Enriching Interactional Space Nonverbally: Microanalysis of Teachers' Performance in JFL Classrooms

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ABSTRACT

This study examines JFL classroom discourse data qualitatively in order to investigate how the instructors and learners in the classroom project their talk as publically shared to obtain "transparency of understanding" (LeBaron and Koschmann 2003) among each other. The data set for this study contains approximately 450 minutes of JFL classes at several universities in North America. Four different teachers participated in this recording, and all the data were video-recorded. Applying conversation analysis with a multi-modal microanalytic perspective to examine the data set, it portrays the interconnection among verbal (e.g., turn design and manner of delivery of the turns) and nonverbal embodiments (particularly the use of body emplacements and gestures). This paper captures the moment-to-moment development of the instructors' actions in order to delineate the ways by which their talk, even when it was initially addressing a focal student, is eventually made accessible to all the participants present in the classroom. In a foreign language context like the classrooms examined in this study, the limited interactional opportunity is an unsolved challenge. This study claims that the instructors' actions can make a difference in increasing the interactional encounters.

1. Introduction

This study examines JFL (Japanese as a Foreign Language) classroom discourse data qualitatively in order to investigate how the instructors and learners in the classroom project their talk as publically shared or generate "transparency of understanding" (LeBaron and Koschmann 2003). Detailed examinations of how such talk as social action becomes publicly shared, rather than a focus on the individual production of actions, by those engaged in classroom interactions may provide pedagogical insights into the dynamics of foreign language classroom

interactions. In JFL classroom contexts, it is typically the case that one single teacher instructs many learners, and the classroom is the only space where the learners are exposed to (and, furthermore, involved in) interaction in Japanese. When the subject discipline of the classroom is itself the interaction—it can be a rather challenging condition.

In order to enrich learners' exposure to L2 input and participation opportunities for interactional practices, the language instructor must engage in many designs of talk. The analysis of this study illustrates that nonverbal resources seem to greatly contribute to such transformation.

This study stands upon an assumption that bodies as agents in social interaction may have primacy over talk; that is, gesture and other nonverbal resources adopted by these agents contribute to establishing intersubjectivity (Heritage and Atkinson 1984) or shared forms of understanding as an interactional achievement. LeBaron and Koschmann (2003) suggests that participants' understandings within classrooms and other settings are often performed, organized, and made available for others' inspection (121). In this sense the study draws on Garfinkel's ethnomethodological perspective that all of our behavior, including language use, is "accountable" (Garfinkel 1967:33).

In order to pursue the investigation in this vein, adaptation of a microanalytic program to examine the participants in the classroom activities is necessary. The microanalysis adopted in this study is drawn from the traditions of conversation analysis (e.g., Sacks, Schegloff, and Jefferson 1974), and multi-modal analysis of gesture (e.g., Kendon 1990, 2004, Streeck 1994, McNeill 1992, 1997, 2000).

This study also portrays classroom interaction drawing upon conversation analysis as an approach to language learning. Following Firth and Wagner (1997), Markee and Kasper (2004), Seedhouse (2004) and many others, conversation analysis adopts an *emic* approach to classroom communication, which "re-constructs the categories and descriptions from the point of view of the participants" (Wagner 2010:52). While the *etic* approach for classroom research would draw upon external methods of measurements to understand what goes on in the classroom and its "contribution" to language acquisition, an emic approach to classroom interaction carefully tracks how participants demonstrably orient towards learning as a social practice (Hellerman 2008, Young 2009). Multi-modal embodiments are indeed inseparable components of social actions; the participants do make use of resources besides language input to carry out "doing language learning."

The analysis of this study focuses on a particular design of interaction which routinely takes place in Japanese language classrooms. In this paper I call it "One-to-Many (hereafter, OtoM) communication." The main protagonist of such a talk is language instructors. A typical design would look like the following: (i) a student pair performs their interactional practice in front of the class, (ii) the instructor provides the pair with prompts, comments, and corrections, and (iii) the instructor transforms the target of their utterance from an individual leaner to the whole class. This particular classroom talk (Markee and Kasper 2004) enables the instructor to take in the remaining students also as legitimate recipients of his/her talk. The analysis of this paper suggests that the instructor's application of nonverbal resources plays a critical role in making their talk accessible to secondary addressees.

2. Nonverbal Resources for L2 Classroom Communication

It has already been a well-established notion that the synchrony of a gesture with speech is received as inseparable. Empirical studies have also shown that listeners cannot identify the source of knowledge, i.e., whether information was conveyed through gesture or through speech. Studies on gesture further claim that the gestures often form non-redundant combinations with the speech with which they synchronize, and speech and gesture together create an idea unit which may not be obvious from the speech alone (McNeill and Duncan 2000).

Nonverbal behavior has been a focus in the previous SLA literature as well; however, it has generally been formulated only as "extralinguistic cues" that elaborate the verbally delivered information (Krashen 1981, Long 1983). While this conceptualization of nonverbal resources as something just "supplemental" to verbal (linguistic) resources remains as an existing belief, an increasing number of studies have shown that the nonverbal aspect is not always subordinate to speech. Studies on L2 acquisition and gesture (e.g., McCafferty 1998, Stam 2006) have suggested nonverbal signs may reveal aspects of the learning sequence that would not appear if examining the verbal channel alone. Further, they strongly emphasize that in order to have a complete picture of learners' language system and progress in developing L2, the use of nonverbal resources in the language learning process should be considered an essential component.

