

**Analyzing classroom teacher-student consultations: A systemic-
multimodal perspective**

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Abstract

This study explores the multimodal and linguistic contours of the individual feedback consultation classroom curriculum genre (Amundrud, 2015), which is comprised of five stages: Opening, Conferring, Advice, Scoring, and Closing. This genre was found through the examination of audiovisual classroom observation data collected from two separate Japanese tertiary EFL courses. Examination of 49 consultations collected from both courses found the stable, social, and goal-oriented use of this genre by teachers to ascertain problems with student work and provide feedback. Through the systemic-functional multimodal discourse analysis (SF-MDA) of classroom discourse (e.g. Christie, 2002; Eggins & Slade, 1997; Halliday & Matthiessen, 2004; Hood, 2011; Kress et al., 2005; Martin, 1992; Martin & Rose, 2007 & 2008), these consultations were examined for the use of spatial position, gaze, gesture, and language. This study extends prior work on classroom spatiality (Lim, 2011), refines metafunctionally-based systems for describing gestures (e.g. Lim, 2011; Martinec 2000), and develops a novel system for describing and analyzing the interpersonal content of gaze. It also develops upon prior work in SF-MDA on the language contextualization of gesture (e.g. Lim, 2011; Liu & O'Halloran, 2009). Regarding the linguistic content of individual-feedback consultations, this study also makes a number of contributions. For instance, it found 10 stratally and metafunctionally consistent pedagogic strategies that occurred in different stages of the consultation genre, such as pedagogic strategies of corrective feedback that utilized resources of heteroglossic ENGAGEMENT in APPRAISAL. However, its main contribution is the finding that while teacher-student consultations comprise a significant portion of class time in both courses, their pedagogic potential was underexploited due to a lack of an informing explicit, language-oriented pedagogy. From this analysis, it makes suggestions for the improved usage of in-class

consultations that would enhance their pedagogic value for current and future language teachers and their students.

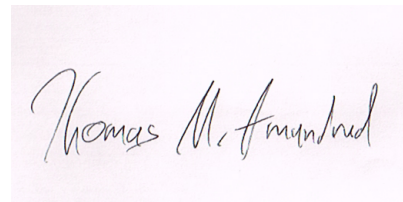
Statement of Candidate

I certify that the work in this thesis entitled ‘Analyzing classroom teacher-student consultations: A systemic-multimodal perspective’ has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged.

In addition, I certify that all information sources and literature are indicated in the thesis.

The research presented in this thesis was approved by the Macquarie University Human Research Ethics Committee, reference number: 5201100283 on 12 May 2011.

A handwritten signature in black ink on a light pink background. The signature reads "Thomas M. Amundrud" in a cursive script.

Thomas M. Amundrud

Student ID 41855167

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Section I: Orientation to the research

This section opens the present study of the genre of Individual Feedback Consultations, which were found to have consistent staging and to manifest consistent pedagogic strategies within two Japanese tertiary EFL courses. Chapter 1 will introduce the study of this genre. It will provide the background of the study within the context of research into the teaching of English as a Foreign Language (EFL) in Japan, present the context of the investigation, and pose the research question addressed herein. It will also explain the contributions of knowledge provided by this study, and give an overview of the thesis. Chapter 2 will review the relevant literature on education and English education in Japan. It will place this study within the Japanese context, explaining the features of the Japanese educational system, focusing on the tertiary level. It will then examine English language teaching (ELT) in Japan, with a focus on Communicative Language Teaching (CLT). Chapter 3 will shift to an examination of the theoretical underpinnings of this study in Systemic-Functional Linguistics (SFL) and multimodal discourse analysis (MDA). It will profile the relevant systems of SFL's linguistic architecture, and provide background on the systemic study of multimodality. Chapter 4 will build on the discussion of SFL and multimodality with regards specifically to the study of classroom discourse, and will profile relevant research upon which the present study is based. The final chapter of Section I, Chapter 5, will describe the research methods used that were derived from the approaches described in Chapters 3 and 4.

1 Introduction to the study of Individual Feedback Consultations (IFCs)

1.1 Introduction

During the limited time that teachers have with students in class, they sometimes provide feedback on student work. This may simply take the form of a positive evaluative comment, like “Good job!” or it may involve more detailed discussion of problems with the students’ work, or provide specific advice for later improvement. When teachers give more detailed feedback in discussion with students, this might occur outside the lesson, such as during office hours or in a designated consultation session, but consultation about student work may also occur during lesson time itself. These consultations may be an explicit part of the teacher’s lesson plan, but they may also be more random, occurring whenever teachers or students feel they have something to consult about. While teachers may frequently initiate such consultations, students can also bid for assistance from their teachers, and regardless of who initiates the consultation, students may provide their own feedback on assignments or ask their own questions. Since teaching, like the rest of human existence, is inherently embodied, the form of these consultations is not merely the words that teachers and students use to perform them, but also the gestures they make, where they stand or sit, and what or who they look at. Yet, while such consultations are undoubtedly a frequent part of teaching around the world, and, as will be seen, a significant part of the two Japanese tertiary EFL courses that were examined in this study, in-class consultations have largely escaped the attention of researchers looking at language and other forms of meaning-making action in the classroom. It is this oversight that the present work hopes in part to rectify.

Although largely overlooked, classroom teacher-student consultations are worth further attention for a number of reasons. As with other aspects of classroom discourse, like lectures

and student peer discussions, both of which have received considerable attention from a variety of research perspectives, teacher-student in-class conferences form a part of the extensive socialization into language and society that schools perform. Unlike those two other aspects of schooling, however, these consultations can be some of the few instances where students in mass public or private educational settings may be able to interact with the teacher one-on-one. As such, their conduct can reveal aspects of classroom teaching that may not be apparent through the examination of lectures or group discussions. With regard to second or foreign language classrooms like those from which the data for the present study was collected, the importance of examining teacher-student consultations is accentuated by the fact that they may be the only part of class time in which students are able to communicate one-on-one with an expert user of the language that they are studying, or where they can receive immediate corrective feedback on their speech or writing. Given the time and resources invested in schools on the part of parents, teachers, governments, and, especially, the students themselves, classroom teacher-student consultations are, like other aspects of classroom discourse, also worthy of focused study.

This introduction will first outline some of the prior research that has looked at the discourse of EFL classes generally and teacher-student consultations in particular, with literature connected to the institutional and theoretical context of the study more broadly surveyed in Chapters 2 and 3. This will show the lack of significant research on this topic, particularly research that examines the roles played by the uses of space, gesture, and gaze in the conduct of teacher-student consultations. It will then outline the cultural and institutional context of the present study, which was conducted in two EFL courses for first-year students at

a private university in Western Japan. After this, the research questions that motivate the present study will be presented, followed by an overview of the thesis structure.

1.2 Researching the discourse of EFL classrooms, with a focus on Japan

There have been numerous studies looking at the features and challenges of teaching English as a foreign language in Japan since the middle of the 19th century, when it first appeared as a curricular subject at the secondary and tertiary level, and moreover since English spread beyond elite to mass education from the post-World War II era. For this reason, a comprehensive overview of the literature on English teaching in Japan is clearly beyond the scope of a single study. This is in addition to the voluminous amount of literature concerning foreign language (FL) and second language (SL) teaching overall, the explicit practice of which extends back at least in the West to the European Middle Ages (Howatt, 1984) and in Japan for roughly as long (Hawley-Nagatomo, 2016). However, within that literature, particularly concerning students in East Asia broadly and Japan more specifically, we may nevertheless make some generalizations about the practice of English language teaching in Japan.

In contrast to this large body of prior study on language teaching generally and in Japan specifically, the study of the discourse practice of teacher-student consultations is quite limited. This is despite the encouragement in English language teaching literature of teachers to act as “counselors” (Richards & Rodgers, 1986, p.167) for their students, especially within literature from the Communicative Language Teaching (CLT) methodology that is still significant within global EFL. Accordingly, this section will give a brief overview of the relevant characteristics of EFL classrooms in Japan as well as the literature on teacher-student consultations, more detail about which will be provided in Chapter 2.

One significant feature of Japanese EFL students, and students from secondary school onwards in Japan, that has been repeatedly noted for criticism has been a tendency towards silence and teacher domination of on-task classroom talk, with "silent" defined as "the absence of participation or talk...particularly in situations when voluntary participation was expected, such as in classroom discussions" (Ellwood & Nakane, 2009, p.204). Indeed, prior work using Conversation Analysis (CA) has found a tendency towards student silence in secondary classrooms (Nakane, 2007). That this silence has been considered problematic in the description of Japanese students has, however, been described as symptomatic of the "Othering" of Japanese and other East Asian EFL students by Western discourses that privilege student talk (Kubota, 1999). So, if presumptions of the importance of talk in class might need to be subjected to a critical interpretation, one consequence would be that other modes of making meaning, like gesture, gaze, and spatial position, should be looked at more closely.

A further concern is the role of the teacher in language classes. As will be discussed in more detail in Chapter 2.3, a major feature of language teaching in Japan is *yakudoku*, or the translation of written texts from foreign languages into grammatically accurate Japanese. This practice has been so pervasive in the study of foreign languages, including English, that it has been remarked that after its steady practice throughout their English language training that, "[i]n Japan English is not English at all, in the people's subconscious, unless and until it is rendered into Japanese" (Harasawa, 1978). While, as will be seen later, the reasons for the continued persistence of *yakudoku* as a primary means of language study are manifold, one reason given is that it allows the teacher to remain the center of classroom learning as the provider of the single correct rendering of texts in question. This is in marked contrast to the ideologies upon which CLT is premised, by which the teachers' role is more that of a facilitator of communicative

interactions between students. While the teacher may provide corrective feedback at needed points during a lesson and will attempt through syllabus design to scaffold texts and activities to students' abilities, s/he is decidedly de-centered from the conduct of the lesson itself in CLT (e.g. Larsen-Freeman & Anderson, 2011; Richards & Rodgers, 1986). For this reason, researching classes where teachers with CLT training and experience teach students accustomed to a teacher-centered, *yakudoku*-dominant pedagogy should indicate something of how both teachers and students accommodate these different assumptions about learning and teaching.

Finally, beyond the characteristics and roles of students and teachers in Japanese EFL classrooms, another concern is the means by which classroom discourse is examined. As shown in Chapter 4.3, the most frequently used method of researching EFL classroom discourse in Japan thus far has been Conversation Analysis (CA). CA has developed as fine-toothed sociological method for investigating talk and attempting to account for its organization in interaction; however, it is focused on how social activities are organized through speech (Wooffitt, 2005), rather than on how meaning itself is made. This stands in contrast to the social semiotic perspective taken by systemic-functional (SF) theory, upon which the present study is based. This theory is based on the premise that the linguistic and the social are completely interconnected (Christie & Unsworth, 2000, p.3), and its validity has been shown through diverse applications in a widely accreted body of literature across pedagogic contexts (e.g. Christie, 2002; Feez, 1998; Rose & Martin, 2012; Schleppegrell, 2004). Such a theory is indispensable for a study like this, which will attempt to show the relationship between teacher language and the social realities they enact. However, aside from Amundrud (2015), which explored some of the data and theoretical questions regarding the discourse structure and function of individual

feedback consultations, there has been little work in the systemic-functional tradition focused on EFL classroom discourse in Japan.

The present study focuses on teacher-student in-class consultations, which are dubbed **individual feedback consultations**, because they were found in the audiovisual data collected through classroom observation to recur in two separate courses with different instructors, syllabi, and student levels as determined by an institutionally administered language proficiency test. Because of their common goal of providing feedback to students and the progressive, staged manner in which they were consistently enacted, these consultations were determined to meet the criteria of a genre, as “a staged, goal-oriented, purposeful activity in which speakers engage each other as members of our culture” (Martin, 1984, p.25). More specifically, individual feedback consultations were determined to be a curriculum genre in that they are one of “the staged, patterned ways in which the goals and processes of school learning are achieved” (Christie, 1989, p.i).

Yet, despite their recurrence in the data from both courses examined, consultations as a whole have not been widely studied for their discourse structure. There is a literature in language teaching regarding how to best provide advice to students to facilitate language learning (e.g. Kato & Mynard, 2016), and language teachers have been encouraged to consult with students about their language learning needs (Tudor, 1993), but little research has examined how such consultations are carried out in practice. The only research found concerning consultations between teachers or advisors and foreign or second language students comes from a series of studies by Bardovi-Harlig and Hartford (1990, 1993, 1996), which examined the advising session interactions of advanced nonnative speaker (NNS) and native speaker (NS) graduate students in a US Linguistics faculty. These studies, however, focused primarily on the

congruence or incongruence of speech acts performed by the NNS students compared to NS students. A related study (Hartford & Bardovi-Harlig, 1992) used CA to look at how academic advising sessions were closed and showed that the institutional nature of the interaction made these closings different from those found within other contexts. Nevertheless, while these studies concern the discourse of how advising is conducted, they did not examine the structure of the entire interactions, and nor were they conducted during classroom time, but in separate advising sessions.

From this discussion, we can see that there is a gap in the literature regarding student-teacher in-class consultations, and particularly in foreign language settings. To this end, the present study was performed in light of these standing questions that call for the systemic-functional, multimodal analysis of individual feedback consultations, as well as the pedagogies enacted through them in the Japanese EFL environment. The following section will explain more about the specific institutional context in which this study was conducted.

1.3 The context of the present study

The data for this research was collected at a large private university in Western Japan during the 2011-2012 academic year. Two separate EFL courses for first-year students were observed and audio-video recorded; a lower-intermediate oral communication course in spring 2011, and an upper-intermediate written composition course in autumn 2011. Accordingly, this study must be placed in the context of EFL teaching in Japan, as well as of Japanese higher education more generally. While these issues will be treated in more detail in Chapters 2.2 and 2.3, the present section will provide a brief overview of some of the key issues that faced and continue to face these conjoined contexts.

English is a required academic subject from the first year of lower secondary school and, from 2020, will be mandatory in elementary schools as well. It also has considerable economic impact, with ¥789 billion (US\$9,862,500,000) in earnings in 2012 alone (Yano Research Institute Ltd., 2013) from courses, publications, and related services. A major role of English in the Japanese educational system is as a gatekeeper in that it is one of the required subjects on the National Center Test for University Admissions (LoCastro, 1996), also known as the Center Test. Once students get into university, English still retains some importance since many universities require students to take compulsory language courses. While other languages like French, Korean, and Chinese are also often available, English is by far the most widely studied. Within universities as within secondary schools, there is frequently a division of labor between non-native speaker, Japanese teachers of English (JTEs) and non-Japanese teachers of English (NJTEs), a category that is usually conflated with the status of “native speakers” of English.¹ As will be seen in Chapter 2.2, the roles and statuses of Japanese and non-Japanese teachers in secondary and tertiary levels is quite distinct, with Japanese teachers seen as responsible for providing grammar-oriented, frequently *yakudoku*-based instruction that is believed needed for passing high-stakes tests like the Center Test, while non-Japanese teachers are supposed to develop students’ communicative abilities. However, these communicative classes are often seen as more an opportunity for students to come in contact with English rather than to learn how to speak it (Hawley-Nagatomo, 2016).

¹ Despite the problematic nature of the “native speaker” label and of the native/non-native speaker dichotomy (e.g. Holliday, 2006, 2013), this study will retain these labels due to their familiarity in the literature and because this is the categorization used for teachers by institutions themselves.

Beyond the division of EFL teachers by perceived native speaker status, a further division exists between teachers according to their employment status at their universities as part-time, limited-term, or tenured. The majority of non-Japanese university language teaching faculty are either part-time teachers employed per course on an annual basis, or, like the two teacher participants in this study, are full-time, limited-term contract faculty whose non-renewable terms may last generally up to five years (Hawley-Nagatomo, 2016). Both part-time and limited-term full-time faculty have considerable leeway in the conduct of their day-to-day courses as well as their syllabi, but generally lack any say in the institutional curricula of their schools. Beyond this lack of employment security, many studies (e.g. Amundrud, 2008; Shimizu, 1995) have also shown that foreign teachers are often more widely valued by students for their likeability and friendliness, as opposed to Japanese faculty, for whom expertise in their subject matter is considered more important.

A final contextual factor of importance to this study is the current status of universities in Japan. As it has been experiencing a long-term demographic decline, with the number of eligible 18-year olds decreasing year after year, admission to Japanese universities is currently available to any student able to pay the required fees. While there remains considerable stratification between universities themselves, Japan is considered to be in a state of universal access to higher education (MEXT, n.d.-c). While the top national universities – Tokyo, Kyoto, and Osaka – remain at the pinnacle of local rankings, much of the capacity for tertiary education is provided by private universities, such as the one at which the present study was conducted.

From this larger context, we will now move to the specific institutional context. This study was conducted at a large, private university in a major city in Western Japan. This university is considered one of the most prestigious private universities in the country. At the time of this

study, it had two undergraduate campuses, containing 13 faculties focusing on a range of subject areas in the natural sciences, social sciences, humanities, law, and public policy. This university draws students from around Japan, as well as some overseas students from neighboring East Asian countries like China and South Korea, though most students at this university are from the surrounding region. As at most universities in Japan, all students are required to take two years of foreign language classes in their first and second years of study. In the faculty in which the courses observed for this study were convened, students were required to take one semester of oral communication and one semester of academic writing in the spring and autumn terms of their first year respectively. Like the other faculties at this university, first-year students were streamed according to ability level into cohorts of around 25 students. These cohorts took their oral communication and academic writing courses with the same teacher for both terms. The classrooms used in this faculty were equipped with student desks and chairs arrayed facing the teacher's desk at the center-front of the room, at which teachers had access to the blackboard, a chair, and AV equipment. As such, the area surrounding the teacher's desk was not designed for students to sit at, leading to students having to stand while teachers remained seated during the consultations examined for the present study. More detail about the institution and participants will be provided in Chapter 5, and more information about classroom layout will be provided in Chapter 7.

With the above context in mind, we will now turn to the research questions by which the present study was motivated.

1.4 Research question

In light of the context of the study described in Chapter 1.3 and the overview of prior research in Chapter 1.2, the following research question was developed to motivate the present study:

How are classroom teacher-student consultations in tertiary Japanese EFL classrooms enacted and structured linguistically and multimodally?

Forty-nine consultations were identified in audiovisual data collected from the two separate courses described above and, in more detail, in Chapter 5. These consultations were coded for their linguistic and multimodal content following the systemic-functional multimodal theory described in Chapters 3 and 4, and shown in Sections II (Chapters 6, 7, 8, and 9) and III (Chapters 10, 11, and 12). The implications of this analysis are discussed in detail in Section IV, with the contributions to knowledge provided by this study shown in in the next section.

1.5 Contributions to knowledge

This thesis contributes to the studies of classroom discourse, multimodality, and foreign language pedagogy in the following ways. While other studies have examined the multimodality of classrooms, including EFL classrooms, or the curriculum genres (e.g. Christie, 1989, 2002) present within them, no prior studies have included the multimodality of curriculum genres as an integral part of the study. As will be seen Sections II and III, the role played by the modes of spatiality, gesture, and gaze are all fundamental to the individual feedback consultation, and their consideration is required for its accurate analysis. While the multimodal analysis of individual feedback consultations in terms of space and gesture is founded upon pioneering prior work in the field (e.g. Hood, 2011; Lim, 2011), the present study makes considerable refinements to the systems presented by prior researchers, particularly in integrating the analysis of language

contextualization with regards to gesture, following Liu & O'Halloran (2009). This study also proposes a novel system for analyzing the interpersonal content of gaze, which, as will be seen in Chapter 7, plays an essential role in signifying engagement in individual feedback consultations. Lastly, the present study makes a novel contribution to the field of foreign language pedagogy by analyzing the previously overlooked curriculum genre of teacher-student classroom consultations, as described in Chapters 1.2 and 4.3. It also contributes to the study of foreign language teaching in Japan in particular by showing how more language classrooms in Japan might also benefit from greater attention to the development of shared classroom metalanguage and the use of explicit pedagogy overall, findings that have been ratified in studies around the world (e.g. de Oliveira & Lan, 2014; Gebhard, Chen, & Britton, 2014; Rose & Martin, 2012; Schleppegrell, 2004; Yasuda, 2011). The content of the present thesis will be described in more detail in the following section.

1.6 Thesis overview

The following provides an outline of the present study according to each section and chapter. Section I provides the orientation to the present research by providing the introduction (Chapter 1), reviewing relevant literature (Chapters 2, 3, and 4), and describing the research methods used (Chapter 5). Following the present chapter, Chapter 2 outlines the place of Japanese higher education within the larger education system here, providing historical and social context for its development. It then describes the situation of English and of English language teaching as it has developed in Japan since the mid-19th century, and particularly after the U.S. occupation of Japan following World War II. It also provides a brief summary of key relevant issues concerning Communicative Language Teaching (CLT), and in the process of explaining the development and situation of English language teaching in the informal and

formal sectors in Japan, shows how features and concerns with CLT are addressed by the extant English education practices across these sectors.

Chapter 3 comprises an overview of systemic-functional theory (e.g. Eggins & Slade, 1997; Martin, 1992; Martin & Rose, 2007, 2008; Rose & Martin, 2012). It then provides an overview of key concerns within the study of multimodality, especially regarding spatial position, gesture, and gaze (e.g. Kendon, 1967, 2004; Kress et al., 2005; Martinec, 2000, 2004; O'Toole, 2011). Building from Chapter 3, Chapter 4 examines work within and related to the systemic-functional tradition on classroom discourse in terms of both language and multimodality (e.g. Christie, 2002; Lim, 2011; O'Halloran, 1996).

Chapter 5 describes the methods used in the present study. It provides more detailed information on the institutional context as well as the student and teacher participants in this study. It explains the procedures by which the data used was collected and analyzed. It also describes the data presentation methods used in the following analysis sections, Section II (on multimodality in the Individual Feedback Consultation genre) and Section III (on language in the Individual Feedback Consultation genre).

Section II (Chapters 6, 7, 8, and 9) analyzes multimodality in the Individual Feedback Consultation genre. As the start of the analysis provided in this study, Chapter 6 first gives an overview of the curricular context of the two courses from which the data utilized in this research came, as well as the rationales given by both teachers from interviews during and after data collection regarding their classes and teaching. Chapters 7 and 8 consist of the multimodal analysis of the 49 individual feedback consultations isolated according to the use of space within them and the gaze vectors deployed by the teachers and student participants in Chapter 7, and gesture in Chapter 8. Although the present study owes much to prior work on classroom

multimodality (e.g. Hood, 2011; Lim, 2011), it nevertheless makes a number of contributions to the understanding of classroom curriculum genres in this chapter. It shows that the genre of individual feedback consultations is structured according to its use of space, gaze, and gesture, in addition to the patterning of language as shown in Section III. Also, while in debt to prior work on the semiotics of classrooms (Jewitt, 2006), Chapter 7 contains a novel systematization of gaze according to its interpersonal function. Chapter 8 then develops on prior work in classroom multimodality, in conjunction with work language contextualization (Liu & O'Halloran, 2009), an analytic metalanguage for describing the relation of language and gesture. Finally, Chapter 9 brings together the analysis of classroom space, gaze, and gesture in the analysis of a single consultation.

Section III contains the linguistic analysis of the Individual Feedback Consultation genre. Chapter 10 is concerned with the staging of this genre according to its three obligatory stages (Introduction, Conferring, Closing) and two optional stages (Advice, Scoring). Chapter 11 analyzes in detail the different pedagogic strategies performed in the Conferring, Advice, Scoring, and Closing stages. These pedagogic strategies comprise stratally and metafunctionally consistent combinations of lexicogrammatical, discourse semantic, and registerial choices that roam across the staging of the Individual Feedback Consultation. As will be seen Chapters 10 and 11, the Individual Feedback Consultations analyzed are primarily interpersonal in their content, but do not contain a significant experiential component. Based on the findings presented in Chapters 10 and 11, Chapter 12 examines the pedagogic consequences of the Individual Feedback Consultations analyzed according to their relevance to concerns over student silence, as discussed above, as well as regarding the use of experiential metaphor (e.g. Halliday & Matthiessen, 2004) and classroom metalanguage (e.g. Berry, 2005; Gebhard et al., 2014). In all,

Section III finds that while the Individual Feedback Consultation is a consistent genre in terms of both its multimodal as well as linguistic realization, as present in the data analyzed it does not provide significant experiential pedagogic content.

In light of the findings from Sections II and III, Section IV (Chapter 13) closes the present work by discussing their implications for language teaching and language teachers both in Japan and beyond. Since Individual Feedback Consultations appear to already be a genre present in the culture of the classes observed and possibly beyond, yet one that is not part of a conscious, explicit, and language-focused curricular design, this chapter provides some guidance for how current and future teachers might better utilize these consultations. It also discusses some of the problems with Communicative Language Teaching as demonstrated in the consultations that were analyzed for this study and provides suggestions for their improvement, particularly in the Japanese tertiary context. In all, it is hoped that the present study will in some small way help teachers help their students more effectively in class.

2 Review- Education and English language teaching (ELT) in Japan

2.1 Introduction

This chapter will provide the context for the present study of the Individual Feedback Consultation (IFC) curriculum genre. It will first provide background on the education system in Japan, focusing in particular on tertiary education. It will then examine the role of English as a Foreign Language (EFL) education in Japan, and examine the place of Communicative Language Teaching as a dominant paradigm with Japanese EFL. The institutional context for this study outlined in the present chapter will, along with the theoretical context outlined in Chapters 3 and 4, form the basis for the methodological choices described in Chapter 5, and the subsequent multimodal and linguistic analyses presented in Sections II and III.

2.2 Overview of the Japanese educational system

This section will outline the Japanese educational system generally; a specific focus on English education will follow in the subsequent section. It will first describe the entire Japanese educational system, and then give an overview of the Japanese university system within this institutional context.

2.2.1 Structure of the Japanese educational system

To place the present study within context, it is important first to understand the structure of the Japanese education system as experienced by most students who matriculate through it from the primary, lower and upper secondary, and tertiary levels. Post-war Japanese schooling consists of a “6-3-3-4” system (Murata & Yamaguchi, 2010; Okano, 2011), including six years of elementary school, three years of lower and upper secondary school, respectively, and four years of university. Before primary school, many children are enrolled in kindergarten (幼稚園,

yōchien) or preschool (保育園, *hōikuen*); while their social functions differ in that the latter provide longer-term care to assist working mothers, the educational functions are largely similar (Murata & Yamaguchi, 2010). Compulsory education is composed of the six years of elementary school, and three years of lower secondary school. At these levels, students are supposed to receive a standardized education, regardless of their location or family background, though in the lower secondary school, academic subjects of greater difficulty are introduced to prepare students for the more rigorous, meritocratic work of upper secondary school. Attendance at the compulsory level is nearly 100%, and, although upper secondary education is not compulsory, 97% of all lower secondary students continue their schooling (Murata & Yamaguchi, 2010).

Although the “6-3-3-4” structure appears simple, there is a considerable amount of institutional variation contained. For instance, the Japanese school system also features special education, schools for the visually and hearing impaired, and separate vocational training courses in lieu of academic high schools; these are shown as a part of the system in its entirety in Figure 2.1 (MEXT, n.d.b). In addition, even amongst high schools there is a variety, ranging from competitive academic high schools, high schools that students who cannot enter anywhere else attend by default, and schools in between these two extremes, as well as schools featuring a mix of vocational and academic programs (Tsukada, 2010; Yamada & Hristoskova, 2011). There are also post-secondary *senmon gakko* (専門学校), which are, broadly speaking, two-year technical schools for high school graduates at which some students attain professional qualifications (Kinmonth, 2005); some *senmon gakko* students also take university-style courses in order to enter universities as third-year students after *senmon gakko* graduation. Nevertheless, the following description will focus upon the primary, lower, and upper secondary schools, the path which most students who eventually enter university follow.

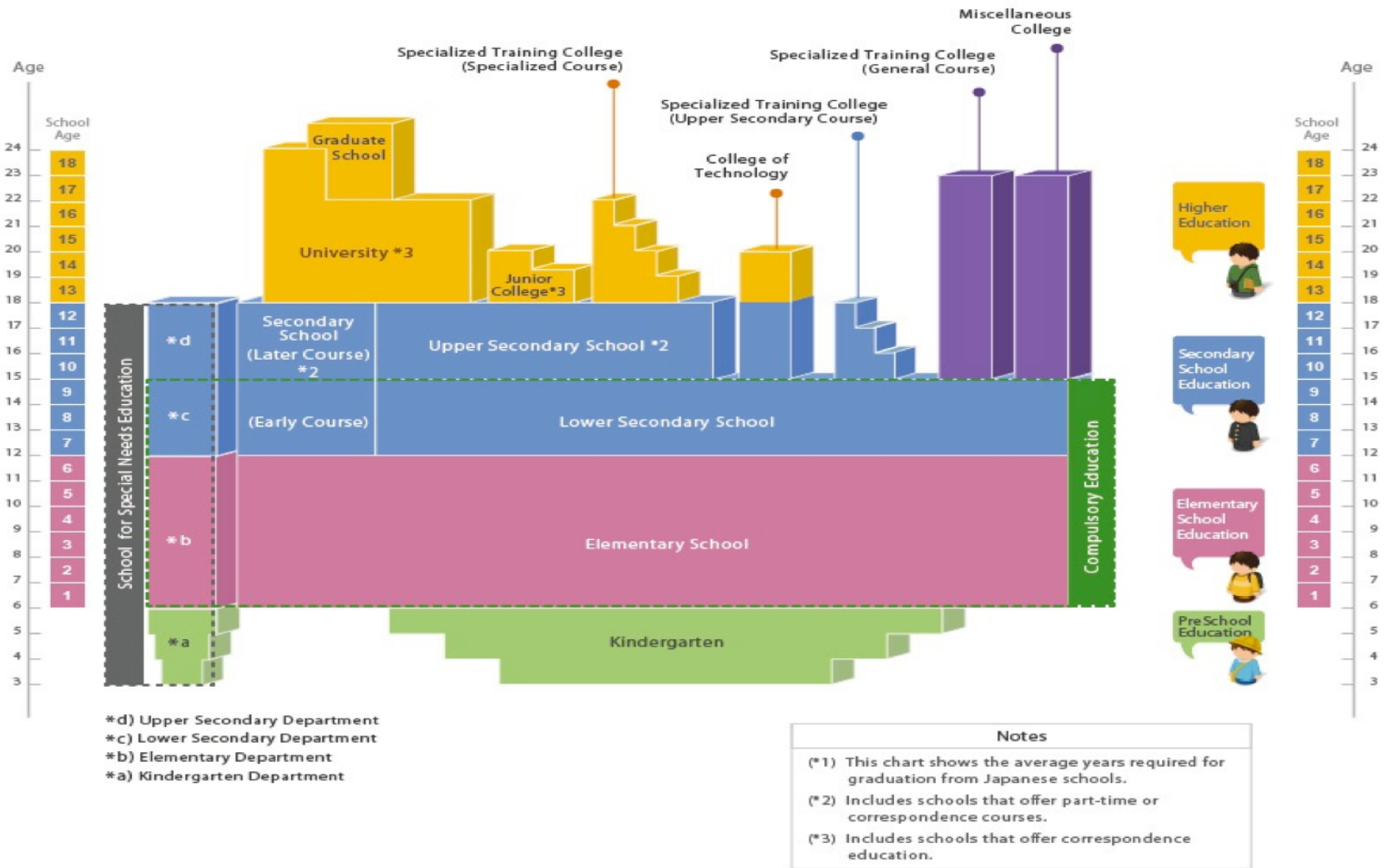


Figure 2.1 Overview of Japanese educational system (MEXT, n.d.b)

The Ministry of Education, Culture, Sports, Science and Technology (文部科学省, *Monbukagakushō*, which is officially abbreviated in English as MEXT) provides guidance for the basic standards of education, which local Boards of Education interpret and enact (Nakayasu, 2016). MEXT plans the national curriculum, called “the Course of Study”, and screens textbooks that Boards of Education (for elementary and lower secondary schools) and upper secondary schools choose from (Fujita, 2010; Kubota, 2011c). The Course of Study is updated about every ten years (Kikuchi & Browne, 2009). Although MEXT sets curricular guidelines for the nation, the Japanese Supreme Court has affirmed these are only guidelines, leaving discretion with individual teachers as to what is actually taught in class (Yamada & Hristoskova, 2011).

In terms of the curriculum itself, primary school children learn Japanese, social studies, mathematics, science, music, art, home economics, and physical education over a 35-week school year with 40-minute class periods (Murata & Yamaguchi, 2010). In the 2008 curriculum, which was implemented from April 2012, English was added as an academic activity outside of the subject areas (Kubota, 2011c) from fifth and sixth year students. Lower and upper secondary schools have roughly the same content areas as elementary schools, albeit with 50-minute class periods, and with the conspicuous addition of English as an academic subject (*ibid.*). In addition, upper secondary students have a greater range of options in their choice of courses, while the mandated curriculum for primary and lower secondary schools is designed to provide an equal base of education for all students around the country (Nakayasu, 2016).

Classroom instruction in the lower and upper secondary levels is primarily dominated by teacher exposition in lectures, memorization, and multiple-choice testing, with little time given for written or oral discussion due to the breadth of material to be covered. This teacher-centered mode of instruction is repeated in the after-school *juku* (塾), or supplementary preparatory

schools (Cave, 2011), which were attended by 50% of lower secondary students in 2007 (Jones, 2011). This classroom approach is distinct from primary school teaching, which features a considerable amount of time for group and class discussion (Cave, 2011).

The instructivist approach utilized within secondary schools, whereby the teacher provides a strongly defined sequencing and pacing of the knowledge delivered in class (Chen, 2010) with a strong focus on memorization and high-stakes testing (Porcaro, 2011), has been problematized in recent years as not providing students with sufficient opportunities to develop discussion and critical thinking skills (Nakayasu, 2016), particularly in the social sciences and humanities where Japanese students have on average performed more weakly on international student achievement measures than they do in math and science (Cave, 2011). From the mid-1980s and 1990s, reforms dubbed *yutori kyoiku*, meaning “relaxed education,” were introduced to relax educational standards and reduce the pressure on students to study for high stakes upper secondary and tertiary entrance exams (Bjork, 2011; Fujita, 2010). *Yutori kyoiku* included the reduction of total class hours, and the introduction of a period of “integrated study” where teachers were supposed to create lessons without following standardized textbooks, which would lead to cross-curricular connections (Murata & Yamaguchi, 2010). The overall goal of *yutori kyoiku* was to introduce more constructivist pedagogical approaches, featuring weaker distinctions between different subject areas, which would encourage more exploratory learning and critical thinking (Fujita, 2010). However, following the highly publicized drop in Japan’s PISA (Programme for International Student Assessment) scores in 2003 (Takayama, 2008), reforms have been implemented since the early 2000s, reviving an emphasis on “classic knowledge accumulation and testing”, though *yutori kyoiku* has not been abandoned entirely (Fujita, 2010). The periods for integrated study introduced during the *yutori kyoiku* reforms have

been retained, and more recent MEXT guidelines have, for instance, called for curricula that “nurture children’s abilities to think” and make decisions critically, rather than to just retrieve memorize and retrieve information (Nakayasu, 2016),

Beyond classroom curricula, Japanese schools, from primary onwards, often feature school festivals and events that foster “a sense of belonging to the school” (Fujita, 2010). Most junior and senior high school students belong to some sort of club, such as a sports team, or a cultural club, like brass band. These are considered valuable because students learn *sempai/kohai* (先輩／後輩, roughly translated as societal “seniors” and “juniors”) relations. Moreover, students can better discover themselves and their abilities, and in an environment of their own choosing, unlike most of the rest of their schooling (Cave, 2011).

While primary school and lower secondary school are compulsory, students are not required by law to advance to upper secondary school, though 98.3% of all students nevertheless did so in 2012 (MEXT, n.d.a). The level of high school that students enter is believed to have a considerable effect upon students’ life chances after graduation. Students who enter more selective and elite high schools will be more likely to enter more prestigious universities and large companies, while students who enter lower-ranked schools will most likely enter lower-ranked universities and correspondingly less-prestigious companies after university graduation (Hawley-Nagatomo, 2016).

The present section has provided a brief overview of the primary and secondary schools through which the majority of Japanese university students are educated. From primary and secondary schools, we will now turn to the tertiary system upon which this study focused.

2.2.2 Tertiary education in Japan

This section on Japanese higher education will first provide an overview of the tertiary education system, and then explain the path by which students enter university. It will then describe the general curriculum of the non-specialist courses to which most students enter, of which general education English language courses such as those examined in this study are a part, and conclude by briefly describing the role of universities in the Japanese employment system.

Higher education in contemporary Japan, as in the rest of Asia, is fundamentally Western in origin, and no traces of pre-modern tertiary academic traditions remain in Japan or elsewhere (Altbach, 2004). As of 2009, over 50% of Japanese aged 25-34 had completed university (Newby, Weko, Breneman, Johanneson, & Maassen, 2009). This is up from just 15% of the population in 1960 (Miyake, 2011), and a significant increase from before World War II, when only relatively few attained tertiary degrees (Urata, 1996). Of the over 3 million students studying at Japanese universities as of 2011, about 80% of them attended private universities (私立大学). The remainder attended national universities (国立大学), divided into the three former imperial universities (Tokyo, Kyoto, and Osaka Universities), which are still the most prestigious universities in the country, and lower ranked, “local-national” and educational universities (Nozaki, Aranha, Dominguez, & Nakajima, 2009), or public universities (公立大学) run by individual prefectures or cities (MEXT, n.d.-c). Included in these numbers are the primarily private, two-year junior colleges (短期大学), traditionally for women (Doyon, 2001). Because of this high rate of attendance and access, MEXT (MEXT, n.d.-c) considers Japan to have entered a state of “universal access” to higher education.

Students enter Japanese universities in one of three ways. Traditionally, secondary school students took tests for each university faculty they wanted to enter, with the understanding that they should be able to enter one of them, even if it was not their first choice (Cave, 2011). As entrance exams exact a considerable fee, revenues from these exams are essential for many schools (Kinmonth, 2005). From the late 1970's, a national test that has come to be known as the Center Test (センター試験) has been administered. Although required for all national and public universities, as well as some private universities (Kubota, 2011c), students taking the Center Test often must still take exams for the individual schools or faculties they want to attend (Stewart, 2009).

However, in the past two decades there has been a growth in alternate admission pathways, in addition to the traditional latitude universities have given prospects that are more athletically than academically gifted (Kinmonth, 2005). One is via recommendations of individual high school homeroom teachers (known as 推薦入試, or recommendation entrance), combined with the examination of school records, and possibly an essay and/or interview. Another path is through the AO (Admissions Office) assessment (AO 入試), whereby the admissions office decides whether a particular student's experiences and competencies match the sort of "student profile" the school is looking for. With recommendations and AO assessments combined, about 40% of all university students in Japan did not take a university entrance exam in 2007 (Kubota, 2011c). This lower standard for admission appears to affect the studiousness of those who do not intend to take university entrance exams, as Kariya (2002, in Sasaki, 2008) found that such upper secondary school students do not study as much as their peers intending to take high-stakes tests. Moreover, since universities often give preferential treatment to recommendations from particular schools, the resulting university entrance system in effect

penalizes students who do not attend such schools with repeated testing, preparation, and fees (Murphey, 2001).

Universities are unofficially ranked by *hensachi* (偏差値), or T-scores (Sasaki, 2008) that show “standardized rank” as determined by the major chains of preparatory schools (Saitoh & Newfields, 2010; Kinmonth, 2005), known as *juku* (Chapter 2.3.2.3 below), through mock university entrance exams that they administer (Sasaki, 2008; Kinmonth, 2005). Students’ *hensachi* are then used by *juku* instructors and, unofficially, by many secondary school teachers to shepherd students into the ‘right’ university for their abilities. The tabulated *hensachi* for each university is then compiled into rankings showing the relative difficulty of each university’s entrance exam. These rankings are widely used by secondary school teachers for student guidance (Saitoh & Newfields, 2010), though the rise of the AO entrance system has complicated matters since this system allows schools to admit a wider range of students without risk of lowering their *hensachi* (Pokarier, 2010).

While the national universities remain notoriously difficult to enter, particularly the top three (Tokyo, Kyoto, and Osaka Universities), there are private institutions that will, due to the pressures of a declining population and the need to remain solvent, take most any student that has finished high school and can pay the fees. According to Altbach (2004), this pattern of high-quality, competitive public universities at the top, with private universities of diminishing quality educating the remainder of the university population, is not uncommon in Asia, and in fact, private universities are the reason why Japanese and other Asian countries have relatively high rates of mass tertiary education since “the private sector plays a central role by providing access to students who would otherwise be unable to obtain academic degrees” (p.25).

There is a price for this access as differences in fees between national, public, and private universities is substantial. Table 2.1 shows the average estimated cost in yen of four-years tuition, not including other necessities such as textbooks or living expenses, at national universities, public universities, and private liberal arts and private science, including the “facilities charge” (施設設備費) levied by private universities only, according to a website for the parents of prospective college students (Benesse Corporation, 2012).

Table 2.1 Total fees for national, public, and private liberal arts and science universities (Benesse Corporation, 2012). The average exchange rate in 2012 was US\$1=¥80)

<i>Kind of institution</i>	<i>Tuition</i> (授業費)	<i>Facilities charge</i> (施設設備費)	<i>Total for four years</i>
National	¥535,800	n/a	¥2,143,200
Public	¥536,632	n/a	¥2,146,528
Private (liberal arts)	¥742,189	¥160,822	¥3,612,044
Private (science)	¥1,041,643	¥191,480	¥4,932,492

As can be seen in Table 2.1, a private liberal arts education can be over 1.5 million yen (US \$18,750) more than similar schooling at a national or public university, with a private science education more than twice as much as its national or public equivalent. Even before acceptance, university faculties generally charge around 30,000 yen per entrance exam; although the trend had diminished in the previous decade, many schools still charge a non-refundable entrance fee as compensation should accepted students chose a higher-ranked school (Pokarier, 2010). Considering all these costs, with nearly 54% of households in the 2011 government survey of annual incomes (Ministry of Internal Affairs and Communications, 2011) reporting

that they spent under ¥ 4.9 million annually on education, private university tuition is nearly, if not entirely, beyond their reach.

Moreover, even sending their children to a top-ranked national university is increasingly difficult for such households (Pilz & Alexander, 2011). This is due to the costs for tuition at a private high schools, which is double that of public schools (Tsuneyoshi, 2011), as well as fees for *juku* (塾) or *yobiko* (予備校), private schools that specialize in university entrance exam preparation for upper secondary students as well as for recent upper secondary graduates, called *ronin*, who did not pass the exam of their desired university faculty (Pokarier, 2010; Tsukada, 2001). According to Pilz & Alexander (2011), attending these pricey private institutions has been increasingly common amongst incoming students at top-level universities. This diminished access due to income is substantiated by both Kariya (2006, in Gordon, 2011), who states that parental education and the class status of fathers is an increasing factor in whether young people in Japan now earn a tertiary qualification, and Pokarier (2010), who explains that lower-income students are restricted in the number of entrance exams they can afford to take, and so will take exams at lower-ranked public universities than risk failing those of higher-ranked institutions.

Despite these obstacles, however, nearly 2.5 million students entered private universities in 2011 (MEXT, n.d.-c), a vast majority of the 3.2 million students who entered university that year. Many older private institutions, such as Waseda in Tokyo, and Ritsumeikan in Kyoto, were initially established during Japan's initial modernization in the Meiji Period (1868-1912), at the same time as the top three national (then imperial) universities, and have maintained a reputation as the "top comprehensive private universities" (Yonezawa, 2007) since then. These universities are ranked below the top three national universities, but higher than the "local-national" universities (Nozaki, et. al, 2009).

While there are considerable differences in cost and the subsequent employment opportunities available to university students from private and public schools, many aspects of the university curriculum are the same throughout universities around Japan. The university curriculum itself is taught over the course of four academic years, typically divided into two semesters of 15 weeks (Hawley-Nagatomo, 2016), with individual courses consisting of 15 90-minute lessons. In the first two years, students take the general education courses required by their universities or faculties, which typically include one to two years of a foreign language requirement, which is typically English. Although it is not uncommon for students to take up to 15 courses a week during their first two years of schooling, the amount of time spent studying is only an average of 34 minutes outside of class per week (Sugimoto, 2010). Beyond or instead of studies, many university students also belong to clubs or sports teams, not unlike those found in secondary school and described in Section 2.1.1 above. As in secondary schools, many clubs and circles, which include athletic activities that are commonly formalized under the heading of “university athletics” in Anglophone countries, inculcate valuable socialization in their members, and are often considered by their members to be of equal if not greater importance to their education and their future than university classes themselves (e.g. McDonald & Hallinan, 2005).

From the third year, students’ attention is increasingly focused on job-hunting activities, known as 就職活動 (*shūshoku katsudō*), such as attending company seminars and interviews; consequently, students in their first two years of university must take the bulk of credits required for graduation so that their remaining time in the third and fourth years can be devoted to finding professional employment. After graduation, the majority of college graduates are hired into generalist, administrative positions for which no specialized knowledge is necessary, and for which the trainability of potential recruits is ranked via the university they attended. Since the

skills needed for the positions for which recruits are hired are taught once they enter employment, what potential hires have learned beforehand in university is not considered important for college graduates hired for non-technical, non-specialized fields (Cave, 2011; Kaneko, 2014).

2.2.3 Conclusion: Overview of the Japanese educational system

As shown in this section, the public and private education system in Japan at the primary and secondary levels provide the basis for the generalized education provided at universities, of which English is a part. For the majority of students who attended university in generalist courses and who do not major in English as a subject specifically, then, the general education English classes taken in the first two years of university are just a requirement for graduation that have little institutional significance once the threshold for passing them is met. As we will see in the analysis of the Individual Feedback Consultation in Sections II and III, the role of mandatory English classes thus described will be seen to have consequences in the syllabi and lessons of these classes. The next section will look at the role of English education in Japan more specifically.

2.3 English Language Teaching (ELT) in Japan

This section will first briefly examine the history of English and English education in Japan. It will then survey the state of English education throughout Japan's formal and informal educational sectors, with a focus on Japanese universities, as that is where this study was conducted. It will then give an overview of Communicative Language Teaching (CLT) and examine its state in Japan.

2.3.1 A brief history of English teaching in Japan to the 1960s

The start of English study in Japan is usually dated from the mid-19th century, following the wholesale Westernization of the country under the Meiji Reformation, which was preceded roughly a decade before by the arrival of Americans in Matthew Perry's "black ships" in 1853. Although English traders visited Japan prior to the *sakoku* (鎖国, or "closed country") policy in place for most of the Edo Period, the instatement of that policy, in response to fears of European imperial encroachment (Reesor, 2002) made the Dutch traders of Nagasaki, and therefore Dutch, the sole legitimate means through which knowledge from outside Japan was transmitted within. Incidents involving Western ships from the start of the 19th century demonstrated to the Japanese authorities that English would also be necessary, and so efforts were made to train English-language interpreters at Nagasaki as well (Hawley-Nagatomo, 2016).

The overwhelming might of Perry's American ships inspired both awe and cultural insecurity (Sullivan & Schatz, 2009), which paved the way for the Meiji Restoration and subsequent modernization with which to counter Western imperial powers. Nonetheless, English dissemination before World War II was not as rapid as it became afterwards (Kubota, 1998) as its main purview was in the education of elites (Sasaki, 2008). From 1860 to 1882, English was a medium of instruction for the middle schools, which the new Meiji regime established for these elites, as well as for the sole university then founded. During this time, many Western missionaries, particularly from the US, came to Japan and founded schools and universities; Ike (1995) asserts that this is one reason American English, rather than British, became the standard English taught in Japan.

However, after this 22-year period, English became “an academic yardstick within the Japanese educational system” (Butler & Iino, 2005, p.28) rather than a medium of study. This was a part of a popular reaction against all things Western (Ike, 2005) as it was considered similar to colonization for content subjects to be taught in a foreign language (Sasaki, 2008). Due to this rise of nationalist sentiment (Butler & Iino, 2005), as well as because travel abroad was difficult and there were few Westerners in Japan with which to use English for day-to-day communication, English study became focused on *yakudoku* (訳読), or the non-oral translation of foreign languages into syntactically accurate Japanese text for subsequent comprehension in Japanese (Gorsuch, 1998; Hino, 1988).

The *yakudoku* method of producing Japanese versions of English texts was modeled on the similar method used since the eighth century to translate classic Chinese texts, or *kanbun* (漢文), as well as of Dutch (Hino, 1988). The translation of *kanbun*, which were considered syntactically like English (Ike, 1995), was believed to “cultivate the minds” of learners (ibid.; Tajima, 1978), and so mental cultivation was also seen as a value to English *yakudoku*. Since a main focus of study was mental cultivation, the passages selected for training and testing were often syntactically complicated (Sasaki, 2008). The focus on reading written texts, with the resulting English study used for screening on elite examinations, has resulted in the *juken Eigo* (受検英語, or exam English) phenomenon of using difficult passages to test translation ability (ibid.; Butler & Iino, 2005). The use of *juken Eigo* continues to this day, regardless of practical considerations as to whether the students themselves may understand or have any use of such texts outside of testing itself (see also Stewart, 2009).

Throughout its practice, the focus on *yakudoku* as applied first to the study of classical Chinese, then Dutch, and then English, from the Meiji Era to the present, is on creating an accurate Japanese text based upon the foreign language original. While similar to the Grammar-Translation Method, *yakudoku* is nevertheless distinct, as indicated by its literal meaning: 訳 (*yaku*) means “translation,” and 読 (*doku*) means “reading”. For instance, while in the traditional Grammar-Translation method as practiced for classical European languages like Latin or Greek, an individual lesson would focus on a set of rules and vocabulary items for practice (Howatt, 1984), in *yakudoku*, the reader follows a three-step process of first translating the foreign language text word-for-word, then reordering the text into Japanese syntax, and finally refining the Japanese translation. From this, mastery of grammatical rules seems a secondary concern (Gorsuch, 1998). Moreover, with *yakudoku* as the main focus of foreign language instruction in secondary school as well as *juku* classes due to its perceived value as a means of study for high-stakes upper secondary school and tertiary school entrance examinations (Ike, 1995), spoken English instruction and practice was seen as peripheral (Gorsuch, 1998; Hino, 1988).

However, due to the belief on the part of some in government and industry that a degree of spoken English ability was needed for Japanese economic advancement, the famous linguist and language teacher Harold Palmer was invited to establish an institute for English language teaching in Japan in the 1920s (Hawley-Nagatomo, 2016; Smith, 2007). Palmer made a number of suggestions for reform to Japanese English education, such as the introduction of listening and speaking components to entrance examinations. Unfortunately, due to the discriminatory treatment received by Japanese migrants to the United States and the subsequent backlash against English in response, as well as souring relations between Japan and the U.S. and the

British Empire in the early 1930s, Palmer's suggestions for reform were not implemented, and he left Japan in 1936.

During World War II, English instruction was severely curtailed in all levels of schooling (Hawley-Nagatomo, 2016). This changed drastically following Japan's surrender in 1945 and the reorganization of institutions, including education, under the Allied General Headquarters (GHQ), when Japanese education was assembled into the current 6-3-3-4 system. English was not initially a compulsory subject in junior high schools, but virtually became so from the 1950s as it was a component of upper secondary school examinations (Sasaki, 2008). Because of the post-war shortage in funding for school faculty and facilities, many lower secondary school English teachers were under-qualified for their positions (Hoshiyama, 1978; Sasaki, 2008); moreover, the more qualified teachers working in upper secondary and university English classes were primarily trained in English literature, and so their teaching methods and materials reflected this orientation (Hoshiyama, 1978).

Despite these trends that influenced the continuation of the *yakudoku* tradition after the war, efforts to encourage oral English instruction were nevertheless present. English Language Exploratory Committee (ELEC), founded with American support in 1956 after the end of the Allied Occupation, trained numerous teachers and published over 130 textbooks focusing on oral fluency (Ikuo Koike & Tanaka, 1995). Aural-oral approaches espoused by Fries and Lado in the 1950s and 1960s were also influential via Fulbright scholars returning from the US (Ike, 1995). The introduction of these oral methods came to naught, however, due to student and teacher resistance, primarily because high school and university entrance exams maintained their *yakudoku* emphasis (Koike & Tanaka, 1995). Even so, from the late 1950s, almost all schoolchildren had the opportunity to study EFL, though it was heavily influenced by pre-war

yakudoku methods (Sasaki, 2008).

Moving from this brief examination of the overall history of English language teaching in Japan, we will now turn to a survey of the main sectors of English education in Japan as they have developed following Japan's explosive economic growth from the 1960s. As this development coincided with the birth of Communicative Language Teaching (CLT), which has had a major influence on language teaching in Japan as in other countries since that time, the following section will start with a brief explanation and outline of CLT.

2.3.2 Communicative language teaching (CLT) and sites of English education in Japan, informal and formal

This section will survey the major sectors of English language teaching in Japan that have developed since the 1960s in order to provide context for the learning environment in which the present study was conducted. It will first examine two sectors of the private, informal language teaching industry, which are the *eikaiwa*, or conversation schools, and *juku/yobiko*, mentioned previously in Chapter 2.2. Because this study was conducted in a formal, tertiary setting, this section will focus mainly on formal language teaching, first examining English language education in lower and upper secondary schools, and then in universities. Moreover, since both teachers in this study were non-Japanese, this section will pay special attention to the roles and treatment of non-Japanese teachers of English in relation to both their Japanese colleagues and their students. Before continuing the description of Japanese language teaching started in Section 2.2.1, however, it will first define the contours of Communicative Language Teaching (CLT), and in subsequent subsections show how CLT has been implemented to varying degrees in the Japanese English language teaching context.

2.3.2.1 Communicative Language Teaching (CLT): Definition and pedagogy

Before continuing our examination of the major sectors of ELT in Japan, we first need to look at the influential development of Communicative Language Teaching (CLT) in ELT globally. As will be seen in subsequent sections, CLT has continued to significantly impact English language teaching, expectations, and policy in Japan, both in terms of the curricula implemented in formal and informal settings, as well as how these curricula are evaluated in terms of their success or lack thereof in inculcating students' communicative abilities in English.

CLT emerged in the late 1960s in the UK in response to perceived weaknesses of prior theories of language teaching as well as due to increased demand in Western Europe and elsewhere for foreign language instruction for both adults and children (Richards & Rodgers, 1986). While some nebulosity has long been noted with regards to the question of exactly what defines CLT (e.g. Spada, 2007), a core concern within all forms of CLT is that “form and meaning are inextricably linked and both require attention in L2 instruction,” (p.274) though in practice this has generally meant that focus on “communicative competence,” or the use of language for specific social purposes (Hymes, 1971), has overshadowed focus on “linguistic competence,” the study of which is associated with grammar-translation methods (Spada, 2007). Communicative language teaching approaches are broadly defined here to include subsequent developments like Task Based Language Teaching (TBLT) and Content-Based Language Teaching (CBLT), which share and develop upon the concern within CLT for the social and functional use of language in practice both in and outside the classroom (Littlewood, 2007). These developments of CLT have continued the division in communicative approaches between “strong” and “weak” forms, the former which sees “knowledge of language” as the outcome of communicative activities and not their prerequisite, while the latter views the classroom and

teacher as creating and encouraging situations for “communicative performance” of language already known (Howatt, 1984, pp.286-287).

The theoretical basis for research into developing and supporting CLT has largely fallen to the field of Second Language Acquisition (SLA) since the 1980s (Spada, 2007). Among the most influential contributions from SLA to the communicative courses studied in the present research are the comprehensible input hypothesis (e.g. Krashen, 1985) and the output hypothesis (Swain, 1985), which together hold that language acquisition is best facilitated by teachers providing “comprehensible” oral and written input at a level just above the students’ present abilities and providing sufficient opportunities in class for students to produce written and spoken language, and the interactionist hypothesis (e.g. Long, 1983), which holds that the adjustments to meaning that students make when “negotiating meaning” in interaction also help promote language learning. A significant concern within communicative language teaching approaches, and a major subject for research within SLA, is the provision of corrective feedback (CF) (e.g. Lyster & Saito, 2010; Lyster, Saito, & Sato, 2013), which is defined as feedback regarding appropriateness or accuracy (Loewen & Philp, 2006) provided when negotiating meaning in communication (Nassaji, 2009). Feedback provided in CLT is often implicit (Spada, 2007), for example by providing a recast, which reformulates the students’ error while continuing the conversation. Another form of CF is elicitation, also known as prompts, which occur when teachers prompt students to reformulate their own errors, which have been made salient by the teacher (e.g. Zhao & Bitchener, 2007).

A further concern within communicative approaches is regarding what the role of the teacher should be in class. Communicative Language Teaching shares the concerns advanced within constructivist theories of education that the teachers role is less at the front of the class

then as a facilitator of learning (e.g. Richards & Lockhart, 1994). In fact, a key criticism of the *yakudoku* method of translating English into syntactically-correct Japanese is that it is teacher-centered (Gorsuch, 1998), and communicative teachers themselves are often cautioned against having too much teacher talk time, for fear that this will reduce the chances of students to practice their own English (e.g. Larsen-Freeman & Anderson, 2011). Similarly, there is a current within CLT that encourages teachers to reduce social distance between themselves and students and to spend time, either outside or within class time, consulting with them about their work and their learning. To help increase student motivation, research into foreign language anxiety encourages communicative language teachers to act more as facilitators, and less like authority figures (e.g. Burden, 2004). One way to do this is through teacher-student consultations, whereby teachers speak with students about their work during class time. Despite encouragement to advise students on their language learning (e.g. Kato & Mynard, 2016; Richards & Rodgers, 1986; Tudor, 1993), however, there is no prior research examining the discourse structure of teacher-student in class consultations. In light of this gap in the literature on teacher-student consultations, the present study therefore examines their discourse structure in terms of multimodality and language, providing an overview of the genre of consultations found in Chapter 7, analyzing their multimodal composition in Chapters 8 and 9, and analyzing their linguistic composition and pedagogic strategies in Chapters 10, 11, and 12.

Despite its continued prominence in global language teaching, CLT has not been without criticism. Holliday (1994), for instance, criticized CLT as taking assumptions about teaching and learning developed for private language schools, primarily in Western Europe, and asserting them as universally applicable, even in cultures with different norms for learning or roles for teachers and students. More recently, CLT has also come under criticism for not specifying the

object of its study sufficiently, and for not providing students with enough linguistic base for development, particularly to more advanced levels (e.g. Byrnes, 2014). This final point will be returned to upon analysis of the classroom consultation data in Section III, Chapters 11 and 12.

Following this survey of CLT, we will now continue our examination of the sites of informal and formal English language teaching in Japan, many of which exemplify the principles of CLT outlined here. We will first look at the informal sectors of *eikaiwa* and *juku* before turning to formal education in secondary schools and universities.

2.3.2.2 Sites of informal language teaching: 英会話 (*eikaiwa*) – private language schools

The first site of informal learning we will look at is the private English language school industry, or *eikaiwa*, which have considerable prominence in Japan as one face of communicative language learning approaches. As Japan's economy grew from the 1960s to the 1980s, more people were able to travel overseas for business and pleasure, and so many wanted a more practical means of studying English than the laborious grammar-translation method. In the private sector, this was marked by a growth in “conversation schools”, or private language schools, in major cities (Ike, 1995; Kubota, 1998). Although diminished since the late 2000s, with the collapse in 2007 of the largest *eikaiwa* chain, Nova Group, as well as the global economic downturn (Budmar, 2011), *eikaiwa* are widespread in major and provincial cities. *Eikaiwa* study is pursued by small groups of self-organized students and at commercial “conversation schools” ranging from small businesses and local non-governmental organizations, to large, nationwide chains (Kubota, 2011a). Adults attend *eikaiwa* for potential economic benefits and to socialize with other peers (Kubota, 2011a, 2011b), or to simply maintain and expand their English ability after the end of formal schooling (Banwell, 2010; Hawley-Nagatomo, 2016). Many *eikaiwa* have “kid's classes” where parents can send their children to

develop their English speaking and listening ability (Banwell, 2010), and there are many children-only English schools as well. There are also many websites and print classified advertisements to help students and private language teachers meet. The foreign language teaching industry is quite lucrative, with sales reported of around 192 million yen in 2005 (Kubota, 2011a).

