I use this gesture, it centers and calms me. It is similar to the prayer gesture. Anyone else experience this? Let Me Tell You Pointing should be used with caution. For example, this gesture goes along well with: Just a Part This gesture can be used to demonstrate a very specific part of an idea. When you are talking about an aspect of something, this gesture can indicate it is separate. You also can use this gesture while turning your hand to indicate a change in perspective: I Am Magnanimous When you have both of your hands apart and palms facing toward the audience, it is a very God-like pose. Use it when making a grand gesture. First, try out one or two at a time. Too many at once is overwhelming. Second, I would use them first on the phone, where no one can see you, so you can practice without being worried about

how you look. Growth Whenever you move your hand or gesture upward, you indicate some kind of growth or increase. This can be used to indicate the expected growth, excitement or direction of where something is headed. If you are an entrepreneur, you constantly have to show skyrocketing growth to investors. Often, this comes in the shape of a hockey stick chart—the one with a huge curve as time goes on. You can do this with your hands while you are speaking in a way to show not tell growth! I like to do this with the open hand or palm like in the picture below. Pointing is very aggressive. Be sure to do this purposefully. I once was standing next to a woman who was overweight, and the man we were speaking with was talking about fast food and kept gesturing at her. She started to back away! It was an incredibly subconscious and offensive gesture. Me Any time we bring our hands in toward our heart or chest, we usually want to indicate to ourselves. I even have heard sneaky speaking coaches tell candidates to point toward themselves when talking about anything positive—use it carefully! This and That Whenever you want to separate two different ideas or things, you can use your hands to symbolically represent them. If you want to try something really advanced, you can use your hands to represent two different ideas. For example, if I was talking about Democrats and Republicans I could use and raise my left hand when talking about Democratic ideas and actions and elevate and emphasize with my right hand when talking about Republican ideas and actions. This is both captivating and easier for the audience. Come Together When you bring both of your hands together, it is a gesture of combining and is a great way to show two forces symbolically coming together as one. You even can mesh or fold your hands together to show complete togetherness. This also can be used to demonstrate a tough stance on a point. When your palms face up with fingers spread, it means you need something. If you have a very strong directive or order you can use it. Be careful not to use this gesture by default! Hands should be facing up, out, or vertical when speaking. Always having them in the down position is very dominant.

Chapter 7 : Gesture and Speech by Andr   Leroi-Gourhan

A gesture is a form of non-verbal communication or non-vocal communication in which visible bodily actions communicate particular messages, either in place of, or in conjunction with, speech.

Chapter 8 : Project MUSE - Gesture, Speech and Sign (review)

Gestures and speech interact. They are linked in language production and perception, with their interaction contributing to felicitous communication.

Chapter 9 : Public Speech Gestures | IT Training and Consulting â€“ Exforsys

Hand gestures make people listen to you. Spencer Kelly, professor of psychology and neuroscience at Colgate University and co-director of the school's Center for Language and Brain, found that gestures make people pay attention to the acoustics of speech.