This study investigates how nonverbal resources may take a primary

role in the teacher's talk. In her study on L1 classrooms with children, Goldin-Meadow (2003) shows that children pay great attention to the gestures that their teachers produce; at times the gestures take primacy over speech. She suggests that nonverbal channels have an impact on teaching and learning in at least two ways. One way is that students (children, language learners, etc.) make use of them to signal to their teachers what they know and do not know about a task on demand. Their nonverbal displays will then be used as an assessment measure. Another way is that teachers might make use of nonverbal resources to affect what students learn in the classroom. The students construct intake for their learning from multi-dimensioned stimulation, making particularly good use of nonverbal resources.[1]

For L2 classroom context, Lazaraton (2004) examined an ESL instructor's use of hand gestures in teaching newly learned vocabulary. It shows that the gestures are a fundamental aspect of the teacher's pedagogical repertoire and play a crucial role in providing L2 learners with comprehensive input. Although still very few in number, we find recent literature on classroom-like context where Japanese language is being used as an L2 which highlights the use of nonverbal resources by both L1 and L2 speaking participants. Mori (2004) has examined a pair interaction task performed by two second language (L2) speakers of Japanese as a "single case analysis" (e.g., J. Whalen, Zimmerman, and M. Whalen 1988, Lazaraton 2003), paying detailed attention to crucial shifts in gaze, bodily orientation, and other nonverbal behaviors in addition to their speech production. Her close observation of the participants' verbal and nonverbal conduct during different types of sequences and sequential boundaries demonstrated how the learners were able to transform their converging or diverging orientations towards various learning opportunities online. Mori and Hayashi (2006) examined interactions among L1 and L2 speakers of Japanese and illustrated the L1 speakers' methods of "embodied completion" (Olsher 2004) of a turn, i.e., the use of nonverbal resources when a turn is coming to its complete projection. In their study, the L1 speakers deployed locally emerging hand gestures as a recipient-designed practice towards their L2 speaking interlocutors.

These studies reviewed here repeatedly remind us of the importance of adopting a multimodal perspective to investigate L2 communication. This study also attempts to closely examine the cases of JFL classroom interaction to describe locally emerging, yet systematic, use of nonverbal resources.

3. The Study
3.1. Data setting

The data set for this study contains approximately 450 minutes of JFL classes at several universities in North America. Three different teachers participated in this recording, and all the data were video-recorded. The settings of the classrooms in the collected data are shown in Figure 1 and 2 below. Both classrooms place the seating of the students' desks to surround the instructor's desk so that the learners will easily face the instructor and the blackboard. The Canadian data set show that there were two locations where the teacher has mainly located herself (one in front of the computer screen and the other in front of the blackboard in Figure 2). The video camera was located in the back of the classroom in each setting. The recordings mainly captured the instructors' actions throughout the class hour.[2] The researcher was present in the classroom during the recording, either as the instructor herself, or as an observer of the class, seating herself in one of the learners' chairs.

Figure 1. U.S. Classroom

Figure 2. Canadian Classroom

3.2. The targeted interaction of the study

Before getting into specific discussion of particular phenomena discovered in the examined data sets, an introductory description of the OtoM interaction itself is required. Excerpt 1 below is an illustration from the U.S. data set, showing a typical OtoM pattern. Just prior to this segment, the instructor (T1) had just assigned two learners in the classroom (S1 and S2) to engage in an open role-play ("meeting a friend after a long while"), and she is about to provide some feedback on their performance.

Excerpt 1. U. S.–1[3]

1   T1: **ii desu ne***[1]**: eto *[2]minna in the begin *[3]ing**, (.)
                 "That's good."

Fig. 1. Shifts the body

Fig. 2. Faces away from S1 and S2 completely.

Fig. 3. Claps four times.

Fig. 4. Walks one step forward.

Fig. 5. The body stays the same; just the eyes are directed towards S1 and S2.

2   **when *[4]you meet the person, ↓ for >you know< *[5]after some**

3   ***[6]<u>time</u> though.**
           *6. Turns towards S1 and S2.

In line 1, T1 responds positively once towards S1 and S2, then summons *minna* "everyone" to gain attention from the class. While she claps four times (in line 2, Figure 3) we observe that T1 shifts her body away from the performing pair for a brief moment, saying *when you meet the person for >you know< after some time* then comes back to them again at the end (Figure 5). T1 here is suggesting a revision in the pair's role-play talk by embedding some phrase in the beginning of the role-play indicating that the two people had not seen each other for a while.

This feedback is not just given solely to S1 and S2. Through T1's use of body shift, clapping, and summoning *minna*, we see that all the learners in the classroom are addressed to solve this problem. At the end of line 3, T1 turns back towards S1 and S2, then engaged eye gaze with these two. This has resulted in selecting the next speaker(s). Upon this, S1 produces a candidate phrase to be used for the role-play.