As private, for-profit institutions, *eikaiwa* curricula are not as widely researched as those of secondary and tertiary institutions. However, due to their visibility in terms of spatial dominance around major train stations and visual presence in terms of advertising in major urban areas, particularly on public transportation, *eikaiwa* are one of the main means by which ideologies associated with Communicative Language Teaching (CLT) are spread throughout Japan. As shown in the name, “conversation school”, *eikaiwa* are clearly positioned as places for speaking-oriented language practice. They attempt to create a “relaxed atmosphere” free of conventional, formal assessments of student progress such as testing, and students’ continued participation depends on their continued motivation to study English (Nuske, 2014). As with the original Berlitz schools (Howatt, 1984), the curricula of many *eikaiwa* is designed to require minimal teacher input. The only qualification for many schools is generally that teachers are native speakers of the target language, having grown up in a country where English is the dominant language (Tsuneyoshi, 2013) and so with significant life and educational experience in an Inner Circle country (Kachru, 1995), and possess the minimum formal education - generally a Bachelor’s degree – required for a work visa (Hawley-Nagatomo, 2016).

For many adult Japanese, learning *eikaiwa*, or “learning English in Japan outside of formal educational institutions” (Kubota, 2011a), is a form of leisure and consumption born of a longing for identification with a ‘West’ synonymous with English-speaking foreigners (Bailey,

2006). Kubota (2011a) states that this is the likely dominant reason for *eikaiwa* study in Japan, pointing to the considerable marketing employed by major *eikaiwa* chains to capitalize on the “cool” (p.475) associated with both English and speaking with English-speaking foreigners. Interviews with present and former *eikaiwa* teachers confirmed the perception by those teachers of their “decorative role”, apart from any pedagogic ability (Amundrud, 2008).

Following this brief examination of *eikaiwa*, which openly market themselves as communicatively-oriented, this survey will turn to the other side of the informal language teaching sector, the *juku* and *yobiko* which many Japanese secondary students attend.

2.3.2.3 Sites of informal language teaching: *Juku* and *yobiko*

The present subsection will briefly examine the role played by private tutoring at *juku* and *yobiko* for Japanese secondary students. While not directly connected to the present study, this educational sector is important to note because, as mentioned previously, 50% of lower secondary students attended *juku*, or private supplementary tutoring after school, in 2007 (Jones, 2011). Little information on *juku* is available because, as stated in UNESCO’s survey on the “shadow” system of private tutoring around the world (Bray, 2007), this system has received fairly little attention by researchers since, while public and private school information is often accessible from governments, data about the tuition, enrollment, or curriculum of *juku* and *yobiko* is beyond the reach of government collection. In particular, there is little information known about the teaching staff at *juku* and *yobiko* (Dierkes, 2010), though one study (McLean, 2009) corroborates the researcher’s personal knowledge that *juku* teachers are often part-time, university undergraduates with no prior teaching experience.

While McLean’s (2009) study surveys the mathematics learning experience of university

undergraduates, his finding that many students found their *juku* mathematics classes more interesting and engaging than their regular secondary school classes may be of relevance to secondary school English instruction as well. McLean (2009) argues that, since *juku* instruction is by nature supplementary, students attend already having some background knowledge, which the *juku* lessons review and augment. This, then, partially explains the benefit the ubiquitous *juku* may have to Japanese educational standards (Ikoma, n.d.), though Dierkes (2010) nevertheless points out that the value added by *juku* or *yobiko* is undetermined due to the paucity of studies examining their pedagogy, particularly in relation to formal schooling. Even so, no research was found in English or Japanese discussing the English teaching methods or curricula used at *juku* or *yobiko*. However, according to a professor of English education and former high school English teacher (personal communication, September 18, 2012), such institutions are solely interested in improving test scores for high school and university entrance exams, not in language development, and that they mainly use *yakudoku* and explicit grammar explanation, followed by repeated practice exercises and tests.

After these surveys of two influential informal English language learning sectors in Japan, we will now turn to the formal sectors of secondary and tertiary English language teaching.

2.3.2.4 Sites of formal English language teaching: Secondary schools

The present section will describe the state of secondary language teaching from the 1970s to the present. Although primary school English is a major innovation in language teaching in Japan since the 2008 Course of Study instituted English in schools from the 5th and 6th grades, the present review of literature will not examine primary school English. Instead, it will take up its focus from secondary schools before turning its main attention to tertiary English language

teaching.

As discussed in Chapter 2.3, English has been part of the lower and upper secondary school curriculum since the end of World War II, and so is a core part of MEXT's Course of Study. Throughout this time, the *yakudoku* method described in Chapter 2.3.1 has remained the primary means of instruction, although it has never been officially promoted by MEXT (Nishino, 2009). From the 1970s and 80s, however, criticisms of the Course of Study's English curriculum emerged regarding its omission of any need to teach English for communicative purposes (Kikuchi & Browne, 2009); this omission was rectified in the 1989 Course of Study as mandatory Oral Communication courses were implemented for the first time (*ibid.*). Prior to this, and in response to the movement towards Communicative Language Teaching (CLT) based upon a notional syllabus, listening comprehension was added to lower and upper secondary school English curricula in the mid-1970s (Sasaki, 2008). Under the present Course of Study, lower secondary students attend four 50-minute classes per week (Murata & Yamaguchi, 2010). In upper secondary schools, students attend from two to four mandatory English classes per week (*ibid.*), not including any electives and, under the new guidelines, will have from 890 to 1070 class hours of English instruction (Yamada & Hristoskova, 2011, p.8). Even so, an important point to remember regarding curriculum guidelines from MEXT is that, while the national government's Course of Study may mandate specific courses, individual schools are given discretion to determine which courses are actually taught. For this reason, the curricula of different secondary schools can vary widely (Browne & Wada, 1998).

One change that has occurred across the secondary school curriculum since the 1970s is the introduction of non-Japanese Assistant Language Teachers (ALTs) into lower and upper secondary classrooms. This started on a large scale when in 1987, the Ministries of Education,

Foreign Affairs, and Home Affairs jointly implemented the JET (Japan Exchange and Teaching) Programme, stationing young university graduates from Inner Circle countries in public lower and upper secondary schools around Japan (Kikuchi & Browne, 2009; McConnell, 2000; Sasaki, 2008). The reasons for doing so were multiple, as both a response to the recommendation of the Ad Hoc Committee on Education Reform that more native speakers be employed in secondary schools, and to help “increase motivation” for studying English (Sasaki, 2008), but also in response to trade frictions, particularly with the US (Reesor, 2002). The JET Programme has also been credited for bringing about the internationalization of more rural and isolated parts of the country in which JET Programme participants were often the first foreigner those residents interacted with (McConnell, 2000). Since this implementation of the JET Programme, the use of JETs to provide ALTs has been supplemented and, in some cases, supplanted by ALTs outsourced from private contractors due to perceived lower costs (Hashimoto, 2011), as well as reduced hassle for individual Boards of Education in caring for young and inexperienced foreign staff with limited Japanese language skills (Flynn, 2009). While some schools, particularly private schools, hire tenured or term-limited contract foreign faculty that have equivalent rank and responsibility for planning courses and curricula with their Japanese peers (Hawley-Nagatomo, 2016), non-Japanese teaching staff in secondary school classrooms are generally characterized as having a secondary position below a Japanese teacher, with less stability in employment and opportunities for advancement, regardless of teaching experience or credentials (Geluso, 2013).

The role of non-Japanese ALTs in the classroom with Japanese Teachers of English (JTEs) is mixed. Browne & Wada (1998), for instance, found that a sizable majority of the JTE’s surveyed found team-teaching with ALTs useful, and stated that, while the introduction of ALTs

has not necessarily brought about any major improvements in students' communicative English abilities, it has made JTE's themselves more confident about speaking English and communicating with the foreign ALTs. ALT informants in Geluso (2013) reported that their students were motivated to speak to them in class since it was "proof" that their English was good enough. A common charge levied against the use of ALTs in classrooms, however, is that they are reduced to mere "tape recorders" that simply read or enact whatever the JTE requests (e.g. McConnell, 2000). Other ALTs report the opposite experience, recounting long hours of planning and delivering lessons with minimal supervision or support from JTEs (e.g. Breckenridge & Erling, 2011), even though the JTEs are legally in charge of the courses. The picture painted overall, then, is of non-Japanese staff having a subordinate position, and "commodified as English language resources" (Breckenridge & Erling, 2011, p.98), regardless of the prestige their "native" English may garner them.

Despite the visibility of the intervention of introducing non-Japanese ALTs in Japanese secondary schools, this is by no means the only evidence of a turn towards CLT in Japanese secondary schools. The 2009 revisions to the Course of Study, to be implemented from 2013, mandate the teaching of English in English. Yamada & Hristoskova's (2011) survey of Japanese Teachers of English (JTEs), foreign Assistant Language Teachers (ALTs), and secondary school students found that a slight majority of the JTEs and a substantial majority of the ALTs agreed with this policy change, though many students expressed anxiety about whether they would be able to follow classes conducted entirely in English. How these changes have been implemented will likely also vary widely across the country for the reasons previously noted, and as individual teachers hold considerable discretionary power over MEXT guidelines as affirmed by the Supreme Court in 1976 (Yamada & Hristoskova, 2011). Another factor discussed by Okano

(2009, p.99) is that teachers are less dependent on official guidance from local or national authorities, and so are more likely to develop guidelines with their fellow colleagues, or, as Browne and Wada's (1998) survey of secondary school English teachers in Chiba Prefecture found, to follow the contents of the textbook and accompanying teachers' manuals. Even so, Kikuchi and Browne (2009) criticize MEXT's plans as not providing sufficient funding for long-term training, the general lack of which results in teachers teaching as they were taught (Bailey, et. al, 1996, in Kikuchi & Browne, 2009), and therefore the continuation of *yakudoku* methods despite official guidelines to the contrary.

Another continuing refrain in justifications for the continuation of *yakudoku* is the negative washback effect from elite university entrance exams, which continue to test according to a traditional, *juken eigo*, *yakudoku* basis (e.g. Browne & Wada, 1998; Gorsuch, 1998; LoCastro, 1996; Reesor, 2002; Stout, 2003). This is no longer explained by the presence of a rigorous testing system as students who worry about their *hensachi* are a relative minority due to the increased ease with which prospective Japanese university students can enter most schools (Stout, 2003), such as through recommendation and AO admissions as noted previously. Moreover, most elite public schools take essays and interviews into admissions consideration as well. But, there appears to still be a negative washback from university entrance exams into secondary school English classes that results in the continued privileging of a *yakudoku* approach.

A further factor is the general lack of teacher training in communicative methods and confidence by teachers in their abilities to speak English and utilize CLT effectively, a problem found throughout other East Asian countries with the introduction of CLT into compulsory education (e.g. Littlewood, 2014). Moreover, since English teachers in university may major in

English literature, international communication, or in other English-related fields, secondary school English teachers cannot be assumed to have a background in English language teaching methods (Browne & Wada, 1998; Reesor, 2002). Scholefield (1997) also noted that teachers receive “little attention on how to implement communicative teaching”, and that MEXT “appears not to target preservice teacher education” (p.21), and in-service training is generally lacking (Kikuchi & Browne, 2009).

In addition, other studies (e.g. Cook, 2009; McConnell, 2000) report that many secondary school Japanese teachers of English (JTEs) are not confident in their communicative English ability. Cook’s (2009) ethnographic study also found that the teachers were reluctant to use, or unable to implement, CLT and task-based language teaching (TBLT) approaches, despite having attended MEXT-sponsored training in the methodologies overseas. Reasons for this failure included pressure from colleagues to conform to institutional norms of their schools, the student culture of their classrooms, and the perception that, as secondary school tuition fees are considerable, the school was more of a “service provider” (Cook, 2009, p.112), and so students should be given classes that would directly benefit their performance on university entrance exams.

So as this survey shows, communicative language teaching is a presence in secondary schools, though the degree to which it has changed established teaching procedures is still dubious. It also suggests that a large number of Japanese students of English are likely to enter university with limited and sometimes no experience of learning English in a communicative approach, which inevitably places constraints on the teachers of English in those universities. This will be discussed further in Chapter 6 and the conclusion to Chapter 12. The next section will provide an overview of English language teaching at Japanese universities, where the

present study was conducted. In this section, we will see how similar tensions over the roles of Japanese and non-Japanese English language teachers occur at Japanese universities.

2.3.3 English Language Teaching (ELT) at Japanese universities

The role of universities in English education in Japan is twofold. Perhaps the most important in its overall relation to the rest of the educational system is the role that university entrance exams continue to play in influencing what is taught in Japanese secondary schools and in the shadow education system, irrespective of MEXT guidelines. The second role, which is most important to the study in question given the provenance of its data, is as a further, and possibly final, stage in the English education of Japanese university students. Building upon the discussion of the role of *hensachi* in the ranking of universities (Chapter 2.2.2) and how high school and *juku* teachers use *hensachi* scores to advise students on which universities to apply for, this section will briefly look at the role university exams have in creating “washback” that affects teaching downstream at the secondary level. It will then describe the English teaching situation in Japanese universities, which is generally divided between more ‘traditional’ *yakudoku*-style reading classes, taught by Japanese faculty, and more communicative speaking, reading, and writing classes, generally taught by foreign faculty.

2.3.3.1 The effect of university entrance exams on English education in Japan

The primary role that university English programs play within the Japanese education system overall is as a component of university entrance exams, the roles of and study for which were discussed previously in Chapters 2.2.2, 2.3.2.3, and 2.3.2.4. As noted previously, prior studies have found little correlation between the English that appears on university entrance exams and that which students have studied in their secondary school English classes, which is thus a factor why many students attend supplementary lessons at *juku* and *yobiko*. The mismatch

between student's high school study and university entrance exams that necessitates *juku* and *yobiko* attendance was confirmed by Brown & Yamashita (1995), which found that entrance exam passages were indeed quite challenging, indicating the continued influence of *juken eigo*. A subsequent study (Kimura & Visgatis, 1996) found the test passages in their study to be considerably more difficult than those in high school textbooks. So, as there was apparently no connection to the passages tested and the students' previous study in school, attending *juku* or *yobiko* to attain "testwiseness" in order to better anticipate potential test subjects was an "advisable" (Brown & Yamashita, 1994, p.27) path for university entrance exam test-takers.

Moreover, since the focus of entrance examinations was primarily on translation, students would be "tempted" (Brown, 1995 p.26) to rely solely on memorization of vocabulary lists and grammar rules at the expense of listening and speaking skills. Despite the demographic pressures on universities caused by the continually decreasing population of traditional, university-aged entrants, a more recent study (Kikuchi, 2006) replicating Brown and Yamashita (1994) found that reading passages on university entrance exams remained difficult, and that translation was still a key element of the tests.

However, once students enter university, the role of English in the curriculum changes from that of a gatekeeper to just one component of the general education courses required for graduation, discussed earlier in Chapter 2.2.2. The following section will look at the structure and role of English courses at Japanese universities, particularly for students who are not majoring in English.

2.3.3.2 Studying English in Japanese universities

As mentioned at the start of this section, university English classes are, for many

students, the final stage of English study. Unlike primary and secondary schools, MEXT does not approve university curricula, and so there are a wide variety of courses and materials (Matsuura, Chiba, & Hilderbrandt, 2001). Universities vary in the amount of credits required for English study. At the 11 universities that the researcher has been employed at in Japan, for instance, universities required a different amount of credits, usually including required courses in composition, oral communication, and reading, and often electives such as TOEIC test preparation, or theme-based courses. Mandatory language courses are generally completed in the first two years of university study, with students majoring in English-related fields continuing their study in the third and fourth years.

The degree of structure given to the English curricula of Japanese universities depends on the institution. In some universities (Cowie, 2003), the English curriculum is unstructured, and lecturers “are assigned course titles such as: ‘English Conversation 1’ and ‘Writing 1’ and so on, but beyond these simple labels it is entirely up to each teacher to devise and deliver a curriculum” (p. 41). Other university English programs (Venema, 2008) involve centrally coordinated syllabi and overarching curricular goals that instructors must follow. In the researcher’s professional experience, still other ‘semi-structured’ institutional curricula exist, whereby the faculty or university provides general curricular and syllabus guidelines, often accompanied by a list of textbooks pre-selected by tenured faculty. Individual instructors are required to submit syllabi that meet the institutional requirements and use approved materials, unless permission is granted to do otherwise, but the content of classroom instruction is completely left to individual lecturers’ discretion.

Universities continue the division in roles for non-Japanese and Japanese faculty found within secondary schools. There is generally a division between more communicatively-focused

oral communication and written composition classes taught by non-Japanese faculty, and the bulk of classes (Hawley-Nagatomo, 2012), which are *yakudoku*-based and led by Japanese faculty that are oriented towards reading or preparation for standardized tests like TOEIC. While non-Japanese university faculty enjoy considerable autonomy in the design and execution of their courses, previous studies have found that they are often perceived as more valuable by their schools and students for their appearance of friendliness and approachability than for their academic credentials, as opposed to Japanese faculty members, whose value is based on their teaching and research (e.g. Amundrud, 2008; Rivers, 2012; Shimizu, 1995). Like the two teacher participants in whose classrooms the data used in this study was collected, the majority of non-Japanese working at Japanese universities do so as part-time or limited-term, full-time instructors. As such, they have little if any say in the curricula of their institutions, though they do retain some autonomy over their own teaching and syllabi (e.g. Hawley-Nagatomo, 2016).

2.3.4 Conclusion: English Language Teaching (ELT) in Japan

This section has provided an overview of the history, framework, and issues regarding ELT in Japan. This section frames the present research as occurring within the context of CLT at the tertiary level. It also demonstrates some of the restrictions present in the institutional context in which the data for this study was collected that might restrict the ability of teachers such as the two whose classes were observed to utilize more intensive explicit language teaching pedagogies such as those discussed in Chapter 1.

2.4 Conclusion: Review- Education and English education in Japan

This chapter provided the context of the present study of Individual Feedback Consultations (IFC) as a multimodal curriculum genre found within two tertiary Japanese EFL courses. It provided an overview of the Japanese educational system and the role of universities within it,

showing some of the features of the function of universities in Japan. It then provided background on the history and role of English and English teaching in Japan, particularly within the context of global Communicative Language Teaching (CLT), which has been very influential both in its implementation and its continued perceived lack, particularly within secondary school English. The next chapter will shift to the research focus of this study, which is the study of language and extralinguistic modalities in foreign language classroom discourse through systemic-functional (SF) theory.

3 Review - Systemic-Functional (SF) Theory: Language and Multimodality

This chapter will give an overview of relevant aspects of the system and structure of Systemic-Functional Linguistics (SFL). It will focus particularly on the so-called “Sydney School” (e.g. Christie, 2002; Eggins & Slade, 1997; Martin, 1992; Martin & Rose, 2007, 2008; Martin & White, 2005; Rose & Martin, 2012), but is also informed by the foundational work of Michael Halliday, Ruqiyah Hasan, and Christian Matthiessen (e.g. Halliday, 1978; Halliday & Matthiessen, 2004; Halliday & Hasan, 1985; Halliday & Matthiessen, 1999) and others (e.g. Teruya, 2007), whose approach, though significantly different in regards to semiotics above the lexicogrammatical stratum, is nevertheless highly influential upon the present work. It will first provide an account of key concepts in SF theory relevant to the present study, namely system, structure, and metafunction. This study follows Martin’s (1992) approach to stratification, where context is stratified into register and genre, and the highest stratum of language is discourse-semantics. It will then examine the specific aspects of the stratified theory of context and language within the Sydney School of SFL, as the approach outlined in Martin (1992) is known (Hyon, 1996; Martin, 2014), pertaining to the strata of genre, register, and discourse semantics, as well as relevant aspects of lexicogrammatical and phonological strata. Throughout this discussion, it will also address issues raised by other approaches to discourse, such as those based in Conversation Analysis (CA), as well as by approaches to linguistic genre beyond SFL (e.g. Miller, 1984; Swales, 1990; Bawarshi & Reiff, 2010). Finally, this chapter will outline relevant approaches from systemic-functional multimodal discourse analysis (SF-MDA) (e.g. Lim, O’Halloran, & Podlasov, 2012; Lim, 2011; Liu & O’Halloran, 2009; Martinec, 2000) in order to lay the groundwork for the theoretical approach developed in Section II. In sum, the

discussion below will demonstrate the theory and rationale for looking at classroom lessons and activities as multimodal texts, or units of meaning, based on their generic, registerial, and discourse semantic patterning. This will lead to the exploration of relevant literature on classroom discourse in Chapter 3, which will together form the basis for the analysis of the linguistic characteristics of the Individual Feedback Consultation genre in Section III.

3.1 Key concepts in SF Theory

This section will briefly define and explain the key concepts of system, strata, and metafunction essential to formulating SF theories of language and multimodality.

3.1.1 System

The concept of system is essential to understanding the structure through which Systemic Functional Linguistics and Multimodal Discourse Analysis understand and represent language and the other modes of meaning, like spatiality, gesture, and gaze, which are analyzed in the present study. Systemic Functional Theory is called “systemic” because it construes language as “a set of options that speakers select from as a text unfolds” (Rose & Martin, 2013, p.23), the set consisting of what could have been said versus what actually *was* said. This principle can be illustrated through the diagram in Figure 3.1 of the English MOOD system (Halliday & Matthiessen, 2004, p.23).

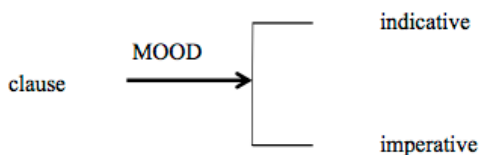


Figure 3.1 System of MOOD in English (Halliday & Matthiessen, 2007)

In this system, a speaker can only choose a single option, and cannot make an utterance that is simultaneously BOTH imperative and indicative (McMurtrie, 2013).

Systemic Functional Theory represents language in the form of system networks rather than an “inventory of structures” (Egins, 2004) , such as in traditional grammars, which often represent such *paradigmatic* choices in table form, like the following representation of possessive pronouns in English (Table 3.1):

Table 3.1 Paradigmatic choices with possessive pronouns in English

	<i>Singular</i>	<i>Plural</i>
First person	my	our
Second person	your	your
Third person	her/ his/ its	their

Paradigmatic relations are those in which signs “stand in opposition”, thus showing the relationship between a sign and other possible options (Egins, 2004, p.190). The set of semiotic oppositions, or choices, in a particular context is called a paradigm (p.192). While structure is essential, it is considered the “outward form taken by systemic choices”, and not as a defining characteristic, since “language is a resource for making meaning, and meaning resides in systemic patterns of choice” (Halliday & Matthiessen, 2004, p.23).

Network diagrams consist of an entry condition with two or more signs set in opposition, marked by square brackets. They are read from left to right (Egins, 2004, p.194), with no order represented vertically (McMurtrie, 2013). The horizontal arrow represents the entry to the system, with greater options in terms of delicacy, or “refinement in detail” (Halliday, 2008 in McMurtrie, 2013, p.44) by logical priority among choices in the system (Egins, 2004) as one traverses rightwards. The degree to which a system is extended in delicacy depends on the

purpose of the description (ibid.). The final, rightmost choice “inherits meaning from each choice taken up along the path” (Martin & Rose, 2008, p.22). Meaning throughout the system reflects the Saussurian (1959) notion of *valeur*, that meaning is a matter of choice (Martin & Rose, 2008); “choice” here is not a matter of intent, however, but “steps in the grammar’s construal of meaning” (Halliday & Matthiessen, 2004, p.24) between what was said and what could have been, but was not. The labels for class items are conventionally written in lower case, while the functional elements (structures) have initial letters capitalized (Martin, 2011). Realization statements are shown by a downward arrow (\Downarrow), indicating the output of the system once a particular choice has been selected. The principle of delicacy and the use of realization statements is demonstrated in Figure 3.2, which presents an extended diagram of the English MOOD system, adapted from Halliday & Matthiessen (2004, p.23).

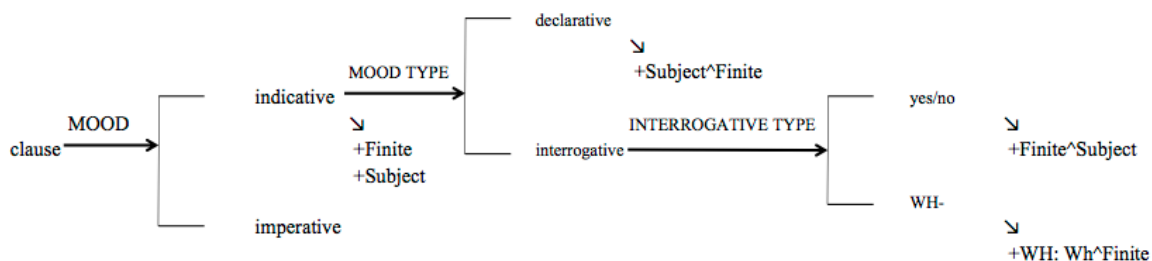


Figure 3.2 English MOOD system, extended in delicacy (adapted from Halliday & Matthiessen, 2004, p.23)

A complete key to the systemic diagrams used in the present study is presented in Appendix D.

Moving from the discussion of system, we will now look at the strata of language as they are defined within SF theory as applied in this study.

3.1.2 Strata

SF theory posits a stratified theory of linguistic realization. The stratification between content and form proposed by Hjelmslev (1961) was drawn upon by Martin (e.g. 1992) to stratify the content form of lexicogrammar, in which meaning occurs, and the expression form, or the system of sounds (phonology), images (graphology), or hand sign (sign language) from which meanings are made (Martin, 2011). Relevant systems from lexicogrammar are discussed in Chapter 3.1.3 below; systems in the expression strata of phonemics and phonology are largely outside the scope of this study, though the system of TONE (Halliday & Greaves, 2008) is utilized when needed for marked English data, as explained in Chapter 5. SF theory adds a further plane of semantics (e.g. Halliday & Matthiessen, 1999), or discourse semantics (e.g. Martin, 1992), as used in this study, to organize meaning above the clause. In this model, social context and language metareound (Lemke, 1995) in that social context “comprises patterns of language patterns” (Martin, 1997, p.4). The SF model of the realization and stratification is generally represented in a series of subsuming co-tangential circles, as in Figure 3.3 below.

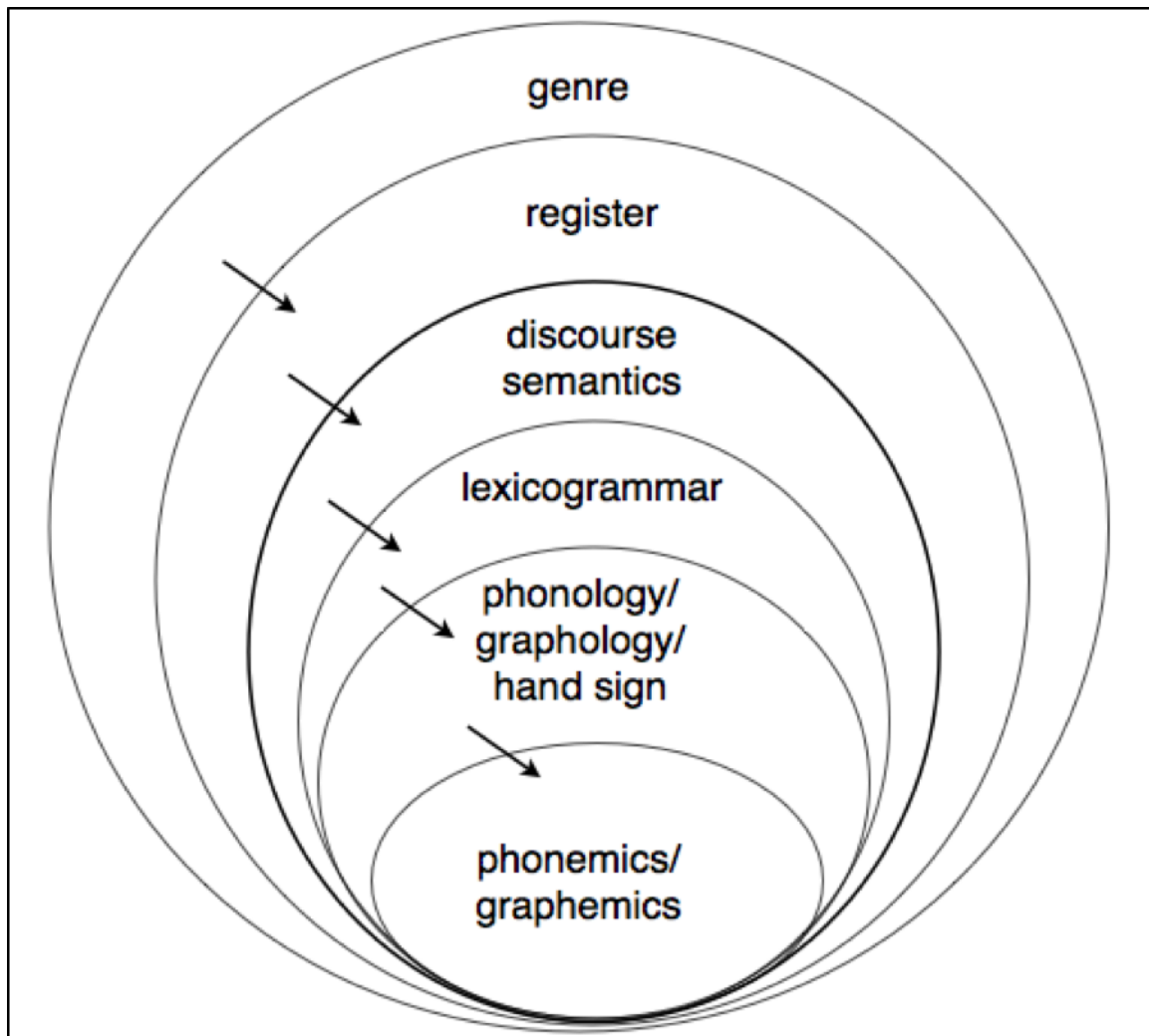


Figure 3.3 Realization and stratification of language in its semiotic environment (Martin, 1992, p.496; Martin, 2011, p.252). Adapted from Teruya (2006) and McMurtrie (2013).

Chapters 3.2.1, 3.2.2, and 3.2.3 will respectively describe aspects of the strata of genre, register, and discourse semantics that are relevant to the present study. Before then, however, we must turn to one final concept in SF theory, metafunction, which will be crucial to the systemic description of spatiality, gesture, gaze, and language found in the study of teacher-student classroom consultations as analyzed in Sections II and III.

3.1.3 Metafunction

SF theory posits a “trinocular conception” (Martin, 2009) of *valeur*, consisting of “distinctive regions of relatively interdependent systems” (Martin, 2011, p.248) called metafunctions to describe components of cultural reality (O’Halloran, 1996, p.50). These metafunctions and some of their primary systems (written in small caps) at clause level comprise: ideational meaning (TRANSITIVITY), interpersonal meaning (MOOD), and textual meaning (THEME). Metafunctions, as “clusterings in the overall system network” of clauses and other grammatical units (Matthiessen & Halliday, 2009, p.54), simultaneously structure meaning in three distinct yet complementary ways (Eggins, 2004); when speakers speak, they simultaneously construe aspects of their experience as meaning, enact their social relations, and present the meanings they construe and enact as meaningful text (Teruya, 2007, pp.17-18).

The following will describe each of the three metafunctions, and introduce major metafunctional systems in the clause, focusing on similarities and differences between English and Japanese, the two languages present in the data examined for the present study. Metafunctional factors in the higher-order strata of discourse semantics, register, and genre will be discussed in subsequent sections. More complete discussions on the character and composition of metafunctions at clause rank can be found in Halliday and Matthiessen (1999 & 2004), Eggins (2004), and Matthiessen and Halliday (2009).

3.1.3.1 Ideational metafunction

The ideational metafunction naturalizes reality (Martin, 2009), and designates the grammatical resources that construe our inner and outer experience (Matthiessen & Halliday, 2009). It is split into two elements; the experiential metafunction, which is the grammar of the clause as representing reality (Eggins, 2004), and the logical metafunction, which “realize[s]

systems of logical-semantic relations obtaining between pairs or longer sequences of elements having the same functional location”, such as the nexus of two clauses in a clause complex (Halliday, 2009, p.71). This section will give a brief overview of both metafunctions as they relate to the present study.

The experiential metafunction enables us through language to order the “flow of events” we experience into “quanta of change,” representing processes unfolding, the participants involved, and the circumstances present (Halliday & Matthiessen, 2004, p.170). This is performed through one of the most important clause-level systems within the experiential metafunction (Halliday, 2009), TRANSITIVITY, which is how we construe experiences as structural configurations. TRANSITIVITY consists of processes (known in traditional grammars as verbs), participants (nouns), and circumstances (Matthiessen & Halliday, 2009). The main process types in English and Japanese that were present in the data analyzed for this study are largely similar (*ibid.*, pp.57-63; see Teruya (2006) for more detail on specific differences between English and Japanese processes beyond those present in this study). The process types of English and Japanese are outlined in the list below.

Material processes: Material processes “construe...a series of concrete changes” (Halliday & Matthiessen, 2004, p.179), which may be either literal or figurative.

Relational processes: Relational processes represent states of being and how they are construed as unfolding in time (*ibid.*, p.211).

Mental processes: Mental processes represent “our experience of the world of our own consciousness” (*ibid.*, p.197) and how we perceive phenomena.

Verbal processes: Verbal processes are processes for saying so that speakers can represent dialog and attribute sources (*ibid.*, p.252).

Behavioral processes: Behavioral processes consist of those for “physiological and psychological behavior” (ibid., p.248).

Existential processes: Existential processes “represent that something exists or happens” (ibid., p.256).

TRANSITIVITY also consists of participants and circumstances. Each process type has its own set of participants that provide “the model of construing our experience of what is going on,” and “which may or may not be impacted by the involvement in the process” (Matthiessen, Teruya, & Lam, 2010, p.155). Circumstances augment participants and processes through further information about: extent, location, manner, cause, contingency, accompaniment, role, matter, or angle (Halliday & Matthiessen, 2004, pp. 259–277). Both processes and circumstances will be examined in more detail with regards to their manifestation in gesture in Chapter 8.

Beyond the experiential metafunction, the ideational metafunction also consists of the logical metafunction. Unlike the other metafunctions, the logical metafunction is not realized by its configuration in a quantum of information, but by the bonding of clauses into clause complexes and groups into group complexes via a bond, known systemically as a nexus (Matthiessen & Halliday, 2009, p.69). Clause complexes exist in two simultaneous systems, one of interdependency and one of logical-semantic relations. In the system of interdependency, the clauses may be of equal status, and thus paratactic, or one may be of dependent status, and thus hypotactic. For the system of logical-semantic relations, the complexed clauses may exist in a state of expansion or projection. If the relation is one of expansion, the secondary clause may either:

- **elaborate** the message by, for instance, repeating or providing a further example,
or

- **extend** the message by adding, subtracting, or replacing something, or
- **enhance** the message via semantic features, such as cause or concession.
- If the relation is one of **projection**, the secondary clause is related to the primary as either a locution or as an idea.

Relationships of projection or expansion at clause rank may be paratactic or hypotactic. Such relationships of logicosemantic expansion are also essential to how subsequent utterances in dialogic talk elaborate, extend, and enhance upon previous messages through the system of SPEECH FUNCTION in the discourse semantic stratum, described in more detail in Chapter 3.2.3.1. Moving on from the ideational metafunction, we will now look at how clauses depict relations between speakers and others through the interpersonal metafunction.

3.1.3.2 Interpersonal metafunction

The interpersonal metafunction provides resources for negotiating social relations between the speaker and the addressee. The grammars of English and Japanese enable speakers to suggest, order, query, and declare through the system of MOOD. The most general choice, simultaneous to positive or negative POLARITY, is between indicative and the imperative MOOD, followed by interrogative or declarative, and if interrogative, elemental (WH- questions in English) or polar questions, as shown in Figure 3.4.

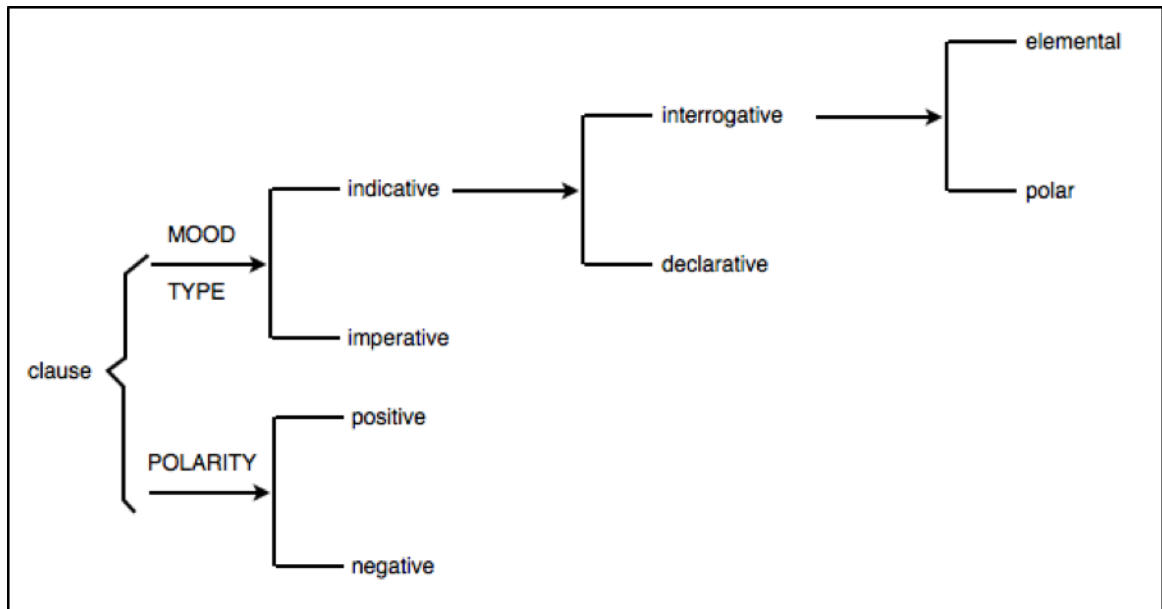


Figure 3.4 Simultaneous systems of MOOD and POLARITY in interpersonal metafunction. Adapted from Matthiessen and Halliday, 2009, pp.42-50.

The semantic categories expressed in this system in both English and Japanese are giving information (declarative), demanding information (interrogative), or demanding goods or services (imperative).

Contrasts in this system, as in all systems of language, are made by some aspect of wording. In the case of MOOD, it occurs through, for instance, the presence or absence of a lexicogrammatical item, such as the interrogative *ka* (か) at the end of a Japanese clause, or a phonological feature, like rising intonation in English polar interrogatives (Matthiessen & Halliday, 2009, p.43). More delicate options are possible in Japanese via the use of honorific language, or *keigo* (敬語), and in English via grammatical metaphor (Teruya, 2006; Matthiessen & Halliday, 2009).

In the structure of the clause, English and Japanese manifest the interpersonal metafunction differently, so much so that Matthiessen and Halliday (2009) comment that it is the

main structural difference between the two languages. In declarative and interrogative clauses, English contains a Mood element, consisting of a Subject + Finite (e.g. Mood: *They will/ Will they + arrive at 3 pm*), but not so in imperative clauses (e.g. *Arrive at 3 pm*) (Matthiessen & Halliday, 2009, pp.50-51). However, Japanese does not contain a Mood element or a Subject; instead, interrogative Japanese clauses contain a Predicator of the verbal group, which may be interpersonally modulated for politeness, followed by a Negotiation function, typically *ka* (か):

彼は3時までに着きますか。

Kare wa san-ji made ni tsukimasu ka.

He WA 3 o'clock by NI arrive KA.

“Will he arrive by 3 o'clock?”

Further differences between English and Japanese regarding the unmarked conflation in English of interpersonal Subject and textual Theme in elemental interrogative clauses will be discussed in the following subsection on the textual metafunction.

3.1.3.3 Textual metafunction

The textual metafunction helps manage information flow (Martin, 2009) in the creation of text from the “presentation” of ideational and interpersonal meanings (Matthiessen & Halliday, 2009, p.65) as “a higher order phenomenon weaving together” of the two (Greaves, 2013). A major system in this metafunction is THEME, which selects a “point of departure” (called the Theme) for the “swell of information” in a clause from which the listener interprets the message. The speaker then specifies the place (called the Rheme) into which the message will be incorporated (Matthiessen & Halliday, 2009).

Although textual organization is better visualized as moving in waves of peak-like prominence to troughs of non-prominence (ibid.), Theme ^ Rheme is the prototypical clause-level textual organization used in Halliday & Matthiessen (2004), Teruya (2006), Martin & Rose (2008), Matthiessen & Halliday (2009), and elsewhere. For instance, this occurs in unmarked

English clauses as the Theme + Rheme/ Given + New combination, where the sequentially-realized Theme is co-extensive with Given information, while the Rheme overlaps with the intonationally-realized New information (Matthiessen & Halliday, 2009, pp.66-67). Japanese clauses also contain Theme and Rheme (Teruya, 2006), though whether Japanese organizes Theme through the postposition *wa* (は) (Matthiessen & Halliday, 2009, p.68) or through a greater variety of semantic or grammatical markings is contentious (Thomson, 2005).

Languages differ in how they orient textual systems to those of other metafunctions. In English, for instance, the mood type determines unmarked Theme, but this is not true for Japanese. In addition, in Japanese elemental interrogative clauses, often called “wh- clauses” in English, the elemental interrogatives – such as *dare* (誰, who), *nan* (何, what), *doko* (どこ, where), *dou* (どう, how), or *nande* (何で, why) - are “in the position [they] would have in an unmarked declarative clause” and are not automatically conflated with Theme, as in English. Themes from previous clauses in Japanese may also be left implicit, unlike in English (Matthiessen & Halliday, 2009, p.56). As for orientations between the textual and the ideational metafunctions, Japanese marks ideational themes with *wa*, while English generalizes Theme across ideational and interpersonal systems (ibid.).

3.1.4 Conclusion: Key concepts in SF Theory

This section has outlined how systemic-functional theory represents the organization of language through system and paradigm on five metaredundant strata across three metafunctions. The following sections will explain in more detail the strata of genre, register, and discourse semantics, which are most central to understanding the linguistic and extralinguistic action that occurs in the teacher-student in-class consultations investigated in this study.

3.2 Theoretical context of the present study: Genre, Register, and Discourse in Systemic Functional Theory

As mentioned in Chapter 3.1.2 above, Systemic Functional Theory posits the analysis of language across and between metaredundant strata. The following sections will provide more detail on the three uppermost strata of discourse semantics, register, and genre (e.g. Eggins & Slade, 1997; Martin, 1992; Martin & Rose, 2007 & 2008; Martin & White, 2005; Rose & Martin, 2013). It will first look at genre. It will then examine register. It will finally look at relevant systems within the Discourse Semantics stratum, namely NEGOTIATION, SPEECH FUNCTION, and APPRAISAL.

3.2.1 Genre

The top-most stratum of context is genre in the Sydney School approach to SFL; in this approach, culture is conceived as a system of genres, and thus the highest stratum is genre. (Martin, 1992). Genre in SFL has been defined as “a staged, goal-oriented, purposeful activity in which speakers engage each other as members of our culture” (Martin, 1984, p.25), “how things get done, when language is used to accomplish them” (Martin, 1985, p.250), and, more recently as “recurrent configurations of meaning realized in language and attendant semiotics” (Martin, 2012). As a higher level of abstraction above register, genres “constrain a culture’s legitimate combination of field, mode, and tenor variables” (Martin, 1985, p.252), allowing relations between genres to be modeled without being constrained by an individual register variable, field, tenor, or mode (Martin & Rose, 2008, p.17). This also enables a more “holistic” view of the social purposes of a text, and how different genres organize different semiotic resources towards their ends (Martin, 2009).

Genres emerge “as particular values for field, tenor, and mode regularly co-occur and eventually become stabilized in the culture as “typical’ situations”, with their impetus for development coming from the routine interactions in which we participate in our cultures, which would be quite difficult if we had to recreate the semiotic means for their conduct anew each time (Eggins, 2004, pp.56-58). The context in which patterned social interactions occur affects the degree of predictability they contain, and even whether a recurring genre can be said to emerge. “Pragmatic interactions”, like the telephone calls to an information service used in Eggins (2005), have a clear generic structure as the interaction has been “habitualized”, “analogizing from other similar interactions in the culture” (p.137). Casual conversation is less structured holistically, but nevertheless displays considerable local organization around individual turns (Eggins & Slade, 1997), as will be discussed in more detail in Chapter 3.2.3 on discourse semantics.

Following Hasan (e.g. 1977) , genre stages in SF theory are separated into obligatory and optional stages, depending upon their frequency of appearance (Martin & Rose, 2008, pp. 8-9). The difference between obligatory and optional elements helps define specific genres as the obligatory elements define the schematic structure, with optional elements providing variations (Eggins, 2004, p.65). In order to assert a valid schematic structure, the linguistic realizations of each element must also be analyzed. Eggins (2004, pp.65-66) argues that if genre theory is correct and that genres pattern language depending upon the purposes to which language is used, then “texts of different genres will reveal different lexicogrammatical choices”, creating different realizational patterns across genres, and that the different “functionally related stages” of a genre will reveal different lexicogrammatical choices, and also different combinations of discourse-semantic and lexicogrammatical choices, creating different realizational patterns between genre

stages. Evidence supporting the realizational validity of SF genre theory is presented in numerous publications, such as Martin (1992), Christie (2002), Martin & Rose (2007 & 2008), and Rose & Martin (2013). Beyond the elements of individual genres, genres themselves can combine via logicosemantic expansion and projection into macrogenres (Christie, 1997, 2002; Martin & Rose, 2008; Martin, 1994); as this concept is crucial to the curriculum macrogenres proposed by Christie (e.g. 1989, 2002) as well as used in O'Halloran (1996), it will be discussed in more detail in Chapter 4.

Before turning to the next stratum, that of register, it is important to recognize briefly the two other major Anglocentric schools of genre studies, the Rhetorical Genre School (RGS) and English for Academic Purposes (EAP) approach, due to their mutual concern regarding genre as a means of organizing and generating texts and social actions (Bawarshi & Reiff, 2010) as well as their shared or similar terminology with systemic-functional genre. Despite their shared affinities, however, the theoretical underpinnings and methodological orientations of these two approaches to genre are considerably different from those used within systemic-functional theory, and therefore are not pursued further in this thesis. Martin (2014) explains that SFL's theory of context, as co-emergent with semiosis, is supervenient, while the notion of context used by EAP and RGS, which has it as surrounding language as a separate entity, is circumvenient, as demonstrated in Figure 3.5 from Martin (2014, p.313).

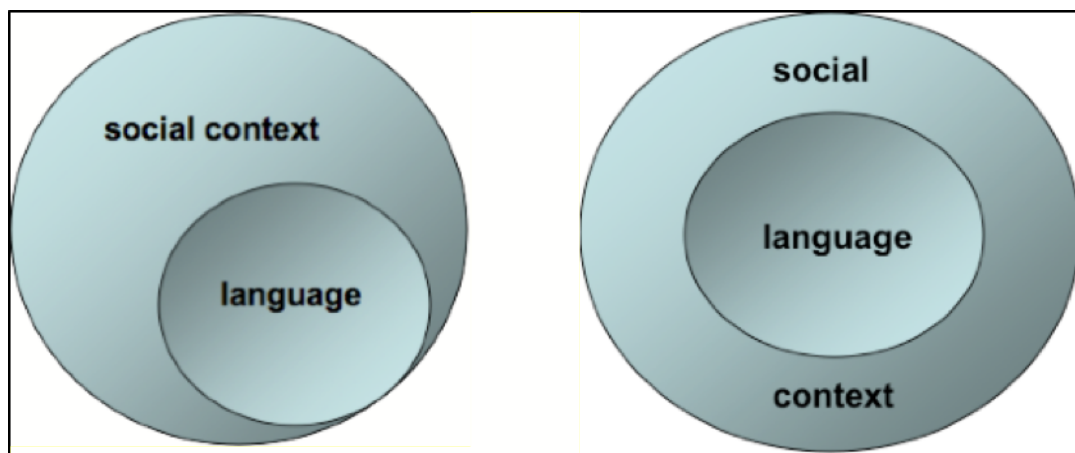


Figure 3.5 Supervenient (left) and circumvenient (right) perspectives on language and context (from Martin, 2014, p.313)

The result of this key distinction is that, in the circumvenience model, social context is construed as being external to language. The supervenient, systemic-functional model, however, construes context as a core semiotic element of the realization of genre (Martin, 2014). Context, as realized in register and genre, is thus a part of the semiosis the SF theory of language can examine. The next section will explore the stratum of register, which realizes the context of situation in language, and its three variables of field, tenor, and mode.

3.2.2 Register: Field, Tenor, Mode

In the previous section, we looked at the stratum of Genre. Below Genre is Register, which is comprised of three variables – Field, Tenor, and Mode. Field describes the discourse patterns of realizing social activities (Martin & Rose, 2007); Tenor “refers to the negotiation of social relationships among participants” (Martin, 1992, p.523); and Mode is the role of language itself and how participants use it in a particular situation (Halliday & Hasan, 1985, p.12). The present section will describe these three variables: Chapter 4 below will discuss the interpretation of register as regulative and instructional register (e.g. Christie 1989, 2002) in classroom contexts.

Field was defined by Halliday (1985, p.12) as “what is happening”, or “the nature of the social action taking place”, and broadened by Martin (1984 & 1992; also Martin & White, 2005) to describe the discourse patterns involved in realizing institutional or social activities, including descriptions of the participants, process, and circumstances involved (Martin & Rose, 2007). As the projection in register of the experiential metafunction, field influences lexicogrammatical systems such as TRANSITIVITY and others related to lexis as delicate grammar (Martin, 1992, pp.536-537). Field is concerned with sets of activity sequences organized into taxonomies, such as outlined in Martin (1992, pp.539-541), that relate in a cline of specialized lexis – as defined by formal education, field of interest, or occupation – as opposed to commonsense, everyday terms (Martin, 1992, pp.542-546; Eggins, 2007, pp.103-109).

Tenor “refers to the negotiation of social relationships among participants” (Martin, 1992, p.523), and their statuses and roles, be they temporary or permanent (Halliday, 1985, p.12). Metafunctionally, it is the projection in register of interpersonal meaning, and therefore affects phonological systems such as TONE, lexicogrammatical systems such as MODALIZATION and MODULATION, and systems of NEGOTIATION and APPRAISAL in discourse semantics (Martin, 1992, p.523; Martin & White, 2005, pp.28-32), which are described in the subsequent section on the Discourse Semantics stratum.

Poynton (1989) decomposed tenor into the three variables: power, contact (called “solidarity” in Martin & White, 2005), and affect (“affective involvement”, Eggins, 2007). Factors which influence these three variables include generation (age), gender, ethnicity, capacity, and class (Martin & White, 2005, p.29). Poynton (1989) had located these factors in Ideology, which previously had been a separate stratum (Martin, 1992); however, Martin & Rose (2007, p.18-19) now assert that ideology extends through language in social context, affecting

access to various semiotic resources. Power is thus placed in Tenor as the “vertical dimension” of “who dominates and who defers,” while contact is the “horizontal dimension” of the degree, kind, and emotional charge of contact people have with one another (ibid., pp. 12-13). Power involves principles such as reciprocity, whereby speakers of equal status may make equal semiotic choices, while unequal status will manifest through unequal choices. Contact is “the degree of involvement among interlocutors”, such as the degree of previous interaction and whether it is during work (which can be conflated with school in classroom contexts) or leisure (Martin, 1992, p.528). Martin (1992, pp.530-532) discusses the systemic means by which principles of proliferation and contraction, or how frequency or infrequency of contact will result in greater or fewer meanings available to be at risk, affect lower semiotic strata. Affect refers to whether the degree of emotional involvement between interlocutors is high or low (Eggins, 2007, p.100). Poynton (1989) notes that affect is not present in all texts, but when it is, it is more likely in those featuring equal participants. More recently, however, Martin and White (2005, pp.31-32) have argued that as it was found to be optional, affect is better situated in discourse semantics where it is “deployed to construe power and solidarity”. The present study will follow Martin and White (2005) in regard to affect, and Poynton (1989), Martin and White (2005), and Eggins (2007) with regards to the other tenor variables.

Last, Mode is, “what part language is playing” and “what it is the participants are expecting language to do for them in the situation” (Halliday, 1985, p.12). There are two kinds of distance in mode concerning relations between language and situation (Martin, 1984; Martin, 1992; Eggins, 2004). The first is spatial/interpersonal distance, or the immediacy of feedback between interlocutors. Beyond contrasting the immediacy of feedback one receives from an interactant in a face-to-face conversation with the delayed feedback – such as via customer

reviews or subsequent purchase of later works - to a novel one reads (Eggins, 2004), interpersonal distance also refers to the possibility of feedback possible in oral interactions as well. Some settings, such as casual conversation, allow for relatively free turn allocation, while others, like formal meetings, have rules for who can speak when, and others, though lacking in set rules, may still be controlled, such as by lecturers in “quasi-monologues” (Martin, 1992, pp.511-512). The second is experiential distance, or how mode experientially “mediates the degree to which language is part of or constitutive of what is going on” (ibid., p.516). In this sense, language can be seen on one hand as ancillary, or as “a kind of action” accompanying other, non-verbal actions (Eggins, 2007 p.91), and on the other hand as constitutive, or creating the social process in question. From these three register variables, we will move on to focus on the Discourse Semantic stratum, and in particular the three systems of NEGOTIATION, SPEECH FUNCTION, and APPRAISAL, which are of particular importance to the present study.

3.2.3 Discourse Semantics

This section will describe in more detail the Discourse Semantic stratum in SFL as developed following Martin (1992). Martin (1992) proposed the discourse semantic stratum as a more abstract level above lexicogrammar to capture semantic interdependencies in the text as a whole (O’Halloran, 1996, p.49), thus leading to a more abstract stratum “dedicated to theorising relations beyond the sentence” (Martin, 2013, p.6). The present section will focus on three systems located in the interpersonal metafunction within the Discourse Semantic stratum - NEGOTIATION, SPEECH FUNCTION, and APPRAISAL – that are essential to analyzing both spoken discourse in classrooms and the interpersonal content of gesture. Although these three systems within the discourse semantic stratum are our primary focus, the other systems within it deserve mention as they are analytic resources for the present study. They are as follows:

- Ideation: Through this system in the ideational metafunction, we are able to construe our experience in discourse in four main ways. One is through taxonomic relations, by which people, activities, things, etc. are given character and relations through practices such as repetition and synonymy. Another is by nuclear relations, whereby lexical elements at and below clause level are given greater or lesser centrality by their placement. A further means is via activity sequences, in which fields of activities are placed within sequences of events whose order is often implied. The final means is through grammatical metaphor, the most common of which is nominalization, whereby processes and qualities become things, thus expanding the experiential domain.
- Conjunction: This system in the logical metafunction creates temporal, causal, and other kinds connections within discourse via internal conjunction, and activity sequences via external conjunction.
- Identification: In this system in the textual metafunction, participants in text are introduced and tracked, often through the resources of reference and ellipsis initially formulated by Halliday and Hasan (1976).
- Periodicity: This system, in the textual metafunction, is concerned with packaging information so as to facilitate meaning. In written texts, as well as texts ‘written to be spoken’, such as formal speeches and presentations, this is accomplished via the extension of thematic resources of clause-level Theme and New to discourse-level hyperTheme (e.g. topic sentence) and hyperNew (e.g. conclusion) in paragraphs, and higher-level (still discourse-level) macroTheme and macroNew in longer written or written-to-be-spoken texts. Periodicity also explores how ‘waves’ of meaning ‘flow’ in a text through serial expansion, and through headings.

3.2.3.1 Analyzing talk in SF theory: NEGOTIATION and SPEECH FUNCTION

As a theory of language and meaning in use, systemic-functional linguistics has developed an elaborate architecture for analyzing spoken language. This section will introduce two systems, NEGOTIATION and SPEECH FUNCTION, within the Discourse Semantic stratum (e.g. Martin, 1992; Martin & Rose, 2007). How these two systems provide separate yet complimentary perspectives on spoken discourse will also be examined.

NEGOTIATION is concerned with sequencing moves in exchanges (Martin & Rose, 2007, p.252) pertaining to information and goods-and-services. In SFL, the basic discursive unit is a move, or where “speaker change could occur without turn transfer being seen as an interruption” (Eggins & Slade, 1997, p.186). A pair or more of connected moves makes an Exchange, which can be seen as a basic unit of social interaction (Ventola, 1987, p.97). Moves are determined by two characteristics. Grammatically speaking, an unmarked move is realized “as a clause selecting independently for MOOD” (Martin, 1992, p.59; elaborated in Eggins & Slade, 1997, pp.187-188). Moves are also identified prosodically as clauses generally express at least one complete tone contour and are followed by a pause; the potential incongruence between these prosodic variables and grammatical realizations allow speakers to signal and to delay turn transfer. While move identity is determined by the congruent realization of grammatical and prosodic boundaries, Eggins and Slade (1997, pp.188-189) suggest erring on the side of grammatical boundaries when in doubt. The present study will follow this suggestion while also mindful of the potential to create “run-ons” (Eggins & Slade, 1997, p.189), where speakers speed up and delay tone realization, as well as allowing for repetition and pauses to count as part of a single move as an allowance for L2 learner English, following Busch (2007, p.83).

The analysis of discourse in SF theory traces its origins to Sinclair & Coulthard (1975), whose study into classroom language – summarized in Sinclair & Coulthard (1992) – laid the groundwork for much subsequent research in classroom discourse. Sinclair and Coulthard (1975) proposed a rank-scale hierarchy of acts, moves, exchanges, and transactions that made up a single classroom lesson. With concerns in the levels of lesson and transaction dealt with in the genre stratum, described in Chapter 3.2.1 above, the use of moves and exchanges has been retained in discourse semantics (Martin, 1992, p.51). Discourse semantics is also based upon the work done by Berry (1981) to modify and extend Sinclair and Coulthard’s (1975) model in a more systemic manner (Martin, 1992, p.47). Berry (1981, pp.126-128) found that every exchange had to have at least one obligatory move, with none others possible if it was not present. In Berry’s system, exchanges are labeled according to their basic speech function: goods-and services negotiations are dubbed action exchanges, and information negotiations are knowledge exchanges (Martin & Rose, 2007, p.238). Berry (1981), and subsequent SFL studies of discourse analysis, thus adopted the following three exchange functions, which are used denotatively for transcription in the present study (see Chapter 5 for transcription conventions used).

1. Primary and secondary Knowers (K1/K2): The primary knower is the one who provides the information, and the secondary knower is the one who receives the information, congruently through the form of a question. When a K2 secondary knower move occurs, it always occurs before K1 primary knower move (Berry, 1981, p.128).
2. Primary and secondary Actors (A1/A2): In action exchanges, the primary actor is that whom provides the good or service, and the secondary actor the one who receives it. In action exchanges where the complying act is performed immediately, verbalization is

optional, whereas it is obligatory if the act is to be performed in the future (Martin & Rose, 2007, p.240).