The analysis also investigates the ways in which the instructors at times orient to specific speakers of the classroom (i.e., "One-to-One" communication, hereafter OtoO), as we saw in line 3 in Excerpt 1 above. The study will show that such interactional achievements, both OtoM and OtoO, are made plausible because the participants (both the instructor and the learners) carefully orient to these nonverbal cues during the classroom activities.

4. Analysis

The analysis of the OtoM interaction in this study has generated two modalities of nonverbal performance. One is the instructors' body emplacement (e.g., Kendon 1990, Streeck 2009, Heath 2002), and the other is their use of hand gestures (e.g., McNeill 1992, 2000, Goldin-Meadow 2003).[4] For the sake of orderly discussion, these aspects are explored independently in the paper; however, the readers are not to misunderstand them as separately occurring from each other; rather, it is important to know that most of the nonverbal behaviors co-occur and function collaboratively together.

4.1. Body emplacement

Microanalysis of communication enables us to understand that visible body actions can play a crucial role in the process of interaction. One of these body actions is what I refer to as body emplacement, which

includes two types of actions, namely a) body shift and b) "body torque" (Schegloff 1998).

4.1.1. Body shifts

A body shift is referred in this paper as a direction of movement of a body part or the physical placement of the entire body (Kendon 1990). Placement of the speaker's standing position is the primary nonverbal resource effectively in use to display what action is taking place. The excerpts below come from the Canadian data set. The students have just learned a particular person's monthly schedule (displayed on the blackboard), and they are supposed to ask Ms. Hayashi, role-played by the instructor, some questions in Japanese about the schedule (e.g., "What time do you start working on the twenty-second?" "How long do you work a week?"). During this practice, we observe that the instructor slides her standing position sideways, according to the nature of interactional development. The student names which appear in the excerpts are all pseudonyms.

Excerpt 2. Canada–1.

Participants:

T2 :	Instructor
B:	an individual student (Baira)
S1, S2:	individual students (identity unknown)
Ss:	all students (in chorus)

4   T2: **he::=hai *³shitsumon Baira san.**
                      *3. Right index finger points away from herself

5   (0.8)

6   T2: ***⁴(.)   *⁵shitsumon**
              *4. Nods   *5. Right index finger points towards herself

8   B: **a! uhm: nan*ji: kara *hatara*kimasu ka?**
          Oh HES   what time   from   work   Q
                          *Nods   *Nods   *Nods
          "Oh, uhm: what time do you start working?"

9   T2: **hai. *⁶⁻¹gozen hachiji *⁶⁻²kara hatarakimasu *⁷<u>yo!</u>**
          okay   AM   eight   from   work   IP
          "Okay, I work from 8:00 a.m."

Fig. 6-1. Body shift starts.   Fig. 6-2. Body shift ends.

Fig. 7. Torso leans forward once.

10   *⁸(.3)
          *8. Right-hand gesture (seven beats).

11   S1/2: **h[ee:::**

12   S2:   **[hee::**

13   Ss: **[hee::**
                    "I see."

In lines 4–6, T2 directs one particular student, Baira, to pose a question.
In line 8, Baira asks *nanji kara hatarakimasu ka?* "What time do you
start working?" to T2 (T2 is role-playing as Hayashi). During Baira's
delivery of the question, T2 inserts nods as positive feedback to her. In
line 9, T2 says *hai* "okay," prefacing her turn. At this point, T2 starts
sliding her standing position towards her left for about 50 cm, then stops
when she adds an interactional particle *yo* "I tell you (new information)."
T2 leans forward once very quickly as she says *yo*, displaying to the
students that the turn has come to an end (i.e., it is their turn to respond
next). In line 10, in response to T2's hand gesture to elicit a response, the
students produce a choral response (Ikeda and Ko, forthcoming) *hee::*, a
reactive token indicating receipt of new information (Hayashi 2001, Mori
2006). Another body shift is found later the same segment, as shown in

Excerpt 3 below. In Excerpt 3, another student, In-Jing asks a question to T2, *nannichi hatarakimasu ka* "What days do you work?"

Excerpt 3. Canada–2.
Participants:

    T2:   Instructor
    IJ: an individual student (In-Jing)
    S1:   individual student (identity unknown)
    Ss: all students (in chorus)

12   IJ: **uh: nanni***[11]**chi** (.) **hatarakimasu ka.**
                       *11 Nods.

13   T2: **hai.   e:tto konshu: wa,** *[12](1)
             okay HES   this week TOP
         "Okay, let's see this week,"

Fig. 12. Looks in the direction of the calendar.

Fig. 12-1. Starts body shift.

Fig. 12-2. Raises the right hand.

Fig. 12-3. Points to the calendar.

14   *[13]**juunana-nichi kara,** (.)
          seventeenth day from
          *13 Points to "the seventeenth."

15   *[14]**nijuuni nichi   made hatarakimasu** *[15]<u>**yo,**</u>
            twenty-second day until   work   IP
          "I work from the seventeenth until the twenty-second."

Fig. 14. Points to "the twenty-
second" on the calendar.

Fig. 15-1

Fig. 15-2

Fig. 15-3

Fig. 15-1, 15-2, 15-3. Body shifts.
Fig. 16. Leans forward quickly and comes back.

16   *[16](.)

Fig. 16. Body shifts back to the home position.

17   S1: **he:=**

18   Ss: =*[17]**he[e: taihen desu ne:**
                                          hard   COP IP
              "I see that's hard, isn't it"
                     *17. Smiles

19   T2:   **[>hee:< *[18]taihen desu ne:=* [19]hai**
                                          hard   COP   IP   okay
              "I see that's hard, isn't it. Okay"

                                                     *19. Smile stops.
                                     *18. The right hand gesture to invite students to
                                          produce output

The body shift starts in line 13. T2 first says *eto konshū wa* "let's see,
this week," then looks towards the calendar on the board (Figure 12).
During the one-second pause before line 14, T2 slides her body to the
calendar (Figures 12-1, 12-2) then points to the calendar, where it says
"seventeenth." In line 14–15, T2 says *jūnana-nichi kara nijūni-nichi
made* "from the seventeenth until the twenty-second" pointing at these
dates on the calendar, then she starts another body shift as she says
hatarakimasu yo "I work *yo.*" T2 withdraws her pointing finger, stands
straight, then shifts to her right about 50 cm (Figures 15-1, 15-2, 15-3).
At this point, her standing location, which previously shifted to her left in
prior movement, is now back to the "home position" (Figure 16). Upon
returning to the standing position, the class resumes their interaction. S1
engages in response *hee:*, and it triggers other students to tag along and
produce a reactive token in collaborative chorus or shadowing chorus[5]

(Ikeda and Ko, forthcoming) *taihen desu ne:* "That's hard, isn't it?"

T2's body shifts indicate that the turn is to be produced as Hayashi's utterance, the imaginary role-play interlocutor. When such a turn completes, i.e., the body shift ends, the students are expected to respond as a whole, consequently producing an OtoM interactional pattern. Lines 11–13 in Excerpt 2 and lines 17–19 in Excerpt 3 show that the students in the classroom are very quick in responding to T2 and know who is to speak next at that point without delay. Despite that, an adjacency pair Q-A (question-answer) is carried out by a student and T2, and the whole class provides a necessary acknowledgement token as a follow-up turn to the Q-A sequence. In addition to knowing who is to speak next (the whole class in this case), they also seem to know clearly how to respond. T2's application of body shifts, along with hand gestures (see Section 4.2), has much contribution to frame participation role of each other.

4.1.2. Body torque

Schegloff's (1998) term "body torque" refers to divergent orientations of the body sectors above and below the neck and waist, respectively. According to Schegloff (1998:536), body torque signifies (i) the capacity to project postural instability and types of potential resolutions of this instability, (ii) the capacity to display engagement with multiple courses of action and interactional involvements, and (iii) the capacity to show different rankings of those courses of action. In this study, we have observed that the instructors in the JFL classrooms make use of body torque, and it is apparently used to embed an OtoM mode of communication during an on-going OtoO interaction.

Excerpt 4 below illustrates an example of body torque in use by T1 in the U.S. classroom. Just prior to this segment (Excerpt 1), T1 has just asked what should be said when someone greets another person whom she/he has not seen for a while (in a rather informal context), and S1 provides a candidate phrase *gobusata shitemasu* "I have not seen you for a long time." Line 13 in Excerpt 4 below by T1 is a response to such a suggestion.

Excerpt 4. U.S.–2 .
(Continues from Excerpt 1; some lines are omitted)

13   T1: **[gobusata shitemasu.** (.) *[13]**that's good**,
           "I have not seen you for a long time"

Fig. 13. Walks towards the center of the classroom.

14   **but that's** *[14]**very formal ↓ though**

Fig. 14. With two hands together, walks towards S1 and S2.

15   *[15]**(you know) >if** *[16]**you want [to<present yourse]lf [in (.)**
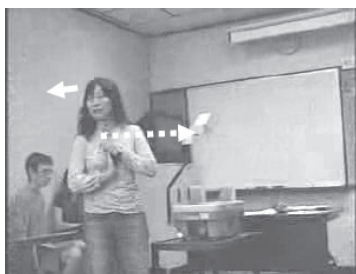   [16-1, 16-2, 16-3   ]   [16-4

Fig. 15. Body begins to shift towards the class.

Fig. 16. Body shifts towards S2
(Fig. 16. Shifts body to the class,
Segment 16-1 through 16-3,
performs hand gestures;
Segment 16-4, the body shifts to
S2.)

16   **a formal way**. *[17]**gobusata shitemasu."**
                 "I have not seen you for a long time"

Fig. 17. Faces S2.

The primary addressees of lines 13–16 are the performing pair (S1 and S2), seated on T1's left side in the corner. T1's engagement in body torque is shown in the sequence shown in Figure 3 (Figure 15 in Excerpt 4, repeated below). T1's lower body is facing the pair on her left, but her head is facing the other way where the other classmates are sitting. The torque suggests that T1 is involved in multiple courses of action at the same time during the delivery of line 15.