3. Delayed primary Knowers (DK1) and Actors (DA1): Exchanges beginning with a delayed primary knower are commonly found in classrooms, where Sinclair and Coulthard (1975) initially dubbed them IRF (Initiation-Response-Feedback) exchanges, though they are also known in ethnomethodological studies as Initiation-Response-Evaluation (IRE) exchanges, following their adaptation by Mehan (1979) and Cazden (2001). In delayed primary knower DK1 moves, primary knowers “anticipate professing information by first alerting their addressee that it is coming”, and then affirming the correctness of the information with the “feedback” K1 move. In delayed action DA1 moves, the speaker anticipates proffering a good or service, again by alerting the addressee that it is available (Martin & Rose, 2007, pp.238-239).

Systemic-functional exchange structure allows for the provision of follow-up (f), conducted by the secondary actor or knower (ibid.), as well as for moves that track (tr) content that is being clarified, and to respond to the tracking (rtr), as well as for moves that challenge (ch) and respond to challenges (rch). However, the present study does not utilize these aspects of NEGOTIATION, opting instead to use the resources for analyzing follow-up, tracking, challenging, and responding moves through SPEECH FUNCTION, which will be described presently.

SPEECH FUNCTION has been developed to “explore the relationship” between moves and their MOOD (Martin & Rose, 2007, p.251). The model of dialog following Halliday (1984) (e.g. Martin, 1992; Eggins & Slade, 1997) holds that there are four basic speech functions in English since, whenever we use language to interact, one of the things we do as we develop our

relationship – be it as intimate friends, a teacher and students, strangers making conversation at a café, or whatever - is work out who is going to speak next. In all of this, dialog is “a process of exchange” (Halliday, 1984, p.11) with two variables: a commodity to be exchanged, either information or goods-and-services, and the role of either giving or demanding the exchange. These roles are classified as follows (Table 3.2).

Table 3.2 Speech roles and commodities in interaction (from Eggins & Slade, 1997, p.181)

<i>Speech role</i>	<i>Commodity exchanged</i>	
	<i>Information</i>	<i>Goods-and-Services</i>
Giving	statement	offer
Demanding	question	command

Eggins and Slade (1997, pp.181-182) note that this four-part opposition is a “functional-semantic reinterpretation” of the sequential implicativeness of Conversation Analysis (CA), in which the speaking of one party puts the other party in position as listener and, if they want to interact, as respondent. SF discourse theory also recasts the notion of “preferred” and “dispreferred” responses from CA as either “supporting” or “confronting” (Eggins & Slade, 1997, pp.182-183). This relabeling changes the emphasis from whether the responding move differs in terms of frequency or expectancy to the implications it has for continued interaction. A supporting response, such as accepting a request, will probably close off further interaction, while a confronting response, like a refusal, might be followed by negotiation or explanation. The resulting “semantics of dialogue” is shown in Table 3.3.

Table 3.3 Speech function pairs (from Eggins & Slade, 1997, p.183)

<i>Initiating speech function</i>	<i>Responding speech function</i>	
	<i>supporting</i>	<i>confronting</i>
offer	acceptance	rejection
command	compliance	refusal
statement	acknowledgement	contradiction
question	answer	disclaimer

With regards to the grammar of speech functions, congruent speech functions select for a typical mood, so that a statement is typically declarative, a question interrogative, and a command imperative, with offers the only initiating speech function without a congruent mood. At the same time, interpersonal metaphor allows analysis of incongruency, such as questions that instantiate commands, or statements that instantiate questions.

Other studies of spoken discourse have created speech function networks that more delicately convey the options available to speakers in different contexts. Eggins and Slade (1997, pp.191-214) developed system networks of greater delicacy to deal with casual conversation, which were deployed by Busch (2007) in his study of ESL curriculum genres with Chinese L1 students in Canada. In the Eggins & Slade (1997) speech function network, the four basic speech functions from Halliday (1984) are redeployed as Opening speech functions that begin a specific sequence of moves. These Opening speech functions can be elaborated, extended, or enhanced through logicosemantic expansion (described in Section 2.3.1.3.1) by moves that prolong the message beyond a single move, or append subsequent moves to previous moves following interruptions. Halliday's (1984) speech functions also develop more delicate options,

including Tracking speech functions that signal and bid for respondent attention, Responding speech functions that continue the interaction, Challenging speech functions that dispute the propositional content of prior moves, and Rejoinder speech functions that interrupt or suspend attempts to close the exchange sequence; these more delicate options provide a more detailed accounting of tracking, responses, challenges, and rejoinders than those provided in NEGOTIATION. The present study will use the work of Eggins and Slade (1997) and Busch (2007), along with Martin and Rose (2007) and Martin (1992) to ascertain what speech function networks are present in the EFL classroom data treated in the present investigation. It also modifies the Eggins & Slade (1997) network to include Calls, Greetings, and Leave-takings (a list of speech functions used is provided in Appendix B). From this, we will now turn to the other system used in analyzing classroom discourse, that of APPRAISAL.

3.2.3.2 APPRAISAL

Located within the interpersonal metafunction, APPRAISAL has three sub-systems. First, ATTITUDE, or “the feelings and values that are negotiated with readers” (Martin & Rose, 2007, p.18). This is modulated through the options within attitude of affect, judgement, and appreciation. Appraisal resources can also be amplified or tempered through the second sub-system, GRADUATION, and their import modulated through the third, ENGAGEMENT - attribution to particular sources as well as the use of lexicogrammatical modality. The present section will focus specifically on the options in APPRAISAL from these sub-systems that are most relevant to the discussion of interpersonal action (Chapter 8.3), and the pedagogic strategy categories of praise and criticism and of corrective feedback (Chapter 11.2) in Individual Feedback Consultations. The least delicate options in the system of APPRAISAL are shown in Figure 3.6.

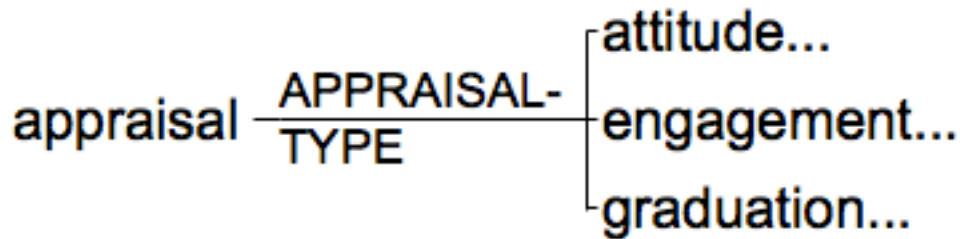


Figure 3.6 Least delicate options in system of APPRAISAL

ATTITUDE describes how emotion is construed in written and spoken texts (e.g. Martin & White, 2005) and, as we shall see, through gesture (Hood, 2011; Lim, 2011; see Chapter 4 on the multimodal analysis of gesture in classroom discourse for more detail) as well. Attitude is divided into three variables: **affect**, which describes negative or positive feelings; **judgement**, which describes the attitudes conveyed by speakers regarding behavior; and **appreciation**, which expresses the evaluation of phenomena and people (Martin & White, 2005, pp.42-43). Of particular interest to this study is the variable of appreciation. Through appreciation, and particularly through the category of reaction, speakers can convey positive or negative evaluations of how a thing or action impacted them, the quality they believe it expresses, or of the complexity of its expression (ibid., pp.56-58). As will be seen for both gesture and language in individual feedback consultations, teachers frequently communicate reaction towards student oral and written texts.

A further resource from APPRAISAL relevant to the present study is ENGAGEMENT. Through engagement, speakers “encode their point of view” (Stubbs, 1996 in Martin & White, 2005, p.92) towards the phenomena they are referring to, thus engaging in heteroglossic dialogism by which utterances are positioned vis-à-vis prior and potentially subsequent utterances (e.g. Volosinov, 1986). As with attitude, we shall see that engagement can also be

communicated through gesture, following Lim (2011). The first relevant variables in engagement are those of dialogic expansion and contraction, with expansion creating space in a text for alternate epistemic positions, while contraction closes the space for alternate viewpoints (Martin & White, 2005, pp. 102-104). While the analysis of appraisal resources in gesture ends at this level of delicacy (see Chapter 8), further degrees of delicacy in contraction and expansion have been shown to be of particular relevance to the analysis of corrective feedback (discussed in Chapter 2.3.2.1 and Chapter 11.2.2); accordingly, the system of ENGAGEMENT is presenting in Figure 3.7 below.

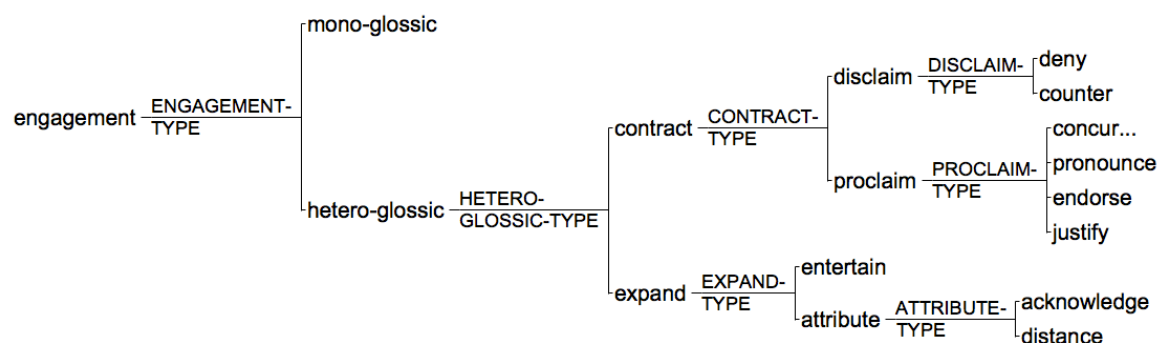


Figure 3.7 System of ENGAGEMENT in APPRAISAL

Dialogic expansion can take further levels of delicacy through the options of: **entertain**, by which speakers allow for the possibility of alternate viewpoints; **acknowledge**, through which speaker's voice viewpoints advanced by another party without giving any explicit indication of an authorial stance with regards to them; and **distance**, through which a speaker voices the viewpoints of another party, but with an explicit stance towards them enunciated (Martin & White, 2005, pp.104-114). Meanwhile, dialogic contraction can take further levels of delicacy through the options of **disclaim**, in which alternative viewpoints are rejected or replaced, and **proclaim**, in which other viewpoints are somehow “confronted, challenged, or excluded (ibid.,

p.118). **Disclaim** and **proclaim** have further options of delicacy. The further options for disclaim are: **deny**, by which another proposition is negated; and **counter**, through which a proposition advanced by a speaker is presented as “supplanting” another “that would be expected in its place” (ibid, pp.120). The relevant more delicate options for **proclaim** are: **endorsement**, through which voices other than the speaker’s are validated as correct; and **pronounce**, through which the speaker makes explicit interventions that imply the presence of alternate viewpoints against which the speaker is positioning herself (ibid., pp.126-129).

The final APPRAISAL resources of relevance to the present study are those of GRADUATION. Through graduation, the above APPRAISAL resources of attitude and engagement can attain scalability, and thus become upgraded or downgraded in terms of intensity. While graduation was not a specific focus of the linguistic analysis, some interpersonal gestures, following Lim (2011), were found to vary in terms of intensity; this will be discussed in more detail in Chapter 4.4.

3.2.4 Conclusion: Theoretical context of the study

This section described the theoretical context of the present research, providing an overview of relevant systems in the strata of genre, register, and discourse semantics. From this context, we will turn to how systemic-functional theory, as well as allied approaches to the study of discourse, have been used to analyze semiosis beyond language, and particularly in terms of space, gesture, and gaze.

3.3 Multimodality

Moving from the study of language, we will now examine prior work looking at the study of how meanings are made in other semiotic, meaning-making systems. The study of multimodality has emerged since the 1990s to account for the importance of other semiotics –

sound, image, embodied meanings such as gesture and gaze, and spatiality – that occur along with, and in some cases even displace, language-in-use (Iedema, 2003). Studying multimodality means attending to semiotics such as those above as modes, or “organized sets of semiotic resources for meaning making” (Jewitt, 2008, p.246). By analyzing multimodally, we “highlight that the meaning work we do at all times exploits various semiotics” (Iedema, 2003, p.39). While much work in multimodality focuses on written or imagistic printed and digital texts, and so does not concern the present study, much examines the semiotics of humans in naturalistic settings like classrooms, as well as in performed recorded video, like films and television. As noted by Hood (2011, p.31), “face-to-face classrooms are now recognized as most complex pedagogic sites involving simultaneous engagements with at least the modalities of speech, written texts, visuals, space, and body language, including facial expression and gaze.” The following section will therefore briefly survey contributions made beyond SFL to the study of multimodality before examining how SF theory treats the study of the modalities of spatiality and embodied meaning relevant to the texts, the “multimodal combinations of communicatively oriented utterances and actions” (Kress et al., 2005, p.19), created in the classroom.

Numerous studies outside of SF-MDA have examined the role of embodied meaning (e.g. gesture, facial expression, and bodily movement and position vis-à-vis other participants and objects) and spatial placement in classroom communication. Amongst the most influential regarding gesture have been McNeil (2005) and Kendon (2004), both of whose work and terminology have been adapted to SF-MDA by Martinec (e.g. 2004), Lim (2011), and others, and which will be utilized in the present study. Work in Conversation Analysis has also examined the role of gesture in talk-in-interaction. Examples include Bolden (2003), who describes how gesture and gaze assist participants in turn-taking, and Heath & Luff (2007), who demonstrate

how gestures can be seen to recur across participants in specific institutional contexts. In spatial terms, the concept of geosemiotics proposed by Scollon & Scollon (2003), which builds upon the work of Goffman (e.g. 1959) in personal presentation and Hall (e.g. 1966) on interpersonal distance, provides numerous classificatory examples of how semiosis is inherently embodied in the places it occurs. One relevant application has been Pierce (2012), who demonstrated how geosemiotic analysis can be applied in the analysis of power differentials and literacy practices in American secondary ESL classrooms. The embodiment of semiosis in its locative context is also analyzed through the visual semiotics of Kress & van Leeuwen (2006). Finally, bridging both space and linguistic and extra-linguistic semiosis, Norris (2004, 2011a, 2011b) has developed what she terms “multimodal interaction analysis”, which “takes the action rather than the utterance or the text as the unit of analysis” (2011b). Although there is not space to review all of these contributions in detail here, relevant terminology and comparative studies from non-SF-MDA research will be introduced as needed in the present and subsequent sections.

While it shares the same overall field of study as the above approaches to multimodality, SF-MDA is specifically “concerned with the meaning potential of semiotic resources distributed across strata (i.e. context, discourse semantics, lexicogrammar and phonology, and typography/graphology) and the theory/analysis of the integrative meaning of semiotic choices in multimodal discourse” (O’Halloran, 2008, p.444). However, since the field of SF-MDA, even after over two decades of development since O’Toole (2011) (first published in 1994) and Kress & van Leeuwen (2006) (first published in 1990) remains in flux, specific assertions as to the semiotic contours of multimodal analysis and interpretation may appear far less certain than that of their linguistic counterparts. Moreover, the complexity of multimodal data is such that entire dissertations can, and have (e.g. Lim, 2011), been written focusing exclusively on, for instance,

the multimodal analysis of classrooms and classroom space. Therefore, the present study must necessarily be provisional and partial in covering only those aspects of extra-linguistic modalities – spatiality and the embodied meaning of gesture and gaze– deemed relevant to the present study, and then with the aim of investigating their co-instantiation with the language of the classes in question. With these caveats in mind, the following will survey the current state of the art with regards to these modalities in systemic and social semiotic terms, but with reference to contributing work beyond SF theory; the more specific contributions of multimodal theories to the study of classrooms will be addressed in Chapter 4.

3.3.1 Spatiality

The placement and movement in physical space of human participants and artifacts are essential elements in the creation of embodied meanings. As studies in social semiotics are concerned with “everything people do that is socially meaningful in a community” (Lemke, 1990, p.186), they have been extended beyond language, no longer ignoring other semiotic systems (Knox, 2009). Semiotic resources are “the actions and artefacts we use to communicate”, be they produced physiologically – by voice, facial expression, bodily movement, or gesture - technologically – via pen and paper, chalk and blackboard, or computer hardware and software (Van Leeuwen, 2005, pp.3-5) . SF theory has extended this spatially, through analysis of the disposition of physical space by the arrangement of furniture and room or architectural features, and in examining the meanings made the motion of human participants through three-dimensional space in relation to objects as well as other participants.

The systemic study of space began with the investigation of the semiotics of painting, sculpture, and, in particular, architecture in O’Toole (2011/1994), which adapted Halliday’s three metafunctions for architecture and made typologies of meaning-making architectural

choices (Stenglin, 2004, pp.57-58). Stenglin (2004) focused specifically on the architectural spaces deployed by museums, and the semiotic use of these spaces, especially via the interpersonal metafunction, to create what she terms Binding, or the use of space to generate secure or insecure affectual dispositions, and Bonding, or the use of space to create interpersonal solidarity amongst participants; Stenglin (2009) extended her previous analysis to a former prison turned museum, investigating the communicative potential of all three metafunctions there. A further social semiotic account of space of relevance is contained within Kress et al. (2005). There, space is termed a “resource that constrains and enables different kinds of pedagogy” (p.38). Changes in pedagogy since the 19th century, when the layout of rowed seats arranged in front of a lectern was initiated, have resulted in changes in classroom layout, such as the arrangement of tables into groups following the rise of “student-centered” pedagogies since the 1960s (pp.38-40). As with Zappavigna et al. (2010), which will be discussed below with reference to gesture, Kress et al. (2005) shows how it is not merely the arrangement of a space but how it is used which makes meaning (Knox, 2012).

The present study thus takes this fundamental notion of the meaning of spaces as metafunctional and determined by both the placement of static items like furniture and the relations made by moving, dynamic human participants within them as its starting point. We will return to the discussion of the meanings made in the use of space in Chapter 4, which will examine multimodality specifically in the study of classroom discourse. Our next focus will be on the meanings made by hand gesture.

3.3.2 Gesture

Much contemporary SF-MDA follows Kendon (2004) in holding that gestures are employed integrally with speech as a meaning-making resource. However, there is still

disagreement as to both the compositional nature of gestures as semiotic resources, and how exactly they align with speech. This section will describe how this resolution has been operationalized, as it is from here that the studies in multimodal classroom discourse, described in Chapter 4 below, along with the present investigation are strongly influenced.

Martinec (2004) presents one such attempt at demonstrating the rank organization of experiential gestures. Martinec distinguishes this compositional analysis of gesture from the “holistic” analyses deployed by Kendon (e.g. 2004) or McNeil (e.g. 2005); this is not to downplay their contribution, as Martinec and others in SF-MDA depend on their work on the shape and timing of gestures, but to add a grammatical patterning to the lexical-like awareness of gestures that Kendon and McNeil have already discerned. Martinec (2004) presents system networks for compositional contrasts, such as with the motions observed with hands and fingers (pp.199-200), and of the contrasts possible with “indexical” gestures, which are gestures that “co-occur with speech” as opposed to “emblematic gestures” that can be understood independently (p.197). These formal and semantic rules are demonstrated through realization rules (p.211) derived from observed data. While Martinec (2004, pp.207-212) goes to great lengths to discuss how different ethno-national and socioeconomic groups regulate indexical action differently, thus demonstrating the need for culturally-appropriate use of the systems he develops, this paper demonstrates that gestures appear to have rank-level constituency, though their metafunctional tendency may differ from the experiential focus that Martinec asserts.

Another more recent study analyzing the co-occurrence of speech and gesture, which has considerable import for the current study is Zappavigna et al. (2010). As noted previously, SF theoretical work on embodied meaning in human interaction, as discussed in Martin (2011), currently theorizes the “partnership” of gesture with speech as “coupling”, or a “co-selection of

functional features in a text” (Zappavigna et al., 2010, p.219). Coupling supercedes prior conceptions of gesture in SFL as “paralinguistic”, and merely supporting the meaning made in talk (ibid.) Patterns of couplings are called “syndromes”; how frequently particular features recur determines the “weight” of a syndrome, a co-occurrence that “is both predicted by and influences the system of language” (ibid., p.220).

Another apposite SF-MDA study of gesture is Hood (2011), who delineates a system network in the textual metafunction for identifying gestures used by classroom EAP teachers (pp.35-43). She also outlines (pp.43-48) a system network of appraisal, operating in the discourse stratum of the interpersonal metafunction (Martin & White, 2005), for teacher hand gestures expressing graduation, attitude, and engagement that help open and curtail “heteroglossic dialogic space” in the class. This system will be described in more detail in the following section on multimodal classroom discourse. To close the review of literature in multimodality, we will turn to work done looking at gaze.

3.3.3 Gaze

Gaze is how participants visibly demonstrate to another the direction of their attention (Kendon, 2009, p.359), and so is essential to understanding classroom interactions. Unlike gesture and spatiality, however, gaze has received relatively little extensive attention in social semiotic or systemic studies of multimodality, though it has been examined extensively in social psychology as well as in CA. This section will briefly examine how other perspectives on multimodality have described gaze before looking at social semiotic and systemic approaches towards gaze.

One finding in the study of gaze that is particularly pertinent is its significance in performing a “monitoring” function (Kendon, 1967, p.57) in that, by directing gaze at an

interlocutor, one may gather information on the behavior of one's interlocutor. Studies in turn completion in CA (e.g. Goodwin, 1980) have found that speakers frequently look up at the end of a turn, which signals that their turn is complete and that the other speaker may begin. A further relevant finding for gaze is its connection to the affective significance (e.g. Kendon, 1967; Kleinke, 1986) of speech content. In doing so, speakers use gaze to signal their attention to and feelings towards others. Similar findings regarding the alignment of participants to shared or separate documents has also been found (Svinhufvud & Vehviläinen, 2013). The significance of gaze to documents and participants will be described more directly in the context of the interpersonal function of gaze in Chapter 7.2.

As for systemic and social semiotic studies, gaze has received mention by a number of authors. In the study of classrooms, for instance, transactional gaze, whose "directed" selection gives importance to objects and people (Jewitt, 2006, p.50), occurred in the following vectors: from the student at the teacher, from teacher at the student, from the teacher at the entire class, from the teacher or student at a separate document, or from the teacher and student at shared documents. Another study points to the function gaze has in displaying student attention, much like that described by Kleinke (1986), so that even students who may through their verbal or other non-linguistic behavior seem disengaged can display their attention towards teacher-directed tasks through the direction of their gaze.

The only study that has attempted to assign any metafunctionality to gaze, however, is Baldry & Thibault (2006). While the analyses of film and TV advertisements by Baldry and Thibault (2006) is of limited relevance to the present study, which is based on naturalistic data, some principles for the study of gaze may nevertheless be gleaned from their work. In the analysis of one automobile commercial, Baldry and Thibault (2006, pp.167-173) show how

gaze can function in all three metafunctions. Experientially, it brings relations of transitivity between participants, processes, and circumstances into and out of import; interpersonally, it is used to “engage an interlocutor”; and textually, gaze “typically indexes a *phoric* (indexical) relation between the gazer and the object of the gaze in ways which can be interpreted by an observer such that the gazer’s intentions can be inferred” (p.167). While other problems with Baldry & Thibault’s (2006) proposed systems (see Forceville, 2007) prevent its larger adaption to the present work, they do nevertheless point to the potential use of metafunctionality in the analysis of gaze.

3.3.4 Conclusion: Multimodality

This section has provided a brief overview of the study of multimodality in systemic functional theory and social semiotics, along with allied approaches, with particular regards to spatiality, gesture and gaze. Through the examination of these three modes, we can clearly see that meaning in face-to-face interactions is not merely a matter of that conveyed linguistically but is also inherently dependent upon modes of embodied meaning. We will return to these modes in more detail following the subsequent examination of the study of classroom discourse in which the present research is located.

3.4 Conclusion: Review - Systemic-Functional (SF) Theory: Language and Multimodality

Moving to the theoretical frame of the present study, this chapter then provided an overview of systemic-functional theory within the Sydney School, focusing especially on language in the strata of genre, register, and discourse semantics within SFL, and provided a brief overview of prior relevant work on multimodality in this tradition. The following chapter will examine prior research into classroom discourse within and related to SF Theory, particularly research within curriculum genre and regulative and instructional register (e.g. Christie, 1989, 2002; O’Halloran,

1996), as well as multimodal research within classrooms (e.g. Hood, 2011; Kress et al., 2005; Lim, O'Halloran, & Podlasov, 2012; Lim, 2011). While the theoretical focus will be primarily within SF Theory, relevant research from other fields that study the linguistic or extralinguistic characteristics of human semiosis will also be discussed.

4 Review - Systemic-Functional Theory and the study of classroom discourse

As a primary site of childhood and adolescent socialization, the language used in classrooms has, unsurprisingly, been the focus of much study since at least the early 1970s (Lindsay, 1990), with few studies including actual samples of classroom language before then (Edwards & Westgate, 1994). Studies in classroom language have been undertaken in order to evaluate instruction and extend to the classroom means of analyzing speech developed elsewhere (ibid.), while also discerning how classroom speech differs from other situations. The study of classroom language, like all other sites of meaning, has been inflected by the different approaches to the study of language and speech that have developed since the second half of the twentieth century.

This final chapter in the review of literature relevant to the multimodal, discourse analytic study of foreign language classrooms will examine work within SF theory on classroom discourse. As in the previous sections on the theoretical context of this study and on multimodality, it will also look at relevant contributions from other approaches to discourse. Within Systemic-Functional Linguistics as described in Chapter 3, it will describe prior contextualizing research into the following areas. First, it will examine the role of genre in the analysis of classroom discourse, focusing specifically on the description of curriculum genres and macrogenres in teaching (e.g. Christie 1989, 1997, 2002, 2004; O'Halloran, 1996 & 2004). It will then describe the role of register, focusing particularly on the notion of instructional and regulative register (e.g. Christie, 2002) in classroom pedagogy. It will subsequently look at how classroom discourse in the systemic-functional tradition has been examined, developing from Sinclair & Coulthard (1975). The final section will continue the discussion started in Chapter 3.3 on multimodality by explaining in more detail how space, gesture, and gaze in particular have

been analyzed in their co-construction with language of classroom discourse. Following this chapter, we will then be able to close our examination of background literature and focus on the methods utilized for the present study, described in Chapter 5.

4.1 Genre in classroom discourse analysis

This section will ground the present investigation in its immediate theoretical framework: that of the study of curriculum genres and macrogenres. Starting with the founder of this approach, Frances Christie (e.g. 1989, 1997, 2002), it will first give an overview of the definition and application of these concepts as she formulated them. It will then describe two applications, by O'Halloran (1996) and Busch (2007), both of whom refine and extend many of Christie's initial formulations.

In her seminal work, Christie (1989; 2002) provides evidence for the existence of curriculum genres and macrogenres, a framework for their analysis, and examples of the pedagogical consequences when their contribution to student learning is not adequately appreciated. Curriculum genres are defined as "the staged, patterned ways in which the goals and processes of school learning are achieved" (Christie, 1989, p.i), and curriculum macrogenres are composed of individual opening, negotiating, and closing genres that occur over several lessons. Christie (2002) further shows how, in the contextual configurations (Halliday & Hasan, 1985, p.55) of primary and secondary classrooms of various disciplines, students are initiated into curriculum genres in lessons, and curriculum macrogenres through the course of a term. Through her examination, Christie (2002) discerns the structure of the pedagogy present in the classrooms; this examination of pedagogy using curriculum genres has continued in the work of others in the Sydney School (e.g. Rose & Martin, 2013).

Christie (2002) focuses on three separate curriculum genres in Australian primary and lower secondary schools. The first example presented is of the morning news genre, represented below in Figure 4.1.

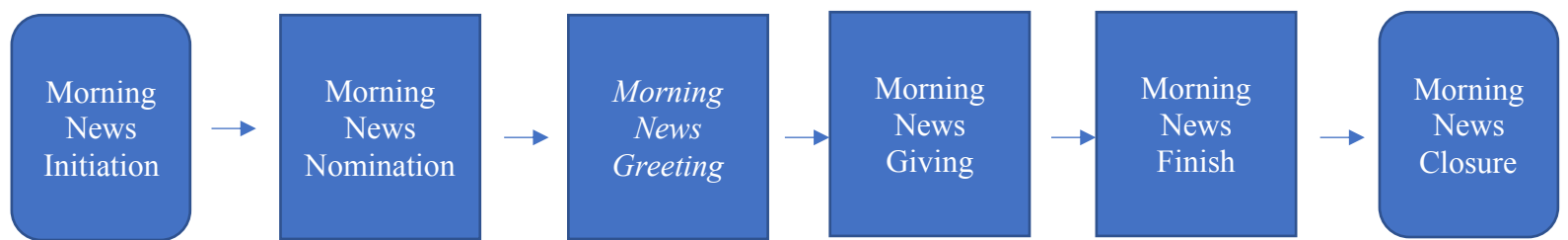


Figure 4.1 Morning news genre (Christie, 2002). Rounded squares denote one-time stages. Sharp squares denote recurrent stages. Italics denote an optional stage.

In this genre, the primary school teacher in the class Christie observed first commenced the morning news activity, and then nominated a student. Students would optionally greet the class before giving their morning news and then finishing. Once all students had completed the activity, the teacher closed this genre and moved on to other elements of the day’s lesson.

In the original formulation of curriculum genres and macrogenres as theoretical categories, Christie (2002, p.23 & pp. 98-99) specified that both should be used to talk about a “large sweep” of classroom texts, ideally covering an entire unit of work or even an entire semester, so as to ensure principled data selection and “make reasonable judgments about the meanings made in the overall teaching- learning cycle and about the significance and placement of any language usages”. Christie accomplished this in her own dissertation by examining the study of early literacy development in primary school in one class over two years (Christie, 1989). However, both the definitions in practice of curriculum genre and macrogenre, as well as their applications

by systemic researchers, have changed from Christie's original description as they have been applied to varied educational environments.

One such modification of the notion of curriculum genres and macrogenres of relevance is that of O'Halloran (1996; 2004), who conducted a SF theoretical analysis of the oral pedagogic discourse and written blackboard texts from three Australian secondary school mathematics classes, differentiated by school sector, gender, and social class. Although O'Halloran's (1996) project extended beyond concern with curriculum genres, using these as a theoretical basis for an investigation into the differential semiotic access to mathematics practiced between the three schools, she does present key modifications to Christie's (2002) curriculum genre and macrogenre conceptions that are of use to the present study.

In the reformulation of curriculum genre constituency in O'Halloran (1996 & 2004), the entire curriculum of a school or course may be considered a Macro-genre, with individual lessons comprising Lesson Genres (following Christie, 1994, in O'Halloran, 2004, p.193). Each lesson according to this constituency formulation consists of microgenres, akin to activity types (Lemke, 1990, pp.198-202), classified according to their particular configurations of register variables. O'Halloran (2004, pp. 194-198) shows, through charting the progress in each class through Microgenres such as Preliminary Genres (where classroom business is taken care of, e.g. attendance), Main Lesson Genres (where the core Ideational pedagogic content is present), and Interpolated Disruptive Genres (such as when students interrupt a lesson with off-topic talk, or when teachers interrupt Main Lesson Genres to discipline), that the differential semiotic access experienced in each of these three classes is directly manifested by the frequency and distribution of the Microgenres present in each class. This clearly demonstrates the utility of O'Halloran's Microgenre modification. Moreover, unlike Christie's (2002) exhortation to collect broad swaths

of data, O'Halloran (1996) demonstrated through painstaking analysis that even within just three separate classes, considerable SF theoretically-based analyses of curriculum genres can be conducted. Therefore, as the present study does not have a complete set of observations for each class observed, it follows O'Halloran's constituency of Microgenres – Lesson Genres – Macrogenres, with the understanding that the Curriculum Macrogenre is an entity based upon the institutional framework of the courses examined, and not one that the present study analyzes.

A final application of curriculum genres of particular relevance to the present investigation is Busch's (2007) study of the oral curriculum genres of Opinion Exchange and Dictogloss in a Chinese L1 Canadian ESL adult education course. A crucial distinction between Busch (2007) and the present study, as well as Christie's work above or O'Halloran (1996), all of which collected data via naturalistic observation, is that Busch (2007) is essentially a controlled study. The eight students (five Mandarin L1, three Cantonese L1) who participated were recruited from a non-credit course, the study was based around a specific activity designed for the class and administered with the students' prior consent, and it was conducted under protocols explicitly designed so that activities with different groups of participants were conducted in the same manner (Busch, 2007, p.78). However, while this controlled investigation is therefore fundamentally distinct from the naturalistic studies conducted by the present author, or by Christie or O'Halloran, the structure of curriculum genres discerned is nevertheless relevant, particularly as it is the only prior study found to apply curriculum genres to ESL/EFL classroom discourse.

In his study of four pairs of adult L1 Chinese (Mandarin and Cantonese) students in a non-credit ESL extension course, he conducted genre, registerial, and lexicogrammatical analysis of two genres, dubbed dictogloss (e.g. Wajnryb, 1990), where participants reconstructed a

dictated text, and opinion exchange, in which participants discussed their opinions about a reading. Both were found to contain obligatory and optional elements, and thus were unique and separate genres. Of particular interest, though, is what Busch (2007, pp.169-170) terms the “central role paradox”, in which the obligatory stages that recurred in all instances of a genre in every group “need not be prominent or even central to the goals of the activity”, though Busch (2007) uses this as a reminder to course materials designers and teachers not to discount seemingly unimportant stages, such as that of procedural organization in the dictogloss genre. Moreover, as discussed in previous sections, a recurring problem in SF genre theory and in discourse semantic analysis is how to treat dynamic processes in speech, a problem Busch (2007, pp. 170-171) relates explicitly to the need for recursion in spoken discourse. Speakers often have to repeat information, a problem that does not occur in written texts since the text is fixed and readers can easily return to a needed item. The present study found a similar phenomenon of repeated discourse patterns, dubbed pedagogic strategies, that occurred across the stages identified in the Individual Feedback Consultation genre. As these pedagogic strategies had unique patterns of realization from the staging of the genre, they are analyzed separately from the staging. The staging and pedagogic strategies of the Individual Feedback Consultation genre will be examined in detail in Section III, particularly Chapters 11 and 12.

In summary, this section described the application of systemic-functional genre theory to the study of classroom discourse. It explained and demonstrated how the notion of curriculum genre has been applied to a variety of educational contexts, and how its initial conception has been modified through this application. The next section will examine how register has been deployed in classroom settings, again with a focus on the groundbreaking work of Christie (e.g. 2002) to this end.

4.2 Register in classroom discourse

In her work on curriculum genres and macrogenres (e.g. 1989, 1997, 2002), described above, Christie adapted the theory of pedagogic discourse advanced by Bernstein (1990, 1996, 2000) to describe two common, crucial configurations of register in classrooms. Pedagogic discourses, which are extant throughout modern society and not located solely in schools, enable “the production, reproduction, and transformation of culture” (Bernstein, 1990) through the shaping of consciousness. Bernstein (1990) identified a basic process of relocating “esoteric knowledge”, such as that taught in contemporary universities, in the “regulative discourse”. Regulative discourse creates order, relation, and identity, while “instructional discourse” transmits “special competencies and their relation to each other” (Bernstein, 1990, p.183); in later formulations, Bernstein (2000, p.183) specified that the latter is embedded in the former.

Christie (e.g. 1989, 2002) posits that, in curriculum genres, pedagogic discourse is “realized primarily in a first order or regulative register, to do with the overall pedagogic directions taken, their goals, pacing and sequencing, and a second order or instructional register to do with the 'content' and its specialized skills at issue” (2002, p.25). Christie’s analysis shows that the first order, or regulative, register metaphorically projects (Halliday & Matthiessen, 2004, pp.395-441; see also Chapter 2.3.1.3.1 above) the second order, instructional register so that “[a] field of knowledge and its associated activity is taken, relocated, and in some sense therefore 'projected' for another purpose and another site” (Christie, 2002, p.25). As the “agent of symbolic control”, the teacher “mediates the processes by which the regulative register works” in order to facilitate learning, controlling the pace, sequence, and evaluation of activities (Christie, 2004, pp.178-182). In addition, in primary school classrooms, and as we will see, in the language classrooms examined in the present study, the teacher also controls the physical disposition of

the students through the regulative register. By doing so, a successful teacher helps students attain the pedagogic goals at hand.

Following the “principle of appropriation” (Bernstein, 1990), the regulative discourse “speaks through”, or appropriates, instructional register. This double articulation has two missions: to structure permissible classroom behavior, and to establish the means by which information is to be organized and pursued in the given instructional field. The primary, regulative register is generally more prominent in primary school and becomes less so in secondary and tertiary schooling since older students have already internalized the expected regulatory rules, but this register can nevertheless be called upon at any time. As both registers and discourses are really but two sides of the same pedagogic discourse, they are both in service to the same practice: “the apprenticeship of the students into various subject positions” (Christie, 2004, p.179). Through the manipulation of the regulative and instructional registers of pedagogic discourse, and including student contributions to the instructional register, the teacher thus helps “define the course of discourse” by opening up and closing down possible avenues of legitimate classroom meaning-making (ibid., p.183).

However, there are problems in the application of the regulative register/instructional register model. For instance, Yang (2010, pp.39-41) takes Christie’s model as a proposed addition to the canonical register variables of field, tenor, and mode. This reading, however, appears to overlook Christie’s (1989, pp.140-156) explicit description of field, tenor, and mode variables for first and second order registers. Admittedly, however, such description of the basis of regulative register and instructional register in the three register variables does appear lacking from Christie (2002) and other texts describing regulative and instructional register. Such omission may have resulted in the reification of regulative and instructional register as

independent variables divorced from their basis in register, as noted by Yang (2010), and thus a misapplication of regulative and instructional register should be avoided.

Therefore, although the present study will apply Christie's theory of regulative and instructional register to the analysis of classroom discourse, it will apply them, following Christie's initial (1989) formulation, namely as two variables that actually describe sets of mode, tenor, and field. Moreover, although Bernstein's own use of pedagogic, regulative, and instructional discourses was at considerable variance with that started by Christie, given his sociological rather than linguistic focus (Christie, 2002, pp.24-25), coding regulative and instructional registers as patterns of register variables – that is, as regulative register variables and instructional register variables - is consistent with Bernstein's (1990, p.169) finding of the “staggering uniformity” of educational principles and practices across countries and cultures. From this discussion of register, we will now turn to the final stratum of interest to our study of classrooms, that of discourse semantics.

4.3 Discourse semantics in the study of classroom discourse

This section will first look at research, largely developed following the pioneering work of Sinclair & Coulthard (1975), which consciously defined itself as analyzing the discourse of classrooms explicitly. It will also briefly profile relevant research from other approaches, such as conversation analysis and pragmatics, before turning to research definitively in the systemic-functional tradition. Since the present study analyzes data from Japanese tertiary EFL classrooms, studies concerning second or foreign language teaching, particularly within Japan, will also be addressed.

As discussed in Chapter 3.2.3.1 above, Sinclair and Coulthard (1975, 1992) propose a rank-scale of classroom language. This is a hierarchical structure where each higher rank - Lesson,

Transaction, Exchange, Move and Act - consists of one or more representatives of the next lower rank (e.g. an Exchange consists of one or more Moves), similar to how Words consist of Morphemes, which themselves consist of Phonemes (Dalton-Puffer, 2007). Prefiguring more recent interest in the meaning-making importance of multimodal, nonverbal behavior, Sinclair & Coulthard (1975), following prior research (see Lindsay, 1990), coded as “nonverbal surrogates of discourse” (ibid.), like a teacher’s nod to a student in response to a student’s hand raise, as a “bid (NV)”. The centerpiece of their analysis of classroom discourse is the Initiation-Feedback-Response (IRF) sequence, in which the teacher utilizes what subsequent systemic work (Berry, 1981; Martin, 1992) has dubbed a delayed Knower DK1 move to initiate a sequence that prompts the student provision of feedback that contains a desired answer, to which the teacher provides a response, as shown in the following example.

Teacher: What's the capital of France?

Student: Paris.

Teacher: Correct.

(from Christie, 2002, p.2)

A key reason for the centrality of the IRF sequence to spoken interaction in the classroom is that it is different from such interaction elsewhere in that its prime purpose is providing instruction and information, which is shown by the control teachers have in, for instance, determining topic choice and changes (Sinclair & Coulthard, 1977 in Lindsay, 1990). Even so, the IRF pattern is not exclusive to classrooms, and has been noted as common to pedagogic interactions generally, such as between parents and children (Seedhouse, 2004).

Sinclair and Coulthard’s rank-scale system has been extensively criticized in subsequent literature as, for instance, too “rule bound” to represent the moves that could be possibly contained in a lesson (Van Lier, 1988, pp.51-52), or for limiting individual utterances to

performing one speech act (Seedhouse, 2004, p.57). This latter criticism in particular reflects the position of Conversation Analysis (CA) which, following Levinson (1983), has found the discourse analytic tradition that Sinclair and Coulthard represent to be too restrictive and denaturalizing of actual interactions. CA attempts to provide an emic, internally defined method for investigating talk (e.g. Seedhouse, 2004) as well as nonverbal modes like gesture and posture (Schegloff, Koshik, Jacoby, & Olsher, 2002), and attempting to account for its organization in interaction. A crucial point to remember for those who would study the semiotics of spoken interaction in the classroom or anywhere else, however, is that CA is essentially a study of “the social organization of activities through talk” (Wooffitt, 2005, p.79), and *not* a means of studying semiosis itself.

Despite criticisms of conversation analytic work as, for instance, itself too focused on finding the “underlying mechanics” of conversation (Eggins & Slade, 1997, pp.31-32; for an overview of systemic criticisms of CA, see Amundrud, 2013), CA has nevertheless been a major field of work within the study of classroom interactions, particularly with relevance to Japan, though the sheer number of such studies is beyond the scope of this review. One of the most relevant for the present investigation is Nakane (2007), particularly given the prevalence of prior accounts describing and deriding “silent Japanese students” (see Nakane, 2007, Chapter 2, and Ellwood & Nakane, 2009, for critical discussions), which combined CA with ethnography in the study of how silence functions in the Japanese high school classrooms of a variety of school subjects, including English. Following these two works, Amundrud (2011) combined CA with a teacher autoethnography/narrative inquiry (e.g. Clandinin & Connelly, 2000; Ellis, 2004) to analyze the factors contributing to the prolonged silence of a first-year student during a discussion test in an advanced EGAP (English for General Academic Purposes) course. Other

relevant work includes Hosoda & Aline (2010), who discerned through scrutiny of small group L2 English discussions by first-year university students how these learners accommodated their speech to the nonverbal behavior (e.g. nodding), off-topic talk, and non-speech sounds (e.g. sneezing) of other participants. Lastly, Okada (2010) found through observation of ESL and EFL classroom data that the overheard talk of other students, or talk between the teacher other students who were acting as nominated “official participants” (Goffman, 1981), was an affordance (Gibson, 1977) that allowed further action by the overhearing students without causing that action in itself (Van Lier, 2000), and thus providing pedagogic value for other students in the class, allowing them to learn via what Okada (2010) terms “peripheral participation”.

Pragmatics has also provided insights into the study of classroom discourse, particularly regarding the teacher-student consultations about which this study is focused. Research by Bardovi-Harlig & Hartford (1990, 1993, 1996) comparing the advising session interactions of advanced nonnative speaker (NNS) and native speaker (NS) graduate students in a US Linguistics faculty examined the problems language learners face in often high-stakes L2 service encounters with faculty members. It showed that NNS students tended to use more “status incongruent” speech acts, such as rejection, to accomplish their interactional goals than NS students (1993). The investigators also found that NNS requests were less likely to feature modulation, so that a Japanese student (1990, pp.488-490) made suggestions regarding scheduling using “*I will take*” and “*I want to*”, as opposed to a NS student who used “*I have been thinking*” and “*I would like*”.

While systemic studies of classroom interaction within Japan or the Japanese EFL context are limited, classroom discourse as a whole has been a rich vein of research for systemic

and social semiotically-oriented discourse analysis. The following will provide further background for the specifically discursive examination of classroom talk and action within this tradition, which has, against the above criticisms of Sinclair & Coulthard's original system of moves and exchanges, developed it into a more robust system that can depict the dynamism of spoken discourse generally and in the classroom particularly. The present review will focus primarily upon work specifically connected to the analysis of and intervention through teacher manipulation of classroom exchange patterns, as well as speech functions, and so will not touch on the much broader literature concerning systemic studies and interventions in literacy and writing in L1 contexts (e.g. Schleppegrell, 2004).

Starting from the metafunctionalization of exchanges by Berry (1981), which was subsequently refined and elaborated (e.g. Martin, 1992), extensive work has been done in the systemic functional tradition around the world to analyze and intervene in schooling contexts through the investigation of current teaching practices and the training of teachers in the practice of more explicit language teaching pedagogies in classroom discourse practices. For example, Love & Suherdi (1996) show through their analysis of adult ESL classroom data that teachers and learners took varied epistemic stances as primary and secondary knowers. They also demonstrated the presence of what they term "anomalous exchanges" to describe how specific exchanges were negotiated or abandoned by students due to and in spite of apparent difficulties in student L2 English comprehension or production. Work developed from Rose & Martin (2012), which itself is in part a culmination of decades work on genre-based pedagogy to overcome weaknesses found in the constructivist teaching of English to first- and additional-language speakers in Australia, exemplifies how classroom exchange patterns are utilized along with syllabus design and scaffolded classroom metalanguage to build knowledge about language

in the joint construction of written genres. Martin & Dreyfus (2015), for instance, demonstrate how teachers can use conscious patterns of K1 primary knower and DK1 delayed primary knower moves to facilitate the construction of the institutionalized genre of joint construction in the teaching-learning cycle. Other work, examining how subject English students are apprenticed into grammatical metalanguage (Jones & Chen, 2016), showed how, beyond just the analysis of teacher-fronted activities, classroom dialogs between students and teachers that resulted from “game-like” activities could be analyzed through to show student metalinguistic development.

Work within SFL which goes beyond the use of exchange structures specifically is also of relevance to teaching and interventions within classroom discourse specific to second and foreign language teaching. For instance, in teacher-fronted dialogic sequences in Chinese EFL classrooms, ellipsis has been found to be a resource used by teachers to elicit student responses, particularly to declarative statements and rotational interrogatives (Yang, 2014). Work developing systemic, text-based syllabi was also pioneered (Feez, 1998) for Australian ESL courses that consciously designed written and oral tasks working within the same content fields but with different tenor variables. Finally, although little work beyond that by the researcher (Amundrud, 2015) systemically examining Japanese classroom discourse has been found, whether in EFL or other fields, there has been work utilizing discourse-level features from the Eggins & Slade (1997) SPEECH FUNCTION system to teach conversational oracy skills to Japanese L2 English students (Ryan, 2006).

The present section has provided a brief overview of relevant research into the discourse of classrooms and specifically how systemic approaches have handled this site of interaction. The final section will finish providing the theoretical context of this study by examining how the principles of multimodality have been used and developed in the study of classrooms.

4.4 Multimodality in the study of classroom discourse

This final section of our review of literature relevant to the systemic, multimodal study of discourse in Japanese tertiary EFL classrooms brings us to how theories of multimodality, discussed in Chapter 2.5 above, have been applied to this site of investigation. As with discourse, it is important to note the contributions of other, non-systemic or social semiotic approaches to talk in classrooms for their insights into how modes beyond language help create the meaning that occurs there. With reference to Japanese tertiary EFL, for instance, the alignment of students in oral communication activities to gestures and head nods, as well as “non-speech sounds” like coughing, has been demonstrated by Hosoda & Aline (2010), and Barrow (2010) showed students’ attempts to maintain solidarity during talk-in-interaction when looking up words in electronic dictionaries via gaze and gesture co-timed with speech. In addition, considerable work within SLA has been conducted to examine the use of nonverbal behaviors by language teachers, their role in teacher cognition, and their effectiveness in teaching (e.g. Lazaraton, 2004; McCafferty, 1998, 2004; Sime, 2006; Sueyoshi & Hardison, 2005). However, because the present work has been able to develop primarily through reference to the rich tradition of multimodal analysis within the systemic and social semiotic approaches, work from outside fields not already discussed, such as the classification systems for gesture developed by Kendon as well as McNeil, will not be treated in the present review. The present study owes much of its initial theoretical grounding with regards to multimodality to three studies: Hood (2011), which examined the meanings made metafunctionally by the gestures of lecturers during tutorials, and particularly Lim (2011) as well as Lim, O’Halloran, & Podlasov (2012), which developed systems for analyzing classroom space as well as gesture. In addition to these studies, it was also influenced by work in the social semiotic tradition, such as Kress et al. (2005). The present

section will briefly describe the approaches to classroom multimodality exemplified by these works.

Kress et al. (2005) studied the multimodal structuring of knowledge in subject English at three state secondary schools in London, and discerned how image, gesture, and the use of classroom space communicated curricular elements that would be impossible in speech or writing alone. For instance, researchers found that the use of wall hangings, such as for displaying student work or montages about readings covered in class, positioned students differently in relation to the subject, thus allowing different pedagogic affordances and constraints. In another instance, a teacher was found to use gesture and spatial position to structure class debate in such a way that, while the teacher's own view on the issue under discussion went unsaid, she was able to implicitly convey it through her choice of and attention to different students. A follow-up study in these same classrooms (Jewitt, 2011) examining the impact of digital technologies, particularly interactive whiteboards (IWBs), found that, even when teaching the same curricula as before their introduction, teachers changed their pacing, structuring of meaning, and how they attempted to create spaces for student dialog about class readings in response to the IWBs.

The importance of modalities beyond language in the structuring and pacing of pedagogic content was also found in Hood (2011), who examined the manifestation of the Ideational, Interpersonal, and Textual metafunctions in lecturer gestures from three different tertiary EAP courses. Hood (2011) built a theory of gesture, displaying the different kinds of meanings that lecturers can make with bodily gesture and movement. These gestures create multiple meanings through, for instance, ideational meanings via pointing which identifies human or textual

participants, interpersonal meanings through the tension or relaxation of the gesture, and texture through the movement or lack thereof in gestural delivery.

Lim (2011) and Lim et al. (2012) develop upon the gesture systems of Hood (2011), as well as Martinec (2000), and added systems to show the meaning made by teacher movement in classroom space. In Lim (2011), classroom space is examined according to the interpersonal meanings made by the uses made by teachers of different areas of the classroom, as well as their proximity relative to students. Gestures were analyzed by Lim according to their metafunctional meaning as follows. First, Presenting Actions were defined as actions that may not have any semantic meaning and do not appear to serve a semiotic function (Martinec, 2000, p.243; Lim, 2011, p.167). Ideational Representing Actions realizes Processes, Participants, and Circumstances in gestural movements. Ideational actions were divided into those that were Language Correspondent, in that they could “replicate semantically an entity expressed concurrently in language” (Lim, 2011, p.175), or Language Independent, in that they made meaning entirely without language. In addition to Ideational Representing Actions, another form of Ideational meaning is created through what Lim (2011) termed Indexical Actions. These realize an “additional layer of ideational dimension” (Lim, 2011, p.177), such as through deictic, pointing gestures, or through rhythmic beat gestures. As discussed in Chapter 2.4.3.2 above, Lim (2011) operationalized the system of APPRAISAL from the discourse semantic stratum to describe the interpersonal meanings made by gestures according to the attitude conveyed, the engagement with students or ideas relayed, or the gradation of intensity created through Ideational Actions. Textual Actions in Lim (2011) were analyzed according to the wavelength of how large or how rhythmic an Ideational Action was, the direction of the action, and the specificity of the gesture

created by the lecturer's hand. These systems for classroom space and gesture from Lim (2011) are discussed and developed more at length in Chapters 6 and 7.

4.5 Conclusion: Review - Systemic-Functional theory and the study of classroom discourse

This chapter placed the present research within its immediate theoretical context of classroom discourse, exploring prior work in genre, register, and discourse, as well as multimodality, within classrooms around the world. It introduced prior research within and connected to systemic-functional theory regarding the study of language above the clause in terms of genre, register, and discourse, as well as non-linguistic actions, in the examination of classroom language. It also presents relevant research from Japan and other countries on classroom discourse that will be drawn upon in Sections II and III. As such, it contextualizes the present study as one contribution in this field that will shine further light on heretofore neglected EFL classroom consultations in Japan specifically from a systemic perspective. From these variegated perspectives, we will now turn to the methods used for this research.

5 Chapter 4: Methodology of the study

5.1 Introduction

Chapter 2 reviewed the relevant literature regarding the Japanese education system and the status of English language education within it, particularly at the tertiary level. Then Chapter 3 reviewed systemic-functional linguistic and multimodal theory, and Chapter 4 examined the literature investigating the analysis of classroom discourse, demonstrating the strengths of a systemic-functional approach relative to other choices. The present chapter will provide the layout and scope of this study into a genre of in-class consultations called Individual Feedback Consultations. It will first provide the institutional context within which data was collected and explain the data collection procedures, along with the ethical guidelines followed. The rest of the chapter will explain how this data was examined, introducing and describing the transcription and analytical frameworks that will be utilized later in Sections II and III.

5.2 Observation context, data collection, and participants

This section will describe the institutional context in which the data for this study was collected, as well as the data collection procedures followed. It will also describe the participants involved, along with ethics guidelines under which data was collected.

This study was conducted in a single faculty at large private university in Kyoto during the 2011 academic year, from May 2011 to January 2012. At the time of data collection, the researcher was employed as a full-time, term-limited lecturer at different faculties in the same university. The researcher observed and collected audio and visual data from two first-year EFL courses of 20 to 30 students each. At the time of data collection, all faculties at this university had streamed EFL courses for first-year students. In the faculty in which observations were conducted, the paper-based TOEFL-IBT (Institutional Based Test) (“TOEFL ITP

Assessment Series,” n.d.) was used for this purpose. Therefore, this faculty had lower- and upper-streamed English classes even while it has traditionally maintained the highest *hensachi*, or unofficial standardized rank (Kinmonth, 2005; Saitoh & Newfields, 2010), of all the university’s faculties, and was thus the most difficult faculty to enter in this university.

This study started as an exploration of what curriculum genres might exist in Japanese tertiary EFL classes because this topic had not been explored previously, and because of the relative paucity of work on curriculum genres in ESL/EFL generally, as shown in Chapter 4. For this reason, data collection was conducted with the following considerations. First, the researcher attempted to capture the widest possible breadth of data within the limits of the classroom time that both the teacher participants and the researcher, as full-time faculty member himself, could allot. Second, the researcher had to consider and work with the technological limits of recording technology available for purchase at the time of collection.

In Spring 2011, four ninety-minute class periods taught by an American male teacher, Duke, were observed and audio-visually recorded from the lowest-streamed lower intermediate oral communication course in the faculty. In Autumn 2011, six ninety-minute class periods taught by a Filipino female teacher, Miriam, were observed and audio-visually recorded from an upper-intermediate-streamed academic writing course. The curricular content for both courses is described in Chapter 6.1. The classes were video-recorded with consumer-grade digital video cameras, equipped with SD cards and on-board memory. The study initially called for three cameras, but as the first observed class in Spring 2011 proved the inadequacy of this coverage, funding was quickly granted to purchase a fourth camera. All four cameras were placed in the same four positions of the spring and autumn classrooms, which had the same layout, as shown in Figure 5.1.

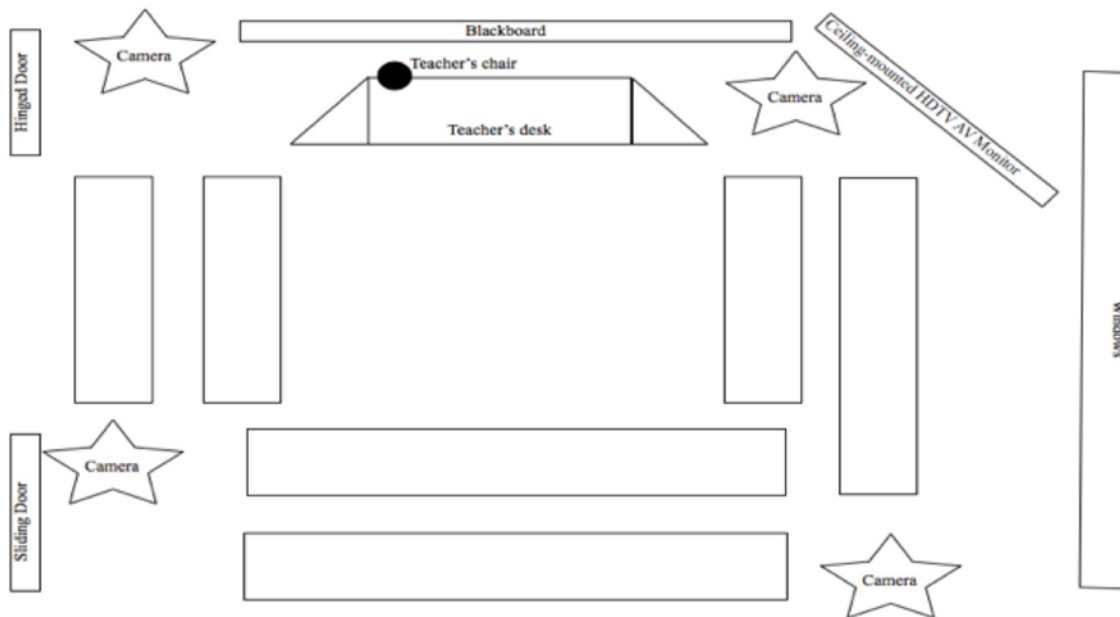


Figure 5.1 Diagram of classrooms showing layout and camera placement

Classroom audio was recorded by both the camera microphones as well as four Zoom H2 voice recorders, which could capture 360 degrees of audio input. Placement of voice recorders varied throughout the classroom for each observation to attempt as complete coverage of all student voices as possible. Teacher audio was recorded for the first session of the first observed class noted above with a voice recorder carried in the teacher's shirt pocket. This did not provide adequate recording coverage, however, and would have proved difficult if the teacher participant did not have a shirt pocket on the observation day, so a Bluetooth lapel microphone was purchased to record directly to the audio track on the fourth video camera.

The current focus of this study upon the genres of classroom consultations did not become clear until well into the analysis stage (described in Chapter 3.3 below), though initial hints of the contours of the Individual Feedback Consultation genre were discerned during the observations themselves. For this reason, the video cameras and voice recorders were not set in

such a way as to specifically capture teacher-student consultations, but were instead placed to capture as much teacher and student linguistic and extralinguistic action as possible. Therefore, some consultations were only analyzable in terms of their linguistic content through the audio recording from the teacher’s microphone. In addition, submission of written homework was not required of student participants, though some did submit theirs voluntarily. Because this written data is incomplete, particularly in Duke’s course, the present study does not account for utterances performed solely in the written channel, though the multimodal analysis does account for actions of writing during the consultations (Chapter 8.2.1).

5.2.1 Supplementary data

In addition to the audio and video recordings upon which the present study is based, the following supplementary data was also collected from teacher and student participants, as well as during the observations. Before each classroom observation, the researcher interviewed the teacher participants for about five minutes to find out their plans for that day’s class. After each observation, the researcher spoke again briefly for a minute or two with the teacher participants to record their review of the day’s lesson. At the end of both terms, the researcher interviewed each teacher participant to capture their overall views of the course, its conduct, and what they might do differently. Together with copies of the syllabi collected from each teacher, these interviews help inform the overview of the curricular context of each course presented in Chapter 4.2. Relevant portions are transcribed and provided to inform the analysis (Table 4.1).