Figure 15. Body torque. T1 says, "you know"

The torque occurs with her utterance *you know*, and then her lower body follows to face away from S1 and S2. As she starts to say *if you want to present yourself* in line 15, she begins returning (or "recasting" in Schegloff's term in 1998:543) to her "home position." The home position (Kendon 1980) of T1 in this segment is to face the individual student pair as shown in Figure 4 (14 in Excerpt 4, repeated below).

Body torque can display "ranking" of ongoing multiple actions (Schegloff 1998:545); it can suggest that one of the activities is being "inserted" into the main activity, i.e., one action is subordinate to another. In the excerpt above, the action being undertaken by T1 is to pursue a

moderate disapproval of a candidate phrase in Japanese (*gobusata shitemasu* "I have not seen you a long time").

Figure 14. Assumes the home position.

The principal speakers of the phrase were the S1-S2 pair, yet the "lesson" to be learnt—that *gobusata shitemasu* is not appropriate for the given conversational context—is applicable to all the learners present. By producing her utterance with a body torque, T1 managed to make her talk publically accessible (i.e., OtoM communication).

The researcher observed in Excerpt 4 that the students besides S1 and S2 remained highly attentive. One piece of the evidence showing that all the students consider themselves available to actively participate can be found in the following sequence (Excerpt 5). A few lines after T1's completion of feedback (line 16 in Excerpt 4), S1 attempts to provide another candidate phrase for this occasion. At this point, not just S1 and S2, others in the classroom also participate in suggesting a candidate expression.

Excerpt 5
20 S1: **oh.** ◦ **hisashiburi** ◦
     "Long time."

21 T1: ***right!**
     *Looks towards S1, then walks towards the blackboard.

22 S3: **hai**
    "Yes."

23 T1: **hisashiburi:: and then? you would *say:?**
    "Long time."

24 S4: **uh::**

25 S2: ◦ **oh:** ◦

S1 in line 20 suggests another phrase *hisashiburi* "long time," which is a more informal phase appropriate to use among close friends. Upon this, T1 provides an approval turn (line 21), and S3 follows up on her turn by saying *hai* "yes." In line 23, T1 probes further what else might be said after *hisashiburi*. At this point, S4 utters *uh::*, displaying his willingness to say something next. S2 also displays a receipt of T1's request with *oh*, indicating at the same time that she has not realized the need to come up with more phrases. Here, we observe at least two students (S3 and S4) besides the pair participating in the interaction are legitimate turn-takers. This supports the argument in this paper that the instructor indeed maximizes her talk available to the whole class more effectively through her body emplacements.

Having producing the OtoM channel of communication for the moment, T1 then returns to the S1-S2 pair to complete the OtoO interaction. The transition from the body torque position to the home position seems at work here, which is illustrated in Figure 16, and in details by 16-1 through 16-4 below. As 16-1 through 16-4 show, T1 uses a hand gesture in a circular motion while she readjusts her body towards S1 and S2. Finally, Figure 5 shows the end of such recasting (Schegloff 1998), showing that T1 holds both of her hands together in front of her torso, just as she started in Figure 4.[6]

Fig. 16-1

Fig. 16-2

"If you want to present yourself in (.)"

Fig. 16-3

Fig. 16-4. "a formal way."

Fig. 17

Body torque action becomes effective only if the person who carries it out is seen by the other participants. With the seating arrangement in this particular classroom, T1 very frequently ends up standing in the center of the arch-shaped audience. Since the S1-S2 pair is located on one side of the classroom, T1 must turn her back to the other learners if she only addresses the pair in her talk. Body torque action is well employed in such a context, and we can witness the result in this segment.

4.2. Hand gestures

Gestures are closely connected to speech production, occurring "as a succession of enactments whose sequencing is governed by the order of presentation of ideas in the discourse" (Kendon 1980: 223). Gesture has been receiving attention among researchers of second language studies for some time. Many earlier studies (e.g., Gullberg 1998) have shown that nonverbal behavior such as gesture is not simply a communicative strategy but is integral to L2 speakers' competence itself. Later, studies were conducted to investigate further how gestures were constructed as

part of their speech production (e.g., McCafferty 1998). Another research focus shifted to the instructor's use of gestures in the L2 classroom (e.g., Lazaraton 2004, Quinlisk 2008, Sime 2008). This study joins the latter developing trend, by specifically focusing on the use of hand gestures in the instructors' talk in the JFL classroom.

As many of the above mentioned studies have done, this study also uses a widely adopted classificatory system of hand gesture that occurs in face-to-face interaction (e.g., McNeill 1992, 1997; also discussed further in Kendon 2004). Among the four major categories suggested in McNeill's system,[7] this study highlights the use of regulating hand gestures (or regulators), mainly deictics and beats, which support and control the interaction and communication between sender and recipients (e.g., in turn-taking). As the following examples show, deictic hand gestures reify a contingent participation framework, i.e., who the selected, next speaker(s) will be in the developing interaction. The instructors' hand gestures become a highly important determiner to identify how their utterance is to be understood, namely, either as OtoM or OtoO communication.