Table 5.1 List of teacher interview excerpts used

#	Date	Participant	Excerpt Topic	Duration
1	22/07/11	Duke	Low stakes of student performance in course	45s
2	22/07/11	Duke	Rationale for one-lesson format curriculum design	1m40s
3	20/01/12	Miriam	Focus of writing instruction on coherence	49s
4	20/01/12	Miriam	Reduced interpersonal distance through small group instruction	42s

Student participants were asked to complete entry surveys, provided in Japanese, on the first day of classroom recording to ascertain their demographic information and prior English language learning experience (Appendix E: Student participant entry questionnaire and Appendix F: Student participant entry questionnaire translation). They were also requested to complete exit surveys at the end of each semester regarding their experience in and opinions about their respective class. Beyond the recorded classroom observations and the surveys, students were also invited to participate in individual interviews at the end of the semester regarding their courses. Three students from Duke's class and six students from Miriam's class self-selected to participate. As the focus of this study shifted to the Individual Feedback Consultation genre specifically, data from the student interviews was not utilized. Data from student surveys was used for the purposes of providing the demographic breakdown in Chapter 5.2.2 below.

Beyond data collected from the teachers and students themselves, the researcher observed in person and took notes on all class sessions recorded for this study. He also attended one class prior to recording in order to familiarize himself with the students and the lessons conducted. Researcher notes, with comments on teacher and student linguistic and extralinguistic actions, were recorded on standardized observation sheets (Appendix G: Observation sheets) designed for this study.

5.2.2 Participants

This section will profile the two pseudonymous teacher participants, Duke and Miriam. It will also describe the student participants from both teacher's classes. In Chapter 5.2.2, the ethics guidelines under which the present study was conducted will be outlined.

5.2.2.1 Teacher participants

Two teachers participated in the study. Duke taught the oral communication course observed in Spring 2011, and Miriam the academic writing course observed in Autumn 2011. Both were the researcher's peer colleagues at the same university, and held the same rank as the researcher. Both teachers' names are pseudonyms they chose (Lahman et al., 2015).

Duke is an American male. He came to Japan as a teacher in the 1990s, and subsequently decided to pursue a Master's in TESOL. After completing his Master's, he returned to Japan to work as a full-time contract instructor at Japanese universities. At the time of the study, he was pursuing an Ed. D in Education.

Miriam is from the Philippines, and originally started teaching English to Vietnamese refugees there, gaining considerable training as a teacher on the job. She then came to Japan to pursue studies in International Relations. She had worked as a full-time contract language teacher for the past three years at the time of the study.

5.2.2.2 Student participants

All students in Duke's class (n=27) and Miriam's class (n=31) participated in this study. The two courses observed were composed of predominantly female students, with 20 females and seven males in Duke's cohort, and 24 females and 8 males in Miriam's. Duke's cohort was unique amongst the samples collected in having a significant number of non-Japanese students. According to the entry survey administered at the beginning of observation (n=22), 10 students identified themselves as having Japanese nationality, 10 as South Korean, and one as Chinese (PRC). On Miriam's class entry questionnaire (n=29), however, 27 identified as having Japanese nationality, one as Chinese (PRC), and one as 朝鮮/*Chosen*, a Korean-origin *zainichi* resident of Japan.

5.2.3 Ethics

This study was conducted under the ethical guidelines of Macquarie University with permission granted by Macquarie University Human Research Ethics Committee (Reference Number 5201100283). While no permission was required at the time of research by any faculty or university research board at the university at which the data was collected, written permission to conduct research in both classrooms was nevertheless requested and granted by the tenured faculty member in charge of faculty English programs.

Both teacher participants provided written informed consent for the use of their audio and visual data for this study, including supplementary interviews (see Appendix H: Teacher participant consent form). Written informed consent for anonymous participation was obtained from all 27 students in Duke's class, and all 31 in Miriam's class (see Appendix I: Student participant consent form). To ensure complete student understanding of the study to which they were requested to consent, student consent forms were provided in Japanese (Appendix J: Student participant consent form translation), and a Japanese peer colleague of the researcher volunteered on the first day of observation to explain and answer questions about the study.

Most students in each course opted to allow full use of data collected, but some restricted use according to the limitations provided on the consent form regarding use of audio, video, or still images in presentations and writing. Under these restrictions, the researcher was still able to collect their complete audio and video data and to use it in the analysis, but its display is restricted in writing and presentations. Accordingly, some excerpts account for the extralinguistic action of student participants even while image stills cannot be provided. Student pseudonyms were provided by the researcher. Students who self-selected to participate in the

individual interviews gave additional written informed consent for use of the interview data (see Appendix I and Appendix J).

5.2.4 Conclusion: Observation context, data collection, and participants

In closing, this section has described the institutional context in which data was collected, as well as the procedures used and the teacher and student participants involved. It has also described the ethical guidelines followed to ensure the ethical treatment of both student and teacher participants and the data collected from them. The next section will describe how the data collected for this study was analyzed.

5.3 Data analysis

Having examined both the institutional and classroom context in which this study was conducted, as well as the teacher and student participants involved, we will now look at how the data collected from this study was analyzed. This section will first describe the technical means by which audio and video data was processed for initial analysis. It will then describe the steps from initial presentation of research findings (Amundrud, 2011, 2012a, 2012b, 2013) leading to a preliminary study of the data (Amundrud, 2015). This will include the transcription scheme utilized, along with the procedures for handling Japanese-language and codeswitched English-Japanese data. It will also list the options utilized for the Discourse Semantic systems of EXCHANGE and SPEECH FUNCTION used in this study, the linguistic status of which were described in Chapter 3 on systemic-functional theory. It will close with a description of the refinements made for the present analysis following the pilot study, the results of which will be presented in Sections II and III.

5.3.1 Data treatment

This section describes the procedures by which the audio and video data collected was processed for analysis. As no suitable guidelines for processing classroom observation recordings from digital audio and voice recorders could be found, the following procedures were developed through researcher trial and error.

Footage from audio and video recording devices was downloaded and converted into a format readable by Apple Final Cut Express for mixing and editing. Audio recorded from the video cameras was used to sync the classroom video and audio recorders, and to assist in clarifying unclear audio when possible. With the release of Final Cut Pro X, which features automated syncing, this task was made significantly easier and more accurate than under prior versions of the Final Cut software package, where voice recorder and camera audio tracks could only be synced manually. Nevertheless, when audio and video tracks synced from different devices were used for analysis, all footage was checked against original audio and video footage from individual cameras. If any of the synced footage was out of sync with the original, the multimodal analysis was coded according to the original, unsynced audio-video footage from the camera.

Transcription and analysis were primarily conducted in the Multimodal Analysis Video (MMAV) for OS X software package (“Multimodal Analysis Video | Multimodal Analysis Company,” n.d.). Unlike other commercial research tools, MMAV is designed specifically for systemic functional – multimodal discourse analysis (SF-MDA) as it comes equipped with a number of common linguistic systems for coding, and is readily customizable to support additional systems as needed by the researcher. A sample of analysis featuring some of the systems used in this study is displayed in Figure 5.2.

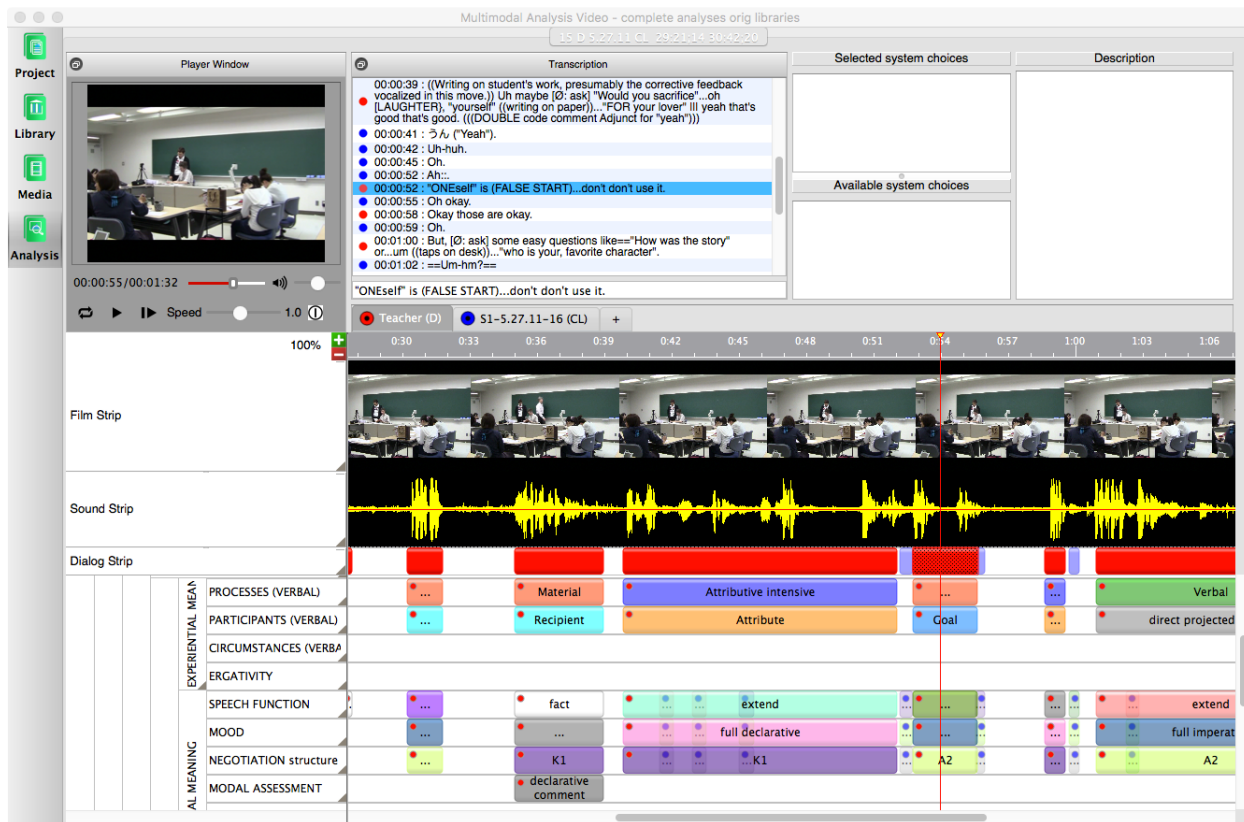


Figure 5.2 Screen capture of analysis in Multimodal Analysis Video (MMAV) for OS X

Supplementary analysis was also conducted with the edited video and audio clips in VLC Player. Analyses of intonation were confirmed through pitch form analysis in the Praat phonetic analysis software package (“Praat: Doing Phonetics by Computer,” n.d.), following Halliday & Greaves (2008). The results of all linguistic, spatial, gestural, and gaze-oriented features of the consultations were coded in MMAV.

Amundrud (2015) presented analysis of a sample of consultations from both teachers’ classroom data, coded through MMAV. The raw data for individual consultations from MMAV was exported to Microsoft Excel via CSV file. The pivot table feature in Excel enabled the

discernment of shared linguistic and extralinguistic characteristics across consultations. The same procedure was followed for the rest of the 49-consultation corpus for the present study.

5.3.2 Data selection and analytic procedures

This section will explain how the data used for this study was selected, and will also explain the development of the procedures by which the linguistic and multimodal contours of the Individual Feedback Consultation were discerned and analyzed. This explanation includes the transcription and coding procedures followed.

5.3.2.1 Data selection

49 consultations were found and analyzed in Duke's and Miriam's classroom data, comprising 76 minutes of data in total. 45 consultations were found within two classroom sessions in Duke's lesson, where they formed a part of Duke's lesson genre (described in Chapter 6.1). Miriam's four consultations, on the other hand, occurred at different parts of her lesson genre; three were conducted with students after the end of the lesson but before the bell marking the end of the lesson period, and one was conducted simultaneous to other lesson microgenres, the details of which are also in Chapter 6.1.

Despite these differences in the provenance and the number of consultations from both teacher's data, analysis proceeded on the Individual Feedback Consultations found for the following reasons. As mentioned above, hints of the generic structure of the Individual Feedback Consultation were apparent during the in-class observations of Duke's and Miriam's courses, based upon their regular staging and social function of enabling students and teachers to discuss problems with homework, and for teachers to provide guidance for the completion of assignments. When examining Miriam's data, it became apparent that the class sessions observed did not contain an equivalent amount of in-class consultations compared to the 45

discerned in Duke's classroom data. However, because this study intended to identify and analyze curriculum genres within Japanese tertiary EFL, the presence of the same genre within two separate and independent courses suggested that Individual Feedback Consultations serve a shared social purpose within the larger culture of English language teaching in Japan, and perhaps beyond, and therefore a detailed investigation of this genre was pursued.

5.3.2.2 Analytic and transcription procedures

The previous sections have explained the rationale for the selection of the data utilized, along with the procedures for collection and handling of the data. Now, we will now look at the procedures by which the specific linguistic and multimodal contours of individual consultations were examined. This section will also explain the transcription conventions used and developed for the present study.

Following the presentation of initial descriptions of the study and explorations of curriculum genre findings (Amundrud, 2011, 2012a, 2012b, 2013), a selection of consultations from Duke's and Miriam's data were transcribed for Amundrud (2015), with the rest of the 49 consultations transcribed after afterwards. The basic unit of talk for all consultations was the move, which is defined as where "speaker change could occur without turn transfer being seen as an interruption" (Eggins & Slade, 1997, p.186).

The linguistic transcription conventions used in this study (Appendix A) are developed from those initially presented in Amundrud (2015). These transcription conventions are primarily based upon systemic-functional conventions for clause and clause complex parsing (Halliday & Matthiessen, 2004) and for transcribing talk (Eggins & Slade, 1997). Japanese-language and codeswitched English/Japanese talk was transcribed according to the conventions developed by Teruya (2007). When no suitable convention could be found within systemic-

functional theory, conventions used in the study of spoken discourse more broadly were used (Hutchby & Wooffitt, 2008) or were developed by the researcher. Conventions used in the formatting of transcripts and captions are also included in Appendix A.

All moves were coded for the following multimodal and linguistic systems and content. Like many other studies of modalities other than language in the SF-MDA approach, the present research presumes that all forms of semiosis contain metafunctional organization (O'Halloran, 1999), although as shall be shown, they may not all contain the same four metafunctions (experiential and logical, interpersonal, textual) that language has. Each move for which video data was available was coded for the systems of spatial position, gesture, and gaze, as described in Chapters 7 and 8. Ideationally, clauses in moves were analyzed for transitivity and participant structure, and the logical relationships between clauses and clause complexes were also analyzed (Halliday & Matthiessen, 2004). For the analyses of pedagogic content in Chapter 11 and 12, individual moves were recoded for containing experiential metaphor (*ibid.*) or pedagogic metalanguage (e.g. Butt, 2006; Gebhard et al., 2014). Textually, moves were coded for their Thematic structure. Interpersonally, clauses were analyzed for Mood (*ibid.*), and moves were analyzed for EXCHANGE structure (e.g. Berry, 1981b; Martin, 1992; Martin & Rose, 2007) as well as SPEECH FUNCTION (Eggins & Slade, 1997; Halliday & Hasan, 1985; Martin & Rose, 2007). The systems of EXCHANGE and SPEECH FUNCTION were both analyzed due to the following considerations. EXCHANGE shows the interchange of information and goods-and-services between interlocutors, with exchange taken as a basic unit of social interaction (Ventola, 1987). However, while EXCHANGE has a limited set of options to show feedback or challenges to prior talk, the SPEECH FUNCTION systems developed by Eggins & Slade (1997) contain richer and more delicate systems for handling moves that logicosemantically prolong, sustain, and append prior

moves, as well as for tracking, checking, and challenging moves. The speech functions used in this study are listed in Appendix B. Finally, systems of APPRAISAL were also analyzed to provide further insight into the attitudinal and heteroglossic content of consultations.

Because of the challenge of presenting the linguistic and extralinguistic aspects of the consultations examined, the following conventions for transcript presentation were developed. The first column of the transcript presents the move number of the transcript, followed by the exchange structure filled by the move. Moves that are discussed in the immediate prose are indicated with an arrow (→) next to the move number. When a move complex is formed so that two or more moves share the same exchange slot (Ventola, 1987), this is indicated by a bracket connecting the first and last moves of the move complex on the left of the first column. The second column displays the pseudonym of the speaker. The third column shows the speech function instantiated. The fourth column displays the linguistic and, for consultations for which multimodal data could be collected, gestural transcript; gestures are typographically indicated according to their systems (see Chapter 8) following the conventions displayed in Table 5.2 and reproduced in Appendix A.

Table 5.2 Key to typographic representation of gestural systems in transcripts

<i>Gesture systems</i>	<i>Typographic representation</i>
Textual Action	<u>underline</u>
Interpersonal Action	<i>bold italics</i>
Indexical Action	<i>italics</i>
Representing Action	bold
Presenting Action	no formatting

All excerpts for which only audio data was available are denoted as such. When suitable video data was available, gaze is provided in a further column, coded according to the system described in Chapter 8 and shown in Table 5.3 below, which is reproduced in Appendix C.

Table 5.3 Coding key for options used from gaze system (Chapter 7.2)

<i>Code</i>	<i>Explanation</i>
mutual document alignment (T, S=D)	Mutual gaze alignment by both teacher and student at the same document
teacher document alignment (T>D)	Individual gaze alignment by the teacher at a document
student document alignment (S>D)	Individual gaze alignment by a student at a document
mutual participant alignment (T=S)	Mutual gaze alignment between teacher and student
teacher to student alignment (T>S)	Individual gaze alignment by the teacher at a student
student to teacher alignment (S>T)	Individual gaze alignment by a student at the teacher
teacher to class alignment T>C	Gaze alignment by the teacher towards the entire class
teacher to other participant or item (T>O)	Gaze alignment by the teacher towards a participant or object beyond the camera field
student to other participant or item (S>O)	Gaze alignment by a student towards a participant or object beyond the camera field
indeterminate (X)	Indiscernible gaze alignment

Annotation of stages and/or pedagogic strategy (Section III) is also provided in a fifth or sixth column as needed. A transcribed excerpt is shown as Table 5.4 to illustrate the transcription methods described here.

Table 5.4 Example transcript demonstrating linguistic and multimodal transcription conventions

Move # Ex.	Speaker	Speech Function	Transcript	Spatial position	Gaze	Stage
→1 A2	Duke	Call	Jun!	Authoritative	T>C	OPN
→2 A1	Jun	Comply	((Jun gathers materials, gets up, and comes to front.))	Classwork to Interactional	T>C; S>D	OPN
3 K1	Duke	Statement	[Ø:I'm] Almost finished.	Authoritative	T>C	OPN/ TDI
4 A2	Duke	Command	Hold on just a secon:::d. ((Beats hands on desk, drum-like, after downbeat of "second".))	Authoritative	T>C	OPN/ TDI
5 --	Duke	Greeting	Hello.	Interactional, alongside	T>S; S>D	OPN
→7 A2	Duke	Command	Hurry hurry hurry hurry hurry! ((Moves hands with fists clenched in rhythm to each "hurry".))	Interactional, alongside	T>S; S>D	OPN
→8 A1	Duke	Accept	((Duke takes and looks at student's materials on desk.))	Interactional, alongside	T,S=D	OPN
9 --	Duke	Engage	Uh-k.	Interactional, alongside	T,S=D	CNF
10 K1	Duke	Statement	I think <u>this i::s "wrong"</u> ((Duke marks under student's writing on his paper)).	Interactional, alongside	T,S=D	CNF
11 --	Jun	--	((Leans over teacher's desk to look at writing that Duke is referring to.))	Interactional, alongside	T,S=D	CNF
12 K1	Duke	Prolong: Extend	And [Ø: I think] <u>this is "terrible"</u> ((Duke marks under student's writing on his paper)).	Interactional, alongside	T,S=D	CNF
13 K2f	Jun	Acknowledge	Ah! ((Raises head slightly on beat of this utterance.))	Interactional, alongside	T,S=D	CNF
14 K1	Duke	Append: Elaborate	But <u>THIS</u> is okay, ((Pointing pen at same position on Jun's paper as was referred to in Line 12.))	Interactional, alongside	T,S=D	CNF
15	Duke	Prolong: Elaborate	But, it doesn't, "terrible" doesn't work I think. ((Returns pen to same position as in Line 10.))	Interactional, alongside	T,S=D	CNF

With the guidelines for transcribing and coding data for this study in general outlined, the following subsection will explain the procedures for handling codeswitched and Japanese-language data in this study.

5.3.3 Analyzing codeswitched and Japanese-language data

As this research was conducted in Japanese tertiary EFL classrooms, Japanese-language utterances as well as utterances featuring codeswitching between Japanese and English occurred frequently. In this study, codeswitching is defined as the usage by a speaker of more than one linguistic system – English or Japanese – within a single move. Codeswitched data is commonly classified according to the predominant syntax of the move in which it occurs (Colombi, 2013), so that moves with English syntax are coded as codeswitched English even if they contain Japanese lexical items, and moves with Japanese syntax are coded as Japanese even if they contain English lexical items. There is a vast literature on codeswitching in speech generally as well as in language classrooms (e.g. Levine, 2011; Muysken, 2002). Recent literature on ecological approaches in applied linguistics (e.g. Kramsch, 2002) treats codeswitching as the ‘norm’ of linguistic interaction rather than as a special case. In this study, codeswitching was not a focus, and was treated as a ‘normal’ aspect of the discourse, and not singled out for special or focused analysis. Nonetheless, Table 5.5 shows the frequency of use of English and Japanese, as well as of codeswitching between these languages, by both teachers and their students. The final column, number of ambiguous feedback moves, tabulates the number of feedback moves that comprised by utterances such as “Ah!” or “あー”, which are phonologically similar in both languages and so could not be distinguished for the purposes of this study.

Table 5.5 Summary of language choice by teacher and student participants

Participant	<i># of English moves</i>	<i># of codeswitched English moves</i>	<i># of Japanese moves</i>	<i># of codeswitched Japanese moves</i>	<i># of ambiguous feedback moves</i>
Duke	541	29	25	9	3
Duke's students	66	1	74	6	10
Miriam	248	9	9	2	0
Miriam's students	67	3	8	0	7

Japanese language data was transcribed and analyzed according to Teruya's (2007) systemic typology of Japanese. Ellipsed participants and processes, except for the ellipsed copula “*desu/です*” in adjective clauses (Fukuda, 2010), were recovered for Japanese and codeswitched Japanese utterances to facilitate the tracking of participants and processes for their tabulation. For consistency, this procedure was extended to English and codeswitched English utterances as well.

5.3.4 Conclusion: Data analysis

This section has described the procedures by which the audio and video data collected were analyzed, following upon and developing systemic functional multimodal theory as outlined in Chapters 3 and 4. Because of the novel nature of the present study examining multimodal as well as linguistic realizations within EFL classroom discourse, a considerable number of innovations to transcription were necessary to render multimodal data legible within the generic conventions of the dissertation. How these conventions represent and support the development of the present study will become more apparent in Section II. The deployment of

the systems of TRANSITIVITY, EXCHANGE, SPEECH FUNCTION, and APPRAISAL to this study will be explained in more detail in Section III.

5.4 Conclusion: Methodology

This chapter showed the procedures used to collect the consultation data upon which the present study focuses, and how this data was prepared for analysis. It explains how, although this study was initially designed to focus on curriculum genres in Japanese tertiary EFL overall, its focus shifted to the genre of in-class teacher-student consultation due to the presence of this genre in the data found in both courses studied. This chapter describes the ethical guidelines under which the study was conducted. It also explains how data from the multilingual classroom environments examined was treated. From this, we will close Section I.

Section I Conclusion: Orientation to the research

Section I set the ground for the present study of the Individual Feedback Consultation genre. It introduced the context for the study, set the research questions, and framed the organization of this thesis in Chapter 1. In Chapter 2, the relevant literature pertaining to education and English language teaching in Japan and to SFL and multimodality was examined, and in Chapter 3, prior systemic research on classroom discourse and multimodality in classrooms was also surveyed. Finally, Chapter 4 described the procedures used to collect, analyze, and present the data in this study. From now, we will turn to the analysis of the Individual Feedback Consultation genre. Section II, on the multimodality of Individual Feedback Consultations, and Section III, and the linguistic analysis of Individual Feedback Consultations, will show the results of the procedures described in Chapter 5 as developed from the questions in Chapter 1, and the prior research discussed in Chapters 2, 3, and 4.

Section II: Multimodality in the Individual Feedback Consultation genre

This section will analyze the multimodal aspects of the Individual Feedback Consultation (IFC) genre, in which teachers in the multilingual ecology of Japanese tertiary language classrooms gave feedback to students about class assignments, or students queried feedback they had previously received. As will be discussed in this and the next chapter, while this genre is consistent in its use of proximity, gesture, and gaze, as well as in its generic staging, its linguistic manifestations are pedagogically problematic with regards to the degree to which consultations do not demonstrate a visible pedagogy as evidenced in the presence or, more frequently, lack of clear instruction on the language being taught.

The Individual Feedback Consultation is a multimodal genre whose meaning depends on the location of teachers and students, the direction of their gaze, and the gestures they make. The present section will describe these three extralinguistic aspects of classroom consultations – spatiality, gaze, and gesture. It will then show how these three modes combine to make these consultations a multimodally consistent genre at each stage. The subsequent section will look at the linguistic aspects of the genre in Chapter 10, and will focus in Chapters 11 and 12 in particular its interpersonal and, more problematically in terms of pedagogy, experiential characteristics.

The present section will first provide an overview of the structure of the Individual Feedback Consultation genre, and its role within the lessons taught by the two teacher participants, Duke and Miriam. It will then describe the systems utilized in the analysis of the three modes of spatiality, gaze, and gesture (see Chapter 3.3 on systemic-functional multimodal discourse analysis and Chapter 4.4 on multimodality in the study of classroom discourse) in the discourse of classroom consultations. It significantly develops and extends upon prior work

examining the multimodality of classrooms, especially Lim (2011). With regards to gesture and gaze, it will also discuss how intersemiosis, or “the meaning arising across semiotic choices” (O’Halloran, 2005) creates convergent and divergent meanings between extralinguistic modes and language. The subsequent section will focus on linguistic aspects of the Individual Feedback Consultation itself.

6 Chapter 6: Overview of the Individual Feedback Consultation (IFC) genre

Before discussing the multimodal composition of Individual Feedback Consultations, however, it is necessary to give more details about their structure, composition, and how they fit into lessons and syllabi in which they were found to occur. This chapter will provide an overview of the structure of the IFC genre, and then describe its role in the lessons and syllabi of the two teachers from which the data for this study was collected.

The IFC was identified and analyzed from a corpus of 49 consultations derived from two lessons by Duke (n=45) and two lessons by Miriam (n=4) (see Chapter 5.3.2.1 regarding data selection). Consultations in both classes were found to have obligatory Opening, Conferring, and Closing stages, as well as an optional Advice stage; additionally, consultations from Duke's lessons could feature an optional Scoring stage as well. A prototypical consultation starts with an Opening, whereby either the teacher or the student initiates the consultation from different positions in the classroom, typically using direct gaze and vocatives, and the student proffers work to be consulted on. Then, in the Conferring stage, problems with student work or with understanding teacher comments are identified and discussed. In the Advice stage when present, the teacher provides guidance for successfully completing the assignment. In Duke's classes, an optional Scoring stage was also sometimes present where a score would be given that Duke would write on the student's grade sheet. Finally, consultations end with a Closing, where the proffered work is returned and the consultation ends, with students returning to their prior position in the classroom and the teacher commencing a consultation with a different student or continuing to a different lesson microgenre. This structure is shown below in Figure 6.1.

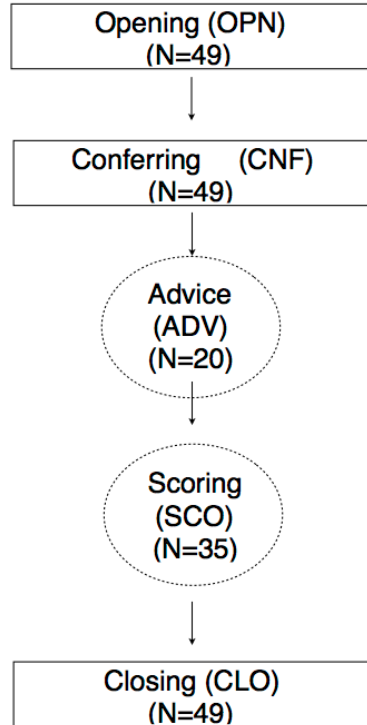


Figure 6.1 Overview of the Individual Feedback Consultation genre.

The IFC is a serial genre (Martin & Rose, 2008), in that each IFC has its own nucleus. To understand the role that the IFC genre played in the lessons, syllabi, and instructional context in which it was found, we will first examine its placement in Duke’s and Miriam’s lessons.

6.1 Overview of the courses examined

Chapter 5, on the methodology of this study, explained that audio and video class observation data was collected from two separate courses, a streamed, lower-intermediate oral communication course, taught by Duke, and a streamed, upper-intermediate academic writing course, taught by Miriam. Accordingly, they followed very different curricula and lesson activity

patterns. The IFC genre was found to occur in both courses, although, as explained in Chapter 5.3, it occurred much more frequently in Duke's course data. Since the present study was initially designed to investigate the curriculum genres present in Japanese tertiary EFL generally, and since this same genre occurred in two separate courses, further investigation of its multimodal and linguistic characteristics was pursued. This section will look at the syllabi and activities – defined simply as what happens in class as consciously determined by the teacher according to her or his curricular goals (Harmer, 1983) - of Duke's and Miriam's classes in order to contextualize the IFC usage analyzed below.

6.1.1 Duke: Curriculum and lesson structure

As explained in Chapter 5, Duke's syllabus for his lower-intermediate oral communication course followed two separate course streams, one focused on listening and discussion of different topics of personal or social interest and the other, in which Individual Feedback Consultations were found to occur, that used reading circle discussions. This use of separate course streams resulted in parallel, linear sequences, whereby students progressed through chapters in each course text, with individual chapters containing distinct content in terms of Field. Both streams emphasized building conversational English fluency through pushed output activities such as group discussions that force students to use the target language (e.g. Swain, 1985) and that were subject to teacher evaluation through a participation score given publically at the end of every lesson. Therefore, these parallel, linear lesson streams were implicitly connected since students were expected to utilize the speaking skills practiced throughout the course.

Lessons observed in Duke's listening and discussion stream utilized the following sequence. Duke started all lessons by passing out a puzzle copied from a book of puzzles for

English language learners (Johnstone, 2001), which he said was to encourage students to use English from the start of the lesson and thus discourage off-task behavior while he took attendance and attended to other classroom business, such as returning homework papers. The class then commenced the lesson's unit from *Impact Values* (Day, Yamanaka, & Shaules, 2003), and followed the sequence indicated by the organization of the unit. Each unit was centered around a specific dilemma, such as a woman in an affair with a married man confiding to her diary whether or not she could believe that her lover would leave his wife, or a Canadian man working at a Japanese company in Japan talking with a local colleague about why he refused to go for drinks after work, as is custom among workers at that company. In groups of six, students answered the "warm up" questions, which ask for student opinions about issues connected to the unit's topic. Although Duke monitored student answers and encouraged English usage, he said in his post-course interview that during this activity, he was more permissive of L1 usage since this was the part of the lesson when students first built their schema in order to understand the rest of the lesson. After all groups had finished their discussions, the class as a whole then listened to the unit audio track, which repeated the dialog printed on the unit page, and was instructed to underline any words they didn't understand. Duke then explained vocabulary items that students chose, and then students listened to the dialog again. After the listening, students then answered questions about the unit topic in writing, and then shared their answers orally with other group members. At the end of the unit, individual students wrote advice to one of the characters in the dialog. During the warm-up at the beginning and the answer sharing at the end, Duke circulated among different groups, encouraging groups to speak English, correcting errors that he heard, and answering student questions. Classes in the listening and discussion stream ended with

another puzzle handout and announcements of homework and other housekeeping before dismissal.

Lessons in the reading circles stream followed a similar yet distinct lesson activity pattern. The reading circles lessons commenced with Duke handing out a quiz about the previous listening and discussion unit's content and vocabulary, along with a puzzle to complete once students finished the quiz. Students were instructed to complete these two activities while the Individual Feedback Consultations took place. During the consultations, Duke checked and scored student homework, writing the scores on the student's score sheet. After Duke had finished consulting with all students, he gave the answers to the quiz on the overhead, and students checked and scored each other's papers. These scores were recorded on the score sheet that Duke collected at the end of the lesson. The core activity were the reading circles, in which students used the work that they had prepared for one of six designated reading circle roles (Furr, 2007) (see Appendix K: Role sheets).

Discussion Leader: guides discussion, ensuring all group members can speak

Passage Person: finds important or difficult passages to ask questions about

Word Master: finds words that are new, difficult to understand, or important

Connector: finds connections between the story and life in the real world

Summarizer: summarizes key points for understanding

Culture Collector: finds similarities and differences between the culture in the story and the culture of the group

("Bookworms reading club circles", n.d.)

Each role was given five minutes to lead the group, reading their homework responses and in some cases, asking prepared or spontaneous questions about the story read for that day to other

group members. Groups were given participation scores at the end of the lesson period depending on the degree to which their conversation was in English and to which all members participated actively. The two reading circle classes observed read the following two stories respectively.

Sister Love: This story is about two sisters, Karen and Marcia, who live with their bedridden father. Karen is younger, attractive, and often goes on dates, but Marcia is older, homelier, and does not go on dates, particularly as she's responsible for taking care of their father. One day, Marcia meets a nice young man at church, named Howard, and brings him home to visit. Karen snares Howard to spite her sister. In revenge, Marcia kills Karen by spreading her suntan oil on the floor of rooftop garden where Karen often sunbathes, causing her to plunge to her death.

Tildy's Moment: Tildy and Aileen are waitresses at Bogle's Family Restaurant. Tildy is envious of Aileen because she's beautiful and often has dates, while Tildy is not attractive and does not get any dates. One day, a regular customer named Mr. Seeders drinks too much beer and kisses Tildy in his stupor. Tildy takes this sudden male attention the wrong way, and gains a new confidence in herself. This however is short-lived as Mr. Seeders returns the next day and apologizes for his behavior. Aileen consoles her friend, telling her that Seeders is unattractive and that besides, a "real man" never apologizes. ²

Following the completion of all reading circle roles, Duke assigned homework and made any final announcements before dismissing the class.

Comparing both course streams, we can see considerable similarity up to the core lesson activities for the respective listening and discussion and reading circle streams. This reflected

² For critical perspectives on gender and gender roles in EFL/ESL materials and teaching, see Lowe (2013), Norton & Pavlenko (2004), and Sunderland (1992).

Duke's use of puzzles and quizzes to keep students engaged with English while he attended to other classroom business, like returning homework or consulting with students.

6.1.1.1 Course design considerations in Duke's lower-intermediate oral communication course and their influence on Individual Feedback Consultations

In his post-course interview, Duke said that he designed a syllabus with self-contained lesson units that did not depend on cumulative work because he had found in previous years that attendance in lower-intermediate classes was often sporadic, and so students could not be relied upon to complete homework that would form the basis of subsequent class activities.

(Excerpt #1 from post-course interview with Duke, 22/07/11, 1:12:40-1:13:20)

Duke: The thing is, the short story format is really good, because of student absences, because of (flakiness), to have these sort of compartmentalized, short lessons is good... Having one long book might be problematic because students who are absent might fall behind and won't say they've fallen behind and things could () get messier basically.

Me: So you would say that keeping things short, one-lesson format is good for low-level students

Duke: I think so....

For this reason, each unit in the listening and discussion or reading circles stream was self-contained, and so as long as students prepared for that day's work, they could successfully participate in class and earn points. Additionally, Duke emphasized in his interview that his was not a high-stakes course because students who failed the class could take a much easier remedial class the following year, as was common knowledge among students in the faculty.

(Excerpt #2 from post-course interview with Duke, 22/07/11, 21:24-22:00)

Duke: There is very little pressure on them [the students] to actually perform, outside pressure...If they fail the class, they can try and take it again, they take it again. If they fail it again they can take a 200...person per class, they're given the answers off the plate and they just pass them...This is not a high stakes class...

Both lesson streams attempted to create a number of opportunities for students to express, verbally or in writing, their opinions about the topic or story for that particular day. However, the only points in either lesson genre where explicit instruction about language is provided is in the Vocabulary Check activity of the listening and discussion stream. Duke did provide corrective feedback, particularly recasts and elicitations, to students and groups during the Warm Up and Answer Share activity of the listening and discussion stream, and during the Reading Circles activity. However, this provision of feedback was all in response to immediate errors or problems in completing the activities successfully, and not an explicit part of the syllabus.

6.1.2 Miriam: Curriculum and lesson structure

As explained in Chapter 5, Miriam taught an upper-intermediate academic writing course; as such, her class contained much more explicit focus on language, particularly the discursive structure of essays. The curriculum for her course was designed around first teaching fundamentals of paragraph organization and then the structure of different academic essay forms, following a process writing syllabus based on a faculty-designated textbook, *Writing Academic English* (Oshima & Hogue, 2006). The main focus of the course as designed by Miriam was on essay coherence and organization since, as she said in her post-course interview, she had found in previous years that the first-year students had had little experience with or understanding of academic English essay structure.

(Excerpt #3 from post-course interview with Miriam, 20/1/2012, 10:14-11:03)

Miriam: What I realized is these students have been writing in English but not, academic – they don't know the structure. You know, めちゃくちゃ (incoherent) writing you know, they write ideas all over the place, not coherent and with unity... So I think that that's my main focus. Grammar I can't really do much about that. I mean I check grammar I do grammar very minimally. I focus more on content and I focus more on the structure of their essays. Basically, introducing different kinds of essays, getting them familiar with how to write thesis statement for different kinds of essays. Yeah basically that's all. If they could give me the proper structure every time, they'd get a high grade.

Miriam's curriculum followed a linear progression; the first six weeks of the 15-week course focused on the basics of paragraph writing, building unity and coherence, and using supporting details, while the final seven weeks focused on different kinds of academic essay styles, such as chronological, cause/effect, compare/contrast, and argumentative. Students were expected to choose a topic connected to the subject area of the faculty, international relations, and then choose an essay style to use for the final essay. This meant that students had to read and work ahead in the textbook independently of the class pace in order to follow the essay styles taught during class later in the course.

Because it was impossible to schedule observations for complete units of instruction, it is not possible to recreate a complete picture of all of the activities Miriam used in her classes. However, based upon the lessons that could be observed, a partial view of the activities Miriam employed in all observed classes can be given. After starting the class with a greeting, Miriam would often have students check their textbook homework exercises, which focused on different grammatical and discursive forms common to academic English writing, in groups. During this

time, Miriam took attendance, returned homework papers, and consulted with students at the teacher's desk, as seen in her consultation with Noriko in this and the next chapter. Miriam would then circulate around the room, answering student questions and providing supplementary instruction, which she termed "mini-lectures" in her post-course interview, to students who did not appear to adequately understand the textbook content or who requested more explanation. Miriam then checked answers with the entire class using one of two sequences. In two cases, Miriam called on individual students to share their answers, which she then ratified or corrected, providing supplementary explanation orally and on the blackboard as necessary. In two other cases, however, Miriam asked individual students to come to the board to write their answers, which she then ratified and corrected, sometimes enlisting the help of individual students or the entire class through Initiation-Response-Feedback (IRF) sequences. Miriam then assigned work for the next session before dismissing the class. Although the dismissal was the formal end of the lesson, students often came to her desk after dismissal but before the bell to collect papers and ask questions about their work, in one class resulting in the consultations with Shinya, Saya, and Hayano, which are analyzed below.

It should be emphasized that the above is a partial view of Miriam's lessons and that other activities were also present. For instance, on one occasion, when students had recently received back a rough draft of their final essay, students completed peer editing worksheets from their textbook to provide comments on the work of other group members. This did not recur in the other lessons observed. Lectures were another activity that was only observed once, such as at the start of the unit on supporting information, when Miriam lectured about the rationale and usage of MLA and APA references and citations, as well as the importance of academic honesty. Finally, another microgenre observed only once was Miriam's nomination of students to read

textbook explanations about the course content at hand, which she would summarize and extend upon.

In contrast to Duke's lesson sequence, each activity outside the Opening and Dismissal is directly connected to the curricular content of the course. This reflects the different ability stream of the class, and the presumption built into the curriculum by Miriam that they would focus on their work even as she was engaged with individual students or groups and not attending to the class as a whole.

6.1.2.1 Course design considerations in Miriam's upper-intermediate academic writing course and their influence on Individual Feedback Consultations

As noted previously, the main focus of Miriam's course was to help students learn different academic writing genres, along with the necessary discursive knowledge of unity and coherence necessary to write successfully. Her class work to this end focused mainly on completing, discussing, and evaluating student responses to the textbook exercises designed to teach these points, and providing individual feedback to students on their essay drafts. Unlike Duke's class, there was more explicit language focus in Miriam's class, particularly, as noted before, on discursive features as well as the mechanics of formatting and punctuation. The textbook did contain regular exercises on grammatical forms, such as compound and complex sentences, but these were not focused on in class except when checking homework.

Also unlike Duke's course, in which English usage in class was encouraged through a participation score given at the end of each lesson, Miriam did not make speaking English a requirement for class work, and so students frequently worked in Japanese. It was also in contrast to the spring oral communication course Miriam led with the same student cohort, which according to her was conducted largely in English.

In her post-course interview, Miriam stated that she felt she spent a lot of class time speaking with students individually and in groups to help with their essays and the supporting textbook exercises.

(Excerpt #4 from post-course interview with Miriam, 20/1/2012, 40:46-41:28)

Miriam: It's more personal, more intimate. You can give examples, you're not always screaming. You're not always repeating yourself because...other groups might already know this part so you don't have to repeat this explanation...It's also a good way to have the personal rapport with students.

By providing the “mini-lecture” expositions to individual groups and speaking with students individually, such as in the consultations examined, Miriam believed she was able to reduce the distance between her and the students, and to provide supplemental instruction to students for whom the textbook and whole-class explanations were insufficient.

6.1.3 Conclusion: Overview of the Individual Feedback Consultation (IFC) genre

As shown above, Duke and Miriam had significantly different curricula, and yet the Individual Feedback Consultation appeared to have played a supporting role in both courses. This is particularly significant given the differences in terms of field and tenor between the two classes. Both courses differed in terms of the field with regards to the curricular content engaged, with Duke using the IFC as a part of his lesson sequence to support students before their class discussion in the reading circles activity, while Miriam used the IFC to review, expand upon, and respond to queries regarding individual students' compositions. The courses also significantly differed in terms of tenor and the relationship of students in the difference ability-streamed courses to their instruction. As Duke explained, his curriculum was designed for his lower-intermediate students specifically in response to prior resistance by some students

to the regulative norms of regular attendance and cumulative learning. Miriam however referred to her students in her interview as “good kids” and “smart”, and so she apparently did not factor any resistance to instructional aims into her linear course design. Nevertheless, despite these differences in curricular field and the tenor relations, that Individual Feedback Consultations were used in both classes shows that the IFC can be viewed as a genre in its own right. As such, Individual Feedback Consultations can be analyzed in terms of how they organize linguistic and multimodal resources in significantly different contexts of situation but towards similar social purposes. Chapter 7 will begin this examination, looking at the use of classroom space and gaze in the conduct of the Individual Feedback Consultation genre.

7 Chapter 7: Classroom spatiality and gaze in the Individual Feedback Consultation (IFC) genre

We will now turn to how the extralinguistic modes of spatiality and gaze comprise central components of the IFC genre. We will start by examining classroom spatiality, and how the use of space by students and teachers in the course of the IFC instances analyzed create meaning, particularly in terms of Tenor. It will then look at how gaze also created interpersonal signification for both teachers and students. Chapter 8 will then examine in detail the use of gesture in terms of experiential, interpersonal, and textual meaning, and Chapter 9 will end Section II by bringing all three of these extralinguistic systems together in the analysis of a single consultation.

7.1 Classroom spatiality

This section examines how space in the classroom creates interpersonal meanings. This examination is primarily in terms of proxemics, or the distance between participants, which realizes the interpersonal dynamics of Tenor in material terms (Matthiessen, 2009). This study uses the system for describing classroom proxemics developed by Lim (2011) from the systemization by Matthiessen (2009) of the description of interpersonal space first proposed by Hall (e.g. 1966 & 1979). This section will briefly review the explanation of Hall's system, before explaining how classroom proxemics have been applied to the study of **authoritative**, **personal**, **classwork**, and **interactional** space in the classroom consultations examined. It also examines the role that the "frozen actions" (Norris, 2004) of classroom furniture placement play in the creation of interpersonal meanings in the classroom.

The analysis of classroom space utilized here starts with the following four material and semiotic distance sets that Hall (1966) proposed (Figure 7.1).

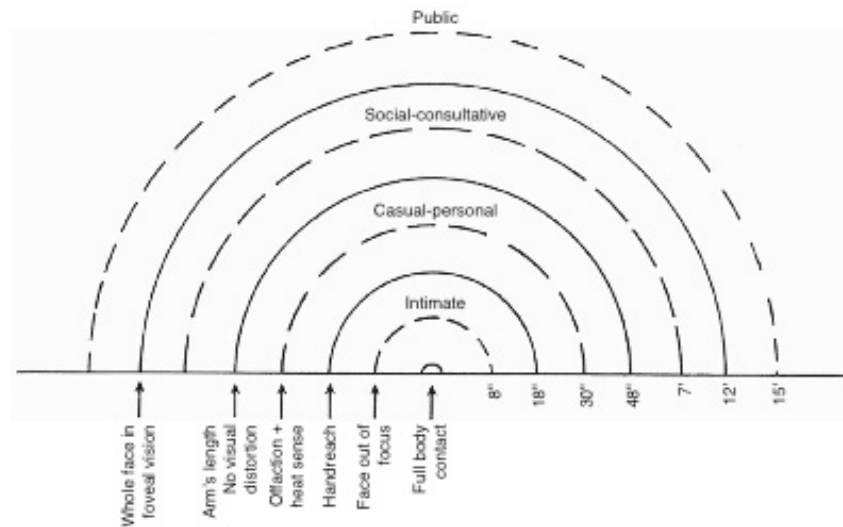


Figure 7.1 Hall's (1966) material and semiotic distance sets (Reproduced from Matthiessen, 2009, p.27)

Matthiessen (2009, pp.27-28) operationalizes Hall's framework for systemic theory by showing how Hall's description of the "material distance" between interlocutors realizes the interpersonal semantic distance of Tenor in systemic terms. Seen as a continuum from intimate to public, the range of possible interpersonal meanings varies depending on the distance between individuals. The closer one is to an interlocutor, the greater the intimacy and expressive somatic range available, while increasing distance diminishes intimacy and with it, somatic range.

Lim (2011, pp.199-204) maps these four categories of material and semiotic distance into four choices of a system of classroom space – **authoritative**, **personal**, **supervisory**, and **interactional** - that were used in the present study, along with a novel choice in this study of **classwork space**, to describe classroom social space systemically. The selection of each option in the system of **classroom space** is contingent upon the nature of the activity that is taking place, and so locations within the classroom may perform different functions within this system at different points in the lesson. Unexamined by Lim (2011), however, was the role that the

physical design of classroom space plays in the meanings created by it. As will be seen below, how the classrooms themselves are furnished afford particular kinds of student-teacher relationships in conjunction with the material-semiotic system of **classroom space** in Tenor.

Authoritative space, which is in Hall's (1966) public space, is defined as generally being the space immediately proximate to the teacher's desk, and at the outer edge of students' social-consultative space, as is shown in the classroom layout of both classrooms (Figure 7.2).

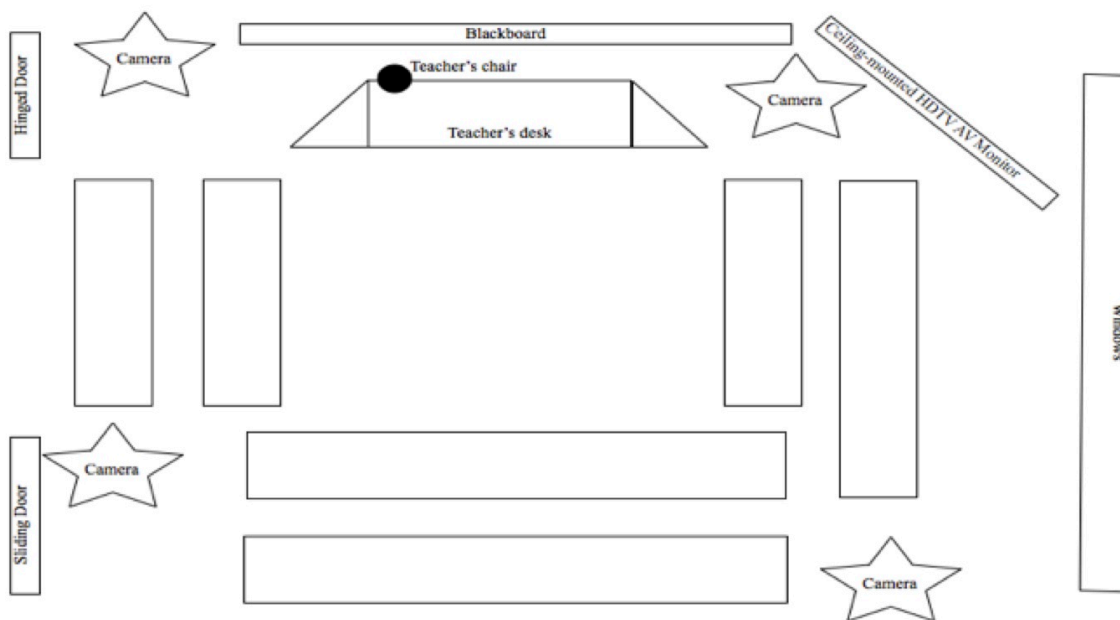


Figure 7.2 Layout of Duke's and Miriam's classrooms

The central location of the teacher's desk at the front of the classroom, and its access to tools for managing classroom space, like the AV system, overhead projector or DVD player, are exclusively available signifies the privileged position given by the design of the classroom to the teacher who occupies it, relative to others in the classroom. It is from this position that the teacher monologically addresses students as a class, such as when opening or dismissing the class, delivering instructions, or leading whole-class activities like the listening activities in

Duke's course or lectures in Miriam's. It is also from where Duke, at one point, chided the class for off-task behavior during the Teacher Disciplinary Interruption microgenre (see O'Halloran, 1996, and Chapter 10). The centrality of **authoritative space** is also confirmed by the teachers' consistent return to this area during the other lesson microgenres noted in Chapter 5.1.

Since Lim's study focused on the gestures and spatial pedagogy used by teachers and was not concerned with the gestural or spatial expressions of students, his system choices do not account for students' classroom location. But, when considering the meanings made by the relative proximity of teachers and students, it is necessary to take the location of students in the classroom into account as well. As students' meaning-making choices are integral to the composition of the classroom curriculum genre studied here, the present study has added the further option of **classwork space**. This is defined as the position in social-consultative space where students work, but into which the teacher can intrude on in class time. In the classes observed, students in **classwork space** were generally seated at their desks, which as shown in Figure 1.3, were arrayed around the space in front of the teacher's desk. The presence of teachers in **authoritative space** and students in **classwork space** thus constructs a formal classroom tenor relationship (Lim, 2011, p.200), as is shown in Figure 7.3.



Figure 7.3 Example of **authoritative space** (Duke) and **classwork space**

In Figure 7.3, we can see Duke seated at the teacher's desk in the foreground while students are seated in the background in **classwork space**, working on-task or chatting off-task, while one student is returning to **classwork space** following a consultation with Duke and another is getting ready to leave his **classwork space** to go to his consultation. Students within **classwork space** may engage in the on-task activities listed above, or in off-task actions. But whatever they engage in within this space, its location is less visible than the teacher's desk, and so they lack the prominence given by weight of classroom design to actions that occur in the authoritative space at the front of the room.

There are two other kinds of classroom space described by Lim (2011) that, while they did not occur in the data in which classroom consultations occurred, were observed in the other class activities identified in Chapter 5.1. **Supervisory space**, which manifests at the edge of the students' social-consultative space, is when the teacher moves among the rows of students in order to monitor student work. Although teachers employed **supervisory space** during other microgenres in both classes studied, it did not occur during Individual Feedback Consultations due to the dyadic nature of the consultation genre examined. **Personal space**, which teachers use when the teacher does not address the class and shifts their gaze and bodily comportment to arrange their own items and to prepare for different stages of the lesson (Lim, 2011, p.200), was also not observed in the Individual Feedback Consultation microgenre. Because students in the IFC genre approach the teachers in quick succession until the teacher ended the IFC genre and commenced another part of the lesson genre, a clear distinction between **authoritative space** and **personal space** could not be discerned.

An important distinction between Hall's (1966) system on the one hand and the system of classroom spatiality proposed by Lim (2011) and utilized in the present study on the other is that

physical space in the classroom does not always serve the same function in every instance. For Individual Feedback Consultations, **authoritative** and **classwork spaces** were relatively peripheral to the core action of the genre. Teachers started the consultations from an Authoritative space, with students arriving from a classwork space for the Opening and generally returning to a classwork space after the Closing. The only exceptions to this were the post-dismissal consultations observed in one of Miriam's lessons, in which the students were arrayed around the teacher's desk waiting in classwork, social-consultative space to consult with Miriam, but left the classroom after their consultations had finished.

The core action of consultations occurred in **interactional space**, when teachers sat and students stood at a social-consultative distance using dialogic mode. The resulting space made between students and teacher resembled an F-formation (Kendon, 1990), or facing formation, whereby participants maintain a space of interaction to which both have equal access. In the F-formations created in the consultations observed in both classes, students stood to the right or left of the seated teacher, and both students and teachers had gaze and gestural access to any shared documentation placed on the teacher's desk (e.g. Figure 7.4).



Figure 7.4 Example of **interactional space** in F-formation

All consultations observed maintained this distance and formation from the commencement of the consultation when the interactive space was created, usually in conjunction with the student offering work to be consulted on, until the Closing, when this work was returned.

Unlike examinations of writing tutorials outside of class time in which both student and teacher were seated (e.g. Hartford & Bardovi-Harlig, 1992), only teachers were seated during the Individual Feedback Consultation, and students remained standing throughout the duration of their respective consultations. This distinction is due to the frozen actions (Norris, 2004) of furniture allocation in the classrooms observed in that, while teachers were given chairs at the teacher's desk, as shown in Figure 7.2 above, no chairs were provided for students.

The **interactional space** observed in the present study is significantly different from the interactional space observed by Lim (2011). In Lim's study, interactional space occurred when teachers conferred with students at their desks, whereas in the present study, students approached the teacher at their desk. The spatial placement in the present study of **interactional space** in the classroom brings to bear the pedagogic roles inherent in the design of classroom spaces. In the interactional space observed by Lim (2011), which was also used by Miriam for her "mini-lecture" activity described in Chapter 6 and by Duke when offering incidental feedback during the group discussion and reading circle activities, teacher-student interaction occurs in **peripheral classroom spaces**, such as in the aisles between desks in Lim's study or in front of or behind student rows in the classes observed in this study. In the present study, no F-formations were found to occur in these peripheral interactional spaces, and teachers stood while students remained seated. However, all 49 consultations conducted by both teachers occurred at the front of the classroom, in potentially full view of other students. As the teacher's desk is the primary site from which **authoritative space** is deployed, this **central interactional space** is

interpersonally charged with the teacher’s power in the classroom context. Therefore, while IFCs occur within a close social-consultative space, which would be more commonly used for more casual business (Hall, 1966, p.121), their placement at the teacher’s desks lends them a more formal character due to its association with the teacher’s institutional authority. For this reason, the present study proposes that **interactional space** be extended to a further degree of delicacy to distinguish between **peripheral interactional space**, such as observed by Lim (2011) or in other activities from Duke’s and Miriam’s lessons, and **central interactional space**, which is where these Individual Feedback Consultations took place. Following the above description, the system of classroom space described above and developed after Lim (2011) is represented as Figure 7.5.

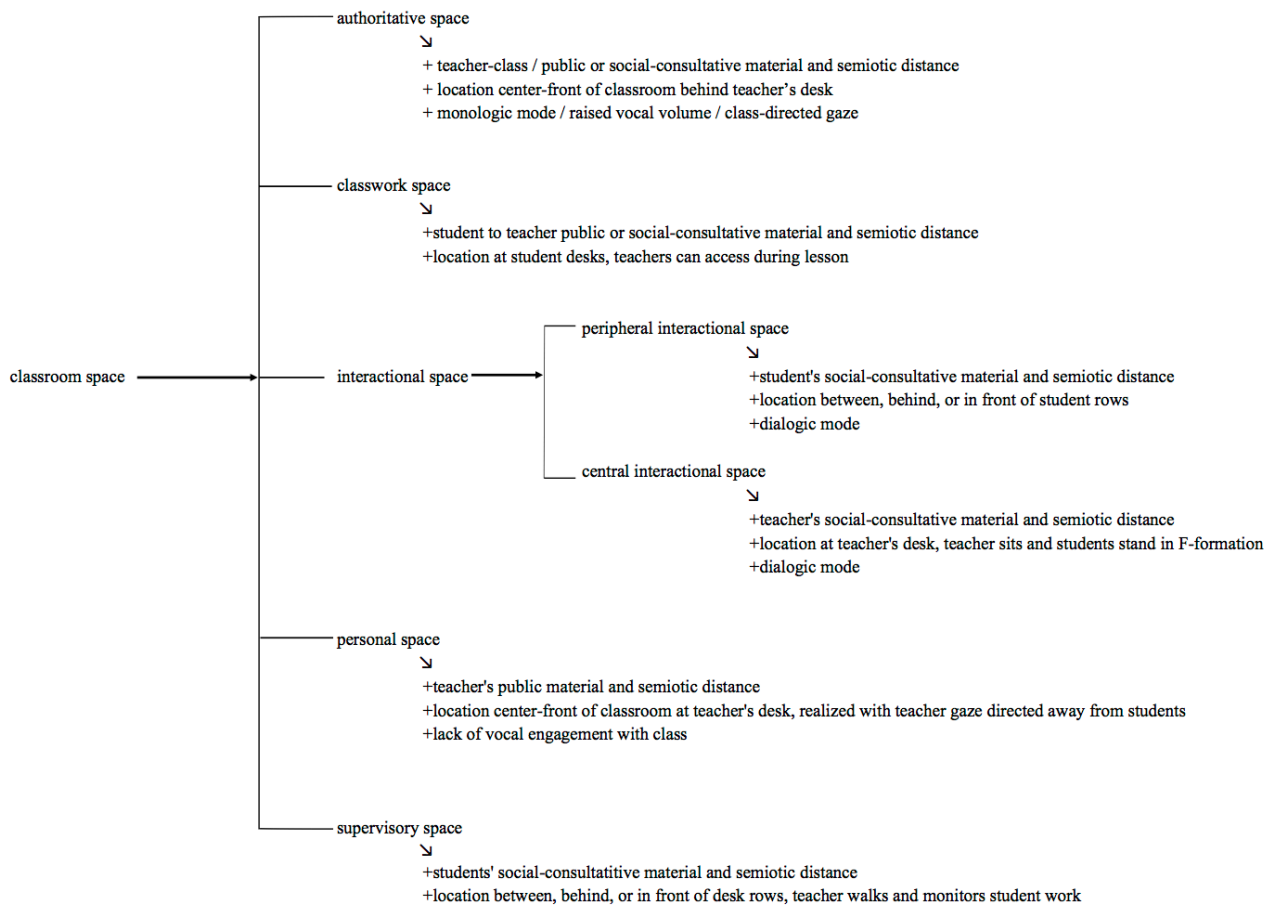


Figure 7.5 System of classroom space used in the present study

In conclusion, this section develops and refines the groundbreaking work of Lim (2011), applying it to the classroom spaces found in the present data. It describes the five kinds of classroom space found in the two courses observed, and focused on the three kinds of classroom space – **authoritative**, **classwork**, and **interactive** – central to Individual Feedback Consultation genre examined in this study. These three kinds of classroom space were manifested through the proximity of students and teachers and their location within the classroom. In generic terms, students begin the Opening stage in **classwork space** while teachers are in **authoritative space**, and students move from their **classwork space** to the teacher’s desk at the front of the room to create a **central interactional space** with the teacher. The obligatory Conferring and optional Advice and Scoring stages (see Chapter 5.1 and Chapter 9) then occur in the co-created **central interactional space**, which is generally comprised of an F-formation created by the teacher and student in which both participants have access to shared documentation. The Individual Feedback Consultation genre ends in the Closing stage with students returning to a **classwork space**, and the teacher resuming an **interactional space**, until the end of the repeated IFCs and the beginning of a subsequent part of the lesson.