Excerpt 6 is an example from the Canadian data set. In this segment we witness occurrences of co-production of turns (Lerner 2002, Ikeda and Ko, forthcoming) or "unison" (Kushida 2005) by the students and the instructor. To make plausible for these collaborative productions, T3's hand gestures seem to play a significant role. Prior to this segment, two students, Joon and Kasey, had told each other their phone numbers in Japanese. When it was Kasey's turn to repeat Joon's number to confirm, he was not able to do so because he had not received the number accurately from Joon.

Excerpt 6. Canada–3.
Participants:
    T3 :   Instructor
    Joon: a male student
    Kasey: a male student sitting in the back
    Ss: choral production by all the students
    S1/S2: individual unknown students

1   J: **iie [chigaima [° su°]**
          no wrong
          "No, it's wrong."

2   Ss: **[hehe] [heheh]**

3   T3: **[chigaima::su] ja   Joon san moo ichido** *[1]**(.) oshiete**
               wrong   then Joon Mr. again once   tell
               kudasai?
               please
         "It's wrong. Then please tell me once more, Mr. Joon."

Fig. 1. Gives a pointing gesture from Joon to Kasey.

4   J: **watashi no >denwa< bangoo wa: (.) ro- roku(.) shichi.**
         I   GEN telephone number TOP   si- six   seven

5   **roku yon: shichi no? *(.)**
       six   four seven GEN
       "My phone number is 6-7-6-4-7, and?"

Fig. 2.   Fig. 3. Finger taps one beat.

6   T3: ∘ **hai** ∘ =
         yes
         "Yes."

7   J: **=ni: kyu: >yon no?<** *[3]**(.) ni: go: uh: [ni: go:]**
          two nine four GEN   two five HES two five
       "2-9-4, and 2-5, uh: 2-5,"

8   K: **[a: hehe]**
             oh
           "Oh."

9   **a: [s(h)oo desu ka:]**
        Oh: tight COP Q
        "Oh, is that right?"

10   J: **[zero shichi >desu< ∘]**
           zero seven   COP
        "0-7, that is."

11   T3: ***hai *(.)wakarimashita ka?**
             OK   understand   Q
        "Okay. Did you get it?"

Fig. 4. Nods once towards Joon.

Fig. 5. Gazes towards Kasey, with a finger pointing towards him.

12   (.)

13   K: **h(h)ai.**
        yes
        "yes."

14   T3: ↑ **hai so**. *^{6}(.) **when you- *^{7}you're conforming ichi ni: san**
             OK   one two three
        shi
        four

        "Okay so"

15   >**go   roku shichi hachi**< **desu ne?** (.) **if it's right,** *^{8}(.) ∘
         five six   seven eight   COP IP
        "1-2-3-4-5-6-7-8, right?"
16   **what's the *^{9}answer.** ∘
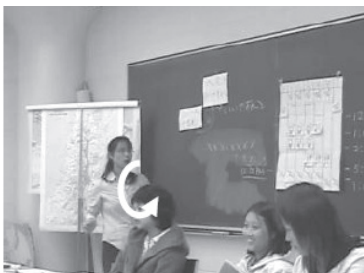
Fig. 6. Shifts towards the board.
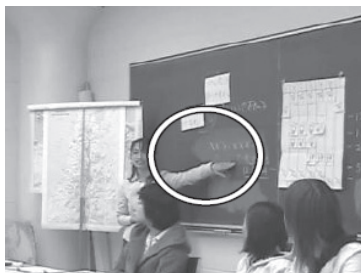
Fig. 7. Left hand points to a sentence on the board.
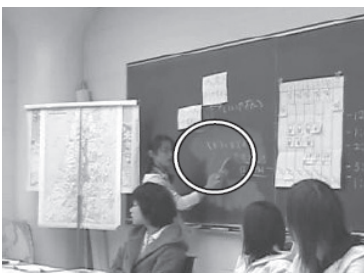
Fig. 8. Draws an arrow on the board.

Fig. 9. Shifts the body towards the class.

```
17      S1: ◦ hai [soo  desu ◦ ]
                yes  right COP
            "Yes that's right."

18       S2:  [soo  desu    ]
                  right COP
            "That's right"

19      T3: hai *10soo   desu.   (0.5) and: if *11it's not?
                yes    right COP
            "Yes, that's right."

20       *12(.5)
```
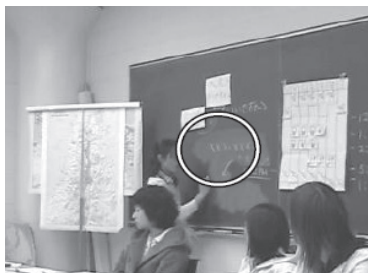
Fig. 10. Writes そうです on the board.

Fig. 11. Shifts down a line to get ready to write.
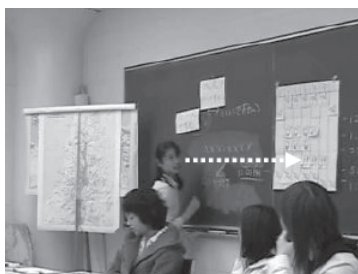
Fig. 12. Looks up towards Joon.

21		↓ **Joon san.** (.) <u>**iie?**</u>
		Joon Mr. no
		"Mr. Joon. No?"

22	J: ◦	**chigai[masu** ◦
		wrong
		"It's wrong."

23	T3:	**[*¹³chigaimasu.**
		wrong
		"It's wrong."

Line 23: **[*13chigaimasu.**

Fig. 13. Starts to write ちがいます on the board.

The first application of a hand gesture (deictic) is observed in line 3. T3 directs Joon to say his telephone number once more (*mō ichido oshiete kudasai?*) with a pointing gesture with her left hand towards Kasey sitting in the other corner of the classroom. Line 3 does not explicitly specify the addressee of Joon's repeat, yet T3's gesture demarcates the active participants of this particular exchange.

T3's lines 1 through 13 specifically address Joon and Kasey, who are performing the task as a dyad.[8] We observe that T3's pointing gestures accompany her eye gaze towards these students. For instance, in line 11 when Joon finishes telling his phone number once again to Kasey, T3 nods once towards Joon stating *hai* "okay," then shifts her eye gaze explicitly towards Kasey, and asks *wakarimashita ka?* "Did you get it?" with a pointing gesture towards him. These actions are used as a resource to demarcate that T3 is engaged in OtoO communications.

In line 14, T3's action shifts from OtoO facilitation of the student performance to OtoM communication, providing a summary of the lesson. From this point on until line 22, T3 summarizes the ways to respond in Japanese (i.e., approve or disapprove the confirmation) upon receiving a confirmation question from others. In line 14, T3 marks her turn initially with *hai* "okay," constructing a boundary from the previous activity. She directs her torso to face the whole class and points at the written sentence on the board. Along with this deictic gesture, she states "when you're confirming […]," using a general demonstrative pronoun "you" to suggest that her action is addressing the whole class now.

As a next action, she prompts the class to respond to "what's the answer (when the confirming information is right)?" in line 15. T3 turns away from the board, and S1 and S2 in the classroom volunteer to suggest a candidate response (*hai soo desu* "yes that's right") in a collaborative production.

This interactional development indicates that the students in addition to Joon and Kasey now recognize themselves to be T3's addressees with a full entitlement to speak next. Collaborative productions among the students as we saw in the above segment tell us that learners in the classroom are highly attentive and responsive to the teacher's nonverbal prompts, monitoring for an expected participation role in the classroom talk.

5. Conclusion

The examples in this paper illustrate that the body movements during the instructor's talk reified the particular addressees (either specific students

or the whole class) for the turn which is in the process of delivery. Body torque in Excerpt 4 (e.g., Figure 15), for example, shows clearly that T2's targeted audience is the whole class, but the teacher's feedback is related to the specific students (S1 and S2). Body emplacements are very useful in managing multiple channels of communication with one stream of utterance.

On the other hand, as Excerpt 6 shows, regulating hand gestures can only either project a framework for participation in a forthcoming utterance or retrospectively provide a response for the immediately produced utterance, rather than the currently developing turn. In Excerpt 6, T3 used a pointing gesture to instruct who would be expected to be the primary actors for the next action (e.g., Figure 1, 5, and 7). T3 also used a beat gesture in line 5–7 (Figure 2 and 3) at a micro-pause between Joon's delivery of his phone number in Japanese. These beats align with his utterance, displaying T3's positive feedback for his action.

This study has explored two kinds of nonverbal resources employed by the instructors in JFL classrooms. It has shown that, at least in the data examined, two types of nonverbal cues were differently employed by the instructors. Both contributed to demarcate participation roles in the classroom, yet when these resources are applied, timing differed. Body emplacements such as body shifts and body torque tend to take place simultaneously with the instructors' developing utterance. In contrast, regulator gestures such as deictic and beat gestures were inserted at what Schegloff (1998) calls "projection space" in the action, which is often located in the turn-initial position.

This study highlighted that the nonverbal resources are in use to construct participation structures in the language classroom, particularly OtoM or OtoO channels of communication between the instructors and the students. The analysis demonstrated how the OtoO channel of talk tactically gets transformed into a OtoM talk in the JFL classrooms. In this sense, we see that OtoM communication is an interactive accomplishment involving the collaboration of the instructor and the learners present in the context.

Nonverbal resources such as body emplacements and hand gestures can serve to emphasize, highlight, or draw attention to a particular aspect of classroom interaction. As we see in the examples in the study, shifts of physical location of the body of the speaker are used as a cue for the rest of the participants to learn what social actions are being done, and how they should orient to the activity accordingly.

In order to understand the dynamics of teaching and learning, we need to know about the parts of classroom conversations that are not just "heard," but also just "seen" (Goldin-Meadow 2003). What is "seen" seems to contribute tremendously to establish transparency of understanding for the language learners, and it aids the participants in the classroom to fully participate in L2 learning as a social practice. Although this paper has only dealt with a limited number of outcomes of body emplacements and a particular type of hand gestures, the analysis of the classroom data in this research project has illustrated the details of the classroom talk which has not been well depicted previously. Microanalytic approaches to the study of language classroom interactions can yield insights about how teachers and students engage in complex and often unnoticed social actions that are nevertheless important components of the classroom setting.[9]

NOTES

[1] Similar to the argument by McNeill and others, classroom investigations have shown that the students rarely know clearly whether the information they obtain as instruction comes from the teacher verbally or through the teacher's gesture (e.g., Goldin-Meadow and Sandhofer, 1999) .