As we can see from Figure 6.5, the simple placement of students and teachers lends considerable meaning to the interactions that occur in different parts of the classroom. The interpersonal power manifested through classroom proxemics is shown simply by the fact that students do not choose Authoritative Space and teachers do not choose **classwork space**. Rather, the distribution of power is demonstrated simply by from where one can approach the teacher’s desk to create the **central interactional space** in which both meet at the front of the classroom. The next section will turn to another semiotic mode, gaze, and will examine its contribution to the multimodal construction of the Individual Feedback Consultation genre.

7.2 Gaze

The next facet of multimodal semiotic action examined in this study is gaze. Gaze has been the subject of considerable study in social psychology (e.g. Kendon, 1967; Kleinke, 1986) and conversation analysis (e.g. Bavelas, Coates, & Johnson, 2002; Goodwin, 1980 & 1981; Rossano, 2012; Streeck, 2014). By comparison, however, it has received less attention in multimodal discourse analysis (MDA) (e.g. Bezemer, 2008; Jewitt, 2006; Kress et al., 2005), particularly in terms of the metafunctional import of gaze. The present study will therefore examine how gaze, as a language dependent and as a language independent action, adds intersemiotically to meanings made in co-present language and gestures. The perspective taken in this study will be on the interpersonal functions of gaze because examination of the Individual Feedback Consultation genre found consistent patterns in the organization of gaze in terms of orientation towards shared documentation and towards interlocutors, thus demonstrating how gaze, in part, embodies how speakers enact their social relationships. The systemic choices discerned for gaze in this study, developed from Jewitt's (2006, p.50) description of transactional gaze, are shown in Figure 7.6.

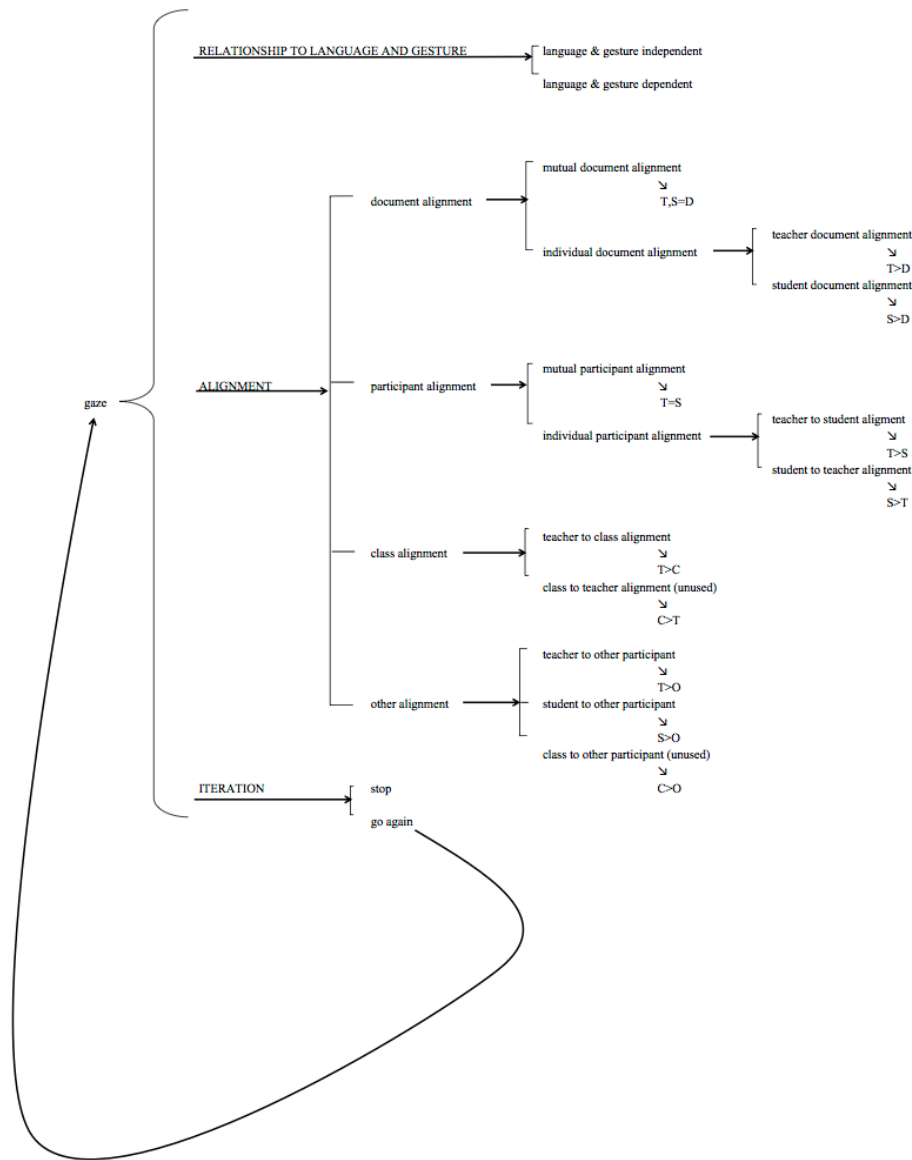


Figure 7.6 System of interpersonal gaze in Individual Feedback Consultations

The following subsections will describe each aspect of the system for interpersonal gaze, and introduce the coding for gaze provided in Appendix C.

When gaze is selected, there is a simultaneous choice in terms of three systems. First, a choice is made in the system of RELATIONSHIP TO LANGUAGE AND GESTURE whether gaze is **language and gesture independent** or **language and gesture dependent**, similar to the

distinction between language independent and dependent actions found in Lim (2011). Although the terminology for language dependence is reused here in this section, it should be noted that the system for the relationship to language and gesture in interpersonal gaze is discrete from the systems for language independent actions and language correspondent actions in the systems of REPRESENTING ACTION and OFFERING AND ACCEPTANCE in INTERPERSONAL ACTION (Chapter 8).

Meanings made in interpersonal gaze make a parallel choice in the system of RELATIONSHIP TO LANGUAGE AND GESTURE to be **language and gesture dependent** if they accentuate the semiotic orientation to documents or to other human participants only in conjunction with language uttered or gesture deployed during the deployment of gaze, or in the immediately surrounding talk. Because there were no instances of silent interaction in which teachers or students did not speak for more than a few seconds during any of the 30 consultations coded for extralinguistic action, no instances of **language and gesture independent** interpersonal gaze were found, and so the finding is that, in this research, gaze is always language dependent. However, the hypothesis is that gaze also functions independently of language in the EFL classroom on occasion.

After language and gesture dependence or independence, in the system of ALIGNMENT, a choice is made by speakers to orient gaze to shared documentation in the system of document alignment, to each other in the system of participant alignment, or between the class and the teacher in the system of class alignment. The most common gaze choices were for **mutual document alignment**, whereby teachers and students focused their gaze on documents – namely student homework assignments or essays, point papers, or the teacher’s or students’ textbooks. These choices are significant interpersonally since they enact the regulative pedagogic orientation to student’s work that is essential to the completion of the Individual Feedback

Consultation genre. The next most common choices for gaze were for **participant alignment**, in which teachers and students shifted their gaze towards other human participants, either mutually or individually, or for **class alignment**, when teachers shifted their gaze towards the class as a whole. While class gaze towards the teacher is also a potential in this system, it was not coded in this study. The interpersonal import of gaze choices of **mutual alignment** or **class alignment** is especially significant given the long-noted function of gaze as intensifier of affectively loaded content (Kendon, 1967). Beyond these choices, speakers also sometimes chose to orient to other, ‘off-stage’ participants or items through the system of **other alignment**. Gaze choices that were indeterminate were coded as X.

Beyond the above choices in terms of language and gesture dependence and alignment, since the choices in this system require multiple selection in the case of choices for individual document alignment or mutual participant alignment, a simultaneous choice for recursion in the system is also required through the system of ITERATION (see Appendix D for systemic conventions). The summary of gaze alignment options found in each stage of the Individual Feedback Consultations examined is shown in Table 7.1 below.

Table 7.1 Summary of instances of gaze per IFC stage

Gaze selection	<i>Opening Stage</i>	<i>Conferring Stage</i>	<i>Advice Stage</i>	<i>Scoring Stage</i>	<i>Closing Stage</i>	Total selected
mutual document alignment (T, S=D)	30	224	143	39	27	463
teacher document alignment (T>D)	15	13	4	3	8	43
student document alignment (S>D)	9	22	14	0	10	55
mutual participant alignment (T=S)	3	51	95	6	7	162
student to teacher alignment (S>T)	6	14	10	1	5	36
teacher to student alignment (T>S)	17	22	21	1	11	72
teacher to class alignment T>C	32	3	4	0	0	39
teacher to other participant or item (T>O)	8	15	12	1	3	39
student to other participant or item (S>O)	4	3	5	0	2	14
indeterminate (X)	11	5	1	0	4	21
Total gaze choices per stage (minus X)	135	372	309	51	77	
Total gaze selections						919

Gaze was analyzed for the all 30 of the 49 consultations for which video as well as audio data was recorded. In some exceptions, however, because of obstructions, no multimodal coding for some consultations was possible aside from the spatial positioning of the teacher and students. However, when the angle of teacher or student head position and the matched gaze of

one of the consultation participants permitted, gaze vectors for the teachers and students in consultations could be approximated.

The following sections will first examine how speakers align their gaze to their shared or individual documents. It will then examine gaze alignment to other speakers in dyads, and then finally alignment by the teacher towards the class and by teachers or students to objects or people outside the consultation. Participant gaze vector alignment is indicated by arrows in the photo figures.

7.2.1 ALIGNMENT: Document alignment

The most frequently occurring alignment choice (n=463) in the 30 consultations analyzed for multimodal phenomena was of shared gaze by teacher and students at a shared document, or **mutual document alignment**, coded as T,S=D. Much less frequently occurring were instances of **individual document alignment** where teachers (T>D) (n=47) or students (S>D) (n=52) aligned their gaze one-sidedly to a document while the other participant gazed at that participant or in another vector. Similar to other studies of artifact alignment by students in class (Bezemer, 2008) and by academic supervisors and their supervisees (Svinhufvud & Vehviläinen, 2013), this shared gaze alignment by students to the pedagogic direction set by both teachers signifies an adherence to the regulative register of the classroom register (Christie, 2002). It also indicates that “‘silent’ students may in fact actively participate in what goes on in the classroom” (Bezemer, 2008, p.176), even when most of the more visible and audible semiotic action is made by the teacher.

Mutual document alignment occurred in all stages (described in the Chapter 4.2 and Chapter 5) of the Individual Feedback Consultation, as shown in Table 4.13 above. Although consultations often commenced with either a gaze from the teacher to the student or the class, or

a mutual gaze between teacher and student, this was soon followed by mutual document alignment (e.g. Figure 7.7; arrows indicate gaze vector).



Figure 7.7 Example of mutual document alignment in Opening stage

Mutual document alignment was the favored choice for the obligatory Conferring and optional Scoring stage of the Individual Feedback Consultation, occurring at a much higher proportion than other gaze choices. It was also the most common choice for the optional Advice stage, albeit by a smaller proportion than in the Conferring stage. It was not uncommon for Duke's consultations, in particular, to feature mutual document alignment almost exclusively, although it was also the most frequent choice for Miriam's as well. The default choice that mutual document alignment appears to have held then serves as a baseline for the gaze that occurs in the obligatory Conferring stage as well as the optional Advice and Scoring stages, and thus makes shifts to gaze at other participants or elsewhere in the classroom more salient. It also suggests the potential use of Individual Feedback Consultations for more individualized, language-focused pedagogy, though, as will be seen in Chapter 5, this was not frequently carried out.

Teachers or students rarely chose **individual document alignment**. As with **individual participant alignment** below, choices in individual document alignment are motivated by the power accessible by teacher or student participants in the classroom tenor. When **teacher**

document alignment was chosen by the teacher (T>D), it generally occurred during the Opening or Closing stages, when the teacher looked at a paper other than that belonging to the consulted student, or to elsewhere in the room. When **student document alignment** was chosen by a student (S>D), it tended to occur simultaneous with **teacher to student alignment** (T>S, described in Chapter 7.2.2), as demonstrated in Excerpt 7.1 below and shown in Figures 7.8 a and c.

Excerpt 7.1 Example of shift from mutual to individual document alignment

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
→ 1 K2	Duke	Question: Open	"Why did, HE say..." 何を (what WO), what?	T, S=D、 shifts to T>S on 何 を
→ 2	Ruri	--	() ((Holding book. Appears to be looking in it.))	S>D; T>S
→ 3 K1	Duke	Reply: Acknowledge	"That", this is a "that" okay. ((Holds document on desk, looking at it. Ruri continues gaze towards the book she is holding.))	T>D; S>D



Figure 7.8a
(Excerpt 7.1, Move 1)



Figure 7.8b
(Excerpt 7.1, Move 2)



Figure 7.8c
(Excerpt 7.1, Move 3)

Figure 7.8a-c Example of shift from mutual to individual document and participant alignment by Ruri and Duke, Excerpt 7.1

In this example, Ruri and Duke break their mutual alignment to the homework document she had offered to Duke when Duke comes upon something he can't read and commences an elicitation in Move 1, Figure 7.1a. In Move 2, Figure 7.1b, Ruri can be seen consulting her textbook while Duke directs his gaze at her. Although Ruri's response in Move 2 could not be distinctly heard in the extant audio recording, it would appear to have resolved Duke's query as evidenced by the Acknowledge speech function deployed in Move 3, Figure 7.1c. In this move, Duke returns his gaze to Ruri's paper that he is holding while Ruri is still looking at her book, which is why it is coded with individual document alignment for both participants. The use of **teacher to student alignment** by the teacher when students use **student document alignment** would thus appear to indicate that the teacher is awaiting a response, which in this case Ruri was looking at her book in order to provide.

Because **mutual document alignment** was so overwhelmingly frequent in the data and so unmarked, because its default position is akin to a state process in gesture demarking the stillness of a dynamic participant (Martinec, 1998), and because subsequent discussions of other alignment options will contrast those choices with choices of **document alignment**, we will

move on to gaze alignment towards other participants. Even so, **document alignment** nevertheless stands as a signifier of students' participation in the teacher-led direction of the consultations, and as a sign of the "implicit pedagogy" (Svinhufvud & Vehviläinen, 2013) by which the student's work in the written channel represents an artifact of their class progress. At the same, it would also indicate that much of the interaction is monologic by the teacher since, as will be seen below, **mutual participant alignment** correlated with significantly more dialogic participation.

7.2.2 ALIGNMENT: Participant alignment

The next choice made for ALIGNMENT in the classroom consultation data examined was for alignment with the other consultation participant. The three choices for participant alignment in gaze, shown in the system network in Figure 7.6, are **mutual participant alignment**, where the gaze vectors of both parties in the consultation met ($T=S$), and **individual participant alignment**, which extends in further whether a teacher chooses teacher to student alignment ($T>S$) or a student chooses student to teacher alignment ($S>T$). Although, as Table 7.1 above shows, the total number of gaze alignment choices for these three options in the system for gaze is far outweighed by the preponderance of choices for **mutual document alignment** discussed in the previous section, **participant alignment** is worth particular attention because of the significance that social gaze between participants has been found to have in research in other fields, such as social psychology (see Chapter 4.4 regarding prior research on gaze).

While **mutual document alignment** represented the default state action for gaze vectors during all stages of the consultations, **participant alignment**, and particularly **mutual participant alignment**, appeared to be primarily used for what Kendon (1967) defined as gaze's "monitoring" function. Through participant alignment, speakers show hearers that they are

watching their reaction, and hearers show speakers that they are paying attention. Like the mutual document alignment defined above, the monitoring use of mutual and individual participant alignment choices by teachers appears to fulfill an interpersonal function through its role in supporting classroom regulative and instructional registers, by which teachers maintain classroom order and convey curricular content. For the students, mutual participant alignment and student to teacher alignment embody their attention (Kleinke, 1986) to the teacher's talk, and demonstrates that they are cooperating in the classroom regulative register.

Monitoring via mutual participant alignment and individual participant alignment is examined in this study in correlation with choices in the system of EXCHANGE in the Discourse Semantic stratum (see Chapter 3 on systemic-functional theory). EXCHANGE was chosen as the focus of correlation with gaze because, as GAZE was coded at move level along with EXCHANGE, correlations between the two systems are readily apparent. In addition, since the present study hypothesizes gaze as having an interpersonal function, how participant alignment, whose interpersonal function has been studied extensively in social psychology as well as neuroscience (e.g. Kuzmanovic et al., 2009), correlates with the conveyance of primary and secondary knower and actor moves in the system of EXCHANGE may tell us how such moves with mutual or individual participant alignment are distinct from those featuring the much more frequent mutual document alignment, discussed above. The total of correlations between gaze alignment options and options in EXCHANGE for both teachers and their students is summarized in Table 7.2. Please note that this table also includes EXCHANGE choices for which gaze data was unavailable (see Chapter 5.2 on data collection).

Table 7.2 Correlations of gaze alignment and Exchange options

Exchange options	<i>S>D</i>	<i>S>O</i>	<i>S>T</i>	<i>T, S=D</i>	<i>T=S</i>	<i>T>C</i>	<i>T>D</i>	<i>T>O</i>	<i>T>S</i>	<i>X</i>	<i>No gaze data available</i>	<i>Total</i>
<u>A1</u>	<u>6</u>	<u>1</u>	<u>3</u>	<u>46</u>	<u>6</u>	<u>2</u>	<u>1</u>	<u>1</u>	<u>4</u>	<u>8</u>	<u>44</u>	<u>122</u>
Duke	--	--	--	22	3	2	1	1	4	1	19	53
Duke's students	5	1	2	22	0	0	0	0	0	4	21	55
Miriam	--	--	--	1	0	0	0	0	0	1	2	4
Miriam's students	1	0	0	1	3	0	0	0	0	3	2	10
<u>A1f</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>1</u>		<u>2</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>6</u>	<u>12</u>
Duke	--	--	--	1	0	0	2	0	0	0	6	9
Miriam	--	--	--	0	1	0	0	1	1	0	0	3
<u>A2</u>	<u>4</u>	<u>0</u>	<u>2</u>	<u>83</u>	<u>13</u>	<u>23</u>	<u>7</u>	<u>4</u>	<u>10</u>	<u>6</u>	<u>91</u>	<u>243</u>
Duke	--	--	--	49	1	22	6	2	7	2	67	156
Duke's students	5	0	1	13	3	--	--	--	--	2	16	40
Miriam	--	--	--	18	8	1	1	2	2	2	6	40
Miriam's students	0	0	1	3	1	--	--	--	--	0	2	7
<u>A2f</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>12</u>	<u>6</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>16</u>	<u>37</u>
Duke	--	--	--	7	2	1	0	0	0	1	5	16
Duke's students	1	0	0	4	3	0	0	0	0	0	10	18
Miriam	--	--	--	0	1	0	0	0	0	0	0	1
Miriam's students	0	0	0	1	0	0	0	0	0	0	1	2
<u>DK1</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>8</u>	<u>13</u>
Duke	--	--	--	2	0	0	0	0	1	0	7	10
Miriam	--	--	--	0	2	0	0	0	0	0	1	3
<u>K1</u>	<u>5</u>	<u>2</u>	<u>6</u>	<u>231</u>	<u>53</u>	<u>4</u>	<u>8</u>	<u>12</u>	<u>6</u>	<u>8</u>	<u>173</u>	<u>508</u>

Duke	--	--	--	131	15	4	4	7	3	2	124	290
Duke's students	2	0	2	14	6	--	--	--	--	2	19	45
Miriam	--	--	--	73	25	1	4	6	3	3	27	142
Miriam's students	3	2	2	13	7	--	--	--	--	1	3	31
<u>K1f</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>23</u>	<u>0</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>2</u>	<u>0</u>	<u>13</u>	<u>39</u>
Duke	--	--	--	12	0	0	1	0	0	0	8	21
Duke's students	0	0	0	1	--	--	--	--	--	0	1	2
Miriam	--	--	--	9	0	0	0	0	2	0	3	14
Miriam's students	0	0	0	1	--	--	--	--	--	0	0	1
<u>K2</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>66</u>	<u>40</u>	<u>4</u>	<u>2</u>	<u>4</u>	<u>5</u>	<u>2</u>	<u>61</u>	<u>186</u>
Duke	--	--	--	24	6	1	1	3	3	1	24	63
Duke's students	0	0	0	10	3	--	--	--	--	0	27	40
Miriam	--	--	--	23	26	3	1	1	2	1	6	63
Miriam's students	1	1	0	9	5	--	--	--	--	0	4	20
<u>K2f</u>	<u>0</u>	<u>1</u>	<u>6</u>	<u>39</u>	<u>7</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>34</u>	<u>89</u>
Duke	--	--	--	5	1	0	0	0	0	0	10	16
Duke's students	0	0	4	20	2	--	--	--	--	0	18	45
Miriam	--	--	--	3	3	0	1	0	0	0	0	7
Miriam's students	0	1	2	11	1	--	--	--	--	0	6	21

The following subsections summarize the key findings shown in Table 7.2, and will focus on correspondence of the three most frequent EXCHANGE options – K1 primary Knower moves, K2 secondary Knower moves, and A2 secondary Actor moves - with mutual and individual participant alignment.

7.2.2.1 Mutual participant alignment and K1 primary knower moves

The most frequent use of mutual participant alignment was with K1 primary Knower moves (n=53). As shown in Table 7.2, mutual alignment with K1 primary Knower moves was mainly deployed by the teachers when providing explanations, guidance or evaluation of student work. Although K1s co-occurred with mutual participant alignment the most frequently, this is overshadowed by the frequency of mutual document alignment (n=231) for K1 moves. This section will explore the differences in meaning made by the difference in gaze alignment between K1 moves with mutual document alignment versus those with mutual participant or with choices of individual alignment. It will do so by examining excerpts from consultations with the two students responsible for the majority of student K1 moves in Duke's (n=40) and Miriam's (n=20) classes.

In one consultation, Duke extensively used mutual gaze in the Conferring stage as he attempts to elicit and recast (Chapter 11.2.2) his student Runa's usage of "contrary" to describe the characters of the two sisters in "Sister Love" (summarized in Chapter 6.1.1 above). Excerpt 7.2 provides an account of this consultation in order to focus on the continued use of mutual and individual participant alignment to monitor Runa's reaction to Duke's recasting of her written and spoken utterances, as well as Runa's use of **student to teacher alignment** towards Duke to display her attention to his teaching even when he breaks their mutual participant alignment.

Excerpt 7.2 Use of participant gaze in consultation between Duke and Runa

Move #	Speaker	Speech Function	Transcript	Gaze
Ex. →1 K2	Duke	Question: Open: Fact	うん: どういう意味 (uh how say meaning) ("uh what does this mean")? ((Holding paper, <i>indicates point on paper with pen.</i>))	T, S=D
2	Duke	Prolong: Elaborate	Whaddya mean by... "contrary"? ((<i>Pen still indicating point on page.</i>))	T, S=D
3	Runa	--	((Leans forward over the desk and grabs paper, presumably to look at it more closely.))	S>D; T>S
4 K1	Duke	Statement: Fact	Contrary は (wa) ("Contrary is"), (FALSE START) contrary is like " I like cats." "I don't like cats". ((Holds paper. <i>Shakes head on "I don't like cats".</i>))	T>O at start; T=S from "like"
→5	Duke	Prolong: Elaborate	"Do you like dogs?" "I don't like dogs". In other words, [Ø: contrary is like] opposites...so ((<i>Shakes head on "I don't like dogs." Makes "opposites" opposite direction motions with hands on "in other words opposites".</i>))	T>O; S>D
6	Duke	--	(Idea until == "counter") == (ABANDONED CLAUSE) ((<i>Deictically indicates point on paper with index finger.</i>))	T, S=D
7 K1	Runa	Respond: Extend	==Ah! あの== 反対! ==自 分==としての (um opposite! themself TOSHITE NO) ("Uh no it's opposite! It's what the person thinks of themselves.") ((<i>Deictically indicates point on paper on beat of "Ah!" Makes</i>	S>T; T>O

opposite movement with both hands on "反対". Indicates self with hand motion from chest on "自分として".)

8 K2f	Duke	Support: Register	== うん::: (Okay.) ==	T>D
9 K1	Duke	Respond: Extend	[Ø: You mean] opposite, opposite. ((Starts writing on paper.))	T, S=D
10	Duke	--	Have (FALSE START) ((Holding and moving pen while looking at paper.))	T, S=D
→11 K2	Duke	Question: Closed: Fact	I:t is a little bit strange, 過去, 過去, 過去が ^g 反対 (past GA opposite) ("past is opposite")? [LAUGHTER] ((Pointing at item on paper during move.))	T=S
12	Runa	Track: Confirm	過去[Ø:が ^g 反対か] ("past [Ø:is opposite]")?	T=S
13 K1	Duke	Response: Resolve	過去[Ø:が ^g 反対] ("past [Ø:is opposite]"). ((Holding pen.))	T=S
14	Runa	Append: Prolong	==服 [Ø:が ^g 反対] (clothing [Ø:GA opposite) ("Their clothing is opposite").	S>T
15	Duke	--	==((Moves hands in air around his head and torso in motion depicting clothing.))	T>C
16 K1	Duke	Track: Check	服 [Ø:が ^g 反対] (clothing [Ø:GA opposite) ("Their clothing is opposite")! ((Holding pen.))	T=S
17 K2f	Duke	Response: Resolve	Okay. ((Writing on paper.))	T,S=D
18 K2	Duke	Track: Confirm	生活[Ø:が ^g 反対か] (life [Ø: GA opposite INT]) ("are their lives opposite")? 性格[Ø:が ^g 反対か] (personality [Ø: GA opposite INT]) ("are their	T>O;S>D

→ 19 K1	Runa	Response: Resolve	personalities opposite")?! ((Writing on paper.)) そうそうそう, え:性格全部 [Ø:が反対]. (yeah yeah yeah, um: personality completely [Ø:GA opposite]) ("yeah yeah yeah um: their personalities are completely opposite") ((Makes an open-handed motion with both hands expansively around her head and upper body on "全部" (completely).))	S>T; T>D
20 A2	Duke	Append: Elaborate	Okay okay, then just say "Aileen and Tully...see::m to be, opposites." ((Writing on paper.))	T, S=D
21	Duke	Prolong: Extend	"[Ø: Aileen and Tully seem to be opposites] in everything." ((Writing on paper.))	T, S=D
22	Duke	Prolong: Elaborate	[Ø: Aileen and Tully seem to be] opposites ばい (opposite-like). ((Writing on paper.))	T, S=D, T=S on "opposites"
23	Duke	Monitor	Um ((Holding pen.))	T,S=D
→24 K2	Duke	Question: Fact	But whaddya mean, What do you mean by (ABANDONED CLAUSE), what do you think of (ABANDONED CLAUSE), どう思う (how think) ("what do you think")? ((Deictically indicates a point on the paper as he utters "what do you mean by" and leaves it there until "You are" in Runa's subsequent move.))	T=S
25 K1	Runa	Reply: Answer	==You are seem to, be...opposite. [LAUGHTER]	T=S

26 K2	Duke	Track: Clarify	So do you have an opposite person? ((Points pen at Runa on beat of "you".))	T=S
27 K1	Duke	Response: Resolve	うん: もし (yeah in case) ("yeah in some cases") [Ø:I have an opposite person]. ((Palms open, downward multiple beat gesture on "もし".))	T=S
28	Duke	--	((Tilts head sideways to indicate "I don't understand".))	T=S
29 K1	Duke	--	I still I still don't understand the question... so I'm gonna (ABANDONED CLAUSE)	T, S=D
30	Runa	--	==[LAUGHTER]	T, S=D
31	Duke	--	==But (ABANDONED MOVE)= ((Writing on paper.))	T, S=D
32 K2	Duke	Open: Question	I've (ABANDONED CLAUSE) who is my opposite person? ((Holds up open palms on "I've". Directs hands, palms down, towards chest on "who is my opposite person?"))	T>O, mid-distance, until T=S on "opposite person"
33 K1/K2	Runa	Reply: Agree/Challenge: Rebound	ええ そう. ええ? (Yeah that. Huh?) (Yeah that's right. Huh?)"	T=S
34 K1	Duke	Track: Probe	Duke's の (poss.) [Ø:opposite person].	T=S until T>C on "の"; S>T
35 K2f	Runa	Challenge: Rebound	ええ[Ø:それ]違うって (huh wrong EMPH) (huh that's wrong)! ((Picks up book from desk.))	S>T
→36 K1	Duke	Challenge: Counter	So I'm a man so it's a girl ((Points pen at self on "I'm" and away from him	T>O mid-distance, away from

more closely at it (Figure 7.9b), before Duke returns to a mutual document alignment in Move 6. In moves 9 and 10, and again in Moves 20 through most of 22, both participants shift to mutual document alignment when Duke is engaged in private writing and, presumably, writing the corrections he articulates in these moves. Mutual participant alignment, however, is used by Duke and Runa in Moves 11-13 (Figure 7.9c) when Duke codeswitches to Japanese to explain the difficulty in understanding caused by Runa's use of "contrary" in her answer, as well as by Runa in Move 19 when she attempts to resolve Duke's queries. They then shift to mutual document alignment as Duke returns to private writing on Runa's homework paper, but then shift again to mutual participant alignment when Duke asks Runa again about the meaning of her question from Move 24 (Figure 7.9d). While Duke attempts to elicit further clarification of Runa's utterance in Moves 35 through 39, challenging her formulation and rebounding against her challenges to his interpretation, Runa maintains her gaze fixed upon Duke, even as he then uses relational action and **other alignment** (Chapter 7.2.4 below) to help refer to another student in an attempt to illustrate what an "opposite person" might mean (Figure 7.9e). Both Duke's use of mutual participant alignment and Runa's use of student to teacher alignment demonstrate their mutual monitoring of each other in this pedagogic process; Duke, so that he can check Runa's reaction to his speculations, and Runa, so that she can display her attention to Duke and respond. As demonstrated by Runa's acquiescence in Move 39 along with the return to mutual participant alignment (Figure 7.9f), her continued attention to Duke during his exposition appeared to have resulted in a successful recast here.

Another example of how both a student and a teacher used individual participant alignment and mutual participant alignment choices was at the start of Noriko's consultation with Miriam, immediately after she came to the teacher's desk, when she asked Miriam to check

her overdue outline. Excerpt 7.3 demonstrates how Noriko used both mutual participant alignment and student to teacher alignment of her gaze to monitor Miriam's reaction to her request.

Excerpt 7.3 Use of participant alignment at start of consultation between Noriko and Miriam

Move #	Speaker	Speech Function	Transcript	Gaze
Ex. 1	Miriam	Question: Closed: Fact	[Ø: Are there] no more [Ø: second drafts that you want to submit today]?	T>C
→2 K2	Miriam	Question: Closed: Fact	Is this your first draft? ((Spoken as Noriko moves from Classwork to Interactive Space at the teacher's desk. Miriam takes one paper on desk and moves it towards herself.))	T=S
3 K1	Noriko	Reply: Affirm	Ah yes. ((Holds paper with both hands.))	T=S
→4	Noriko	Offer	((Noriko holds document in front of Miriam, eye- level, until she Accepts it in Move 5.))	T, S=D
5 K2	Miriam	Track: Clarify	[Ø: Is this your] outline? ((Hand on papers on desk.))	T=S
6 K1	Noriko	Response: Resolve	Yes::.	T=S
7 K1	Miriam	Challenge: Counter	[LAUGHTER] I'm not taking outlines any more at this point.	T, S=D
8 K2/ A2	Miriam	Challenge: Rebound/Reply: Accept	Where's your full essay? ((Takes student's paper in right hand.))	T, S=D
→9 A2	Noriko	Response: Resolve	Hm but uh, I had (not) checked (this) == outline== so:, please check this. ==outline=	T, S=D until S>T from "please" T, S=D
10 K1	Miriam	Reply: Answer		T, S=D
11 K1	Miriam	Statement: Fact	"They have many different problems and both sides	T, S=D

			can't get good" ((Holds paper at eye level.))	
12 A2	Noriko	Append: Elaborate	And please uh check ().	T, S=D
13 K2	Miriam	Question: Open: Fact	What kind of essay do you plan to write? ((Holding paper.))	T, S=D until T=S at "write"
14 --	Noriko	--	Hm:::It's very (FALSE START) Hm::: ((Holds hands together close to torso. Then on final "hm" puts right hand under chin.))	S>O until T=S from "very"
15 K2	Miriam	Append: Extend	[Ø: Do you plan to write a] historical [Ø: essay]? ((Left hand holds paper, right hand is resting under chin.))	T=S
16 K1	Noriko	Reply: Affirm	Yes. ((Moves right hand from chin to prior resting position at torso.))	T=S
17	Noriko	Reply: Answer	[Ø: I plan to write a] chronological and historical [Ø: essay].	S>T; T>D
18 K2	Miriam	Append: Extend	[Ø: Do you plan to write] about?... () Turkey and it's::, um...desire [[to be a part of the EU]]? ((Holds paper.))	T, S=D
19 --	Miriam	--	((Miriam appears to be reading from Noriko's work, but this is drowned out by the voices of students' talking.)) ((Holding paper.))	T, S=D
20 K2	Miriam	Prolong: Elaborate	Okay so your thesis statement (FALSE START)...you're gonna write a historical/chronological essay right?	T, S=D
21 K1	Noriko	Reply: Affirm	Yes? ((Miriam writes on paper.))	T=S
→ 22 K1	Miriam	Prolong: Enhance	How can you (FALSE START) wow, you only	T, S=D to T>O at other

			have one week! ((Stops writing on "you".))	students, then T=S on "week"
23	Miriam	--	(Next) (ABANDONED	T=S
--			MOVE) ((Holding paper.))	
→24	Noriko	Reply: Answer	Uh I...I have uh some, introduction part and body, I have wrote.	T=S, S>O towards floor mid-clause
K1				
25	Miriam	Track: Confirm	[Ø: You have written] already.	T=S
K2				
26	Noriko	Response: Resolve	Yes. ((<i>Nods head.</i>))	S>D; T>S
K1				
27	Miriam	Reply: Acknowledge	O:kay.	T=S
K2f				
28	Miriam	Question: Open: Fact	So...you already have written, how many paragraphs? ((Moves papers around at start of move. Moves hand towards resting on chin with elbow on desk by "how many".))	T>D at start of move, then T=S from "you"
K2				
29	Noriko	Reply: Answer	Um [Ø: I have written] introduction and uh body uh body one uh...um...this part and uh... and uh I uh have not write (these two) but, um [Ø: I have written] some (three parts) (). ((Leans over desk to indicate a point on the document with right hand from "introduction" and then again on "(these two)" and last unclear utterance.))	T, S=D
K1				



Figure 7.10a
(Excerpt 7.3, Move 2)



Figure 7.10 b
(Excerpt 7.3, Move 4)



Figure 7.10c
(Excerpt 7.3, Move 9)



Figure 7.10d
(Excerpt 7.3, Move 9)



Figure 7.10e
(Excerpt 7.3, Move 21)



Figure 7.10f
(Excerpt 7.3, Move 24)

Figures 7.10a-f Use of choices of participant alignment in the Opening and Conferring stages of Noriko's consultation with Miriam (Excerpt 7.3)

As will be discussed more in the next section, as well as Chapter 10.3.1 on the opening stage of the IFC genre, both teachers used class alignment (T>C) in the Opening stage in concert with calls, vocatives, imperatives, and interrogatives in order to commence consultations, as Miriam did in Move 1. Because Noriko's consultation occurred while the rest of the class was engaged in a simultaneous deskwork curriculum microgenre, and because Miriam used the indefinite pronoun "any" to indicate that she was not calling a specific student, Noriko stands, and, while moving from her classwork space to make interactional space at the teacher's desk in the front of the classroom, also uses mutual participant alignment (Figure 7.10a) to display attention to Miriam and so nominate herself as responding to Miriam's request from Move 1. Noriko focuses her gaze alignment to her outline as she offers it to Miriam (Move 4, Figure 7.10b), who also directs her gaze at the document and thus creates mutual document alignment,

after which they shift to mutual participant alignment as Miriam discerns the nature of the work Noriko wishes to consult about. Noriko shifts to individual participant alignment in Move 9 (Figure 7.9d) from mutual document alignment (Figure 7.9c), thus monitoring Miriam's reaction to the imposition of her request to consult regarding her outline for an essay that was due the following week. In Move 22 (Figure 7.9e), Miriam shifts to mutual participant alignment after shifting her gaze in the direction of other students in the classroom when she challenges Noriko's affirmation in Move 21 of her logicosemantically expanded questions regarding Noriko's planned essay. In Move 24 (Figure 7.9f), Noriko responds to Miriam's challenge with mutual participant alignment as she explains the work she has already completed, an alignment that Miriam continues in the next move. Throughout this excerpt, both participants use participant alignment to monitor the challenges, answers, and affirmations given at the start of Noriko's consultation.

As stated earlier, the consultations between Duke and Runa and Miriam and Noriko are worth particular attention with regards to participant alignment and K1 primary Knower moves for a number of reasons. The main reason is that these two consultations comprise the overwhelming majority of simultaneous K1/mutual participant alignment instances, with Runa's comprising 5 of the 6 found among Duke's students, and Noriko all 7 of those found in Miriam's. With the predominance of mutual document alignment (T, S=D) throughout the consultations, it is important when attempting to account for meanings made by other alignment choices to note that the bulk of these occurred with a small number of students. As Table 7.2 shows, the K1s that were produced by students in either class for which video data was extant occurred primarily with mutual document alignment. The following section on the linguistic composition of the individual feedback consultation genre will analyze the characteristics of

these moves in more detail and show that even the K1s that were produced by students were generally at simple or minor clause level. Excerpts 7.2 and 7.3, however, show that even while the bulk of consultations examined featured few and short student utterances, these do not account for all of the consultations examined, and that more voluminous oral production by students during consultations did occur. The relatively large proportion of mutual and individual participant alignment used by these two students in their consultations would appear to suggest that participant alignment by students may be connected to the use of K1 primary knower moves by students, though whether or not this finding applied beyond the current study would need to be confirmed by further research.

7.2.2.2 Mutual participant alignment and K2 secondary Knower moves

The second-greatest proportion of **mutual participant alignment** choices was in K2 secondary knower moves (n=40) in which information was demanded, in most cases congruently using interrogative mood, and primarily, though not exclusively, by teachers. Move 24 in Excerpt 7.2 (Figure 7.9c) and Move 2, 5, 13, and 15 in Excerpt 7.3, for instance, demonstrate how teachers used mutual participant alignment to monitor students' response to queries. In both instances, the teachers appear to use mutual participant alignment to help signal to their students that a response is being demanded, which would be in keeping with other research on gaze and questions (Rossano, 2010). Given the high proportion of K2s with mutual participant alignment relative to those with mutual document alignment (Table 7.2), it would appear that participant alignment is a common option used to indicate to interlocutors that information is being demanded, though again, as K2s were primarily performed with mutual document alignment, this choice is by no means obligatory (Beattie, 1978).

While such information demanding behavior might be expected by teachers given the difference in power available to them vis-a-vis students in classroom register, a few students also availed themselves of this option. In one of Duke's consultations with Kenta, for instance, Kenta used **student to teacher alignment** towards Duke when asking for further information about a lexical item that Duke had offered as a part of the corrective feedback provided in his consultation.

Excerpt 7.4 Use of student to teacher alignment with student K2

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Question:	[Ø:Do you have a] question?	T, S=D
K2		Closed:		
		Fact		
→ 2	Kenta	Support:	(What is) difference between	T, S=D
		Develop:	beautiful and, homely.	
K2		Elaborate	((Indicates different points on materials with whole hand on "beautiful" and "homely".))	until "homely," then S>T; T>D
3	Duke	Support:	Yeah, homely is a nice way.	T>D; S>T
K1		Develop:		
		Elaborate		
4	Duke	Prolong:	Not so nice way is you can say	T=S
		Extend	ugly. Ugly is like ブス (ugly csl).	



Figure 7.11 Use of **student to teacher alignment** with K2 by Kenta (Excerpt 7.4, Move 2)

As shown in Figure 7.11, in Move 2, Kenta shifts from mutual document alignment, from which Duke first queries him, to student to teacher alignment at the end of this move. Both participants return to mutual document alignment in Move 3 before making mutual participant alignment in Move 4, when Duke more fully elaborates on his answer to Kenta's question.

Because this is only one of three instances of a student K2 with student to teacher alignment from Duke's data, and since there were only five in Miriam's data, we will leave discussion of this phenomenon by reiterating that participant gaze appears to fulfill the function of signaling to interlocutors that a response is demanded. This usage is not universal, however, as Table 7.2 shows.

7.2.2.3 Mutual participant alignment and A2 secondary actor moves

The final use of mutual participant alignment and individual participant alignment from teacher to students concerned their co-occurrence with A2 secondary Actor moves. While considerably less frequent ($n=13$) than the previous two EXCHANGE options, mutual participant alignment with A2 moves is worth particular attention because it was also found to occur most frequently in the optional Advice stage (see Table 4.13). These moves were performed with either imperative Mood, or they employed interpersonal grammatical metaphor (Halliday & Matthiessen, 2004) for modulations of obligation (e.g. "you should") or inclination (e.g. "I would"), or modalizations of possibility (e.g. "you can"). This use of interpersonal grammatical

metaphor imbued them with the secondary Actor function in EXCHANGE and so with imperative power in classroom Tenor relations.

A number of instances can be seen in Miriam’s consultation with Noriko, when Noriko asked Miriam during a class in the second-to-last week of the semester to check the outline for a final essay due the following week (Excerpt 7.5):

Excerpt. 7.5 Example of convergent mutual and individual participant alignment with A2 moves

<i>Move</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
# Ex.		<i>Function</i>		
1	Miriam	Statement: Opinion	Mm-hm I understand [[what you're trying to say]] but I think you need to rewrite this, make it more, uh: understandable. ((Holding pen over paper.))	T, S=D, T>S from “more”
→				
K1/ A2				
2	Miriam	Prolong: Enhance	Okay? Because it's not very clear. ((Holding pen over paper.))	T, S=D
→ 3	Miriam	Prolong: Elaborate	It's not very clear...deepening relations, stability? the relationship? (UWC) ((Writing on document.))	T, S=D
4	Miriam	Prolong: Elaborate	Okay just, you need to rewrite this. ((Writing on document.))	T, S=D
5	Miriam	Statement: Opinion	Okay but yes uh:: historical/chronological essay would be then ((Writing on document.))	T, S=D
K1				
6	Miriam	Prolong: Extend	But, okay your thesis statement, is about...issues and problems right? ((Writing on document.))	T, S=D,

7	Miriam	Statement: Opinion	You wanna write an historical/chronological essay maybe. ((Writing on document.))	T,S=D
K1/ A2				
→8	Miriam	Prolong: Enhance	You need to write (FALSE START) You definitely have to rewrite this. () ((Continues holding paper on desk.))	T, S=D. T>S on "this"
9	Noriko	Reply: Acknowledge	((<i>Nods head.</i>))	T,S=D
K1				
→10	Miriam	Statement: Fact	For example, um:: the human rights and...religious issues, um, involving Turkey and the EU...okay? ((Moves paper on desk. Holding paper and writing on it.))	T,S=D
K1				
→11	Miriam	Prolong: Elaborate	"The, religious human ri- (FALSE START) the religious...human rights issues"...okay you can say "involving Turkey and the EU" ((Writing on paper. <i>Opens left palm on "involving Turkey and the EU."</i>))	T, S=D, T=S from "involving" until end of move
K1/ A2				



Figure 7.12a
(Excerpt 7.5, Move 1)



Figure 7.12b
(Excerpt 7.5, Move 3)

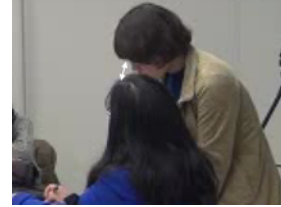


Figure 7.12c
(Excerpt 7.5, Move 8)



Figure 7.12d
(Excerpt 7.5, Move 10)



Figure 7.12e
(Excerpt 7.5, Move 11)



Figure 7.12f
(Excerpt 7.5, Move 11)

Figure 7.12a-f Choices of **participant alignment** occurring with A2 moves

Here, we see Miriam look at Noriko at the end of Moves 1 (Figure 7.12a) and 8 (Figure 7.12c), and again at Move 11 (7.12f), when Noriko meets Miriam’s gaze. In between these moves, their gaze is fixed on the shared document, such as in Moves 3 (Figure 7.12b) and 10 (Figure 7.12d), as well as the beginning of Move 11 (Figure 7.12e). With this teacher to student alignment and then mutual participant alignment coming in Move 10 in the New of the clause in the system of Information in the textual metafunction, Miriam’s use of the choices of participant alignment can be interpreted as Miriam checking Noriko’s response to and compliance with the instructions given in each of these three moves.

7.2.2.4 Conclusion: Participant alignment

This subsection discussed the three ways choices of mutual and individual participant alignment were used for monitoring in conjunction with three choices – K1 primary Knower moves, K2 secondary Knower moves, and A2 secondary Actor moves - from the Discourse

Semantic system of EXCHANGE. When used with K1 moves, mutual and individual participant alignment allowed speakers to monitor their interlocutor's response. Their use by Runa and Noriko may also suggest a possible correlation between participant alignment and more dialogic participation in consultations. With K2 moves, mutual and individual participant alignment was used by both teachers as well as students to signal the demand for information that K2 moves metareduced from interrogative Mood in the lexicogrammatical stratum. Finally, with A2 moves issued by teachers, mutual and individual participant alignment serve to instantiate the teacher's monitoring of student acknowledgement of and compliance with the actions demanded.

7.2.3 ALIGNMENT: Class alignment

Beyond the instances of mutual and individual participant alignment such as those described above, a further option in the system of ALIGNMENT, **class alignment**, was found to be accessible. Both Duke and Miriam used a class aligned gaze vector when looking at the classroom (coded as T>C, or **teacher to class alignment**), typically from **authoritative space**. While teacher alignment by the class (C>T, or **class to teacher alignment**) is available in the system of gaze proposed (Figure 7.6), instances of this choice were not relevant to this study as it focuses on Individual Feedback Consultations specifically.

Teacher to class alignment is one key way by which teachers are able to regulate the behavior of their students through the exercise of the power available to them via the regulative register. Both teachers used teacher to class alignment in the Opening stages of their consultations, with teacher to class alignment occurring in 19 of the 32 consultations for which video data was collected. While Duke explicitly used vocatives with teacher to class alignment when calling students by name to the front, Miriam chose to align her gaze towards students, either those gathered near her desk for after-class consultations, or to the entire class for the

consultation with Noriko that occurred simultaneous to other lesson microgenres. This use of mutual participant alignment (Figure 7.10a) by Miriam following her initial class alignment, described in Excerpt 7.3, was thus akin to a speech functional Call, signaling to Noriko that she was available for consultation.

Another use of teacher to class alignment, observed only during Duke's consultations, was in conjunction with the Teacher Disciplinary Interruption (TDI) microgenre (O'Halloran, 1996), where he interrupted the genre in progress to discipline students for off-task behavior, as in Excerpt 7.6 below, Figures 7.13a and b. Since TDIs were expressed through A2 secondary actor moves and imperative mood, this use of direct gaze is in keeping with the discussion in the previous section regarding the use of participant alignment with A2 moves. As with individual and participant alignment, teacher to class alignment during Teacher Disciplinary Interruptions appears to indicate that the teacher is monitoring class response to ensure compliance with the goods-and-services requested in terms of amended classroom behavior demanded in the TDI.

7.2.4 ALIGNMENT: Other alignment

The final coding option for gaze consists of other choices than those directed at immediate human participants or artifacts. As shown in Table 7.1, options of **other alignment** occurred in the Opening and, less frequently, Closing stages, often hastily as papers were Offered and Accepted and as students returned from the **interactional** to their initial **classwork** positions. As such, they signify a gap in the coming-into-alignment of both teacher and student at the Opening stage, or a coming-out-of-alignment in the Closing stage.

One other way in which the choice of an option of **other alignment** was meaningful was when **student alignment to other participant or item** (S>O) was used by students present at the teacher's desk during Teacher Disciplinary Interruptions (Excerpt 7.6):

Excerpt 7.6 Example of simultaneous teacher to class alignment (T>C) and student alignment to other participant or item (S>O)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
→1	Duke	Open: Command	PLEASE don't talk too much!	T>C; X
A2				
2	Junpei	Offer	((Gives materials to Duke.))	S>D; T>C
A1				
→3	Duke	Reply: Accept	((Accepts proffered materials.))	T>C; S>D
A1f				
→4	Duke	Append: Elaborate	Remember you're still taking a QUIZ! ((Duke holds and pages through Junpei's materials.))	T>C; S>O at floor
K1				
5	Duke	Prolong: Enhance	Just work on your PUZZLE.	T>S. T,S=D from "PUZZLE"; S>O
A2				



Figure 7.13a
(Excerpt 7.6, Move 1)



Figure 7.13b
(Excerpt 7.6, Move 3)



Figure 7.13c
(Excerpt 7.6, Move 4)

Figures 7.13a-c Use of teacher class alignment and student other alignment during Teacher Disciplinary Interruption (Excerpt 7.6)

Figure 7.13a shows Move 1, in which Duke begins the TDI using teacher to class alignment as described above, chiding other students in the class for off-task activity. Figure 7.13b shows Duke accepting Junpei's proffered work while still using teacher to class alignment, while Junpei aligns his gaze towards to document he is to be consulted on. As shown in Figure

7.13c, Junpei then clearly disaligns from both the class, the teacher, and any shared documentation during the remainder of the TDI in Move 4. Since TDIs were the events during Duke's classes when he made classroom power relations most salient, it is understandable that students stuck in the **authoritative space** made during TDIs would try to disalign themselves from the gaze of their fellow students who were being subjected to the teacher's discipline given classroom Tenor.

Another way other alignment was used was through the option of **teacher alignment to other participant or item** (T>O) to refer to students outside of the immediately ongoing consultation. For example, in Excerpt 7.2, Figure 7.9e, Duke nominates Misato, who was sitting diagonally opposite the teacher's desk, as a possible example of an "opposite person" to illustrate the problems with Runa's formulation that he was attempting to correct. This use of the T>O alignment vector shows the limits of the present study for examining gaze beyond the immediate consultations discussed. Accordingly, a wider view of the use of gaze in classrooms than the one available for the present study could examine how teachers, and perhaps students, use gaze strategically to extend their communicative range beyond their immediate interaction.

7.2.5 Conclusion: Gaze

As with spacing and gesture, generic tendencies in the use of gaze are also present for the IFC genre as examined in the present data, though the stability of its use is less marked than that found for gesture or space. Despite the overwhelming presence of **mutual document alignment** in all obligatory and optional stages of the genre, Table 7.1 and the subsequent discussion above nevertheless indicate clear tendencies for the use of specific gaze alignments at specific points in stage progression. The Opening stage is clearly marked by a tendency for the use of **teacher to class alignment** when summoning students to the front. **Mutual document alignment** is most

prominent in the Conferring stage, when teachers and students direct their attention towards the students' work. As discussed in part in Chapter 7.2.2.3, and clearly shown in Table 7.1, the Advice stage featured the greatest use of **mutual participant alignment**, which appeared to coincide at times with teacher deployment of the imperative mood and modalizations in A2 secondary Actor moves that were obligatory to that stage. Neither the optional Scoring stage, found only in Duke's data, nor the obligatory Closing stage showed any significant tendency for the use of gaze other than the preference for **mutual document alignment** already discussed.

It should be stressed that the preference for **mutual document alignment** is not a null choice, but in fact displays the students' cooperation with the teacher towards the shared task of consultation. This sort of silent participation is worthy of note since it would be impossible for the regulatory register by which classroom business is conducted, and through it, the instructional register through which pedagogic content is conveyed, to function at all without students, sometimes silently, going along with what their teachers ask them to do. It should also be stated that traditionally for Japanese, sustained eye contact is uncomfortable, particularly in hierarchical relationships, such as those that exist between teachers and students (Hattori, 1987). Although more recent work has questioned this view (Schmidt-Fajlik, 2007), a cultural disinclination against **mutual participant alignment** cannot be entirely discounted, particularly in light of the overwhelming use of **mutual document alignment** across the data collected from both courses.

The contrast provided by other gaze alignment choices, however, is instructive. The examination of choices of mutual participant alignment and individual participant alignment with K1 primary Knower moves by students in Chapter 7.2.2.1, or with K2 secondary Knower moves in section 7.2.2.2, showed that although student K1 and K2 utterances accounted for a small

portion of those found, those students who did utilize those two choices in EXCHANGE tended to do so with mutual participant alignment or individual participant alignment. Moreover, while most of the discussion in this section has focused on the mutual alignment choices, the use of Other alignment away from shared choices is also instructive, since, as demonstrated by Jumpei in Excerpt 7.6 and Figure 7.13c, it shows how the gaze system proposed is able to incorporate the disalignment of participants and how they might choose to disengage from shared meanings in interaction, such as through the functional meanings of space described in Chapter 7.1.

7.3 Conclusion: Classroom spatiality and gaze in the Individual Feedback Consultation (IFC) genre

This chapter described the contributions made by the modes of spatiality and gaze to the Individual Feedback Consultation genre, and showed how both of these modalities create consistent meanings in the staging of this genre. It also showed that while students clearly displayed their participation in consultations through their creation of **interactional** space with the teacher and their use of **mutual document alignment**, this participation was primarily nonverbal. The next chapter examine the contributions that gestures by both teachers and students make in experiential, interpersonal, and textual terms to the consultations that occur in this interactional space.

8 Chapter 8: Gesture

This chapter describes the experiential, interpersonal, and textual functions of gesture in the Individual Feedback Consultation genre. For the present study, “gesture” is defined as “any bodily movement, regardless of whether it is recognizably communicative” (Lim, 2011, p.157). This broad definition encapsulates the narrower one of gestures as “phases of bodily action that have those characteristics that permit them to be ‘recognized’ as components of willing communicative action” (Kendon, 1996), while also permitting the analysis of presenting actions, such as holding a pen, whose primary intent may not have been communicative but which may, in some circumstances, nevertheless be construed as meaningful (Lim, 2011, p.158).

Gestures here include not only hand movements, but also head nods, which take on a significant semiotic meaning for instantiating acknowledgements and affirmations in the present data, which was collected in Japan (Harrigan, Rosenthal, & Scherer, 2008, pp.165-167). For hand gestures, this study follows the formal descriptions of gestures outlined by Kendon (2004) and McNeill (1992 & 2005), and discussed previously in Chapters 3.3 and 4.4. The systems and descriptions for the experiential, interpersonal, and textual meanings expressed through gesture develop from and extend upon Martinec (1998, 2000, 2001, 2004), Muntigl (2004), Hood (2011), and Lim (2011).

This chapter will first examine the IDEATIONAL ACTIONS, INTERPERSONAL ACTIONS, and TEXTUAL ACTIONS in classroom consultations. IDEATIONAL ACTION is divided into PRESENTING ACTION, REPRESENTING ACTION, and INDEXICAL ACTION. PRESENTING ACTION is described as “any movement performed practically to perform a task” (Lim, 2011, p.157) and which may not serve a signifying function (Martinec, 2000). REPRESENTING ACTION realizes actions, items, and qualities in gestural movements, which are parallel to linguistic processes, participants, and

circumstances. The final choice of IDEATIONAL ACTION is INDEXICAL ACTION, which adds further ideational meaning of **relation** or **importance** to the co-occurring language it depends on for interpretation. INTERPERSONAL ACTION conveys resources from the interpersonal metafunction through hand as well as head action. These include the actions of the OFFERING AND ACCEPTANCE of student work at the beginning and end of each IFC, as well as expressing positive or negative attitude and opening or closing discursive space. Lastly, TEXTUAL ACTION patterns the meanings made by ideational and interpersonal actions, as well as linguistic meanings through the textual use of head nods. In so doing, this section will show how gestures are a rich and integral part of the Individual Feedback Consultation genre. Beforehand, however, it will first describe the principles of language correspondence and independence, as well as of language contextualization, found to describe gestures across the three metafunctions.

8.1 Language Correspondence/Independence and Language Contextualization

REPRESENTING ACTION, as well as INTERPERSONAL ACTION of OFFERING AND ACCEPTANCE, are divided into language independent and language correspondent actions. Language independent action makes meaning independent of language. It includes iconic gestures (McNeil, 2005) like numbers or the “okay” sign common in Anglophone countries as well as actions, such as of offering and Accepting, whose performance without language can nevertheless embody their own meaning. On the other hand, language correspondent action embodies “the Participants, Processes or Circumstances expressed in the accompanying language” (Lim, 2011, p.332), though it can be interpreted without referring to it. As will be seen, the same representing or interpersonal actions are often performed with the same formal hand gestures, but with or without accompanying language at different times. In the present study, both REPRESENTING ACTION and INTERPERSONAL ACTION of OFFERING AND ACCEPTANCE

are also found to have options of semantically convergent or divergent linguistic contextualization at risk, meaning that these actions can create convergent meanings that reflect coterminous or congruently meaningful language, or divergent meanings that are dissonant from it. Such linguistic contextualization is performed through resources of intersemiotic concurrence, semiotic metaphor, and intersemiotic polysemy. The present section will describe these two separate yet essential features of gestures found in this study.

REPRESENTING ACTION and INTERPERSONAL ACTION of OFFERING AND ACCEPTANCE are both distinguished in their relation to language by whether they choose in the parallel systems of RELATION TO LANGUAGE for **language independent action** or **language correspondent action**. This systematization differs from that first proposed by Lim (2011), which draws language independent and language correspondent actions as respectively engendering increased delicacy in terms of Processes, Participants, and Circumstances. Language independent actions can make meaning entirely without language. These actions are in part composed of what McNeil (e.g. 2005) describes as “iconic gestures” since they make meaning in their context of production independent of any accompanying words and embody “picturable aspects of semantic content” (p.39). Such iconic actions also include those, like the offer and accept gestures that were found to be integral to the composition of the Individual Feedback Consultation genre, that in and of themselves enact the meaning they perform. On the other hand, language correspondent actions can “replicate semantically an entity expressed concurrently in language” (Lim, 2011, p.175) but do not require the concurrent language to recover its meaning (Hood, 2011). The meanings made by language correspondent actions often co-contextualize the meanings made by language and thus reinforce the meanings made in concurrent talk (Lim, 2011, p.175). It is therefore possible that the same formal gesture may be coded as language correspondent in one instance if it

accompanies language which conditions its meaning, and in another instance coded as language independent if it occurs without accompanying language.