[2] For some of the recordings, a second camera was arranged to video-record the students in the classroom. Because of inconsistent availability from the second camera, these data were referred in the analysis of this study as additional information. As anonymous reviewers have pointed out, adopting a better recording method to regularly capture simultaneous responses by the students would have contributed to the study, particularly to meet the participant-oriented perspective which the conversation analytic approach would want to underscore. Although the observational notes on learner behavior were informative for the study, the video source of the interactional data was still limited. A research design with synchronized multiple video recordings should be implemented in future research.

[3] In the following excerpts, superscripted numbers refer to either the corresponding photographs or explanations of the scenes given directly below. For example, Fig. 1 describes the instructor's action taking place at time point *1 indicated in superscript during the utterance. Sometimes, as in the case of utterance 3 below, the instructor's action is simply described with no images.

Transcription conventions used in the excerpts are as follows.

Simultaneous utterances

A: [oh] I see.	Left square brackets mark the start of overlapping talk
B: [and]	Right square brackets mark the end of an overlap

Contiguous utterances

=	Equal signs indicate that: (a) turn continues at the next identical symbol on the next line, or (b) talk is latched; that is, there is no interval between the end of prior turn and the start of next turn

Intervals within and between utterances

(0.5)	Numerals in parentheses mark silence, in tenths of a second
(.)	A period in parentheses indicates a micropause (less than 0.1 sec)

Characteristics of speech delivery

hhh hee hah	indicate laughter or breathiness
no wa(h)y	laughter within a token is indicated in parentheses
hh	indicates audible exhalation
<u>don</u>'t	Underlining indicates marked stress
yeah?	A question mark indicates rising intonation
yeah.	A period indicates falling intonation
so,	A comma indicates low-rising intonation, suggesting continuation
ºthanksº	Degree signs indicate decreased volume
>keredomo<	Inward-facing indents embed talk which is faster than the surrounding speech
<desukara>	Outward-facing indents embed talk that is slower than the surrounding speech
go:::d	One or more colons indicate lengthening of the preceding sound. Each additional colon represents a lengthening of one beat
de ano-	A single hyphen indicates an abrupt cutoff, with level pitch
soo!	An exclamation mark indicates the word or phrase has been spoken with emphasis at the word- or phrase-final
↑ ↓	upper and down arrows indicate the tone of the following word is higher or lower than the word preceding

Translation

sore ja nai	Bold refers to the main utterances actually spoken
that COP NEG	Second tier gives a literal English gloss of each morpheme (if needed)
"It's not that."	Third tier gives a vernacular English translation (if needed)

Commentary in the transcript

the (song)	Single parentheses indicate an uncertain transcription

Abbreviations used in literal gloss

IP	Interactional particle (e.g., *ne*, *sa, no*, *yo*, *na*)
NOM	Nominative marker (*ga*)
O	Object marker (*o*)
GEN	Genitive marker (*no*)
TOP	Topic marker (*wa*)
Q	Question marker (*ka* and its variants)
HES	Hesitation marker (*eto*, *ano*)
COP	Copula *da* 'to be' and its variants
NEG	Negative morpheme

[4] The project has also examined the use of eye gaze (e.g., Goffman 1963, Goodwin 1981, Kendon 1990) as a nonverbal resource; however, due to space limitations, the detailed discussion about the interrelation between eye gaze and body emplacement observed in the data shown here will be examined in another paper.

[5] Ikeda and Ko (forthcoming) identifies this type of collaborative production as a "shadowing" production. By "shadowing," the authors refer to a case where a co-participant begins to repeat a prior speaker's utterance immediately after the prior speaker has produced one or two syllables of the utterance.

[6] T1 does many hand gestures during her utterance as well. The gestures are carried out in front of her torso. According to McNeill's classification (1992), they can be identified as metaphoric gestures, elaborating the message in the verbal utterance. Although this paper does not discuss them, these gestures are also an essential component of JFL classroom interactions.

[7] McNeill's classification of semiotic hand gestures is (i) iconic, (ii) metaphoric, (iii) deictic, and (iv) beats. Iconics refer to gestures depicting a concrete object or event, bearing a close proximity to the semantic content of speech. Metaphorics are similar to iconics, but they depict an abstract idea. Deictics are gestures pointing to something or somebody and can be either concrete or abstract references. Beats refer to gestures with only two-way directions (e.g.,

up-down, in-out), and they are produced along with the words or phrases that are significant in the speaker's utterance.

[8] Their interaction is carried out as a dyad with an open exposure to the other learners. The rest of the class play the role of recognized overhearers (Goffman 1981) and they often carefully monitor the performance of the selected dyad speakers. This kind of dyad interaction for classroom learning purposes should be differentiated from those that take place outside of the classroom setting.

[9] This line of research would also be useful in a training program for prospective language teachers. A future project would be to analyze experienced instructors' performance in comparison to novice teachers-in-training. A microanalysis would be able to provide practical advice for the prospective teachers to improve their instruction skills.

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