Language correspondent actions and language independent actions are further distinguished in terms of language contextualization by how they relate intersemiotically with language to construe congruent or divergent linguistic meanings. Even though language independent actions make meaning without co-occurring language, the meanings made, such as by silently offering to or accepting a paper from a teacher or student, nevertheless embody congruent linguistic meanings, and so co-instantiate with language even if they do not require it for interpretation. To describe the present classroom data, this study has developed the following categories for describing intersemiosis between gesture and language, following prior work on language contextualization in SF-MDA (Lim, 2011; Lim, 2004; Liu & O'Halloran, 2009; Martinec & Salway, 2005; O'Halloran, 2005; Royce, 1998; Unsworth, 2006).

The primary distinction in language contextualization is between semantically convergent and divergent actions. Defined by Lim (2004, 2011) as “co-contextualizing relations”, semantic convergence occurs when “the meaning of one modality seems to ‘reflect’ the meaning of the other” (Lim, 2004, p.239). In the data examined for this study, semantically convergent actions accounted for 186 of the 188 REPRESENTING ACTIONS and INTERPERSONAL ACTIONS of OFFERING AND ACCEPTANCE coded. Defined originally by Lim (2004, 2011) as “re-contextualizing relations”, semantically divergent actions, of which only two were found, occur when “the meaning of one modality seems to be at odds with or unrelated to the other” (Lim, 2004, p.239). Both semantically divergent actions found were language correspondent. For successful communication, semantic divergence creates new meanings, particularly of irony, sarcasm, or ambivalence, through the reconciliation of the different co-instantiated meanings. Semantic

divergence that creates irreconcilable ambiguity results in unsuccessful communication (Lim, 2011, pp.323-324), but this was not found to occur in the present study.

Language contextualization works according to one of the three following intersemiotic principles. The first two principles, ideational concurrence (Unsworth, 2006) - renamed here intersemiotic concurrence to avoid confusion with the ideational metafunction as instances of this were found within actions manifesting the interpersonal metafunction - and semiotic metaphor (O'Halloran, 1999), are both considered types of intersemiotic parallelism (Lim, 2011; Liu & O'Halloran, 2009) since they recreate meanings from language in gesture. In the data examined, both language correspondent actions and language independent actions were found to be contextualized through these two forms of intersemiotic parallelism. Intersemiotic concurrence describes when a semiotic equivalence occurs between language and another mode, and is the "visualization of the verbal entity" (Unsworth, 2006). The proffering of papers by students to teachers, which signifies an Offer speech function, and their acceptance, which signifies an accept speech function, are two core examples from the consultation genre examined here of intersemiotic concurrence. Semiotic metaphor, on the other hand, resemioticizes linguistic content that repeats the semiotic content of language but in such a way that changes a linguistic entity into a gestural process. O'Halloran (1999) initially defines semiotic metaphor as "when there is a 'translation' to another code and specific elements are re-represented in the new semiotic." The use of an upwards, outward-turned palm to signify "wait", the use of numeric gestures, or the cupping of an ear to signify hearing are all instances of semiotic metaphor.

The final principle of language contextualization is intersemiotic polysemy, which occurs when separate modes share different yet related meanings (Liu & O'Halloran, 2009). So, while there are separate meanings made when a teacher accepts a student's paper when uttering a

Greeting like “Hello”, these meanings are not semantically divergent and do not create any ambivalence. Rather, they are related through the Field and Tenor of the language classrooms in which they occurred, and so create intersemiotically polysemous meaning. In the data analyzed, only language correspondent INTERPERSONAL ACTIONS of OFFERING AND ACCEPTANCE were found to operate with intersemiotic polysemy.

Despite the usefulness that these three principles of language contextualization provide in describing the ways language correspondent and independent actions make meaning in relation to language, they remain outside of the system of gesture presented in this study and are instead described as principles related to the instantiation of gesture with regards to language. How they are utilized will be seen in the subsequent sections in REPRESENTING ACTIONS and INTERPERSONAL ACTIONS of OFFERING AND ACCEPTANCE.

8.2 System of IDEATIONAL ACTION

This section describes three simultaneous systems for ideational representation in gesture. First it discusses the system of PRESENTING ACTION, through which practical actions relevant to the immediate situation are performed. Then it discusses the system of REPRESENTING ACTION, through which items, actions, and qualities are expressed gesturally through either language correspondent action or language independent action. these REPRESENTING ACTIONS can also select from three options for language contextualization – intersemiotic complementarity, semiotic metaphor, and intersemiotic polysemy – to create semantically convergent meanings with reference to coterminous or congruent language. This section finally examines the system of INDEXICAL ACTION, which adds an additional ideational layer of meaning to simultaneously produced language, such as **relation** through deictic pointing or **importance** through beat

gestures. Figure 8.1 below provides an overview through the least delicate options of the system of IDEATIONAL ACTION.

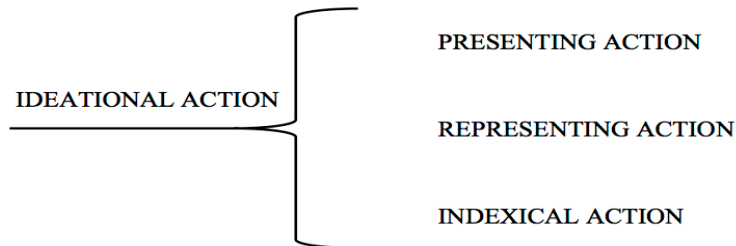


Figure 8.1 Least delicate options of IDEATIONAL ACTION

8.2.1 IDEATIONAL ACTION: System of PRESENTING ACTION

Presenting actions are defined as actions that may not have any semantic meaning and do not appear to serve a semiotic or representing function (Martinec, 2000, pp.243-246; Lim, 2011, p.167) but are instead “practical actions” (Martinec, 2000) performed in response to the immediate context. The system of PRESENTING ACTION for this study is shown in Figure 8.2.

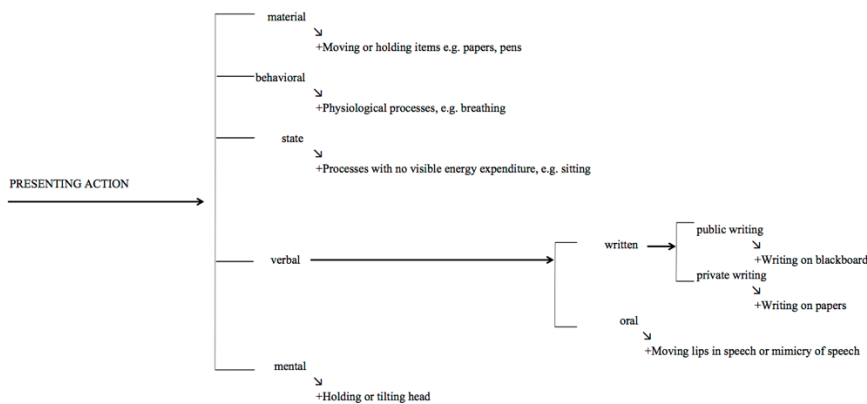


Figure 8.2 System of PRESENTING ACTION (developed from Martinec, 2000 and Lim, 2011)

The number of realizations occurring in the system of PRESENTING ACTION utilized are shown in Table 8.1. Note that **behavioral**, **state**, **public writing**, and **oral** presenting actions were beyond the scope of the study and so were unanalyzed, as will be explained below.

Table 8.1 Summary of presenting actions analyzed

Material	374
Behavioral	--
State	--
Public writing	--
Private writing	99
Oral	--
Mental	17

Lim (2011), following Martinec (2000), categorized presenting actions according to different Ideational meanings shown in Figure 8.2. The types of presenting action are based on the process types of language (e.g. Halliday & Matthiessen, 2004, discussed in Chapter 2.4 on systemic-functional theory), as a means to distinguish them according to the formal characteristics of the action (Martinec, 2000). For instance, we all have the experience of exerting or not exerting effort (**material**), and literate members of our culture have all experienced writing on paper (**private writing**).

However, although all classes of PRESENTING ACTION in the above system were present in the classroom data, the present study only analyzed **material presenting action**, **private writing**, and **mental presenting action** for the following reasons. **Behavioral** actions, which include grooming, burping, or other public bodily functions (Lim, 2011, p.179), were deemed beyond the scope of the study and so were not coded. Similarly, while **state** actions, which

include stationary behaviors like sitting and standing (Lim, 2011, pp.170-171), were obviously also present, they were not coded since there were no marked instances when teachers or students stood or sat in manners other than predictable by the classroom spatiality described in Chapter 7.1, which provides sufficient coverage for their contribution to the meaning of consultations. **Oral** actions would involve the facial expressions made by the movement of lips required for speech, which were not examined since this study, like Lim's (2011), does not examine facial expressions. The final option not analyzed, **public writing**, will be discussed below.

The three choices of PRESENTING ACTION that were analyzed were **material presenting action**, **private writing**, and **mental presenting action**. **Material presenting action**, which occurred 374 times in the 49 consultations analyzed, includes when teachers or students hold papers (e.g. Figure 8.3), pick up pens or pencils, or page through books. As such, it was by far the most common gestural option found coded in the data from both classes, accounting for 31% of all gestural meanings analyzed.



Figure 8.3 Example of **material presenting action**, Miriam holding Nanako's paper

To accurately describe the consultation data examined, **verbal presenting action** was extended in delicacy to also include writing. The option of **public writing**, which did not occur in the consultations examined but was found elsewhere in the course data described in Chapter 5

and Chapter 6, describes when a teacher wrote on the board - i.e., for public display, and the option of **private writing** describes when a teacher or student wrote on a paper - i.e. for private or one-to-one communication. While the specific semantic content of student or teacher private writing is beyond the scope of this study, that private writing occurred throughout all consultations is essential to the meaning making occurring within them, particularly in the Scoring stage (described in Chapter 10.3.4) in which Duke provided a written score for student work. (e.g. Figure 8.4).



Figure 8.4 Example of **private writing** by Duke during Scoring stage

Mental presenting actions are “proxy indicators of thought” akin to mental processes in language, such as “think”, “consider”, or “understand.” Examples of mental presenting actions include resting one’s finger on one’s chin, indicating the temple of one’s head with an index finger (Lim, 2011, pp.171-172), or tilting one’s head to indicate uncertainty, as shown in Figure 8.5 a-c and Excerpt 8.1 (arrows in the first column indicate the moves discussed).

Excerpt 8.1 Use of mental presenting action in consultation between Duke and Runa

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1 K2	Duke	Support: Track: Clarify	So do you have an opposite person? ((<u>Points pen at Runa on beat of "you".</u>))	T=S
→ 2 K1	Runa	Support: Response: Resolve	うん: もし (yeah in case) ("yeah in some cases") [Ø:I have an opposite person]. ((<u>Palms open, downward multiple beat gesture on "もし".</u>))	T=S
→ 3	Duke	--	((Tilts head sideways.))	T,S=D
→ 4 K1	Duke	Confront: Challenge: Counter	I still I still don't understand the question... so I'm gonna (ABANDONED CLAUSE) ((Writing on paper.))	T,S=D



Figure 8.5a

(Excerpt 8.1, Move 2)



Figure 8.5b

(Excerpt 8.1, Move 3)



Figure 8.5c

(Excerpt 8.1, Move 4)

Figure 8.5 a-c Example of mental presenting action sequence

Figure 8.5a shows Duke immediately after Runa’s Move 2, where she attempts to resolve Duke’s tracking: checking in Move 1, stating that she sometimes has an “opposite person”. In Figure 8.5b, Move 3, Duke displays a mental presenting action of tilting his head, displaying a

lack of comprehension. In Figure 8.5c, Move 4, Duke commences private writing on Runa's paper, and challenges Runa's resolution, confirming the lack of understanding that was displayed gesturally immediately prior to this utterance.

Because presenting actions cannot be said definitively to have representational meaning (Lim, 2011), they are of limited use for analysis. However, in order to make an accurate representation of the classroom interactions observed, the present study must account for them. In addition, since the PRESENTING ACTION option of **private writing** is an obligatory component of the Scoring stage of the Individual Feedback Consultation genre, discussed in more detail in the next chapter, their presence can nevertheless be noted as an essential element proving its generic constituency.

8.2.2 IDEATIONAL ACTION: System of REPRESENTING ACTION

Representing actions are actions that can signify a conventional ideational meaning in a given speech community (Lim, 2011; Martinec, 2000), including context-specific manifestations bearing representational import (cf. Muntigl, 2004). Representing actions in this study are classified as: **activities**, which realize in gesture meanings that would be expressed linguistically as Processes; **items**, which realize in gesture meanings that would be expressed linguistically as Participants; and **qualities**, which realize in gesture meanings that would be expressed linguistically as Circumstances (Figure 8.6).

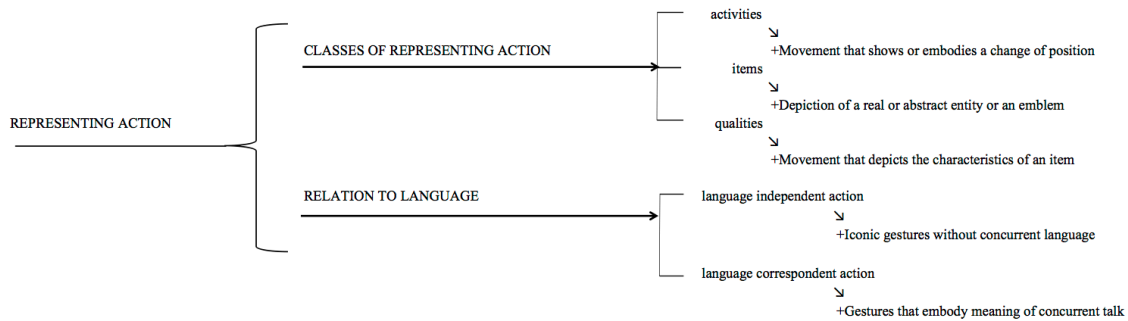


Figure 8.6 System of REPRESENTING ACTION

Although the classification for **activities**, **items**, and **qualities** in the present study is largely the same as Processes, Participants, and Circumstances in Representing Action in Lim (2011), this study uses separate terminology so as to avoid any confusion of functional items that describe clause level entities, like linguistic Participants, Processes, or Circumstances, with terms that describe individual gestures.

The following section will describe the system presented in Figure 8.6 in more detail, and will examine these three types of **language correspondent action** and **language independent action**. It will also demonstrate how two of the principles of language contextualization – intersemiotic concurrence and semiotic metaphor - are enacted in representing action. It will first look at **activities**, in which movements that embody motion or a change of state realize meanings akin to linguistic processes. It will then discuss **items**, in which actions denoted by a roundness of hand or indication of abstract location embody meanings akin to linguistic participants, and last **qualities**, in which movements that depict the quality of an item, such as its shape, embody meanings akin to linguistic circumstances.

8.2.2.1 Choices of REPRESENTING ACTION

The following discussion will examine the different classes of representing actions: **activities**, **items**, and **qualities**. It will show how they perform core elements of the Individual Feedback Consultation genre as both **language correspondent action** and **language independent action**. It will also demonstrate how the principles described in the above subsection of language contextualization operate to create convergent meanings from simultaneous language. The total number of realizations of each class according to language correspondence and language independence, as well as semantically correspondent contextualization relationship, is summarized in Table 8.2 below.

Table 8.2 Summary of semantically convergent representing action realizations

<i>Class</i>	<i>Semantically convergent contextualization</i>	<i>Language correspondent</i>	<i>Language independent</i>	<i>Total of class and contextualization</i>
activity	--	17	2	19
	intersemiotic concurrence	7	1	8
	semiotic metaphor	10	1	11
	intersemiotic	0	0	0
	polysemy			
item	--	23	5	28
	intersemiotic concurrence	0	0	0
	semiotic metaphor	23	5	28
	intersemiotic	0	0	0
	polysemy			
quality	--	2	0	2
	intersemiotic concurrence	0	0	0
	semiotic metaphor	2	0	2
	intersemiotic	0	0	0
	polysemy			
Total for language correspondent and independent representing actions	--	42	7	49

8.2.2.1.1 Choices of REPRESENTING ACTION: **Activities**

Activities represent meanings similar to linguistic processes in gesture. As shown in Table 8.2 above, activities were the second-most frequently occurring choice of REPRESENTING ACTION found in the classroom consultation data examined, after **items**. **Language correspondent activities** in REPRESENTING ACTION occurred more than their language independent counterparts. **Language correspondent activities** and **language independent activities** were also found to converge with other meanings made by teachers and students in language. When such language correspondent and independent representing activities occurred, they replicated “an entity expressed concurrently in language” (Lim, 2011, p.175) through the language contextualization principles of ideational convergence or semiotic metaphor described in Chapter 8.1. This section will look at the use of semantically convergent language correspondent activities to add an extra layer of representation to the meaning conveyed in their speech, as well as a semantically convergent language independent activity where the representing activity itself bore the entire signifying Ideational load of the process in a clause.

Here we will look at how these principles of language contextualization work, both correspondent to and independent of accompanying language, to create gestural ideational meaning in the Individual Feedback Consultation genre.

Table 8.3 Summary of semantically convergent representing activities

<i>Class</i>	<i>Semantically convergent contextualization</i>	<i>Language Correspondent</i>	<i>Language Independent</i>	<i>Total of class and contextualization</i>
Activity	--	14	2	16
	intersemiotic concurrence	7	1	8
	semiotic metaphor	10	1	11
	intersemiotic polysemy	0	0	0

As shown in Table 8.3, the two primary intersemiotic mechanisms through which verbal and gestural meanings converged were through semiotic metaphor and ideational concurrence, with no instances of intersemiotic polysemy in **representing activities** found. In semiotic metaphor, there is a “translation” from one mode to another that results in the semantic shift of the functional status of the translated elements, thus resemiotizing linguistic entities into gestural processes (O’Halloran, 1999). Intersemiotic concurrence, on the other hand, occurs when gestures create an ideational equivalence, or “visualization” of a linguistic meaning (Unsworth, 2006). The following examples will demonstrate these two principles of intersemiosis in **language correspondent activities** and **language independent activities**.

In Excerpt 8.2 and Figures 8.7a and b below, Miriam in her consultation with Noriko utilizes semiotic metaphor through a metaphoric gesture (McNeill, 2005) in a language correspondent activity gesture to help query an aspect of the experiential content of Noriko’s essay on Turkey’s attempts to accede to the European Union (Move 2).

Excerpt 8.2 Semiotic metaphor in language correspondent representing activities by Miriam. Brackets on the left indicate move complexes (Ventola, 1987)

Move #	Speaker	Speech	Transcript	Gaze
Ex.		Function		
→ 1 DK1	Miriam	Open: Question	What are the principles, of the EU, human rights? ((<i>Expands left hand outward on "human rights."</i>))	T=S
3 K1	Miriam	Prolong: Extend	[Ø: The common principles that bind member countries together are] their commitment to human rights, to, a common economic system, right? ((<i>Opens left palm out on "to human rights".</i>))	T=S
5	Miriam	Prolong: Elaborate	What are the principles that, make these, nations a community? ((<i>Makes a bound circular action with both hands on onset of "nations".</i>))	T=S
6	Miriam	Prolong: Enhance	Okay so you want to write about this in your introduction, right? ((Picks up document on desk from start of move.))	T,S=D



Figure 8.7a

(Excerpt 8.2, Move 1)



Figure 8.7b

(Excerpt 8.2, Move 2)

Figure 8.7 a & b Gesture sequence from Excerpt 8.2. interpersonal action of expansion, “What are the principles, of the EU, human rights?” (Figure 8.7a) & language correspondent activity (Figure 8.7b), “What are the common, common principles || that, bind the member countries together?”

At the start of the excerpt, Miriam uses a DK1 delayed knower move complex to affirm the student’s understanding of the principles of European unity under the EU. In Move 1, she deploys a gesture of interpersonal expansion (Chapter 8.3.3) (Figure 8.7a) that is mirrored by the use of Tone 3 intonation (Halliday & Greaves, 2006) on “human rights,” indicating that the teacher is initiating a list that subsequent moves in this exchange will complete. In the second move of this DK1 move complex, the teacher elaborated the initial question, and deployed indexical actions of **importance** (Chapter 8.2.3) to emphasize the separate yet common principles before bringing them together in the representing semiotic metaphoric action shown in Figure 8.7b. Here, Miriam’s gesture accentuates the experiential meaning of the process in Move 2. Following the definition in the system of REPRESENTING ACTION (Figure 8.6), Figure 8.7b from Move 2 shows a change of state through the representing of “binding” in the form of spherical shape made between Miriam’s two partially enclosed palms, which she makes on the beat of “binds”. Following O’Halloran’s (1999) definition of semiotic metaphor, by joining her hands

together in correspondence with the co-occurring linguistic text, her action is metaphorically imbued with the meaning of the concurrently spoken process.

In contrast with semiotic metaphor, which results in a semantic shift in the functional meanings made by elements of one mode taken from another, intersemiotic concurrence occurs when a non-linguistic mode, such as gesture, creates a directly equivalent ideational meaning to language. While intersemiotic concurrence is most prominent in the **offer** and **accept** actions of INTERPERSONAL ACTION that occurred in the Opening and Closing stages, described in Chapter 8.3.1 below, it was also used beyond these actions to visibly demonstrate linguistic content. For instance, the following excerpt from a consultation between Duke and Misato shows Duke's use of intersemiotic concurrence in an iconic gesture (McNeill, 2005) to mimic the action of a character in the story, "Sister Love" (summarized in Chapter 6.1.1 above).

Excerpt 8.3 Intersemiotic concurrence in language correspondent representing activities by Duke

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Statement:	"She fell work." ((<i>Deictically</i>	T, S=D
K1		Fact	<u>indicates point on page on</u> <u>"work".</u>))	
2	Duke	--	[LAUGHTER]	T>S; S>D
--				
3	Duke	--	((Turns page, then <u>stabs</u>	T, S=D
--			<u>index finger at a single point</u> <u>in the book.</u>))	

4	Misato	Open:	Oh! [LAUGHTER]	T, S=D
--		Exclamation		
5	Duke	--	() ((Turns page back and	T, S=D
--			writes on paper.))	
→ 6	Duke	Statement:	[Ø:She] fell forward, yeah.	T, S=D
K1		Fact	<i>((Deictically indicates point on page with pen.))</i>	
→ 7	Duke	Prolong:	[Ø:She fell forward] like, like	O
K1		Elaborate	that. ((Seated and using his full torso, Duke imitates falling forward twice.))	
8	Misato	Support:	[LAUGHTER] これとこれ	T, S=D
K2		Confirm	は反対 (This BND this WA opposite) ("This and this are opposite")? <i>((Deictically indicates two points on page.))</i>	

9	Duke	Reply: Affirm	うん (Yeah).	T, S=D
		K1		
10	Misato	Reply:	Yeah yeah.	T, S=D
		K2f	Acknowledge	



Figure 8.8a

(Excerpt 8.3, Move 6)



Figure 8.8b

(Excerpt 8.3, Move 7)

Figures 8.8a-b indexical actions and intersemiotically concurrent representing actions by Duke

In Excerpt 8.3, Move 6 (Figure 8.8a), Duke uses an indexical action of **relation** (see Chapter 8.2.3 below) to indicate the error quoted in Move 1 that he recasts (for more on pedagogic strategies of corrective feedback in consultations, see Chapter 11.2.2) in this and his subsequent move in Misato’s work. Then in Move 7 (Figure 8.8b), he demonstrates with an intersemiotically concurrent action using his entire torso, mimicking the falling forward of the character, Karen, who fell from her family’s rooftop garden at the climax of “Sister Love” (summarized in Chapter 6.1).

Duke's mimicking of Karen's action of falling off the roof at the end of "Sister Love" contrasts with Miriam's gesture of binding the EU member countries together, and so demonstrates the difference between ideational concurrence and semiotic metaphor in Representing Activities. As semiotic metaphor and intersemiotic concurrence are both instances of intersemiotic parallelism, both of these principles recreate linguistic meanings gesturally. However, the manner in which they do so is distinct. Like the instance shown in Figure 8.7b, semiotic metaphor creates parallel experiential meanings to concurrent spoken text by shifting the functional meaning of gestural elements. So in Figure 8.7b, Miriam's interlocking of her hands while simultaneously describing the unity of the EU at that time resulted in her action becoming metaphoric of the "binding" of EU member countries together. On the other hand, Duke's falling forward, as shown in Figure 8.8b, is ideationally akin to the linguistic meaning uttered. While Duke does not actually fall off a rooftop, his seated imitation of this Behavioral process through the movement of his torso imitates that process as a gesturally representative activity.

Despite this distinction between these two forms of intersemiotic parallelism, the additional layer of emphasis provided by the gestures shown in Figures 8.7b and 8.8b as well as in the other language correspondent representational actions found provides ideational redundancy for spoken text. Following the principle of redundancy (Christie, 2002), whereby experiential content is repeated in order to extend learner's understanding, this repetition in gesture in action of what the teacher expressed linguistically is a practice that has been found pedagogically beneficial in second language teaching, particularly of lower proficiency students (Sueyoshi & Hardison, 2005).

Finally, as shown in Table 8.2, only two language independent representing activities were found. In one instance, the semiotic burden normally carried by processes in speech was borne entirely and without apparent hindrance of meaning by a gesture alone. Figures 8.10, 8.11, and 8.12 below come from Miriam's 17-minute consultation with Noriko about her proposed essay on the problems that faced Turkey in its attempts to join the EU. The following images come from later in the consultation, after Miriam has given what she called in her interview a "mini-lecture", in dialog with Noriko, on the problems facing Turkey's attempts to join the EU. The images below show how Miriam used a language independent semiotic metaphor to sum up the issues facing Turkey at that time.



Figure 8.9 Example of language correspondent semiotic metaphor: "**So these were the issues**, and the EU couldn't...uh, okay?"

Miriam first utilized language correspondent semiotic metaphor (Figure 8.9) by moving her right hand on a flat plane on "these were the issues".



Figure 8.10 Example of language independent semiotic metaphor as process in a spoken clause:
" So these were the issues, **and the EU couldn't**...uh, okay?"

Then, in the next clause in the clause complex, Miriam drew her hands in as if to represent the accession of Turkey that the EU was unable to accomplish. Figure 8.10 shows Miriam at the onset of this action with her two inward-facing palms moving towards her torso. She ends this move with a comment Adjunct (“...uh, okay?”), the onset of which she further draws her right hand in towards her torso while keeping her left hand extended (Figure 8.11).



Figure 8.11 Example of language independent semiotic metaphor as process in a spoken clause:
" So these were the issues, and the EU couldn't...**uh, okay?**"

Figures 8.10 and 8.11 represent the only examples found in the data examined of a gesture carrying the entire signifying load of the process in a clause. Because of the inward directed action, the end state seen in Figure 8.11 and the prior linguistic co-text, this gesture can be interpreted as representing a Material process signifying Turkey's unrealized accession to the EU. While such a context-specific meaning could not be understood without reference to the coterminous language with which it occurred, Miriam's inward directed action is nevertheless considered a language independent representing activity because there is no concurrent spoken text to provide the experiential meaning. However, since garnering the meaning of a clause's process from a gesture alone violates the pedagogical use of redundancy discussed earlier, it is not surprising that such language independent usages of semiotic metaphor are rare in this foreign language classroom data.

In closing, the examples in this section demonstrate how, by means of ideational concurrence and semiotic metaphor, both teachers used **activities** to create semantically convergent meanings in gesture that were parallel to linguistic meanings and, in one case, even stood in place of a linguistic process. In all but the final language independent example, teachers used intersemiotic parallelism to provide visually redundant meaning concurrent with their linguistic text. Although the number of such actions present in the data is limited, they nevertheless show the potential for gestures to provide a semiosis parallel to language. They also demonstrate the robustness of the system developed in this study to describe classroom data. The final two sections on the system of REPRESENTING ACTION will discuss **items**, which represent in gesture abstract or concrete entities akin to linguistic participants, and **qualities**, which represent meanings akin to linguistic circumstances gesturally.

8.2.2.1.2 Choices of REPRESENTING ACTION: **Items**

The next choice in the system of REPRESENTING ACTION examined is **items**, which represent things in gesture that, in language, would be construed as linguistic participants. This choice includes gestures that depict concrete or abstract entities in the air around or between hands (Kendon, 2004), and emblems with a “direct verbal translation” (Ekman & Friesen, 1969) that have a normative meaning in their speech community (Enfield, 2009). The total number of **items** found in the classroom data examined is summarized in Table 8.4.

Table 8.4 Summary of representing items

<i>Class</i>	<i>Semantically convergent contextualization</i>	<i>Language Correspondent</i>	<i>Language Independent</i>	<i>Total of class and contextualization</i>
Item	--	23	5	28
	ideational	0	0	0
	concurrence			
	semiotic metaphor	23	5	28
	intersemiotic	0	0	0
	polysemy			

Table 8.4 shows that, unlike **activities**, **items** in this data are entirely composed of gestures utilizing the language contextualization principle of semiotic metaphor. This is probably because semiotic metaphor enables the representation of abstract entities, or concrete entities not immediately present in the physical context of the consultations, while intersemiotic concurrence would simply visualize a linguistic participant. The representing **items** found in the foreign language classroom data examined in this study are also primarily language correspondent, so that their enactment was almost uniformly in conjunction with speech that conditioned their interpretation, as befits the role of gesture discussed earlier in confirming linguistic content by providing redundancy.

Excerpt 8.4 below, from a consultation between Miriam and a student, Saya, regarding questions Saya had about written comments on a draft of her final essay, illustrates the use of emblems and depictions in language correspondent and independent semiotic metaphor.

Excerpt 8.4 Instances of representing items in consultation between Miriam and Saya

Move #	Speaker	Speech	Transcript	Gaze
<i>Ex.</i>		<i>Function</i>		
1 K1	Saya	Prolong: Extend	I didn't know, I didn't know that ==uh::?!== [[what you ==want.]] ((Saya moves pages and grabs her paper from teacher's desk at the same time as Miriam.))	T, S=D
2 A2	Miriam	Response: Acquiesce	==Okay let's see. ((Miriam lifts paper and Saya takes other side of paper.))	T, S=D
3 K1/A2	Miriam	Open: Statement: Opinion	((Indicates point on paper.))=Ah: yeah [Ø: ここに] 二つ, 開ける ([Ø:here NI] two open) ("you open twice here"). ((Indicates point on paper to beat of “開ける” (<i>akeru</i>).))	T, S=D
4 K2	Saya	Challenge: Rebound	Huh?	T, S=D
5 K1/A2	Miriam	Append: Elaborate	二つ開ける (two open) ("you open twice"). ((Indicates same point on page with multiple beats.))	T, S=D
6 A2	Miriam	Prolong: Elaborate	(Set) 文字と文字間 (character BND character between) ("between the characters"). ((Deictically indicates point on page.))	T, S=D
→ 7 K1/A2	Miriam	Prolong: Elaborate	So the sentence, the space between the sentences should be double space. ((Makes emblem of "two" on beat of "double").))	T, S=D
8	Saya	Support: Register	Mm-hm.	T, S=D

K2f				
9	Miriam	Append: Extend	[Ø:They should] not [Ø:be] single. <i>((Index finger returns to same resting position as end of Move 6.))</i>	T, S=D
K1/A2				
10	Miriam	Prolong: Enhance	It's easier to read that way.	T, S=D
K1				
11	Saya	Support: Register	Mm-hm.	T, S=D
K2f				
→12	Miriam	Append: Extend	You see, uh:: so when you write it's how () when you type, you should give, provide two spaces between sentences. <i>((Holds paper and moves fingers in imitation of typing before uttering "when you type". Points to one place on page from "you should give". <u>Rhythmically points on beats of "two spaces between".</u>))</i>	T, S=D
K1				
13	Saya	Reply: Acknowledge	Ah::::! <i>((Motions hand towards paper that Miriam is holding.))</i>	T, S=D
K2f				
14	Miriam	Append: Elaborate	[Ø:Write] 二つ (two) okay? <i>((Makes emblem of "two" on beat of "二つ".)</i>	T, S=D
A2				
→ 15	Miriam	Prolong: Elaborate	==[Ø:Provide spaces between] sentences, sentences.==	T, S=D
A2				
→ 16	Saya	--	==((Co-extensive with Miriam's utterance, Saya <i>deictically indicates a point on the page, then makes a downward gesture with both</i>	T, S=D
--				

hands, palms facing each other, to indicate "spaces".))=

17 Saya Reply: Oh:: T, S=D
 Acknowledge ((*Saya points at item on page that Miriam is holding.*))

Excerpt 8.4 features multiple instances by both Miriam and her student of language correspondent and independent items using both depictions and emblems. After both picking up Saya's paper from the teacher's desk in Moves 1 and 2, Miriam points with relational deictic gestures (see Chapter 8.2.3 below) using rhythm for emphasis (see Chapter 8.4 on textual action) in Moves 3, 5, and 6. In Move 7 (Figure 8.12), Miriam emphasizes the need for two spaces between sentences by using the emblem for "two" as she reiterates via interpersonal metaphor in her correction of Saya's orthography through a combined Primary Knower K1 and Secondary Actor A2 move, "should be". As exemplified in Figure 8.12, both Miriam and Duke used emblematic gestures that have a normative meaning in a speech community (Enfield, 2009, p.12) within a larger context of culture rather than the specific context of situation, particularly for numbers. Here and again in Move 14, Miriam's language correspondent use of the emblematic "two" gesture emphasizes and provides redundancy via semiotic metaphor for the content of her speech as she instructs Saya on the proper orthographic conventions to use.



Figure 8.12 Emblematic language correspondent item by Miriam: "So the sentence, the space between the sentences | should be double space." (Excerpt 8.4, Move 7)

In Move 12, Miriam uses a language correspondent activity (Figures 8.13 a & b), imitating typing and thus producing intersemiotic concurrence, as she extends her explanation on the need for double spacing. Like Duke’s mimicking of how Karen in “Sister Love” fell from the roof at the end of that story, Miriam’s imitation of the action of typing visualizes this linguistic process in gesture.



Figure 8.13a (Excerpt 8.4, Move 12) *Figure 8.13b* (Excerpt 8.4, Move 12)

Figures 8.13 a & b: Activity through ideational concurrence: “...it's how () when you type, || you should give, provide two spaces between sentences.” (Excerpt 8.4, Move 12)

Saya’s language independent representing item in Move 16 (Figures 8.14 a & b) demonstrates the second kind of representing item semiotic metaphor found in these teacher-student consultations. Unlike the emblem shown in Figures 8.13 a & b, this is a depiction, in which “the gesturing body parts – which are almost always the hands...engage in a pattern of movement that is recognized as ‘creating’ an object in the air” (Kendon, 2004, p.160).



Figure 8.14a (Excerpt 8.4, Move 16)



Figure 8.14b (Excerpt 8.4, Move 16)

Figures 8.14 Item: “...it's how () when you type, || you should give, provide two spaces between sentences.” (Excerpt 8.4, Move 16)

As shown in Excerpt 8.4 through the use of double equal signs (see Appendix A for transcription conventions), Move 15 by Miriam and Move 16 by Saya were simultaneous. While Miriam repeated her instruction about providing two spaces between sentences, Saya deictically indicated a point on the page of her essay that Miriam was holding (Figure 8.14a), and then with her fingers and palms turned inward and facing each other, she made a downward gesture that appeared to represent the space that her teacher was instructing her to place there (Figure 8.14b).

It should be noted that the distinction between emblem and depiction is not necessarily based upon whether those gestures would be recognizable beyond the local classroom culture in which they were found. In Miriam’s consultation with Noriko, examined previously, Miriam repeatedly made the gesture image of a list using the language contextualization principle of semiotic metaphor, when explaining to Noriko the structure of how to write a historical/chronological essay (exemplified in Figures 8.15 a-c).



Figure 8.15 a *Figure 8.15 b* *Figure 8.15 c*

Figures 8.15 a-c Example of language independent semiotic metaphor **item** of list

This list gesture thus provided by Miriam serves to visually depict the organization of the essay that Miriam is encouraging Noriko to write. Yet, while Miriam has described this order elsewhere in her consultation with Noriko, and teaching this organization was a fundamental part of Miriam's course, in the present move, Miriam's gestural action alone serves to communicate this organization. As lists are a stable genre in literate cultures (Schryer, 2012), their gestural depiction as items may be emblematic across a wider context of culture. However, as indicated by Miriam's repeated use of it in this consultation, its meaning and usage would appear to be stable enough to be deployed within this particular lesson and with these particular students.

It should also be noted that, despite the definition of language independent actions as capable of making experiential meaning without reference to co-occurring language in the system of REPRESENTING ACTION (Figure 8.6), language independent items made up just five of the 21 found, with the other 16 composed of language correspondent items. Since emblematic gestures are by definition capable of making meaning independent of language, one might expect that they would therefore be more frequently language independent. While more research would be needed to state this conclusively, pedagogic redundancy would again appear to explain the relative lack of language independent to language correspondent representing items. Because teachers need to convey pedagogic information in a clear and comprehensible manner, a task made more challenging in foreign language classrooms where the medium of instruction is primarily the students' L2, emblematic gestures may serve to emphasize in an unambiguous manner the experiential content of teacher talk.

In summary, this section explained the use of representing **items** as depictions and emblems by both teachers and their students. Representing items appear to be exclusively conveyed through semiotic metaphor, likely due to its ability to represent concrete and abstract

entities not physically present or representable in the typical classroom. The final section on the system of REPRESENTING ACTION will discuss the last Ideational class found present in gesture, **qualities**.

8.2.2.1.3 Choices of REPRESENTING ACTION: **Qualities**

The final choice of REPRESENTING ACTION found was that of **qualities**, which create in gesture meanings that would be realized linguistically as circumstances. A summary of the representing actions of quality found is shown below in Table 8.5.

Table 8.5 Summary of representing qualities

<i>Class</i>	<i>Semantically convergent contextualization</i>	<i>Language correspondent</i>	<i>Language independent</i>	<i>Total of class and contextualization</i>
Quality	--	2	0	2
	intersemiotic concurrence	0	0	0
	semiotic metaphor	2	0	0
	intersemiotic polysemy	0	0	0

As shown in this table, there were only two instances found of **qualities**, both utilizing semiotic metaphor, and both language correspondent. We will just look at one example, where a student, Runa, uses an iconic representing quality action to clarify her meaning when Duke provided corrective feedback in the Conferring stage (see **Chapter 6** and **Chapter 5.3.3**) of a consultation (Excerpt 8.5).

Excerpt 8.5 Student use of language correspondent actions with Duke

Move #	Speaker	Speech	Transcript	Gaze
Ex.		Function		
1	Duke	Question: Open: Fact	うん: どういう意味 (uh how say meaning) ("uh what does this mean")? ((Holding paper, <u>indicates point on paper with pen.</u>)	T, S=D
K2				
2	Duke	Prolong: Elaborate	Whaddya mean by..."contrary"? ((<u>Pen still indicating point on page.</u>)	T, S=D
3	Runa	--	((Leans forward over the desk and grabs paper, presumably to look at it more closely.))	S>D;T>S
4	Duke	Statement: Fact	Contrary は (wa) ("Contrary is"), (FALSE START) contrary is like "I like cats." "I don't like cats". ((Holds paper. <u>Shakes head on "I don't like cats".</u>)	T>O at start; T=S from "like"
K1				
5	Duke	Prolong: Elaborate	"Do you like dogs?" "I don't like dogs". In other words, [Ø: contrary is like] opposites...so ((<u>Shakes head on "I don't like dogs."</u> Makes "opposites" opposite direction motions with hands on "in other words opposites".)	T>O; S>D
6	Duke	--	(Idea until == "counter" == (ABANDONED CLAUSE) ((<u>Deictically indicates point on paper with index finger.</u>)	T, S=D
→ 7	Runa	Respond: Extend	==Ah! あの== 反対!==自分== ととしての (um opposite! themselves TOSHITE NO) ("Uh no it's opposite! It's what the person thinks of themselves.") ((<u>Deictically indicates point on paper on beat of "Ah!"</u> Makes opposite movement with both hands on "反対". Indicates	S>T; T>O
K1				

			self with hand motion from chest on "自分として".)	
8	Duke	Support: Register	==うん::: (Okay.)==	T>D
K2f				
9	Duke	Respond: Extend	[Ø: You mean] opposite, opposite. ((Starts writing on paper.))	T, S=D
K1				
10	Duke	--	Have (FALSE START) ((Holding and moving pen while looking at paper.))	T, S=D
11	Duke	Question: Closed: Fact	I:t is a little bit strange, 過去, 過去, 過去が反対 (past GA opposite) ("past is opposite")? [LAUGHTER] ((<i>Pointing at item on paper during move.</i>))	T=S
K2				
12	Runa	Track: Confirm	過去[Ø:が反対か] ("past [Ø:is opposite]")?	T=S
13	Duke	Response: Resolve	過去[Ø:が反対] ("past [Ø:is opposite]"). ((Holding pen.))	T=S
K1				
14	Runa	Append: Prolong	==服 [Ø:が反対] (clothing [Ø:GA opposite) ("Their clothing is opposite").	S>T
15	Duke	--	==((Moves hands in air around his head and torso in motion depicting clothing.))	T>C
16	Duke	Track: Check	服 [Ø:が反対] (clothing [Ø:GA opposite) ("Their clothing is opposite")! ((Holding pen.))	T=S
K1				
17	Duke	Response: Resolve	Okay. ((Writing on paper.))	T,S=D
K2f				
18	Duke	Track: Confirm	生活[Ø:が反対か] (life [Ø: GA opposite INT]) ("are their lives opposite")? 性格[Ø:が反対か (personality [Ø: GA opposite INT]) ("are their personalities	T>O/S>D
K2				

→ 19 Runa Response: opposite")?! ((Writing on
 K1 Resolve そうそうそう, え:性格全部[Ø: S>T; T>D
 が反対]. (yeah yeah yeah, um:
 personality completely [Ø:GA
 opposite]) ("yeah yeah yeah um:
 their personalities are
 completely opposite") ((**Makes
 an open-handed motion with
 both hands expansively
 around her head and upper
 body on "全部"
 (completely).**))

This consultation concerned Runa’s homework on the story, “Sister Love,” and the relationship between the two sisters, Karen and Marcia. In Excerpt 8.5, Duke was attempting to reform the student’s written utterance, and provided feedback in Moves 1, 2, 4, and 5 to indicate that her original formulation was problematic. The student, Runa, attempts to clarify her intended meaning in Move 7, using Language Correspondent Item Actions for “反対” (opposite) (Figure 8.16) and “自分として” (the person themselves) (Figure 8.17) .



Figure 8.16 Runa’s language correspondent item for “反対” (opposite) (Excerpt 8.5, Move 7)



Figure 8.17 Runa's language correspondent item for "自分として" (the person themselves) (Excerpt 8.5, Move 7)

In Figures 8.16 and 8.17, Move 7, Runa explains that, by using the word “contrary,” for which Duke attempts in Moves 1, 2, 4, and 5 to show is problematic in order to elicit an explanation,

she means “反对” (opposite), and specifically, how individuals might see themselves as different. Then in one of the two examples of language correspondent qualities found in the data, Runa in Move 19 resolves the confusion over her intended meaning by indicating the completeness of the difference between the two characters of the story about which she had completed her homework assignment by drawing around herself expansively as shown in the action sequence of Figures 8.18 a-c.



Figure 8.18a



Figure 8.18b



Figure 8.18c

Figures 8.18a-c Runa's language correspondent quality action sequence for "全部" (completely)
(Excerpt 8.5, Move 19)

This action is coded as one of **quality** because it represents degree, agnate to a circumstance of Manner in language (Halliday & Matthiessen, 2004), which is also expressed in the adverb “全部” (completely) by Runa to explain the extreme nature of the difference between the two sisters in “Sister Love.”

Although **qualities** are not significantly present in the Individual Feedback Consultations analyzed, they do point to the ability of semiotic metaphor to account for all choices in the REPRESENTING ACTION system. As the same holds true with **items**, further research into the system of REPRESENTING ACTION within and beyond the classroom could shed further light as to whether, when, and why these two types of representing action are capable of being performed by the other two means of language contextualization, with or without the presence of correspondent spoken text.

8.2.2.2 Summary: System of REPRESENTING ACTION

This section demonstrates the presence of ideational representing actions – **activities**, **items**, and **qualities** - in the Individual Classroom Feedback Consultation genre. **Activities**, **items**, and **qualities** were all found to use **language correspondent action**, meaning that the gestures performed replicated a meaning also present in the spoken text, while **activities** and **items** were also found to be performed through **language independent action**, meaning that they created an iconic meaning without reference to co-present language. Representing actions follow one of two principles of language contextualization; intersemiotic concurrence, whereby the action visualizes a linguistic entity; or, semiotic metaphor, where a linguistic entity turns into a gesture.

Activities were found to use the language contextualization principles of intersemiotic concurrence and semiotic metaphor to realize the meanings of linguistic processes. In particular,

one instance of a language independent representing activity was found to carry entire Ideational signifying load of a clause process. While this occurred in only one instance, it nevertheless shows how language and gesture combine their meaning-making potential, and how the analysis of one calls for the analysis of both. Representing **items** and **qualities** were also examined, and were found to make their meanings exclusively through semiotic metaphor, which would appear to provide redundant experiential content parallel to teacher and student utterances, and thus help clarify meaning. This examination also shows that semiotic metaphoric language contextualization can account for all choices in REPRESENTING ACTION. In the next section, we will look at the system of INDEXICAL ACTION, which, unlike REPRESENTING ACTION, consistently requires reference to the immediately co-occurring language in order to make meaning.

8.2.3 IDEATIONAL ACTION: System of INDEXICAL ACTION

Gestures chosen in the system of INDEXICAL ACTION create an “additional layer of ideational dimension” (Lim, 2011, p.177) for language. Indexical actions are language dependent, so in order for it to make meaning, “one has to have access to the second-order context which is represented simultaneously” in indexical action and simultaneous speech (Martinec, 2000, p.244; Martinec, 2004). Two kinds of indexical actions were found to be present in the classroom data analyzed. The most prominent were actions representing **relation** through deictic pointing, particularly at written channel texts, performed through fingers, hands, and pens or pencils. Such actions bring other participants into a spoken text, creating a vector between the speaker and the goal of the indexical action. A further type of indexical action found were gestures of **importance**, performed through beats of fingers or arms in tandem with speech, and which index the words or phrases they accompany as being significant (McNeil, 1992).

Figure 8.19 shows the system network for INDEXICAL ACTION used in the present study, based on Lim (2011).

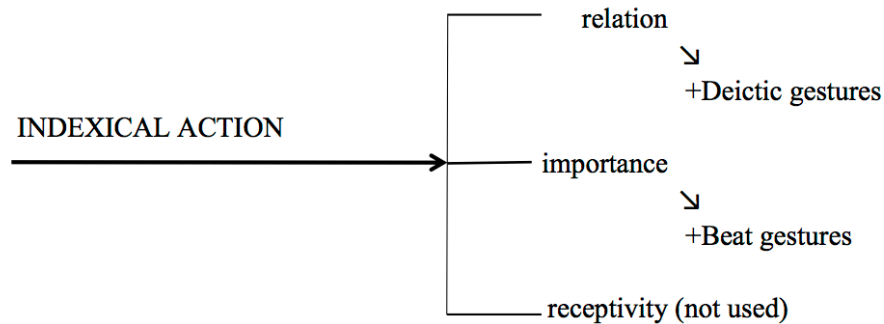


Figure 8.19 System of INDEXICAL ACTION

Findings for the system of INDEXICAL ACTION herein are summarized in Table 8.6 below.

Table 8.6 Summary of indexical actions

<i>Class</i>	<i>Total</i>
Relation	127
Importance	50

Lim (2011) also includes **receptivity**, displayed through open arms as signifying welcoming and the opening of discursive space, in the system of INDEXICAL ACTION that was adapted for the current investigation. However, such gestures were not found in the present data; while open-handed gestures were frequently found in the Opening stages of consultations, these were preparatory movements for the interpersonal actions of accepting student work, described in Chapter 8.3.1 below, and as such are not double-coded as actions of **receptivity** as well.

This section will show how teachers and students in the in-class consultations analyzed use Indexical Action. It will focus primarily on the relational action of deictic pointing but also gestures of importance, and demonstrate how Duke, Miriam, and their students used these means of IDEATIONAL ACTION, both in isolation and in combination with other gestures.

As discussed in Hood (2011), the pointing, deictic, gesture is easily recognized as a primary means to get other participants – be they people, things, or written words – into a spoken text. Deictics are considered ideational because they create a vector of relation between the person pointing and the goal of the action, and thus focus “attention to the goal which the enactor points to” (Lim, 2011, p.181). In the teacher-student consultation genre examined here in which the only written channel present in the context of situation was either the student’s work under consultation or a textbook, the primary vector for pointing by teachers as well as students was at written items on a page. This pointing was frequently coupled with locations or deictic language, such as “here”, “this”, これ (this), and the like, as shown in Excerpt 8.6 and Figure 8.20.

Excerpt 8.6 Example of relational indexical action with spoken deictic

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Open: Question: Fact	“Where did you love to Karen?” [LAUGHTER] ((Holding book. <i>It appears that D moved his right thumb to a point on the page on the beat of "Where".</i>))	T, S=D, T>S on “Karen”
2	Duke	Prolong: Elaborate	What does that mean?==	T, S=D
→ 3	Momoka	Track: Clarify	==これ (This)? [LAUGHTER] ((<i>Deictically indicates point on document.</i>))	T, S=D



Figure 8.20 Example of relational indexical action with spoken deictic: これ (this)? (Excerpt 8.6, Move 3)

In instances such as the one shown in Figure 8.20, relational action was used for its identificatory purpose with the greatest degree of precision available in the Textual system for gestural SPECIFICITY (see Chapter 8.4.1 below), a single digit. Through this action, the student, Momoko, mediates between the written medium of her homework answer so as to specify what Duke finds problematic, which she then attempts to clarify in the subsequent interaction.

Since the varying options of the system of SPECIFICITY that provide further levels of delicacy in the system of TEXTUAL ACTION will be discussed in more detail below, this discussion of INDEXICAL ACTION will turn to the other type that was found, actions of **importance**, which are also known as beat (e.g. McNeil, 1992 & 2005) or baton (Ekman & Friesen, 1969) gestures. These gestures are considered Ideational because their meaning is only accessible with reference to the ideational content of the spoken text, as indicated by prior research that beat gestures have a non-random relationship to accompanying speech (Feyereisen, Van de Wiele, & Dubois, 1988). Additionally, the ideational component of indexical actions of importance is separate from the oscillatory textual property of chosen in the system of RHYTHM, which will be discussed below in Chapter 8.4. Much as the Textual specificity provided an index finger, hand,

or pen enables the relation to be drawn between speaker and the abstract or concrete participant being indicated through a relational action, so to the oscillation of the wavelength of **multiple beats**, through the Textual metafunction, enables actions of **importance**.

Indexical actions of **relation** and **importance** were used by both teachers to identify and revise problematic text in the written channel of student homework, as shown in Figure 8.21 below (Excerpt 8.7, Move 3).

Excerpt 8.7 Example of actions of **importance** in Duke's consultation with Erika

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1 K1	Duke	Open: Statement: Opinion	Uh Nah:::: Um:: I think...it's not bad but I would say if you, fall forward. ((Writing on paper.))	T, S=D,
2 K2	Duke	Prolong: Elaborate	I think she says she falls forward right? ((Pages through book.))	T, S=D
→ 3 K1	Duke	Prolong: Elaborate	She sli::pped...forward. ((<i>Moves index finger across page.</i>))	T, S=D
4	Duke	Prolong: Elaborate	She fell forward. ((<i>Deictically indicates point on document.</i>))	T, S=D
5 K1f	Duke	Register	Ah okay. ((<i>Moves papers on desk, places hers before himself.</i>))	T, S=D
6 A2	Duke	Open: Statement: Opinion	The::uh:: yeah...[Ø:say] more questions like this. ((<i>Starts writing on "more questions".</i>))	T, S=D
→7 K1	Duke	Prolong: Extend	This is more like Connector questions... because connecting your life to the, this is more like, [{"who's your favorite character in the story"}]	T, S=D until T=S on "Connector questions".

and that kinda thing]], || but it's okay. ((*Waves hand back and forth between himself and Erika on "connecting your life to the". Beats right hand palm up in air on "who's your favorite character."* Closes book and starts writing on paper from "but."))

O with gaze to mid-distance on "connecting your life." Returns to T,S=D on "who's your favorite character" before T=S again on "that kind of thing" and ending move focused on document.



Figure 8.21 Example of indexical action of **relation**: She sli::pped...forward (Excerpt 8.7, Move 3)

Duke's uses a relational indexical action, with singular specificity, to track the page roughly coterminous in length with onset, elongation, and cessation of "sli::pped" in Move 3 (Figure 8.21). By doing so with the simultaneous use of the Interpersonal gestural resource of **emphasis** in GRADUATION (Chapter 8.3.4), Duke makes more salient the recast (see Chapter 11.2.2) he is conducting of the student's initial written homework answer to show that the student's work is in need of repair.

Duke again uses indexical relational action in Move 7, but this time in a repeated waving motion between him and the student, Erika, the repeated beats of which give it the quality of an importance indexical action.



Figure 8.22a

(Excerpt 8.7, Move 7)



Figure 8.22b

(Excerpt 8.7, Move 7)

Figures 8.22a & b Example of indexical action of combined relation and importance (Excerpt 8.7, Move 7): “because connecting your life to the”

Figure 8.22a shows the initial extension of Duke’s deictic gesture, coming on the downbeat “connecting **your** life”. Duke extends and retracts (for instance in Figure 8.22b) this gesture, creating importance, throughout the second clause of this move. Then in the third clause, where Duke provides a recast for Erika’s homework answers that would be more appropriate to her role in the Reading Circles discussion as Discussion Leader, Duke uses his hand to beat actions of importance during his example (Figures 8.23 a and b).



Figure 8.23

(Excerpt 8.7, Move 7)



Figure 8.23b

(Excerpt 8.7, Move 7)

Figures 8.23 a & b Example of indexical actions of importance: "who's your favorite character" (Excerpt 8.7, Move 7)

The beat gestures shown in Figures 8.23 a & b are a classic match to the description of beat gestures found throughout the literature on gesture, in that each stroke of the gesture matched a lexical unit of Duke’s utterances. Unlike those examples found by Hood (2011) and Lim (2011), however, it should be noted that these and other actions of **importance** found were of a significantly smaller and more constrained size than those Hood and Lim described, most likely due to the close interpersonal distance between the teachers and the students they consulted with in **interactional** classroom space. Although **importance** or other gestures made by both teachers in the class data from beyond the individual feedback consultations were not examined for this study, larger beat gestures were made by Duke as well as Miriam when they stood in **authoritative space** during their lessons.

Another way actions of **importance** were combined was through the use of rhythmic beating. For instance, Duke used rhythmic beating on the teacher’s desk to emphasize importance in the regulatory register, as can be seen in Excerpt 8.8, Figure 8.24.

Excerpt 8.8 Example of action of importance: Hurry hurry hurry hurry hurry!

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Greeting	==Hello.	T>S
2	Jun	Offer	==((Pages through book, then puts it on D's desk.))	S>D
A1				
→ 3	Duke	Open: Command	Hurry hurry hurry hurry hurry! ((<i>Clenched fists moved <u>in</u> rhythm with "hurry".</i>))	T>S;S>D
A2				



Figure 8.24 Rhythmic beating of fists in indexical action of **importance** (Excerpt 8.8, Move 3)

This use of rhythmically beating fists as actions of **importance** in conjunction with the repeated imperative “hurry” can be clearly seen as pushing the student in the regulative register of the class. Without this linguistic co-text, however, such gestures could be seen as much more aggressive and unsuited for a tertiary classroom environment. But since **importance** actions are language dependent and add stress to concurrent talk, Duke’s beats in Excerpt 8.8 can be seen instead as a strong, yet by no means out of place, mechanism for the teacher to spur student action.

In summary, the two choices in the system of INDEXICAL ACTION –**relation** and **importance** – were found to be consistent with Lim’s (2011) findings. Actions of **relation** added an extra semiotic layer when coupled with language, and both students and teachers availed themselves of this resource. Actions of **importance** were also found, which were often used by teachers in combination with relational actions in providing feedback and direction on student

work, as well as to visually manifest the regulative register in organizing student classroom activity.

8.2.4 Conclusion: System of IDEATIONAL ACTION

This subsection demonstrates how gestures can create ideational meaning through the process types expressed through PRESENTING ACTION, the expression of representing **activities**, **items**, and **qualities** in the system of REPRESENTING ACTION, and gestures of **relation** and **importance** in the system of INDEXICAL ACTION. In so doing, this subsection demonstrates the essential function these three systems of IDEATIONAL ACTION perform in the Individual Feedback Consultation genre. The analysis of presenting actions shows the practical actions used by teachers and students to perform this genre, such as through the action of **private writing**. The analysis of representing action demonstrates how, for instance, **items** manifested with semiotic metaphor provide redundant ideational signification with teacher speech. Lastly, the analysis of indexical actions shows how participants draw vectors between themselves and the items they discuss during these consultations, and show the importance given to them. The complete system of IDEATIONAL ACTION is shown in Figure 8.25.

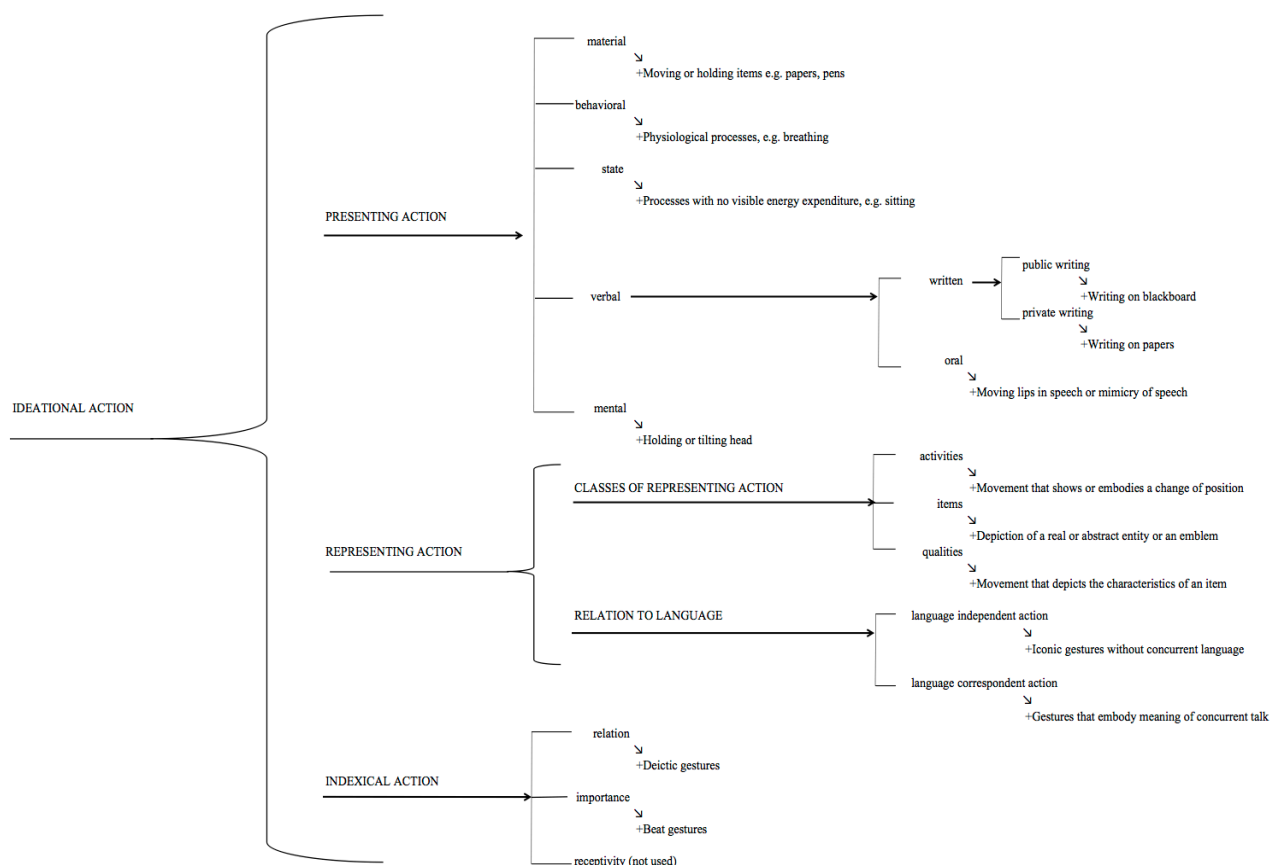


Figure 8.25 Complete system of IDEATIONAL ACTION

While this study follows Lim (2011) in his systematization of Actions of Ideational Representation, it nevertheless makes a number of key modifications to his system. First, to describe the classroom consultation data examined, it adds the choices in further delicacy of **private writing** and **public writing** to the choice of **verbal presenting action**. This is to account for the prevalence of writing by teachers and student since these consultations were spoken interactions built around the students' written texts. More importantly, however, it builds upon the outline sketched by Lim (2011) for the application of the principles of language contextualization to the entire corpus of 49 consultations. It integrates the principles of language

contextualization with the options for representing gesture first identified by Lim (2011) of **language independent action**, which make meaning independent of co-occurring language, and **language correspondent action**, whose meaning is co-present with language even though it does not depend upon it for signification. It also shows how language correspondent **items** in the language classroom data examined are predominantly performed following the principle of semiotic metaphor, despite that fact that such metaphoric gestures are emblematic and so might be considered to be more likely to occur independently of language. By integrating these principles of language contextualization with the analysis of representing gestures according to their function as **activity, item, or quality**, this analysis can hopefully point the way to a more integrative analysis of language classrooms.

At this point in our analysis, we can already see that the procedural aspect of the Individual Feedback Consultation is much more prominent than the representational meanings made through action. This difference, which we will return to later in Chapter 9, which integrates the analysis of classroom space, gesture and gaze, will become more prominent in the following section on the system of INTERPERSONAL ACTION, particularly with regards to interpersonal offering and acceptance actions

8.3 System of INTERPERSONAL ACTION

So far, we have only looked at the experiential meanings made by gesture, such as: through choices in the system of REPRESENTING ACTION that perform the meanings that would be conveyed in linguistic Processes through gestural **activities**, meanings akin to linguistic Participants that are displayed through gestural **items**, or meanings that would be conveyed through linguistic Circumstances that are performed through gestural **qualities**; or through choices from the system of INDEXICAL ACTION that add a further layer of meaning to show

relation and importance. However, as established in Systemic Functional Theory (Chapter 3), meaning is not only in experiential representation but also in the interpersonal relations between participants.

In the system of gesture used in this study, the interpersonal metafunction in gesture is examined through the following four systems. The first is a novel system for describing the language independent or correspondent actions that enacted the pairs of Offer and Accept speech functions (Chapter 3.2.3.1) that obligatorily occurred in the Opening and Closing stages of the Individual Feedback Consultation genre. The second, third, and fourth are developed, following Lim (2011), from the system of APPRAISAL in the Discourse Semantics stratum (Martin & White, 2005) so as to describe the interpersonal resources available to interlocutors (Lim, 2011, p.184). This section will examine how gesture conveys positive and negative attitude, expands and contracts semiotic space, and graduates the evaluations made through gestures. In addition to hand gestures, which were previously examined by Martinec (2001), Hood (2011), and Lim (2011), this section will also discuss the crucial role head bows, nods, and shakes play in conveying interpersonal semiosis in the Japanese classroom context. The system of INTERPERSONAL ACTION to be examined herein is shown in Figure 8.26.

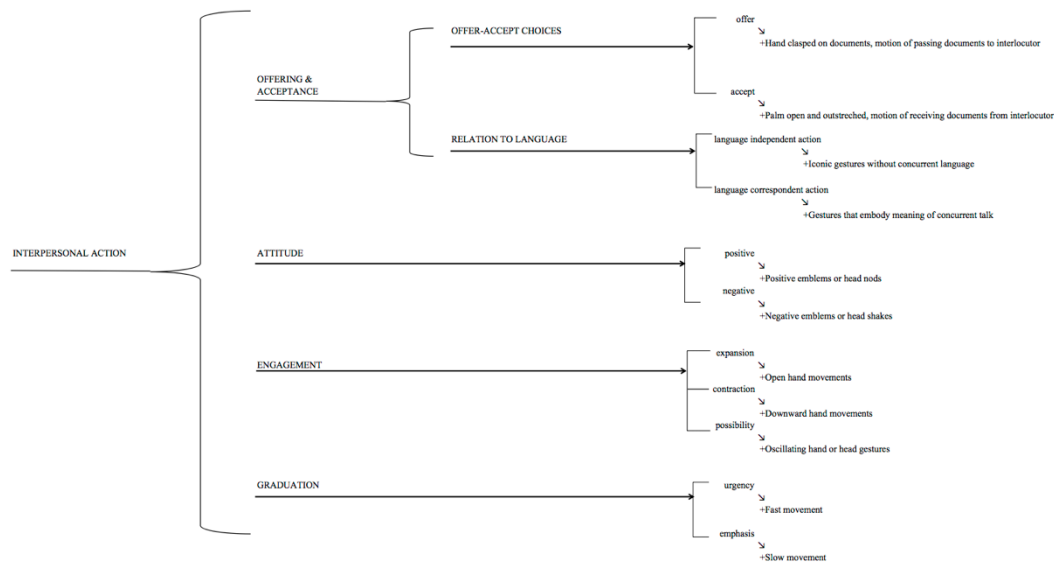


Figure 8.26 System of INTERPERSONAL ACTION

8.3.1 INTERPERSONAL ACTION: The system of OFFERING AND ACCEPTANCE

The present section will first discuss the system of OFFERING AND ACCEPTANCE in INTERPERSONAL ACTION separately before turning systems of action choices expressing ATTITUDE, ENGAGEMENT, and GRADUATION. Offering and acceptance actions have a distinct character from the other types of interpersonal action because these actions enact the offer and accept speech functions and A2 secondary Actor and A1 primary Actor moves that are obligatory to the Opening and Closing stages of this genre (see Chapters 6 and 10). Offering and acceptance actions also manifest the principles of language contextualization, described previously in Chapter 8.1, which will be reviewed below. Table 8.7 shows the total realizations of semantically convergent **language correspondent actions** and **language independent actions** that occurred in the classroom consultations analyzed for multimodality. Note that this table does not include the two instances of semantically divergent offer gestures described separately below.

Table 8.7 Summary of semantically convergent interpersonal actions in offer and accept speech functions, with student realization counts in parentheses

<i>Speech Function (Accept/Offer)</i>	<i>Semantically convergent contextualization</i>	<i>Language correspondent (Students)</i>	<i>Language independent (Students)</i>	<i>Total of speech function and contextualization</i>
Accept	--	26	43	69
	intersemiotic concurrence	8 (5)	43 (28)	48
	semiotic metaphor	0	0	0
	intersemiotic polysemy	18	0	18
Offer	--	35	36	71
	intersemiotic concurrence	20	36 (28)	56
	semiotic metaphor	0	0	0
	intersemiotic polysemy	15 (8)	0	15
Total for language correspondent and independent Interpersonal Actions for Accept and Offer speech functions		61	79	140

Table 8.7 shows that language independent interpersonal actions, as a whole, comprised a slight majority of total accepts and offers. As indicated by the figures in parentheses, most instances of students offering papers for the teacher to give feedback on and most instances of accepting papers from the teacher at the end of a consultation occurred without any corresponding language by the student. As shown in Table 8.7, language independent accepts or offers were also used by the teachers, such as shown in Figures 8.27 and 8.28, though the majority of offer or accept gestures by teachers were language correspondent.



Figure 8.27 Instance of student (Mana) offering and teacher (Duke) accepting work in the Opening stage of a consultation without accompanying language

The formal gestural realization of offers and accepts included instances of students directly handing the work to teachers, as shown in Figure 8.27, or of students placing the work on the teacher's desk for the teacher to accept, as in Figure 8.28.



Figure 8.28 Example of language independent offer by student (Minami, left) of homework to teacher (Duke, right) on teacher's desk

Because gestures for offers and accepts are iconic in that they bear “a close formal relationship to the semantic content of speech” (McNeill, 1992, p.78) and are recognizable throughout the speech community from which this classroom data was taken (McNeil, 2005), these gestures can realize language independent action as defined by the realization statement in the system network for interpersonal action (Figure 8.26). As discussed in Chapter 3 on Systemic Functional theory, nonverbal actions have long been recognized as conveying similar meanings

to the systems of SPEECH FUNCTION (e.g. Halliday, 1978; Martin, 1992; Eggins & Slade, 1997) and EXCHANGE (e.g. Berry, 1981b; Martin, 1992) in the Discourse Semantics stratum. For this reason, a nonverbal proffer of a paper by a student can be coded as a speech functional Offer and as an A2 secondary Actor move, and the teacher's nonverbal receipt of this paper can be coded as a speech functional Accept, following the system of SPEECH FUNCTION developed from Eggins & Slade (1997) in Appendix B, as well as an A1 primary Actor move. This coding in both systems can be based solely on nonverbal action.

All instances of language independent offering or acceptance were realized through intersemiotically concurrent actions. In other words, like Figures 8.27 and 8.28, student papers were offered or accepted in a manner intersemiotically analogous to language (Unsworth, 2006). No instances of semiotic metaphor or intersemiotic polysemy were found to occur for language independent offering or acceptance actions.

However, for some language correspondent interpersonal offering or acceptance actions, teachers and, occasionally, students offered and accepted student work in such a way that enacted intersemiotically concurrent or intersemiotically polysemic contextualization between language and gesture. As explained in Chapter 8.1 above, intersemiotically concurrent language contextualization occurs when language and other modes, like gesture, create a convergent ideational meaning in which the other mode embodying the linguistic action. For intersemiotically concurrent offers and accepts, this means that the co-occurring language congruently realizes the offer speech function and A2 secondary Actor move, or the Accept speech function and A1 primary Actor move, simultaneously or nearly simultaneously to their gestural realization. Table 8.7 shows that no students performed intersemiotically concurrent offers, and relatively few intersemiotically concurrent accepts, so that in most consultation

Opening or Closing stages, the teacher was the only one using intersemiotically concurrent language correspondent actions, such as shown in an example from a Closing stage in Figure 8.29 and Excerpt 8.9.

Excerpt 8.9 Instance of intersemiotically concurrent Offer by Duke in Closing stage (Moves 1 and 3)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
→ 1	Duke	Offer	((<u><i>Gives book to Jun.</i></u>))	T, S=D
A1				
2	Jun	Support: Accept	((Receives book from D, <u>does slight head bow</u>, and starts to return to seat.))	T, S=D
A2				
((A2f))				
3	Duke	Offer	There ya go.	T>D/X
A1				

In Excerpt 8.9, Move 3, Duke's A1 primary Actor move enacting an offer speech function co-contextualizes the immediately preceding interpersonal action in Move 1. With the immediately subsequent language in Move 3, Move 1 is a language correspondent action in that its meaning is reinforced by correspondent talk. The interpersonal action performed in Move 1 performs the same speech function as the accompanying language, which therefore makes it intersemiotically concurrent.



Figure 8.29 Instance of intersemiotically concurrent offer by Teacher (Duke) (Move 1, Excerpt 8.9)

While intersemiotic concurrence accounts for the majority of offer and accept interpersonal language correspondent actions, some of these interpersonal actions were not accompanied by language congruent to their ideational meaning. These interpersonal actions were therefore coded as creating semantically convergent co-contextualization through intersemiotic polysemy (see Chapter 8.1 above as well as Lim, 2011 and Liu & O'Halloran, 2009) since the meanings made by language and interpersonal action, while at variance in terms of the speech function and exchange structure realized by the actions of students or teachers, were nevertheless related through Register in the classroom context of situation to the overall consultation genre. Excerpt 8.10 and Figures 8.30.a-c demonstrate a typical offering and acceptance sequence in which the varied meanings made by language and interpersonal action nevertheless make a unified and semantically convergent Opening stage.

Excerpt 8.10 Example of intersemiotic polysemy in Opening stage

<i>Move</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
#		<i>Function</i>		
Ex.				
1 A2	Duke	Call	Kenichi. ((Writing on paper.))	T>D
→ 2	Duke	--	((<i>Right arm is outstretched with palm open as Koichi approaches front.</i>))	T>S
3	Duke	Greeting	How are you?	T>S
K2				
→ 4	Kenichi	Offer	((<i>Hands materials to Duke.</i>))	X
A1				
5	Kenichi	Greeting Response	I'm fine.	T,S=D
K1				
→ 6	Duke	Reply: Acknowledge	[Ø: That's] good good. ((Holding book.))	T,S=D
K1f				



Figure 8.30a

(Excerpt 8.10, Move 2)



Figure 8.30b

(Excerpt 8.10, Move 4)



Figure 8.30c

(Excerpt 8.10, Move 6)

Figures 8.30a-c Example of intersemiotic polysemy in Opening stage

After the Call in Move One of Excerpt 8.10, the student, Kenichi, moves from his **classwork space** to Duke's **authoritative space** at the front of the classroom. As he approaches the desk, Figure 8.30a shows Duke making a gesture of receptivity, signifying openness and acceptance (Lim, 2011) with which he then accepts the student's proffered paper. Duke then utters a Greeting, which was found to be an optional feature of the Opening stage of the Individual Feedback Consultation genre (see Chapters 6 and 10), with a K2 secondary knower move in Move 3, to which Kenichi responds to immediately through a K1 primary knower move after offering his work for consultation in Move 4. Duke closes this exchange through the K2f secondary Knower feedback move and acknowledge speech function in Move 6 as both his and Kenichi's gaze turn to the document placed on the teacher's desk.

How the separate actions and meanings performed by language and gestural action in Excerpt 8.10 and Figures 8.30a-c demonstrate intersemiotic polysemy is as follows. Like the explanation of the IFC in Chapter 6 above shows, the Opening stage is where teachers call upon students and where students proffer their work to be consulted on. The proffer in Excerpt 8.10 was performed solely through gestural action, rather than with the accompaniment of language, such as in the Closing stage shown in Excerpt 8.9. However, the "separate but related meanings" made by the Greeting speech function sequence and the secondary knower exchange sequence combine through Register via the property of metaredundancy (see Chapter 3), which defines the relationships between strata. Since the function (e.g. Martin, 1992; Martin & Rose, 2007) of the Opening stage is to commence the consultation (described in more detail in Chapter 10.3.1), the usage of a Greeting combined with the Offer-Accept sequence adds a further layer of interpersonal solidarity through Tenor. At the same time, as this three-move exchange is both initiated and terminated by the teacher, it signifies the control he has over the discursive situation

as would be expected in a formal classroom environment in Japan. The two action sequences of Offering and Accepting and Greeting and Responding are therefore not separate, but represent a complex yet unified option for the Opening stage of this consultation genre.

So, as seen in the use in offer and accept speech functions and concurrent A2 secondary and A1 primary Actor moves of intersemiotically concurrent language independent actions as well as language correspondent actions in both their intersemiotically concurrent and intersemiotically polysemic forms, interpersonal actions, whether with or without accompanying language, are an essential core to the Individual Feedback Consultation genre. Without depicting by means of multimodal analysis the meaning-making made by Offer and Accept speech functions and their concurrent A2 and A1 exchange moves through interpersonal action, with or without co-occurring language, this genre simply cannot be adequately described. Before moving on to look at other interpersonal action choices, we will now turn to the only two instances of semantic divergence found in the data, where discordant linguistic and gestural meanings were conveyed.

8.3.1.1 Semantic divergence in OFFERING AND ACCEPTANCE

So far, the present discussion of offer and accept interpersonal activities has only concerned the majority of instances that were semantically convergent (Chapter 8.1), meaning that the meaning conveyed in gesture reflected that conveyed by language. However, there were also two offers that performed semantic divergent actions, meaning that “the meaning of one modality seems to be at odds with or unrelated to the other” (Lim, 2004, p.239). For successful communication, such as occurred in the data examined here, semantic divergence creates new meanings, particularly of irony, sarcasm, or ambivalence, through the reconciliation of the different co-occurring meanings. Only two instances of semantic divergent interpersonal action

were found to have occurred in the classroom consultation data examined, and both in the same consultation between Duke and a student, Taka, indicated below (Excerpt 8.11) in Moves 2 and 8:

Excerpt 8.11 Instances of semantically divergent intersemiotic polysemy

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1 K2/A1	Taka	Question: Closed/Offer	Sorry ルーズリーフいい ですか (looseleaf okay be- fml INT) ("Is looseleaf okay")? ((Offers materials.))	T, S=D
2 → K1/A2f	Duke	Confront: Disagree/Reply: Accept	Hrumph! ((Takes proffered materials.))	T, S=D
3	Taka	--	[LAUGHTER.]	T, S=D
4 K1	Duke	Statement: Opinion	Meh! ((Holding book.))	T, S=D
5 K1	Taka	Statement: Fact	[Ø: I am the] Word Master.	T, S=D
6 K1	Duke	Statement: Fact	Okay you get one...ONE BEAUTIFUL POINT! ((Moves paper on desk.))	T, S=D, T=S on second "ONE"
7	Taka	--	[LAUGHTER.]	T,S=D
→ 8 K1/A2	Duke	Append: Enhance/Offer	I feel sorry for your group. ((Writes on paper then hands materials to Taka.))	T, S=D
9 A2f/A1	Taka	Reply: Accept	Thank you. ((Receives proffered materials.))	S>D at received materials; T>D at separate papers on desk.

10 Duke Leave-taking Good luck.
A1f

T>D at separate papers on desk;
S>D at received materials.



Figure 8.31a

(Excerpt 8.11, Move 2)



Figure 8.31b

(Excerpt 8.11, Move 8)

Figures 8.31a & b Use of semantic divergence in Duke's consultation with Taka

On their face, the accept and offer performed by Duke in Moves 2 and 8 respectively are quite similar to the other instances of intersemiotic polysemy found in the offer and accept gestures discussed previously, in that the speech functions performed linguistically and gesturally do not match. Yet, unlike the semantically convergent cases of intersemiotic polysemy already examined, the linguistic speech functions of these two moves sharply counters those conveyed by the gestural actions. As was discussed in Chapter 7.2.2 on mutual participant alignment in gaze, Excerpt 8.11 features prosodic inscribed negative attitude (Martin & White, 2005) (e.g. “Hrumph!”, Move 2, Figure 8.31a; “Meh!”, Move 4; “ONE BEAUTIFUL POINT”, Move 6; “I feel sorry for your group”, Move 8, Figure 8.31b), including during the moves in which the Offer speech functions occurred. Through the principle of semantic divergence, we can see how the combination of confront: disagree (Eggs & Slade, 1997) speech function, which disputes the proposition put forward by Taka’s initial closed question in Move 1, with

Duke's simultaneous accept of Taka's proffered materials shows his ambivalence towards this student's work. Similarly, in Move 8, when Duke reiterates his invoked displeasure (Martin & White, 2005) towards Taka's work as he offers it to him, after awarding it a single point out of four possible, the semantic divergence between the gestural speech function and invoked attitude present in the appended statement uttered in Move 8 again communicates Duke's ambivalence towards this student's work and his potential contribution, or lack thereof, to group work in subsequent parts of the lesson genre.

In closing, the discussion of semantically convergent as well as divergent interpersonal actions in the Opening and Closing stages of the IFC genre again demonstrate the utility of the present system for describing the gestures necessary for the conduct of this genre, even when they conflict with co-extensive language. The following sections will shift to discuss other interpersonal actions, starting with those that display positive and negative attitude through hand as well as head gesture.

8.3.2 INTERPERSONAL ACTION: The system of ATTITUDE

Lim (2011) developed the binary of negative or positive attitude for gesture to account for the fact that, while facial expressions are widely regarded as the primary and most delicate means by which emotions can be expressed non-linguistically, his study did not focus on them. As such, he instead examined how attitude was expressed in less delicate hand gestures (p.185). Since facial expressions are similarly beyond the scope of the present work, it also adapts Lim's binary system of negative or positive attitude in gesture. Negative attitude is attributed to gestures that convey contrary or adversarial points (Lim, 2011, p.185), and positive attitude is attributed to gestures that convey support or agreement. The following section will briefly describe the examples of interpersonal attitude in hand gestures found, and will then extend

Lim's (2011) system of ATTITUDE to include the head bows, nods, and shakes commonly found in the Japanese classroom data examined. A summary of the interpersonal attitude actions found is displayed in Table 8.8.

Table 8.8 Summary of choices from the system of ATTITUDE

<i>Interpersonal Attitude</i>	<i>Total</i>
Positive	30 ¹
Negative	4 ²
¹ Includes 3 positive hand gestures, 21 positive head nods, and 6 positive head bows.	
² Includes 3 negative hand gestures and 1 negative head shake.	

Of the 28 instances of positive attitude found, the only instances of positive attitudinal hand gestures occurred when teachers or students used a language independent or correspondent representing **item** contextualized through semiotic metaphor that also carried an emblematic interpersonal weight, such as a “thumbs up” as in Figure 8.32 below.



Figure 8.32 Example of positively attitudinal emblematic gesture: "So if your group becomes quiet you are able to help out."

Of the 4 instances of negative attitude found, the only negative attitudinal hand gesture followed the same realizational pattern of an **item**, contextualized with language through semiotic metaphor, which also carried an emblematic negative interpersonal meaning. Figures 8.33 a and b below shows Miriam, in her consultation with Noriko, in the pre-stroke and stroke of making an emblematic gesture of refusal coterminous with the utterance of the verbal Process describing the EU's refusal of Turkey's first attempt at accession.



Figure 8.33a Figure 8.33b

Figures 8.33 a & b Example of emblematic negative attitudinal gesture: “Maybe [[the first time that Turkey applied for membership]]...the EU said **strongly** ‘NO.’”

More frequent in data from both classes, and used by both teachers and students, were positive head nods (n=19), along with less frequent negative head shakes (n=3). Nodding is widely regarded as a positively affective behavior in cultures where it is recognized (Harrigan et al., 2008), and so its presence can be coded as an instance of positive affect, as in Excerpt 8.12, Move 8.

Excerpt 8.12 Example of affirmative head nod (Move 10)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Question:	"Behaved to man", what does that mean?	T, S=D
K2		Open: Fact		
2	Kenta	--	((Leans closer, directing gaze at book in Duke's hands.))	T, S=D
3	Kenta	--	()	T, S=D
4	Duke	--	be, have...men? (UWC) ((Hold book. Appears to write on beat of “men”..))	T, S=D
K2				
5	Kenta	Reply: Affirm	Yes.	T, S=D
K1				

6	Duke	Register	Okay so.	T, S=D
K1f				
7	Duke	Tracking: Clarify	ところ前 (place before) ("in front of")? ((Holding book.))	T,S=D
K2				
8	Kenta	Reply: Answer	==((<i>Nods head.</i>))	T,S=D
K1				
9	Duke	Response: Resolve	==Okay so [Ø:that means] "behaved...in front of men". ((Holds book and writes.))	T,S=D
K1				

In Move 8, Kenta's nod serves as an Answer speech function (Eggins & Slade, 1997), providing the K1 primary knower information demanded by Duke's K2 secondary knower move in Move 7.

Similarly, although no instances were found of head shakes signifying negation without a simultaneous negative utterance, head shakes can still be interpreted as expressing negative affect since they intensify the meaning of verbal negation (McClave, 2000), as shown in Excerpt 8.13, Move 7, from the same consultation.

Excerpt 8.13 Example of negative head shake (Move 7)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Kenta	Track:	Ugly is (mad). ((Holds up hand on "mad".))	T=S
K1				
2	Duke	Confront: Reply: Contradict	Nah [Ø:it's] UH. ((Starts writing on materials immediately after foot of "Uh".))	T=S
K1				

3	Kenta	Register	Uh.	T=S
4	Duke	Append: Elaborate	Ugly. ((Writing on student's paper.))	T=S
	K1			
7	Duke	Prolong: Extend	[Ø:It's] not angry. ((<i>Shakes head on "not".</i>))	T=S
	K1			

In Move 7, Duke uses a head shake to emphasize the negation in his recasting of Kenta's misunderstanding of "ugly" as the phonemically similar "angry".

Beyond these two options, this study also found a third option, dubbed the head bow, specific to the Japanese context of culture from which the data was collected, and in which the act of bowing has distinct emblematic meanings (McDaniel, 1993). Japanese culture recognizes a variety of bows appropriate for a range of formal and informal settings, and signifying a range of meanings from acknowledgement to extreme apology and remorse. Bows signifying considerable apology or remorse are performed by the sustained and possibly repeated lowering of the entire upper torso parallel to the ground, while more perfunctory bows might be performed by the brief, slight inclination of the chest or neck and head. Head bows, called *eshaku* (会釈) (Takeda et al., 2016) in Japanese, are distinguished from the simple affirmative nod described previously in that they perform an A2f secondary Actor feedback move, signifying greeting or the acknowledgement by the secondary Actor of an action performed by the primary actor. Given classroom tenor as well as the traditionally hierarchical significance of bowing in Japan, in which subordinates conventionally bow to their social superiors (Morsbach, 1988), it is not

surprising that only students performed head bows as feedback for actions carried out by a teacher as the primary Actor.

Head bows (n=6) were found mainly to occur during the Closing stage (Chapter 10.3.6), exemplified in Moves 3 and 4 of Excerpt 8.14 below) of consultations, in which teachers returned the work consulted upon to the students, such as in Excerpt 8.14, Move 4 and shown in Figures 8.34 a & b.

Excerpt 8.14 Example of head bow as A2f

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1 A2/A1	Duke	Open: Command	Okay [Ø: these are] good, hold on a second. ((Writes on papers and returns book to student.))	T, S=D
2 A1/A2	Sachiko	Reply: Accept	((Accepts book.))	T, S=D
→3 A1	Duke	Offer	There ya go! ((Writes and returns another paper to Sachiko.))	T, S=D
→4 A2/A2f	Sachiko	Reply: Accept	((Takes paper and bows.))	S>D; T>S



Figure 8.34a

(Excerpt 8.14, Move 3)



Figure 8.34b

(Excerpt 8.14, Move 4)

Figures 8.34 a & b: Language correspondent actions of offer and accept in Excerpt 8.14, Move 3: "There ya go" (a) and example of bowing as A2f, Excerpt 8.14, Move 4

As shown in the two preceding figures, Duke returned a paper to Sachiko in Move 3 using the language correspondent action of **offer** which Sachiko reciprocated with an **accept**. Rather than simply taking the paper with a tacit A2 and returning to her seat or replying with a spoken A2f secondary Actor feedback move, such as "Thank you" or "はい (*hai*)", as other students did, Sachiko acknowledged Duke with a head bow before returning to her prior classwork space.

In summary, one function of head nods, shakes, and bows is their use to express positive or negative attitude and, when nods are coterminous with an A2 secondary Actor move, to perform acknowledgement as well. As we shall see in Chapter 8.4.2, they also perform a simultaneous textual function of helping to coordinate speaker change as well.

8.3.3 INTERPERSONAL ACTION: The system of ENGAGEMENT

The system of ENGAGEMENT in Discourse Semantic appraisal includes "those meanings which in various ways construe for the text a heteroglossic backdrop of prior utterances,

alternative viewpoints and anticipated responses” (Martin & White, 2005, p.97) (for more detail, please see the overview in Chapter 3 on Systemic Functional theory, as well the deployment of linguistic resources of ENGAGEMENT in the performance of corrective feedback pedagogic strategies during the Conferring and Advice stages, discussed in Chapter 11.2.2). As deployed in the study of nonverbal actions by students and teachers during in-class consultations, following Hood (2011) and Lim (2011), interpersonal actions in the system of ENGAGEMENT are limited to the examination of hand and head gestures that indicate the expansion or contraction of dialogic space, as well as gestures that express possibility. A summary of interpersonal actions of ENGAGEMENT is displayed in Table 8.9.

Table 8.9 Summary of interpersonal actions of ENGAGEMENT

<i>Interpersonal Engagement</i>	<i>Total</i>
Expansion	21
Contraction	13
Possibility	3

Actions of **expansion** signify the invitation of students and their contributions into the discursive space created by the teacher (Hood, 2011) through supine, open palmed elicitations (e.g. Hood, 2011, p.47; Lim, 2011, p.189). On the other hand, actions of **contraction** were performed through palms-down gestures that contract space for negotiation (Lim, 2011, p.188). Although this study examines dialogic teacher-student in-class consultations rather than the monologic lectures by teachers investigated by Hood (2011) and Lim (2011), teachers in these consultations were found to use similar gestures to expand and contract dialogic space, albeit less

frequently than in Lim's (2011) data and with some formal differences from the gestures found in prior research on interpersonal actions of expansion.

One difference between prior findings in the actions of expansion and those found in the classroom data examined for this study is that those found in the present study did not uniformly follow the palms-up, supine position described by Hood (2011) and Lim (2011). Some utilized a palm-open outward movement, as shown in Figure 8.35b.



Figure 8.35a



Figure 8.35b

Figures 8.35 a & b Preparation (a) and stroke (b) of interpersonal action of expansion: "**It's okay.** [LAUGHTER] That's very dramatic."

This expansive gesture, in which Duke's palm opens outwards in Figure 8.35b, joins with the downscaled judgment of normality (Martin & White, 2005) in the teacher's coextensive utterance regarding the student's work. The semantic parallelism created emphasizes the acceptability of the student's answer. Other instances of expansion gestures did follow the palms-open examples discovered in prior studies, as exemplified in Figure 8.36.



Figure 8.36 Palm-up action of expansion: "What are the principles, of the EU, **human rights**?"

This figure shows Miriam in her consultation with Noriko, using a DK1 delayed Knower move to create dialogic space after which she then conveyed the principles of the EU around which she was instructing Noriko to write her essay. The expansion gesture pictured above thus signifies this dialogic space, opening it both for Noriko’s potential, but as-yet unrealized, contributions, as well as Miriam’s own actual contributions.

Interpersonal actions of **contraction** more closely aligned with prior findings by Hood (2011) and Lim (2011) as they were generally expressed by various palm-downward gestures, although unlike in Hood (2011), these were not prone. In some instances that were found related to the student or their work directly, palm-downward actions of contraction pushed outwards towards the student, as in Figure 8.37.



Figure 8.37 Palm-downward interpersonal action of contraction directed outwards towards student: “It’s okay, || but it’s short. ||| You’ve (ABANDONED CLAUSE) but it’s okay, || but it’s short, so.”

Here in one of Duke’s consultations with Aki, Duke concessively accepts an answer from her homework through his uttered negatively appraised appreciation, “It’s okay, but it’s short.” Duke’s dampening gesture shown above embodies this utterance, diminishing the student’s contribution. This closure of dialogic space differs from the example from Hood (2011) in which a lecturer “closed down space for other voices” (p.47) by negating the possibility of positions other than his own, as rather it serves to emphasize that the student’s contribution to the dialogic space created by her written homework answers is insufficient.

Other contraction gestures, especially those that concerned the closure of the dialogic space evoked by the teacher's own explanation, featured inward-directed gestures, as shown in Figures 8.38 a and b.

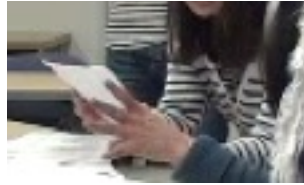


Figure 8.38a



Figure 8.38b

Figures 8.38a & b Preparation (a) and stroke (b) of contraction gesture, left hand extended: "**So that's (a) the public sector (b).**"

Figure 8.38b demonstrates Miriam's use of a gesture to contract dialogic space in consultation with Hayano, where she provided supplementary information regarding the meaning of the term "public sector" and how the size of the public sector was a factor in the economic problems facing Greece. Figure 8.38a shows the start of the final move of this explanation, in which Miriam can be seen holding an expansion gesture that also serves as the preparation phase of the gesture unit (Kendon, 2004, pp.114-115) for the contraction gesture. Miriam completes the stroke of the contraction gesture at the end of this move, shown in Figure 8.38b, thus signifying that the space for discussion on that topic is closed.

The final engagement option encountered, actions of **possibility**, indicates modality (Lim, 2011, pp.189-190). Only one instance was found that was similar to Lim's (2011) description of possibility gestures as being expressed by oscillating hand movements, during Miriam's consultation with Noriko (Excerpt 8.15, Move 2):

Excerpt 8.15 Example of oscillating interpersonal action of **possibility**

Move #	Speaker	Speech	Transcript	Gaze
Ex.		Function		
1	Miriam	Prolong:	So your second paragraph might	T=S
K1		Enhance	be, the second time that, uh Turkey, uh reapplied or, pushed the EU to consider its application. ((Holds glasses in right hand. <i>Beats hand in left hand on "reapplied", "pushed", "consider", and application."</i>))	
→ 2	Miriam	Prolong: Extend	Okay? and this time, u:h...what were the issues involved. ((<i>Moves left hand in circular vertical palm-down motion on "what were the issues".</i>)	T=S
K2				



Figure 8.39a

Figure 8.39b

Figure 8.39c

Figure 8.39d

Figures 8.39a-d Oscillating interpersonal actions of possibility by Miriam (Excerpt 8.15, Move 2): “**what were the issues involved.**”

As described by Lim (2011), actions of possibility visualize modalization that is concurrently expressed in speech. In Excerpt 8.15, Move 1, Miriam starts describing the possible composition of Noriko’s second paragraph using the modal verb of possibility, “might”. Move 2, which

logicosemantically expands Move 1 through the conjunctive Adjunct (Halliday & Matthiessen, 2004) “and” in the Theme of the clause, provides a rhetorical question – indicated by the use of downwards Type 1 intonation in conjunction with wh- question Mood structure – indicating what the content of this paragraph Noriko should write might consist of. Miriam’s action of **possibility** during Move 2, then, serves to underscore the possibility expressed.

Unlike Figures 8.39 a-d, however, the other two actions of possibility featured oscillating head movements. In one instance, this occurred in sequence with the heteroglossically expansive entertaining lexis (Martin & White, 2005, p.98) “well”. This entertaining lexis makes possible the alternative epistemic position that Duke then utters, which is that one of the characters in the story was kissed but that she kissed as well (Figures 8.40 a & b).



Figure 8.40a



Figure 8.40b

Figures 8.40 a & b Left (a) and right (b) side of oscillating head possibility gesture: "**Well she kissed too**"

The oscillating movement Duke uses emphasizes the possibility that this utterance would also be possible and valid, although it is not what the student, Kenta, initially offered. Duke’s movements shown here, like those of Miriam in Figures 8.39 a-d, thus serve to underscore the modalization provided in his utterance.

In summary, interpersonal actions in the system of ENGAGEMENT were found that expanded dialogic space through open outward or upward movements, contracted it through

downward or inward motions, or expressed possibility through oscillating hand or head movements.

8.3.4 INTERPERSONAL ACTION: The system of GRADUATION

The system of GRADUATION in INTERPERSONAL ACTION represents the use of speed in the execution of gestures to scale the intensity of affect (Martin & White, 2005). Here, speed serves as a “proxy reference” for muscle tension and intensity (Lim, 2011, p.187), which has been identified as a resource for graduating interpersonal meanings in gesture (Hood, 2011).

According to this formulation, fast gestures communicate urgency or energy, while slow gestures convey deliberation and emphasis. A summary of findings for graduation is shown in Table 8.10.

Table 8.10 Summary of interpersonal actions of GRADUATION

<i>Graduation</i>	<i>Total</i>
Urgency	11
Emphasis	1

Speed variation was not found to be a significantly used resource by either teacher or many students in this study, and only one slow gesture, as described by Lim (2011), was found in the consultation data. Fast gestures conveying **urgency** were present, but when they did occur, they were generally co-present with emphatic speech marked by imperative mood, faster speed, and/or louder vocal volume, such as in Excerpt 8.16.

Excerpt 8.16 Example of interpersonal action of **urgency** with imperative mood (Move 2)

Move #	Speaker	Speech	Transcript	Gaze
Ex.		Function		
1	Duke	Open:	Eh::::: oh just [Ø: choose] one! ((Holding book. <i>Points at page on beat of "one".</i>))	T, S=D
A2		Command		
2	Duke	Prolong: Elaborate	Just choose one and then explain [Ø: it]. ((<i>Indicates multiple points on page on "explain".</i>))	T, S=D

As shown here, fast gesture graduation generally coincided with the use of multiple beats of indexical action of **relation** as well. The urgency communicated in effect graduates the simultaneous relational action, adding stress to the items indicated in the vector of relation created by the speaker.

The only slow gesture captured in the data, which also was described in Chapter 8.2.3 above, occurred in conjunction with indexical actions of **relation** (Figure 8.41).



Figure 8.41 Example of indexical action of **relation** also conveying **emphasis**: **She sli::pped...forward**

Here, Duke tracks along the page of the student's book during his elongated utterance, indicated in the transcript through the use of colons to denote lengthening. The combined slowness of this gesture and the lengthened utterance thus serve to emphasize the correction Duke provides.

Thus, as with fast actions of **urgency**, slow actions of **emphasis**, though not a prominent feature of the data examined, appear to modulate the meanings made by other gesture systems, as well as to emphasize graduated meanings made in co-present speech.

8.3.5 Conclusion: System of INTERPERSONAL ACTION

This section shows how the interpersonal metafunction is manifested in both hand as well as head gestures in the Individual Feedback Consultation genre as described in the system of INTERPERSONAL ACTION. It first showed how both intersemiotic parallelism and polysemy are capable of describing how teachers and students use gestures, both with and without language, to perform the interpersonal actions of OFFERING AND ACCEPTANCE central to the Individual Feedback Consultation genre. It then showed how interpersonal hand gestures that expressed experiential language correspondent or language independent meanings, or that were indexical actions of **relation**, could also signify positive or negative attitude, open or close discursive space, indicate possibility, or show urgency or emphasis through faster or slower graduation of speed. While the consultation data yielded some variance in hand gestures as compared to prior studies of classroom gesture by Hood (2011) and Lim (2011), the overall contours of attitude, engagement, and graduation gestures found largely accord to their findings.

Moreover, this section also introduces the use of head nods, bows, and shakes as signifiers of interpersonal attitude, and demonstrates within the Japanese classroom context the distinction between nods and bows based on the intersection for bows of the system of INTERPERSONAL ACTION and the system of EXCHANGE in the Discourse Semantic stratum. While

both a bow and a nod indicate positive attitude, only a bow also performs an A2f secondary actor feedback move. The existence of this distinction, and the capacity of a systemic theory of gesture to effectively model it, demonstrates the capacity of SF-MDA to adapt to a variety of semiotic environments.

However, as may be apparent by the relative lack of detail of this section, aside from the discussion of actions of offering and acceptance, compared to that of the prior section on REPRESENTING ACTION, significantly fewer actions were coded as conveying interpersonal meaning outside of the obligatory offer and accept gestures than for experiential meaning. There are a number of possible factors to explain this. The first is that this study, following Hood (2011) and Lim (2011), did not analyze facial expressions, which are the main means by which interpersonality is conveyed non-verbally. Therefore, expressions of positive or negative attitude, for instance, that may have been communicated through facial expressions were not coded. In addition, the tertiary Japanese classroom context of culture was undoubtedly also a factor. Since classrooms are typically formal, conservative settings (Breen, 1985), and since mainstream Japanese cultural norms value emotional subduction in public settings (Yuki, Maddux, & Masuda, 2007), it is likely, particularly given the close **interpersonal space** in which these consultations occurred (discussed in Chapter 7.1 above), that the cultural context in which these consultations occurred checked the degree of interpersonal nonverbal expression, or at least of the sort that can be analyzed through the audiovisual observation data collected.

8.4 System of TEXTUAL ACTION

In this section, we will look at how the textual metafunction, which provides the organizational frame in which the experiential and interpersonal metafunctions are expressed (see Chapter 3), patterns the meanings made by IDEATIONAL ACTION and INTERPERSONAL

ACTION. This section will discuss how choices in the system of TEXTUAL ACTION provides the specificity of INDEXICAL ACTION choices, following Lim (2011), and will examine the textual continuity provided in spoken dialog by head nods, whose interpersonal import has already been examined in Chapter 8.3.2.

Unlike Lim (2011), the present study does not examine the directionality of hand gestures because the close **interactional space** in which the consultations occurred reduced the range of motion available for possible hand gestures. In addition, this study also departs from Lim (2011) in the analysis of the system of RHYTHM of representing and indexical hand gestures. During coding, it was found that one-beat gestures were unmarked, and so only multiple beat gestures were regarded as communicating prominence in conjunction with the coding of actions for indexical **importance**, discussed in Chapter 8.2.3 above. However, during analysis, no discernable difference in the significance between analyzing indexical importance and multiple beats could be determined. Therefore, while the system for TEXTUAL ACTION includes multiple beat gestures as they do provide the wavelength through which importance gestures are instantiated, multiple beats are not analyzed in their own right. The system for TEXTUAL ACTION used in this study is shown below in Figure 8.42.

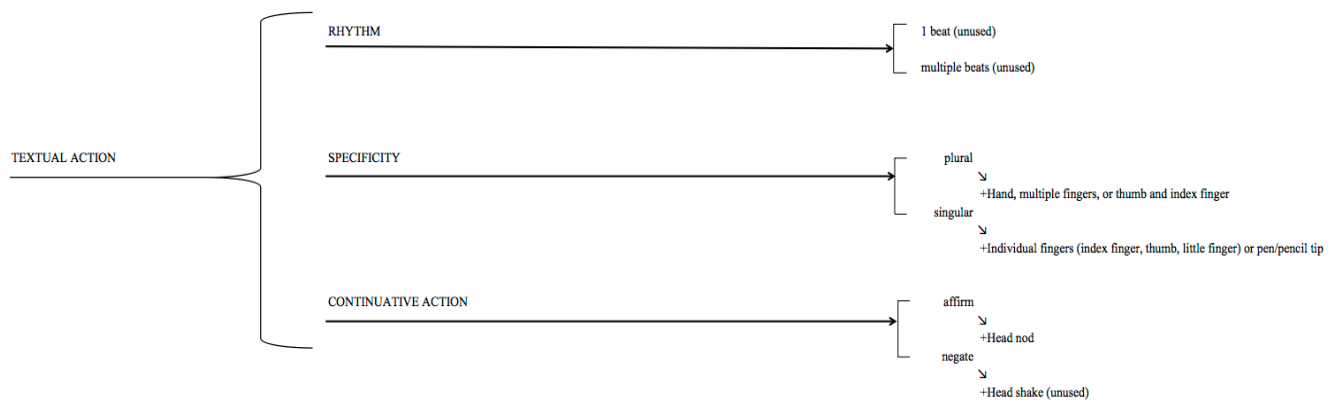


Figure 8.42 System of TEXTUAL ACTION

Findings for textual actions are summarized in Table 8.11.

Table 8.11 Summary of findings for system of TEXTUAL ACTION

Specificity	Total
<i>Plural</i>	32
Hand	23
Multiple Fingers	6
Thumb and index finger	3
<i>Singular</i>	100
Index finger	63
Thumb	1
Little finger	2
Pen/Pencil Tip	34
Continuative Action	
Head Nod	27
Head Shake	0

8.4.1 TEXTUAL ACTION: System of SPECIFICITY

One textual aspect of gesture is the degree of specificity with which users of indexical actions point. Lim (2011), following Hood (2011), identified a cline of specificity ranging from the whole hand to the index finger, followed by thumb and thumb and index finger. However, because Hood (2011) and Lim (2011) were both looking at teachers in lecturing genres using Public Space and not in face-to-face consultation with individual students in Social-Consultative

Space, the scale to which the specificity deployed by their teachers differs somewhat from those observed in this study.

This study nevertheless found a similar cline of specificity, starting with the plural specificity using the whole hand, which was most often used in reference by teachers to their students. This confirms Hood's (2011, p.35) observation that such whole, supine hand deictic gestures were more in keeping with adult classrooms than the single-finger pointing gestures more common to teachers of young children. The most common gesture by both teachers was the use of **singular** specificity via either index fingers or the tip of pens or pencils to indicate different parts of written classroom texts, whether student homework or pages in a textbook. No apparent difference between the specificity afforded by an index finger or a pen or pencil could be observed, and the choice of either appeared to depend on whether the teacher was already holding a pen or pencil at that time. Teachers were also observed to use singular little finger, thumb, or plural thumb and forefinger gestures as well, but these were infrequent.

One other option of specificity not noted by Hood (2011) or Lim (2011) was the infrequently observed **plural** use of multiple fingers to specify multiple points on a page, as in Figure 8.43.



Figure 8.43 Example of **plural** specificity with multiple fingers: “But be careful with this, || because Conne-Connector also has **questions like this**, kind of about you so.”

As shown in this figure, Duke uses all fingertips of his right hand to stress the plural nature of the questions that he was cautioning his student, Jumpei, to be careful of. This use of multiple fingertips thus represents an additional point on the cline of specificity for deictic gestures first proposed by Hood (2011).

This section describes the options of specificity by which both teachers and students in the classroom data analyzed made indexical actions of **relation** through the use of hands, fingers, pens and pencils, and other options, systematized as choices of **plural** or **singular** specificity. Although the present study adapts the cline of specificity first identified by Hood (2011) and Lim (2011) for analyzing gestures made by professors lecturing in front of classes, the frequent use of index fingers and pen and pencil tips to express specificity indicates the influence of the closer **interactional space** used in the Individual Feedback Consultation genre on the deployment of choices of INDEXICAL ACTION.

8.4.2 TEXTUAL ACTION: System of CONTINUATIVE ACTION

The other system analyzed in TEXTUAL ACTION, CONTINUATIVE ACTION, concerns the head nods and shakes first described above in Chapter 8.3.2 on interpersonal actions of **positive** and **negative** attitude. The system of CONTINUATIVE ACTION, shown in Figure 8.43 above, accounts for the head nods and shakes that instantiate continuative meanings in spoken dialog similar to the "yes" and "no" of textual continuative theme (Halliday & Matthiessen, 2004, pp.79-81) in the linguistic textual metafunction. The system of CONTINUATIVE ACTION only distinguishes between negative head shakes and affirmative head nods, which is distinct from the difference found in the interpersonal metafunction between affirmative head nods and affirmative head bows. This is because the distinction between the interpersonal acknowledgement and simultaneous A2f secondary actor feedback moves performed by head bows and the interpersonal affirmation provided by head nods does not create a difference in the textual enactment of speaker change.

The justification for describing continuative actions in the textual description of gestures as well as in their interpersonal description is akin to the difference, first discussed by Berry (1981a), in the analysis of speaker change between speakers as concerning the interpersonal relationship between who is giving or demanding information or goods-and-services differs from the analysis of the textual relationship concerning how speaker change actually takes place. By the same token, the interpersonal system of ATTITUDE in Chapter 8.3.2 above describes the difference in positive or negative attitude between head nods or bows and shakes, while the system of CONTINUATIVE ACTION describes how these same actions actuate “a move in discourse”, a dialogic response, or a move to the next point in continuing talk (Halliday & Matthiessen, 2004, p.81).

Excerpt 8.17, from the Advice and Closing stages of the consultation between Miriam and her student, Shinya, illustrates how head nods manifesting continuative actions often also realize positive interpersonal attitude through the same formal head motion. Although Miriam's gestures and gaze vectors in this segment were unanalyzable because another student blocked the camera (see Chapter 5.2 on data collection), Shinya's use of head nods to agree with Miriam's advice and to signal continuity in their exchange is still visible.

Excerpt 8.17 Example of continuative action

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Miriam	Statement:	But uh this is an explanation	--
K1		Opinion	and, uh, uh not really an academic essay because you can read it any(where), any (brochure), どこでも (where DEMO) ("wherever").	
2	Shinya	Reply:	((<u>Nods head.</u>))	S>T/--
K2f		Agree		
3	Miriam	Offer	((Although blocked by other student, Miriam can be deduced as proffering paper to Shinya.))	--/S>T
A2				
4	Shinya	Reply:	((Shinya can be deduced as receiving paper.))	--/S>T
A1		Accept		
→ 5	Miriam	Prolong:	() you don't need to write about	--/S>T
K1/A2		Extend	==that, okay?==	
→ 6	Shinya	Reply:	==((<u>Nods head.</u>))	S>T/--
		Agree		

K2f

7 Miriam Prolong: Uh:: 議論 (argument) too, you --/S>T
Extend need an argument.

K1/A2

8 Shinya Reply: ((**Nods** and starts to move away S>T/--
Agree towards edge of teacher's desk
K2f and away from Miriam, behind
other student in line.))



Figure 8.44a

(Excerpt 8.17, Move 5)



Figure 8.44b

(Excerpt 8.17, Move 6)

Figures 8.44 a & b Example of textual CONTINUATIVE ACTION option of **affirm**, Excerpt 8.17, Moves 5 (a) and 6 (b)

Figure 8.44a shows Shinya during the initial part of Miriam's utterance in Move 5, and Figure 8.44b shows his head nod, which occurred near Miriam's interrogative comment Adjunct "okay?" This nod signals both interpersonal agreement, as shown through the Support: Agree speech function (Eggins & Slade, 1997) coded for this move, as well as textually **affirming** to Miriam that her utterance has been acknowledged and that Shinya is thus ending his turn (Berry, 1981a).

It is important to note, however, that although interpersonal and textual head nods and head shakes can be performed by the same formal head motions and can be coterminous, as shown in Excerpt 8.17 and Figure 8.44b above, this does not mean that all interpersonal head

actions are textual. In fact, in the present data, only positive head nods were found to perform a textual function, and the three negative head shakes were found to only be interpersonal. All positive textual head nods were found to occur at either a move-final position or performed a move on their own, and thus simultaneously signaled speaker change. As determined through analysis of their speech functional content and exchange roles, these head nods were also found to perform interpersonal head nod or head bows as well. However, the three negative interpersonal head shakes were not found to perform a textual function, and instead only served to accentuate negations also expressed verbally. For instance, in Duke's consultation with Runa, Duke used two parallel interpersonal negative head gestures to accentuate the negativity he provided in the example used to explain his recast of "opposite" for Runa's use of the word "contrary" in her homework (Excerpt 8.18).

Excerpt 8.18 Example of head shakes fulfilling only interpersonal function

Move # Speaker Speech Transcript Gaze

Ex. Function

1	Duke	Question: Open: Fact	うん: どういう意味 (uh how say meaning) ("uh what does this mean")? ((Holding paper, <u>indicates point on paper with pen.</u>)	T, S=D
2	Duke	Prolong: Elaborate	Whaddya mean by..."contrary"? ((<u>Pen still indicating point on page.</u>)	T, S=D
3	Runa	--	((Leans forward over the desk and grabs paper, presumably to look at it more closely.))	S>D
→ 4	Duke	Statement: Fact	Contrary は (wa) ("Contrary is"), (FALSE START) contrary is like "I like cats." "I don't like cats". ((Holds paper. <u>Shakes head on "I don't like cats".</u>)	O at start; T=S from "like"
→ 5	Duke	Prolong: Elaborate	"Do you like dogs?" "I don't like dogs". In other words, [Ø: contrary is like] opposites...so ((<u>Shakes head on "I don't like dogs." Makes "opposites" opposite direction motions with hands on "in other words opposites".</u>)	T=S; O from "In"



Figure 8.45a
(Excerpt 8.18,
Move 4)



Figure 8.45b
(Excerpt 8.18,
Move 4)



Figure 8.45c
(Excerpt 8.18, Move
5)



Figure 8.56 (Excerpt
8.18, Move 5)

Figures 8.45a-d Negative head shakes fulfilling only interpersonal function

Figures 8.45b and 8.45d, from Excerpt 8.18, Moves 4 and 5 respectively, show the negative head shakes Duke used to illustrate the negativity he projected when demonstrating the meaning of “contrary”. Here, this use of negativity occurs during a heteroglossic entertaining (Martin & White, 2005) of two contrary positions used to illustrate the meaning of “contrary”, creating prosody across moves, and so is not connected to textual speaker change.

8.4.3 Conclusion: System of TEXTUAL ACTION

In summary, the system of TEXTUAL ACTION shows how choices in the system of INDEXICAL ACTION make their specificity, and how head nods do, and head shakes can potentially, help instantiate speaker change. As with the system of INTERPERSONAL ACTION, the total number of choices found from the system of TEXTUAL ACTION analyzed is significantly fewer than choices of REPRESENTING ACTION. As discussed earlier in this section, this is partially due to the lack of explanatory power to be found for the present study in separately quantifying multiple and one-beat actions, especially since interpersonal actions of **importance**, which are comprised of the multiple beat oscillations analyzed by Lim (2011) in the system of RHYTHM, are already discussed in the system of INDEXICAL ACTION. In addition, this study did not find any

performance of negative continuative actions. As discussed previously, this may be due to the avoidance of negativity overall in classroom discourse; however, since negations can potentially form the basis of speaker chance, as indicated by the presence of “No” in linguistic textual Theme, negative head shakes are nevertheless a part of the CONTINUATIVE ACTION system, even if no instances were found in the present study. The next section will examine how gestures contribute to the structure of the Individual Feedback Consultation genre.

8.5 Gestures and the structure of the Individual Feedback Consultation (IFC) genre

As with the role of space in staging found in the Individual Feedback Consultation (Chapter 7.1), the hand and head gestures described in this section also follow generic patterns. Although these patterns have been discussed in the above sections on the systems of IDEATIONAL ACTION, INTERPERSONAL ACTION, and TEXTUAL ACTION, this subsection will summarize and extend that discussion to show how the IFC genre follows consistent patterns in both gestural as well as spatial and linguistic terms. The summary of the actions coded for each of the classes of gesture previously discussed according to the genre stage in which they appeared is shown in Table 8.12.

Table 8.12 Summary of actions according to genre stage

<i>Class of Action</i>	<i>Opening Stage</i>	<i>Conferring Stage</i>	<i>Advice Stage</i>	<i>Scoring Stage</i>	<i>Closing Stage</i>
<i>Ideational Action</i>					
<u>Presenting Action</u>					
Material	49 ¹	177	177	15	9
Mental	0	7	10	0	0
Private Writing	5	41	22	24	8
<u>Representing Action</u>					
Language correspondent activity intersemiotic concurrence	0	3	1	3	0
Language independent activity intersemiotic concurrence	0	1	0	3	0
Language correspondent activity semiotic metaphor	2 ²	2	5	1	0
Language independent activity semiotic metaphor	0	0	1	0	0

Language correspondent item semiotic metaphor	0	7	16	0	0
Language independent item semiotic metaphor	0	0	5	0	0
Language correspondent quality semiotic metaphor	0	1	1	0	0
<u>Indexical Action</u>					
Relation	1	56	70	1	0
Importance	1	5	40	3	0
<i>Interpersonal Action</i>					
<u>Offering and acceptance</u>					
Language correspondent offer intersemiotic concurrence	0	0	0	1	19
Language correspondent offer intersemiotic polysemy	4	4	0	1	3
Language Independent offer intersemiotic concurrence	23	7	0	1	3
Language correspondent accept intersemiotic concurrence	1	0	0	1	5
Language correspondent accept intersemiotic polysemy	9	2	0	1	1
Language Independent accept intersemiotic concurrence	10	9	0	2	20
<u>Interpersonal Attitude</u>					
Positive	0	8	9	2	8
Negative	0	3	1	0	0
<u>Interpersonal Engagement</u>					
Expansion	0	3	17	1	0
Contraction	0	5	8	0	0
Possibility	0	2	1	0	0
<u>Graduation</u>					
Urgency	2 ³	6	2	0	0
Emphasis	0	1	0	0	0
<i>Textual Action</i>					
<u>Specificity</u>					
Plural	0	3	5	1	0
Singular	0	47	51	1	0
<u>Continuative Actions</u>					
Head Nod	0	7	9	0	11
¹ Contains the following interpolated microgenres (Chapter 10): Teacher Disciplinary Interruption (TDI): 2; Teacher Personal Interruption (TPI): 1; Teacher Student Personal Interruption (TSPI): 1. ² Contains 1 TSPI. ³ Contains 1 TDI.					

As can be seen in Table 8.12, gestures across metafunctions cluster in the Conferring and Advice stages. These are the two longest stages where the main semiotic action of identifying problems and suggestion solutions in the Individual Feedback Consultation genre occurs. The

most conspicuous exceptions to this tendency are **material** presenting actions, which are present throughout each stage, along with the intersemiotically correspondent and intersemiotically polysemic interpersonal offer and accept actions that were obligatory to the Opening and Closing stages, and which were discussed in Chapter 8.3.1, as well as the coterminous interpersonal head bows/textual head nods that occasionally occurred in the Closing stage. The following section will discuss the results concerning each metafunction, and close with an example of an entire consultation that demonstrates the tendencies of particular gesture choices to occur at specific IFC genre stages.

Ideational actions are composed of presenting actions, which perform practical tasks, representing actions, which embody or enact the processes, participants, and circumstances of language, and indexical actions, which add an extra ideational layer to speech. Material presenting actions, such as holding papers and pens, were present in every stage, though most numerous in the core Conferring and Advice stages. **mental** presenting actions and **private writing**, however, were almost entirely confined to these core stages, with **private writing** also being essential to the optional Scoring stage found in Duke's data. The 9 instances of private writing that occurred in the Closing stage indicate consultations where the Closing offering and acceptance sequence started, but Duke was still writing on the student's score paper.

The case of representing action is particularly illustrative of how specific stages of the IFC genre utilize specific gesture types. Figure 8.46 shows a graph of all **activities**, **items**, and **qualities** according to their correspondence to or independence from language, as well as their language contextualization.

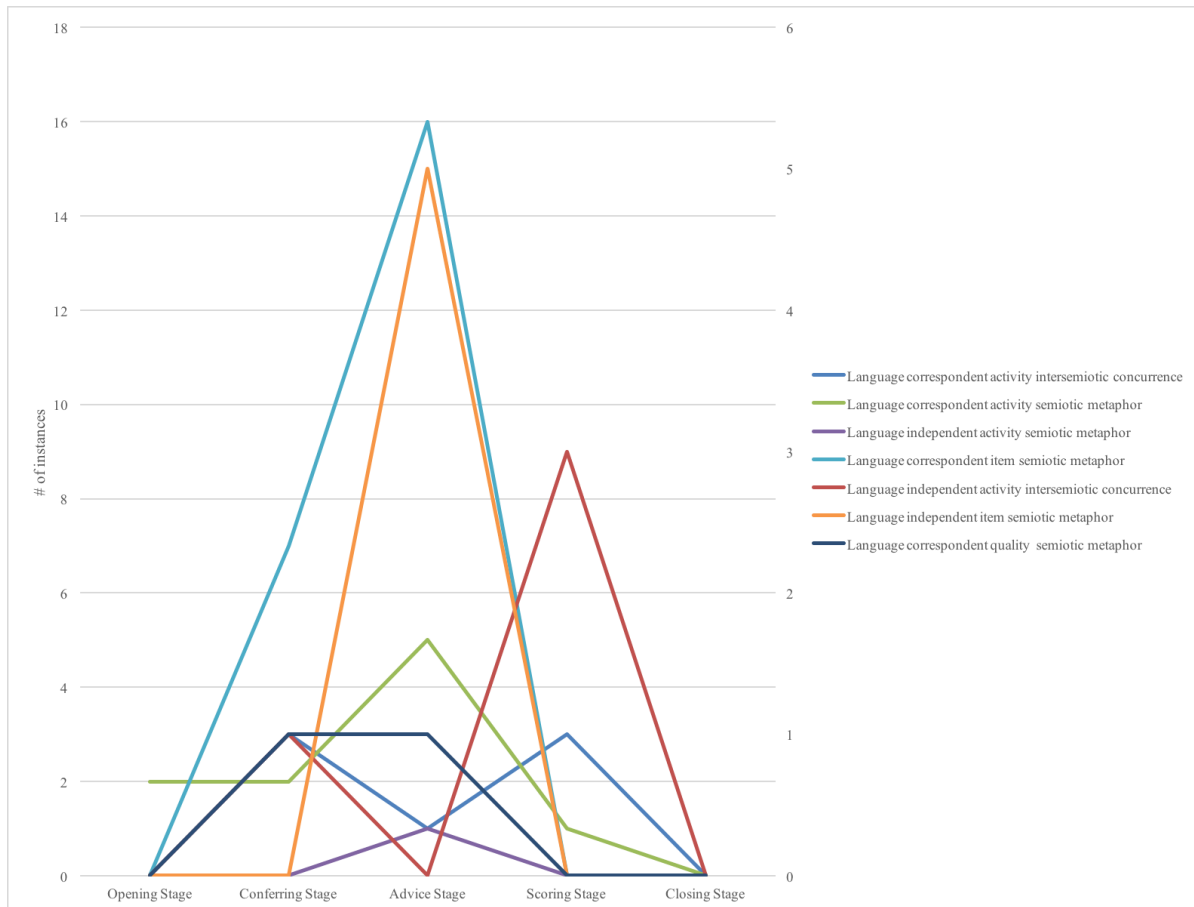


Figure 8.46 Graph of activities, items, and qualities per IFC stage

One finding of importance visible in Figure 8.46 is the presence of semiotically metaphoric activities, items, and qualities in the Conferring and Advice stages, as well as once in the Scoring stage. As demonstrated in Chapters 8.2.2.1.1, 8.2.2.1.2, and 8.2.2.1.3 above, semiotic metaphor in these representing actions enables the representation of abstract actions, things, or qualities, or of concrete actions, things, or qualities not immediately present. These are almost entirely absent from the Opening and Closing stages, and the one instance of a semiotically metaphoric language correspondent activity (shown in Figures 8.47 a-c) found occurred when Duke waved a student towards the teacher’s desk during his Call in the Opening stage.

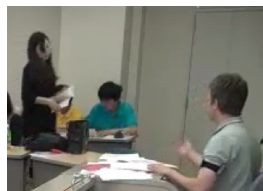


Figure 8.47a

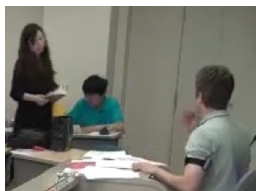


Figure 8.47b

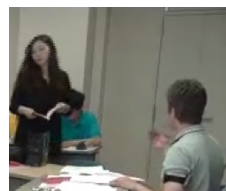


Figure 8.47c

Figures 8.47a-c Single instance of semiotically metaphoric **activity** in Opening stage: "Ah come come come"

This near absence of semiotic metaphor gestures in the Opening and Closing stages is consistent with the social function of these stages in starting and completing the consultations since there would be less need for teachers or students to represent such abstract or absent concrete entities than during the Conferring stage, where problems are identified or the Advice stage, where suggestions are given. At the same time, the fact that representing actions utilizing semiotic metaphor comprise only 38 of the total gestures found also indicates that they are not a significant part of how these teachers instruct their students in their consultations. The deficiency of choices from the system of REPRESENTING ACTION that depict experiential content relative to those that commit the procedural actions required for the IFC genre will be revisited later in Chapter 12, when the scarcity of pedagogic content in the form of metalanguage and experiential metaphor will be discussed.

A further stage-specific finding of note is that intersemiotically concurrent language independent interpersonal **offers** peak in the Opening stage, when they account for the nonverbal offering of materials by students in many of Duke's consultations, followed by a peak in language independent **accepts** in the Closing stage, where they account for the nonverbal **accepts** of materials. Intersemiotically polysemic language correspondent **offers**, which account for the co-occurrence of nonverbal **offers** speech functions with different yet semiotically

convergent verbal speech functions like Greetings and Leave Takings, show a smaller peak in the Opening stage.

This finding is consistent with a number of features of the Japanese tertiary classrooms in which these consultations were found. First, as Duke's consultations in particular were conducted simultaneous to student seatwork on quizzes and puzzles, and as there were subsequent activities in the lessons examined, Duke was under time pressure to keep the IFC genre moving. Similar time pressure existed for Miriam's consultations since three of the four occurred after she had dismissed the class but before the bell signaling the end of the class period, meaning that she had limited time to assist the students who had assembled to speak with her, and her longest consultation, with Noriko, occurred during simultaneous seatwork, and before other subsequent lesson activities. Consequently, Closings were frequently nonverbal, and when they were verbal, frequently occurred with a Leave Taking like "Thank you" or "Good job" by the teacher, rather than an Offer like "Here you are." In addition, as teachers hold the power of calling and dismissing students in the classrooms examined, their verbal summons (examined in more detail in Chapter 10) and dismissals were required for the smooth functioning of this serial genre. However, students' use of Greetings in the Opening stage, or of verbal Leave Takings or verbal or nonverbal (via head bow) Acknowledgement was not required for the sequential continuation of the IFC genre.

Finally, like the representing action semiotic metaphors discussed above, indexical actions, as well as the other interpersonal actions and textual actions, occur almost entirely in the Conferring, Advice, and Scoring stages. Despite these similarities, we can still see stage-specific uses of various action choices. For instance, the fact that the only choice of TEXTUAL ACTION that occurs in the Opening stage is performed with a full hand indicates the need for larger, more

visible actions when teachers gesture in **authoritative space**, such as is obligatory to the Opening stage, than in stages conducted in **interpersonal space**. Moreover, all choices of ENGAGEMENT and nearly all choices of GRADUATION occurred during the Conferring, Advice, and Scoring stages, with **urgency** graduation occurring only once in the Opening stage, when it was used by Duke to spur student movement towards the teacher's desk.

In total, these results show that the Individual Feedback Consultation genre has stability beyond its linguistic composition and use of space. As with spatial position and, as will be seen, the use of language, the IFC genre organizes sets of multimodal and linguistic semiotic resources for pedagogical purposes. However, as will also be seen in the use of language in Individual Feedback Consultations, these semiotic resources are underexploited. With regards to gestures, the majority of them do not provide experiential content but instead are choices of PRESENTING ACTION, or are procedural to the conduct of the IFC. Therefore, the consistency of the multimodal staging of this genre betrays a dearth of pedagogic content that will be further explored in Chapter 12.

8.6 Conclusion: Gesture

This study has, following prior work in SF-MDA, found a number of different experiential, interpersonal, and textual meanings made by hand and head gestures during in-class teacher-student consultations. The complete system of gestures identified in this study is shown in Figure 8.48.

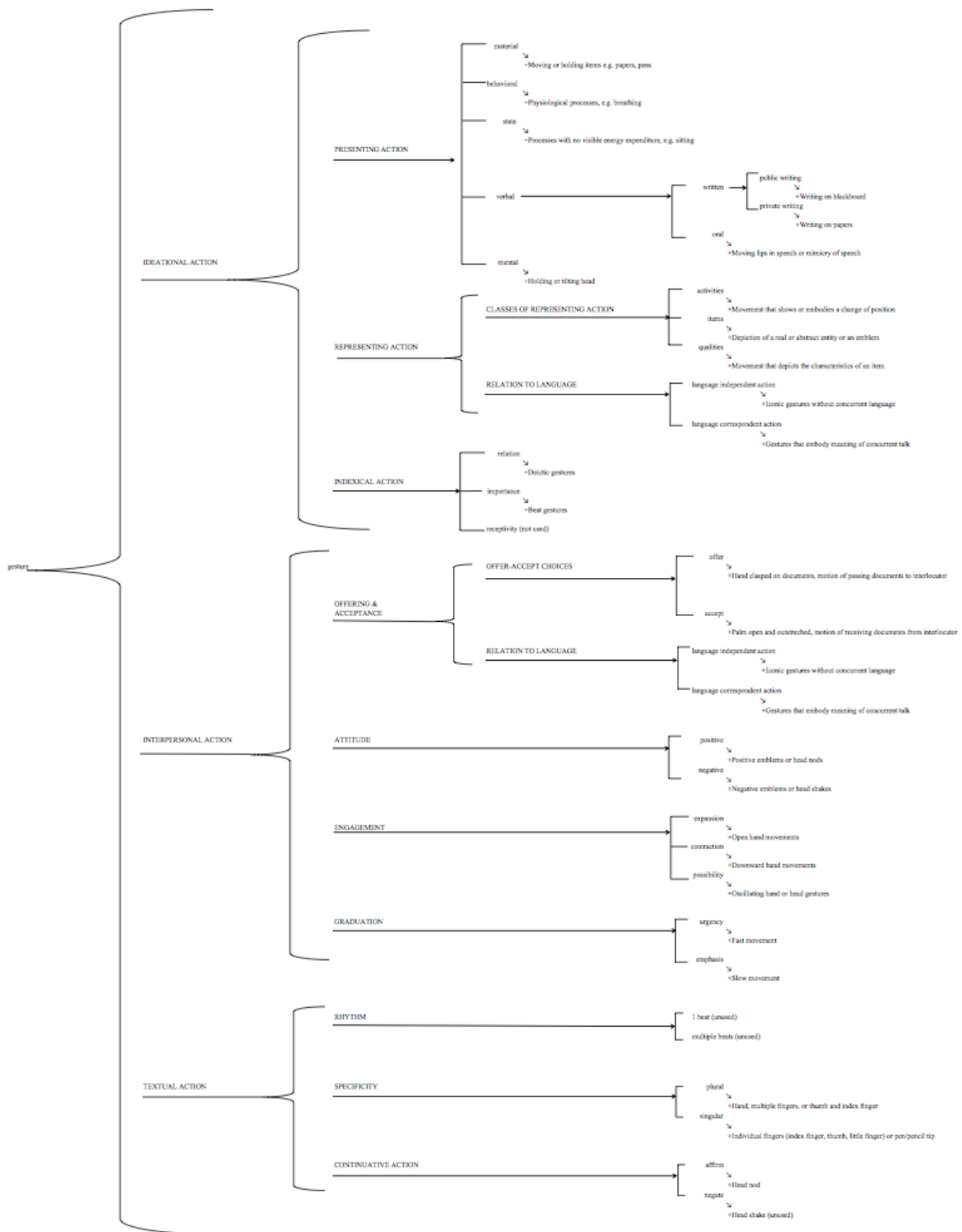


Figure 8.48 System of gesture identified in Individual Feedback Consultations

The system of IDEATIONAL action extends in delicacy to the systems of PRESENTING ACTION, REPRESENTING ACTION, and INDEXICAL ACTION. Following Martinec (2000) and Lim (2011), **mental** and **material** choices of PRESENTING ACTION were found that performed practical actions in the conduct of student-teacher classroom consultations, and further delicacy added to this system accounted for the for **private writing** verbal actions found.

In REPRESENTING ACTION, **activities**, **items**, and **qualities** were found that made meanings equivalent to linguistic Processes, Participants, and Circumstances. A parallel choice in the meanings of gestures is between **language correspondent actions**, which may accompany language and make meanings parallel to it, and **language independent actions**, which may bear independently their semiotic load. Choices of REPRESENTING ACTION, as well as interpersonal choices of OFFERING AND ACCEPTANCE, were also analyzed according to their contextualization with language, depending on whether they created an ideationally equivalent meaning to language through the principle of intersemiotic concurrence, resemiotized linguistic content into a gestural process through semiotic metaphor, or where differing meanings across semiotic modes nevertheless created a semiotically convergent signification through intersemiotic polysemy.

Another aspect of the experiential meaning of gesture were choices of INDEXICAL ACTION, manifested as relational pointing gestures that made a deictic relation between speakers and other people, objects, or written texts, as well as actions of importance that gave emphasis to different aspects of written channel texts that teachers and students interacted with. These indexical meanings depend directly on co-occurring spoken language to condition their meaning.

In INTERPERSONAL ACTION, language correspondent and independent choices of OFFERING AND ACCEPTANCE were found that performed the Offer and Accept speech functions

obligatory to the Opening and Closing stages of the IFC genre. Other INTERPERSONAL ACTION choices in the classroom consultation data examined were found to signify positive and negative ATTITUDE, to open and close discursive space through ENGAGEMENT, and, to a lesser degree, to grade evaluative meanings through the relative speed of the execution of gesture strokes through GRADUATION. Positive and negative attitude in particular were expressed primarily through head nods, bows, and shakes, with head bows in particular seen as signifying affirmation in systemic conjunction with the A2f secondary Actor feedback option of the system of Exchange in the Discourse Semantic stratum.

Finally, choices in TEXTUAL ACTION were found to vary in terms of specificity, ranging on a cline from plural, supine, whole-palm outward gestures typically directed by teachers towards students, to singular, pointing gestures directed at written channel texts ranging from multiple fingertips to index fingers and pen or pencil tips. The findings of this study also introduced the system of CONTINUATIVE ACTION to account for how head nods, and potentially head shakes, serve a continuative function in gesture similar to utterances like *yes* and *no* in speech.

This extensive discussion of the different aspects of gestural semiosis demonstrates, like prior work in SF-MDA from which it is derived and develops, the potential of this theory to account for the variety of different meanings that gestures, like language, can make. The final chapter of Section II will put together these descriptions of classroom spatiality, gaze, and gesture in the analysis of a single consultation.

9 Chapter 9: Spatiality, gesture, gaze, and genre: The multimodal organization of the Individual Feedback Consultation (IFC) genre

The final portion of this examination of the multimodal organization of the Individual Feedback Consultation genre will revisit a single consultation to illustrate the full potential of the systems developed in this chapter for examining spatiality, gesture, and gaze in language classroom consultations. By looking at the entire consultation between Duke and Jun (Excerpt 9.1), the explanatory power of the systems proposed in this section will be demonstrated to illustrate the multimodality inherent to this genre.

To display the entire system in a single extract, the transcript of Excerpt 9.1 features spatiality as well as gesture and gaze, along with the IFC genre stages.

Excerpt 9.1 Complete consultation between Duke and Jun with full multimodal transcription

Move # Ex.	Speaker	Speech Function	Transcript	Spatial position	Gaze	Stage
→1 A2	Duke	Call	Jun!	Authoritative	T>C	OPN
→2 A1	Jun	Comply	((Jun gathers materials, gets up, and comes to front.))	Classwork to Interactional	T>C; S>D	OPN
3 K1	Duke	Statement	[Ø:I'm] Almost finished.	Authoritative	T>C	OPN/ TDI
4 A2	Duke	Command	Hold on just a secon:::d. ((Beats hands on desk, drum-like, after downbeat of "second".))	Authoritative	T>C	OPN/ TDI
5 --	Duke	Greeting	Hello.	Interactional, alongside	T>S; S>D	OPN
6 A2	Jun	Offer	((Pages through book, then puts it on the teacher's desk.))	Interactional, alongside	T>S; S>D	OPN
→7 A2	Duke	Command	Hurry hurry hurry hurry hurry! ((Moves hands with fists clenched in rhythm to each "hurry".))	Interactional, alongside	T>S; S>D	OPN
→8 A1	Duke	Accept	((Duke takes and looks at student's materials on desk.))	Interactional, alongside	T,S=D	OPN
9 --	Duke	Engage	Uh-k.	Interactional, alongside	T,S=D	CNF
10 K1	Duke	Statement	I think <u>this i::s "wrong"</u> ((Duke marks under student's <u>writing on his paper</u>)).	Interactional, alongside	T,S=D	CNF

11	Jun	--	((Leans over teacher's desk to look at writing that Duke is referring to.))	Interactiveal, alongside	T,S=D	CNF
--						
12	Duke	Prolong: Extend	And [Ø: I think] <u>this is "terrible"</u> ((Duke marks under student's writing on his paper)).	Interactiveal, alongside	T,S=D	CNF
K1						
13	Jun	Acknowledge	Ah! ((Raises head slightly on beat of this utterance.))	Interactiveal, alongside	T,S=D	CNF
K2f						
14	Duke	Append: Elaborate	But <u>THIS</u> is okay, ((<i>Pointing pen at same position on Jun's paper as was referred to in Line 12.</i>))	Interactiveal, alongside	T,S=D	CNF
K1						
15	Duke	Prolong: Elaborate	But, it doesn't, "terrible" doesn't work I think. ((<i>Returns pen to same position as in Line 10.</i>))	Interactiveal, alongside	T,S=D	CNF
16	Jun	--	((Continues leaning over Duke, looking at desk, but gradually returns to straight-back standing position.))	Interactiveal, alongside	T,S=D	CNF
17	Jun	--	((Pages through book and places it on desk.))	Interactiveal, alongside	T,S=D	CNF
18	Jun	Statement	[Ø:これは] コネクター. ("[Ø:This is] Connector".) ==	Interactiveal, alongside	T,S=D	CNF
K1						
19	Duke	Confirm	==Connector!	Interactiveal, alongside	T,S=D	CNF
--						
20	Jun	Statement	ああ違うこれ. ("Ah there's something wrong here.") ((<i>Quickly points and retracts arm towards paper on utterance.</i>))	Interactiveal, alongside	T,S=D	CNF
K1						
21	Duke	--	()	Interactiveal, alongside	T,S=D	CNF
--						
22	Jun	Append: Elaborate	[Ø:私は] 自分(こと)として [Ø:書いた]. ("I wrote this using my own ideas.") ((<i>Quickly points and retracts arm towards paper on utterance.</i>))	Interactiveal, alongside	T,S=D	CNF
K1						
23	Duke	Acknowledge	Okay okay ((Marks paper.)).	Interactiveal, alongside	T,S=D	ADV
K2f						

24	Duke	Statement	Well- my-I would-I would make some questions anyway	Interactive, alongside	T,S=D	ADV
K1/A2						
25	Duke	Monitor	Um, [Ø:I would make some questions] about (ABANDONED MOVE) ((Duke shakes head.))	Interactive, alongside	T,S=D	ADV
26	Duke	Prolong: Extend	I dunno.	Interactive, alongside	T>S;S>D	ADV
K1						
27	Duke	Prolong: Extend	[Ø:I would make some questions about] boyfriends girlfriends kissing.	Interactive, alongside	T,S=D	ADV
K1/A2						
28	Jun	--	((Student returns to straight-back standing position, smiles, laughs, and covers mouth when Duke utters prior move.))	Interactive, alongside	T,S=D	ADV
--						
29	Duke	Append: Extend	[Ø:I would make some questions about] restaurants.	Interactive, alongside	T>S; S>D	ADV
K1/A2						
30	Duke	Append: Extend	[Ø:I would make some questions about] that kinda thing.	Interactive, alongside	T,S=D	ADV
31	Duke	Statement	You'll get full points.	Interactive, alongside	T,S=D	SCO
K1						
32	Duke	Prolong: Enhance	But ((Duke writes score and starts closing book)) uh you need to write some mo::re.	Interactive, alongside	T,S=D	SCO
K1/A2						
33	Duke	Prolong: Enhance	Or your five minutes will go slowly ((<i>Hands Jun the book.</i>)).	Interactive, alongside	T>S; S>D	SCO
34	Jun	Accept, Leave-taking	((<i>Receives book from Duke, bows head slightly,</i> and starts to return to seat.))	Interactive, alongside to Classwork	T,S=D	CL
A1						
35	Duke	Offer	There ya go.	Authoritative	T>D; X	CL
A2						

The Opening Stage of this consultation starts as most of Duke's did, with him Calling Jun from **authoritative space** at the teacher's desk, and with teacher to class alignment (Move 1, Figure 9.1a). Jun complies and then moves from his Classwork space (Figure 9.1b) to an Interactional Space next to the teacher immediately following the TDI in Moves 3 and 4. Duke uses indexical actions of **importance** in Moves 4 and 7 (Figure 9.1c), which make salient his power as teacher with regards to the pacing of class activities and student compliance with his requests, and Jun and Duke use intersemiotically concurrent language independent interpersonal actions to perform the nonverbal Offer and Accept speech functions by which Duke received Jun's homework for consultation (Move 8, Figure 9.1d). No mutual participant alignment was found, with Jun's gaze focused upon his documentation, and Duke's gaze aligned towards the class, particularly during the TDI, and then upon Jun.



Figure 9.1a
(Excerpt 9.1, Move 1)



Figure 9.1b
(Excerpt 9.1, Move 2)



Figure 9.1c
(Excerpt 9.1, Move 4)

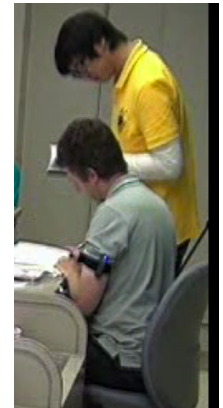


Figure 9.1d
(Excerpt 9.1, Move 8)

Figure 9.1a-d Opening stage of Jun's consultation with Duke (Excerpt 9.1)

From the Conferring stage onwards to the Closing stage, Jun and Duke maintain an **interactional space** throughout. As apparent from Table 7.1 and the discussion of gaze options in Chapter 7.2, this consultation is consistent with the findings described regarding the

overwhelming presence of mutual document alignment, particularly in the Conferring stage. This mutual document alignment is particularly illuminating for Moves 10 (Figure 9.2a) and 12 (Figure 9.2b), in which Duke counters via heteroglossic contraction (Martin & White, 2005; see also Chapter 11.2.2 on the linguistic characteristics of corrective feedback in the Conferring stage) the space of Jun's answers, and states that two separate points in his written text are "wrong" and "terrible". In conjunction with Duke's private writing, by which he marks two separate points in Jun's written answers, this mutual document alignment helps clarify that the attributes in the two relational attributive processes in Moves 10 and 12 respectively are not themselves expressing negative attitude about Jun's work, but are in fact corrective feedback regarding Jun's lexical choices. This interpretation is confirmed by Duke in Moves 14 (Figure 9.2c) and 15, where he makes a relational gesture with his pen and, denying through heteroglossic contraction, again criticizes Jun's choice of "terrible" through mental projection. Although the extant data does not permit us to see what exactly Jun wrote, the analysis of gesture and gaze developed in this chapter, along with the linguistic resources of heteroglossic contraction in the Discourse Semantic system of Appraisal that, as we shall see in the following section, were frequently used in the Conferring and Advice stages, permit the analyst to understand the nature of Duke's corrections in the Conferring stage.

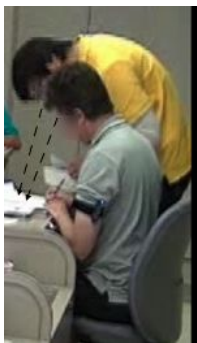


Figure 9.2a
(Excerpt 9.1, Move 10)



Figure 9.2b
(Excerpt 9.1, Move 12)

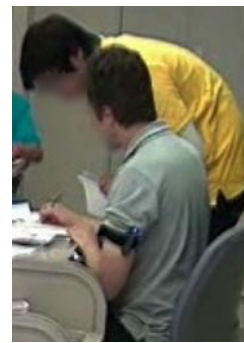


Figure 9.2c
(Excerpt 9.1, Move 14)

Figure 9.2a-c Conferring stage of Jun's consultation with Duke

Jun then creates a relational vector between himself and the homework Duke is checking in his two full clausal responses in Move 18 (Figure 9.3a) and 20 (Figure 9.3b), adding an interpersonal action of **urgency** to add graduation to his explanation. Jun's K1 primary Knower responses in Moves 18, 20, and 22, in which he states his role in the subsequent Reading Circle activity (Chapter 6.1) for which this homework was prepared, are of particular interest because unlike those discussed in Chapter 7.2.2, they are uttered entirely with mutual document alignment. These are the only two moves in which Jun utters anything beyond a minor clause, such as in Move 13, and responds dialogically with his own experiential content in the consultation. The aforementioned tendencies away from mutual participant alignment in Japanese nonverbal behavior make Jun's use of document alignment an unmarked choice. However, it nevertheless indicates a lack of dialog in many consultations, as does the overwhelming tendency towards **mutual document alignment** or **individual document alignment** and the paucity of student K1 primary Knower or K2 secondary Knower moves throughout most of the data. These issues will be examined more closely in the next chapter.

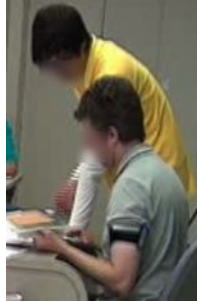


Figure 9.3a
(Excerpt 9.1, Move 18)

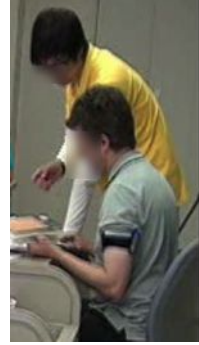


Figure 9.3b
(Excerpt 9.1, Move 20)

Figure 9.3a-b Jun's use of interpersonal actions of **urgency** in consultation with Duke

In the Advice stage, Duke shifts from the **mutual document alignment** that had preceded throughout the Conferring Stage to **teacher to student alignment** towards Jun in Moves 26 (Figure 9.4) and again 29 as he uses interpersonally metaphoric K1/A2 moves to utter his recommendations to Jun. While Jun does not meet Duke's gaze, this use of participant alignment by Duke can be seen as an indication that he is monitoring Jun's uptake of his suggestions. Gesturally, Duke uses a single head shake in Move 25 to express negative affect, as well as private writing.



Figure 9.4 Use of teacher to student alignment (T>S) by Duke in Advice stage

The Scoring stage was also, characteristically, instantiated entirely through **mutual document alignment**, and private writing is chosen to write the score on Jun's paper (Figure 9.5).



Figure 9.5 Private writing in the Scoring stage of Jun's consultation with Duke

The Closing stage of this consultation is in essence a reversal of the sequence of offering and acceptance that occurred in the Opening stage. Duke and Jun perform intersemiotically correspondent language independent offer and accept interpersonal actions through which Jun's work is returned to him. Jun then performs a nonverbal A2f secondary Actor feedback head bow to acknowledge receipt of his work in Move 34 (Figure 9.6), and starts to return to his initial **classwork space**. Duke orally reiterates the offer of Jun's work in Move 35, and resumes **authoritative space** and **teacher to class alignment** in order to continue to the next consultation in this genre.



Figure 9.6 Jun's A2f head bow upon accept of work from Duke

In closing, this brief excerpt of a whole consultation shows how analysis of spatiality, gesture, and gaze show how the rich tapestry of meaning instantiated across systems and modalities are essential to the proper accounting of the meanings made in the Individual Feedback Consultation genre. Despite the lack of student dialog throughout most of the consultations analyzed, there is clear mutual participation by students in this complex orchestration of semiotic resources in the negotiation of meaning in the consultation genre. This is evidenced by their alignment to the shared documentation as well as cooperation in the creation of **interactional space** and in the offering and acceptance of documents at the beginning and end of each consultation. The next section, which analyzes the linguistic composition of this genre, will show, however, that this nonverbal participation is, for the most part, insufficient for the development of tertiary foreign language abilities, though again, it should not be discounted as a lack of participation.

Section II Conclusion: Multimodality in the Individual Feedback Consultation (IFC) genre

This section shows the multimodal construction of the Individual Feedback Consultation genre in terms of spatial position, gaze, and gesture. These in-class consultations require the analysis of all three extralinguistic modes to account for the meanings made within them. The spatial position of teachers and students in an interactional space demonstrates the communicative pedagogy that is instantiated in these consultations, and their placement at the front of the classroom imbues them with the teacher's authoritative position, unlike consultations that could have happened – but didn't – at student's desks.

In addition, this study introduced a system for the examination of the interpersonal function of gaze. Although the findings here are limited to the data present in this study, they indicate that gaze has a definite function in instantiating classroom regulative and instructional register. The dominant gaze vector of **mutual document alignment** in particular indicates that students in both classes, at least in their gaze, maintained their attention to the task at hand and participated in the enactment of the pedagogy at hand. Both teachers and students used the monitoring function of gaze in **mutual participant alignment** and the respective **individual participant alignment** choices. Lastly, teachers used **teacher to class alignment** to help exercise power in the regulative register.

The findings for gesture confirm and extend those described in previous systemic studies, particularly with regards to the analysis of how language contextualizes choices in the system of REPRESENTING ACTION: **activities, items, and qualities**. Choice of INDEXICAL ACTION have also been shown to add co-contextual ideational signification to teacher and student talk, making relation between their talk and written text, as well as adding importance. In interpersonal terms, gesture was shown primarily to be used to perform the offer and accept speech functions

obligatory to the Opening and Closing stages of the Individual Feedback Consultation genre. Choices of INTERPERSONAL ACTION were also used to create positive and negative attitude, particularly in previously unexamined head nods, bows, and shakes. Textually, INDEXICAL ACTION choices were found to be capable of varied specificity, and the simultaneous textual usage of head nods and shakes was also examined.

The next section will integrate the findings presented here about the multimodal characteristics of the Individual Feedback Consultation into an overall analysis of the genre. It is important to always remember that even as analysts examine individual modes for their particular characteristics, meaning is not made by individual modes in gathered isolation but as a concert. By examining how each of these three extralinguistic modes helps to realize classroom consultations, we can better understand the necessity of seeing all spoken language as necessarily multimodal, and accordingly view examinations of language alone as partial, even if necessarily so.

Section III: Language in the Individual Feedback Consultation (IFC) genre

Following the analysis of the multimodality of the Individual Feedback Consultation (IFC) genre in Section II, with the description of the contributions of spatial position and gaze in Chapter 7, of gesture in Chapter 8, and of their combined multimodal organization of the IFC genre in Chapter 9, this section first analyzes in detail the linguistic composition of each stage of this genre in Chapter 10. Despite the generic consistency in linguistic as well as multimodal composition that will be demonstrated, the IFC genre will be shown in Chapters 11 and 12 to be pedagogically problematic for advancing students' foreign language development.

In this section, Chapter 10 will first give an overview of the IFC genre as it occurred in the two multilingual classrooms described in Chapter 5 and analyzed in Section II, and then explore the language of each obligatory and optional stage. Chapter 11 will then examine the consistent, functional lexicogrammatical, discursive, and registerial choices across metafunctions that were deployed by both teachers across stages to enact what are dubbed pedagogic strategies. These pedagogic strategies form consistent, repeated choices in the Conferring, Advice, Scoring, and Closing stages, and particularly the Conferring and Advice stages. Chapter 12 will then problematize the role of consultations in supporting the linguistic development of students through the re-examination of the linguistic content of the IFC genre and the pedagogic strategies used within. It will look at the unrealized potential of this genre in terms of encouraging student oral engagement during consultations, fostering more advanced grammatical and lexical development in terms of experiential metaphor, encouraging a shared linguistic metalanguage to talk with and to help students talk about their discursive development, and in uniformly providing concrete guidance across all instances of the IFC. In so doing, however, this analysis

will also indicate for possible pedagogic changes that will be discussed in more detail in Chapter 13.

10 Chapter 10: Genre analysis of the Individual Feedback Consultation (IFC) genre

10.1 Introduction

This chapter will provide an overview and then examine in more detail the linguistic constituency of the Individual Feedback Consultation genre. To do so, it will examine each obligatory and optional stage, first described in Chapter 6. It will also examine the optional characteristics of each stage. It will show, in conjunction with the multimodal evidence presented in Section II, the consistent linguistic as well as multimodal features of the Individual Feedback Consultation genre. Chapter 9 will present more detail on the specific pedagogic strategies used in the Conferring, Advice, Scoring, and Closing stages.

10.2 Overview of the genre

The Instructional Feedback Consultation (IFC) is a serial genre (Martin & Rose, 2008), in that each individual consultation contains its own nucleus and does not have any orbital connection with other consultations. Although the IFC is technically a lesson microgenre in terms of its generic constituency with regards to the larger lesson genres in which it was discovered, as explained in Section 4.2 (O'Halloran, 1996; see also Chapter 4.1), here we shall examine the Individual Feedback Consultation as a genre in its own right.

As reported in Amundrud (2015), the following five stages (Opening, Conferring, Advice, Scoring, and Closing) were identified in the 49 consultations analyzed. Three of the stages – Opening, Conferring, and Closing – were found in all 49 (Duke=45; Miriam=4) instances and thus are obligatory, meaning that their presence is integral to the definition of the genre itself (Halliday & Hasan, 1989). It is these three stages, generated by the primary social goal of this genre for the teacher to give feedback on student work in a classroom setting, that form the core of the staging for this genre (Rose & Martin, 2012). Beyond these three obligatory

stages, two optional stages, Advice and Scoring, were also present. Unlike in the preliminary study examining Individual Feedback Consultations (Amundrud, 2015), which used only five samples from the consultation corpus, the Advice stage was found to be optional upon examination of the entire data set. It occurred in 20 instances, along with another optional stage, Scoring, which occurred in 35 instances.

As introduced in Chapter 6, consultations generally start with an Opening, at which point the teacher or the student starts the consultation and the student proffers work to be consulted on. In the Conferring stage, problems with student work or with understanding teacher comments are identified, and then in the optional Advice stage, the teacher provides guidance for successfully completing the assignment. Closing can be preceded by the optional Scoring stage, where a written or oral score is given. All consultations end with a Closing, where the proffered work is returned and the student can return to her Classwork position. The genre can be visualized thusly in Figure 10.1 (previously displayed as Figure 6.1).

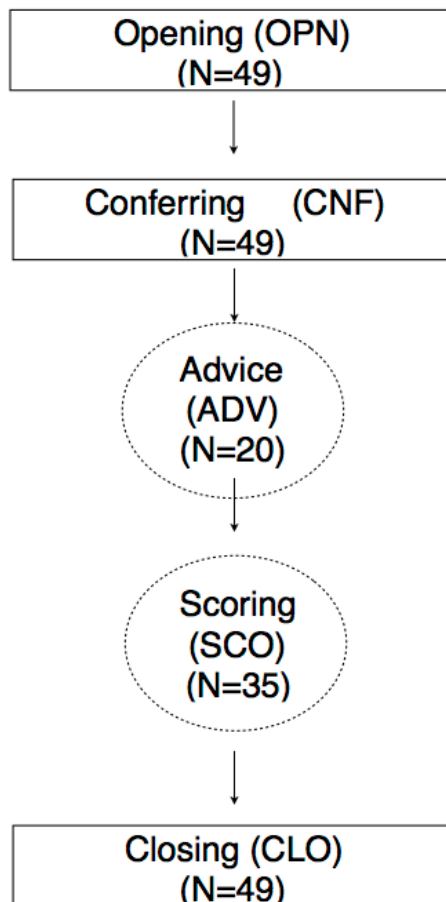


Figure 10.1 Overview of the Individual Feedback Consultation genre

The linguistic and multimodal characteristics of each stage are summarized in Table 10.1 below.

Table 10.1 Summary of linguistic and multimodal characteristics of each Individual Feedback Consultation genre stage

<i>Stage: Social purpose</i>	<i>Linguistic characteristics</i>	<i>Multimodal characteristics</i>
<u>Opening</u> : To begin the consultation	Students offer work for consultation through A1	Students move from classwork space to make

	<p>primary Actor moves and teachers accept through A2 secondary Actor moves, which are manifested through nonverbal offer and accept actions, with optional verbal manifestation. Optional Calls and Vocatives used by teachers to catch attention of students and commence stage.</p>	<p>interactional space with teacher, who shifts from authoritative space. Interpersonal actions of offering and acceptance of student work to be consulted on convey A1 and A2 offer and accept moves. Teacher to class gaze used to catch attention of students and signal openness to consultation.</p>
<p><u>Conferring</u>: To discern and analyze problems in student work, or problems that students have with teacher comments</p>	<p>Teacher moves manifest K1 primary Knower moves, realized through relational processes that are logicosemantically expanded.</p>	<p>Interactional space established in Opening stage is maintained. Teachers and student manifest mutual document alignment towards student work.</p>
<p><u>Advice</u>: To give feedback to help students complete their assignments successfully</p>	<p>Teachers use A2 secondary Actor moves, manifested through either congruent imperative Mood or interpersonal grammatical</p>	<p>Interactional space established in Opening stage is maintained. Teachers and student manifest mutual</p>

	metaphor, to provide Feedback. As such, second- person full or ellipsed “you,” or modal irrealis “I would,” is also present. Also contains use of material processes	document alignment towards student work.
<u>Scoring</u> : To provide numeric score for student work	Utterance of numeric lexis for provision of score is optional.	Interactional space established in Opening stage is maintained. Obligatory use of private writing for written provision of score.
<u>Closing</u> : To end consultation	Reverses Opening stage, with teachers proffering student work with A1 primary Actor moves and students accepting work through A2 secondary Actor moves. Verbal or nonverbal A2f secondary Actor feedback moves also present.	Students return to classwork space while teachers return to authoritative space in order to either continue in sequence to another IFC, or to another part of the lesson sequence. Reverse of interpersonal offering and acceptance actions found in the Opening stage.

Additionally, three “interpolated microgenres” (O’Halloran, 1996) were found to occur: Teacher Disciplinary Interruption (TDI - where the teacher interrupted the genre-in-progress to discipline other students in the class), Teacher-Student Private Interaction (TSPI - where the teacher talked with individual students privately about matters not connected to the immediately occurring genre), and Teacher Procedure Interruption (TPI - where the teacher interrupted the genre to publically address the entire class on lesson procedure). These microgenres may “essentially disrupt the genre-in-progress” (ibid., p.60) and were used to address immediate classroom regulatory concerns. As all but one of these 12 occurrences were during the Opening stage, they will be discussed in more detail in that section.

10.3 Analysis of individual IFC genre stages

The following section will present the key linguistic and multimodal features of each of the five consultation stages: Opening, Conferring, Advice, Scoring, and Closing. It will also look at the three interpolated macrogenres that occur in the Opening stage. This genre analysis will explain the social purpose of each stage through examination of their characteristic linguistic and multimodal realizations, expanding upon and modifying that presented preliminarily in Amundrud (2015).

10.3.1 Opening stage

The purpose of the Opening stage is to begin the consultation. To do so, the teacher or student must first catch their interlocutor’s attention and so begin the consultation, then the student must move into an interactional space with the teacher, and last, teachers must receive the materials about which they consult each student. This subsection will explain the linguistic characteristics of the Opening stage, connecting them with their multimodal meanings, which were discussed earlier in Section II. After describing the canonical form of Opening stage, in

which students proffer their work via offer speech function and A1 primary Actor moves and the teachers accept work through A2 secondary Actor moves, it will examine more closely the four instances in which this typical pattern did not occur. It will also examine the phenomenon of interpolated microgenres through which the genre in progress was interrupted to address an immediately arising regulative function, and which was found to occur in 11 of the Opening stages from Duke’s data.

As previously discussed in Chapter 7, spatially, the commencement of a consultation is marked by the shift of the student from an initial classwork space, such as seated at a desk, to an interactive space with the teacher. This is matched by a shift by the teacher from a personal or authoritative space to an interactive space with the student. Because of the “frozen actions”

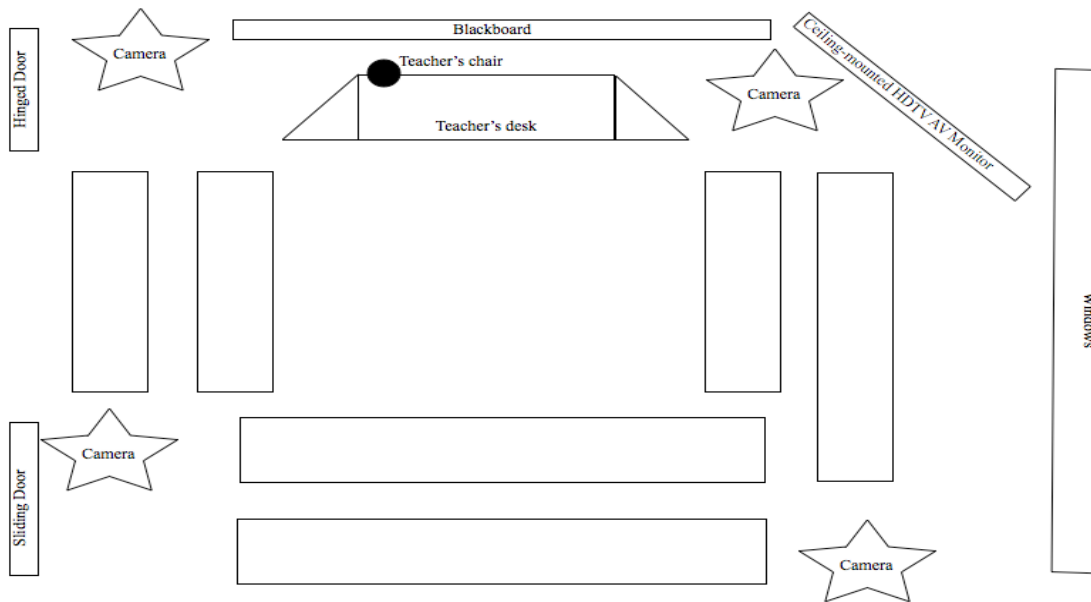


Figure 10.2 Classroom layout for Duke’s and Miriam’s classes

(Norris, 2004) of the classroom layout described in Chapter 7.1 and depicted again in Figure 10.2, students could only approach the teacher’s desk from the teacher’s right or left side. They stood at the teachers’ right or left because the placement of student desks prevented them from

easily accessing the space directly in front of the teacher. Both classrooms used by Duke and Miriam had the same layout.

A key distinction between Miriam's and Duke's consultations is that in three of the consultations observed in Miriam's course, students arrayed themselves in a classwork space around the teacher's desk after she had dismissed the class but before the bell signaling the end of the lesson. To commence their consultations, these three students in turn created mutual participant alignment in gaze after which each of them created an Interactional space which Miriam acknowledged with a Greeting. On the other hand, all consultations in Duke's class were initiated by the teacher with a Call, by which the student was summoned from their seated position at one of the six fixed desks to the teacher's desk, thus creating the interactional space in which the consultation could continue. A similar pattern occurred in Miriam's consultation with Noriko, shown in Excerpt 10.5 below, with the student approaching during class after Miriam used the exophoric pronoun "anyone" as a Call for students to select themselves for consultation at that time.

All but four of the 49 Opening stage instances analyzed contained pairs of nonverbal offers, whereby the student proffered her paper to the teacher, and accepts, whereby this paper was taken. The nonverbal instantiation of these pairs interpersonal actions of offering and acceptance in the Opening stage were analyzed in Chapter 8.3.1 for the consultations of which video data was also available. In that section, it was shown that the interpersonal actions that embodied the offer and accept gestures used by students and teachers could be performed in the following manners. Students could Offer a paper nonverbally through a language independent intersemiotically concurrent action, or with concurrent verbalization through a language correspondent intersemiotically concurrent or intersemiotically polysemic action. Teachers then

accepted student work most frequently using a verbal language correspondent intersemiotically concurrent or intersemiotically polysemic action, though nonverbal accepts using language independent intersemiotically concurrent actions also occurred. Here, we will re-examine the 45 canonical Opening stages which included offering and acceptance pairs, and then look at the four Opening stages that did not follow this pattern exactly.

In the 45 Openings that did contain the offering and acceptance pairs these offers were co-realized by A1 moves in EXCHANGE. Nearly all Openings featured minor clauses, such as in Calls (such as student names) or Greetings (e.g. “Hello” or “Yes?”), like in Moves 3 and 4 in Excerpt 10.1, displayed in Figure 10.3.

Excerpt 10.1 Example of Opening stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial position</i>	<i>Gaze</i>
<i>Ex</i>		<i>Function</i>			
1	Miriam	Greeting	((Turning from previous student, Saya, Miriam adjusts glasses and faces Shinya on her left.)) Mm-hm?	Authoritative	T>Shinya; Shinya>T; Saya>T
2	Shinya	Decline	((With outstretched right arm, Shinya, who had previously consulted with Miriam, indicates Saya, who is to Miriam 's right.))	Classwork	T>Shinya; Shinya>T; Saya>T

3	Miriam	Greeting	Uh-huh?	Authoritative	T>Saya; Saya>T
4	Saya	Greeting	Yes. ((Moves closer to Miriam.))	Classwork to Interaccional	T=S
→ 5	Saya	Offer	==((Starts to hand paper to Miriam.))==	Interaccional	T>S; S>D
A1					
→ 6	Miriam	Reply:	==((Reaches out to take paper.))==	Interaccional	T,S=D
A2		Accept			



Figure 10.3 Example of offering and acceptance interpersonal actions in Opening stage (Excerpt 10.1, Moves 5 and 6)

As discussed in Chapter 6, offering gestures were coded as A1, whether or not they were co-realized verbally, as in Excerpt 10.2, Move 2, shown in Figure 10.4.

Excerpt 10.2 Instance of Opening stage with interpersonal actions of offering and acceptance

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial position</i>	<i>Gaze</i>
<i>Ex</i>		<i>Function</i>			
1	Duke	Call	Ruri.	Authoritative	T>C
A2					
→ 2	Ruri	Greeting/ Offer	==Hello.== ((Gives Duke book and paper.))	Classwork to Interactive	X
A1					
→ 3	Duke	Greeting/ Reply: Accept	==Hello== ((Takes proffered materials)).	Authoritative to Interactive	T,S/D
A2					



Figure 10.4 Opening offering and acceptance pair with intersemiotically polysemic interpersonal actions (Excerpt 8.2, Moves 2 & 3)

Both nonverbal (as in Excerpt 10.1) and verbal (as in Excerpts 10.2 as well as 10.3 below) realizations of Accept (e.g. “Okay” or “Thanks”) were coded as A2 secondary Actor moves. Note that for the following excerpt and others for which video data was not available, the

presence of nonverbal offer/A1 moves and nonverbal accept/A2 moves is presumed based on subsequent verbal actions that continue the IFC genre, and is corroborated by researcher's notes on the classes observed.

Excerpt 10.3 Example of audio-only Opening stage with verbal offering and acceptance

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>
<i>Ex.</i>		<i>Function</i>	(audio only)
1	Duke	Call	Mayumi
			A2
2	Duke	Greeting	Hello.
3	Mayumi	Offer	((Offer is presumed to have occurred by this point.))
			A1
4	Duke	Reply: Accept	Okay.
			A2

Of the four Openings that did not include offering and acceptance pairs, three were because the students offered their papers in conjunction with a bid by the student to commence Conferring. This bid is therefore coded as being within both the Opening and Conferring stages, as in Excerpt 10.4, Move 2.

Excerpt 10.4 Opening with Conferring bid

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		<i>position</i>	
1	Duke	Call	Taka.	Authoritative	T>C
A2					
→ 2	Taka	Question: Closed /Offer	Sorry ルーズリーフいい ですか (loose-leaf okay be-fml INT) ("is loose-leaf okay")? ((Offers materials.))	Classwork to Interactive	T,S/D
K2/A1					

The remaining outlier is the longest consultation, between Miriam and Noriko, which was previously discussed in Chapters 7 and 8, where Noriko brought her outline for the final assignment a week before the final essay draft was due (Excerpt 10.5).

Excerpt 10.5 Opening with delayed Accept

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial</i>	<i>Gaze</i>	<i>Stage</i>
<i>Ex.</i>		<i>Function</i>		<i>position</i>		
1	Miriam	Call/	Okay, [Ø: are there] any	Authoritative	T>C	OPN
K2		Question: Closed	more second drafts that you want to submit today... or first drafts [Ø: that you want to submit today]?			
2	Miriam	Prolong:	[Ø: Are there] no more	Authoritative	T>C	OPN
K2		Extend	[Ø: second drafts that you want to submit today]?			

3	Miriam	Question:	Is this your first draft? ((Spoken as Noriko moves from Classwork to Interactive Space at the teacher's desk. Miriam takes one paper on desk and moves towards herself.))	Authoritative to Interactional	T=S	CNF	
K2		Closed					
→	4	Noriko	Reply:	Ah yes. ((Holds paper with both hands.))	Classwork to	T=S	CNF
K1			Affirm		Interactional		
5	Noriko	Offer	((Noriko holds document in front of Miriam at Miriam's eye-level <i>until Miriam Accepts it in Move 9.</i>))	Interactional, alongside	T, S=D	CNF	
A1							
6	Miriam	Track:	[Ø: Is this your] outline?	Interactional,	T=S	CNF	
K2		Clarify	((Hand on papers on desk.))	alongside			
7	Noriko	Response:	Yes::.	Interactional,	T=S	CNF	
K1		Resolve		alongside			
→	8	Miriam	Challenge:	[LAUGHTER] I'm not taking outlines any more at this point. ((Moves left hand from desk to resting under head.))	Interactional, alongside	T, S=D	CNF
K1		Counter					
→	9	Miriam	Challenge:	Where's your full essay?	Interactional,	T, S=D	CNF
K2/A1		Rebound/ Reply: Accept	((Drops previously resting left hand. <i>Takes Noriko's paper in right hand.</i>))	alongside			

10	Noriko	Response: Resolve	Hm but uh, I had (not) checked (this) == outline so:, please check this.	Interactional, alongside	T/S> D	CNF
A2						

In Moves 1 and 2, Miriam opens the floor for students to approach the teacher’s desk with their compositions with an Open Interrogative. This interrogative also functions as a Call, by which students are summoned, in the instructional register of this upper intermediate course. Conferring about the student’s work commences before Miriam accepts it (Figure 10.5, Move 4), with Miriam querying the nature of the work.



Figure 10.5 Noriko approaching teacher’s desk (Excerpt 10.5, Move 4, student indicated)

Miriam’s reluctance is visible in both the experiential content of her response as well as her combination of interpersonal displeasure realized in the polarity of Move 8 (“I’m not taking outlines at this point”) and the laughter preceding the start of the clause in Move 8 (Excerpt 10.5,



Figure 10.6 Noriko offers paper: “But I’m not taking outlines at this point.” (Excerpt 10.5, Move 8)

Figure 5.6), along with her use of Tone 4 intonation, marking reservation (Halliday & Greaves, 2008).

However, her consideration of the request is indicated by the mental presenting action (Chapter 8.2.1) performed by her left hand resting under her chin in Move 8, and she does relent and accept the proffered work in Move 9 (Figure 10.7).

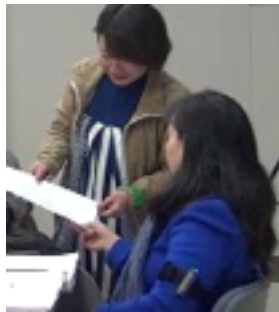


Figure 10.7 Miriam accepts paper: “Where’s your full essay?” (Excerpt 10.5, Move 9)

So, with these four outliers in view, it is clear that the Opening stage cannot be defined merely in terms of the presence of Calls or Greetings. However, one or both of these must be present. A shift to **interpersonal space** for both interlocutors is also essential, as discussed above and in Chapters 7 and 8. In all consultations, work is there to be Offered via an A1 primary Actor move by the student and Accepted via an A2 secondary Actor move by the teacher, though this can be delayed by the teacher, as in Excerpt 10.5, or hastened by the student, as in Excerpt 10.4.

Beyond the patterns of offers and accepts described above, another separate, optional pattern of repeated lexicogrammatical and discourse semantic combinations were also discerned in the Opening stage. Three occasions of what has been dubbed Personal Alignment were found in Duke’s data alone. Realized through attributive and intensive relational processes and the presence of positive attitudinal expressions (Martin & White, 2005), Personal Alignment

featured banter including positive evaluative comments on personal appearance or disposition, to decrease personal distance (Excerpt 10.6, Move 2).

Excerpt 10.6 Instance of Personal Alignment in Opening stage, Move 2

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript (audio only)</i>
<i>Ex.</i>			
1	Duke	Call	Kenta!
A2			
→ 2	Duke	Statement: Opinion	[Ø: That's a] Nice
K1			shirt...(LAUGHTER).
3	Kenta	Offer	((Offer presumed at this
A1			point.))
4	Duke	Reply: Accept	Okay.
A2f/A2			((Accept is presumed to have occurred here due to Duke's utterance, which is congruent with an intersemiotically polysemous Accept.))

In closing, the Opening stage features a consistent pattern of movement to Interactional space, the proffering of student work via Representing Activity gestures, and the use of Calls or Greetings. In addition, 11 instances of Duke's data contained separate interpolated microgenres that disrupted the IFC stage in progress. We will examine these more closely now.

10.3.1.1 Interpolated microgenres

As discussed in Chapter 4 on genre in the systemic-functional analysis of classroom discourse, microgenres (O'Halloran, 1996) are the smallest generic constituent of a lesson genre. Microgenres, such as those described in the overview of the lessons and curricula of the two courses examined in Section 6.1, in essence comprise the linguistic and extralinguistic choices that comprise lesson genres, and which in turn comprise the larger classroom curriculum macrogenres (Christie, 2002) that comprise work across the school year. One kind of microgenre, called interpolated microgenres (O'Halloran, 1996), interrupt the curriculum genre or microgenre in progress during class. In the present data, this happened in 11 of Duke's Opening stages, and after the end of one Closing stage. This subsection will describe and demonstrate the three interpolated microgenres found. It will first describe the instances of Teacher Disciplinary Interruption and Teacher-Student Private Interaction, both of which were first identified by O'Halloran (1996), and then describe a newly identified interpolated microgenre, called Teacher Procedure Interruption.

Teacher Disciplinary Interruption (TDI): In a Teacher Disciplinary Interruption (n=7), the teacher "interrupts the genre in progress for disciplinary purposes" (O'Halloran, 1996, p.561). Here, teacher power in the classroom context of situation is made most salient through the use of imperative Mood, command speech function, A2 moves in EXCHANGE, and teacher to class alignment in gaze, as demonstrated in Excerpt 10.7, Moves 2 and 3. In the present data, TDIs were only found to occur in the Opening stage.

Excerpt 10.7 Instance of Teacher Disciplinary Interruption (TDI)

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Stage</i>
<i>Ex.</i>			(audio only)	
1	Duke	Call	Aki!	OPN
A2				
2	Duke	Command	SHHHH!	OPN
A2				(TDI)
3	Duke	Command	Please don't talk too much.	OPN
				(TDI)
4	Duke	Statement: Fact	You're still taking a quiz [LAUGHTER]...after all.	OPN
K1				(TDI)
5	Aki	Offer	((Offer is presumed to have occurred by this point.))	OPN
A1				
6	Duke	Reply: Accept	((Accept is presumed to have occurred by this point.))	OPN
A2				

Excerpt 10.7 shows Duke Calling Aki to the teacher's desk in Move 1. But, instead of continuing directly the completion of the Opening stage, Duke interrupts this stage by scolding students who were off-task in Moves 2 through 4, before the consultation proceeds to the Conferring stage.

Teacher-Student Private Interaction (TSPI): In a TSPI (n=3), the teacher talks with individual students privately (O'Halloran, 1996, p.562) about class procedure not connected to the consultation at hand. TSPIs were marked by the use of Material processes to discuss student

actions, and dialogic K1 moves by teachers and students (see Excerpt 5.8). Two TSPIs occurred during the Opening stage, and one after a Closing stage.

Excerpt 10.8 Instance of Teacher-Student Private Interaction (TSPI)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial</i>	<i>Gaze</i>	<i>Stage</i>
<i>Ex.</i>		<i>Function</i>		<i>position</i>		
1	Duke	Call	Mana!	Authoritative	T>C	OPN
A2						
2	Duke	--	<i>Leaves right arm outstretched with palm open while Mana comes to front.</i>	Authoritative to Interactional	T>S; X	OPN
3	Mana	Offer	((Gives materials to Duke.))	Interactional	S>T	OPN
A1						
4	Duke	Reply:	((Takes proffered materials from Mana.))	Interactional	T>C	OPN
A2		Accept				
5	Duke (to	Question:	Did you finish the puzzle?	Interactional	T>S;	OPN
K2	Mayumi, off-camera)	Closed			S>D	(TSPI)
6	Mayumi	Reply:	Yeah [Ø: I finished the puzzle].	Classwork	--	OPN
K1	(off-camera)	Answer				(TSPI)
7	Mayumi (off-camera)	--	()	Classwork	--	OPN (TSPI)

8	Duke	Exclamation	(Oh Mayumi!) (LAUGHTER) ((Pages through Mana's materials.))	Interactional	T, S=D	OPN (TSPI)
9	Duke	Statement:	Okay those are okay.	Interactional	T,	CNF
K1		Opinion			S=D	

In Moves 5 and 6, Duke aligns his gaze to Mayumi, who was seated diagonally across from Duke in the front row on the right side of the classroom, and confirms her progress on the concurrent puzzle activity Duke had assigned the class while conducting consultations (Chapter 6.1). During this TSPI, Mana, the student with whom Duke had started a consultation, maintained individual document alignment towards her homework, as shown in the gaze column of Move 5. During Duke's exclamation in Move 8 after Mayumi's unrecoverable utterance in Move 7, Duke returns the focus of his interaction the Mana as evidenced by his return to **mutual document alignment** with Mana in that move, and by his material presenting action of paging through her materials. The consultation continues the Conferring stage in the subsequent move.

Teacher Procedure Interruption (TPI): In a Teacher Procedure Interruption (n=2), the teacher interrupts the genre-in-progress to publicly address all students on class procedure. Both TPIs were one move only, consisting of declarative K1 moves with relational processes used to convey information about the procedure of that class (see Excerpt 10.9), and providing regulatory content with regards to subsequent lesson microgenres beyond the consultations in question. Both TPIs occurred during the Opening stages of different consultations during the same lesson period.

Excerpt 10.9 Instance of Teacher Procedure Interruption (TPI)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Spatial</i>	<i>Gaze</i>	<i>Stage</i>
<i>Ex.</i>		<i>Function</i>		<i>position</i>		
1	Duke	Call	Emi!	Authoritative	T>C	OPN
A2						
2	Duke	Open:	[Ø: I'M] ALMOST	Authoritative	T>C	OPN
K1		Statement	FINI::SHED!			(TPI)
3	Duke	Greeting/ --/A2	HELLO! ((Accepts proffered materials.))	Authoritative to	T>S, T,S>	OPN
		Accept		Interactional	D	
4	Emi	Greeting	Hello. ((Proffers materials.))	Classwork to	T,S>	OPN
A1		Response/ Offer		Interactional	D	

Coming at the end of the last five minutes of the repeated Individual Feedback Consultation microgenre, which lasted 24 minutes in total in this class session, this Teacher Procedure Interruption signals that this microgenre sequence will be ending shortly. Since students in the class were engaged in off-task behavior, this has clear regulatory implications, which are signaled by the vocal volume at which it was uttered. As will be revisited in Chapter 12 regarding the pedagogy of the IFC genre, this TPI also indicates the time pressure that teachers were under during their consultations. As shown here, both teachers needed to balance the need to consult with individual students with the need to attend to other class business.

In summary, these three interpolated microgenres were used by Duke only to interrupt the Individual Feedback Consultation in the Opening stage in particular. With Teacher Disciplinary

Interruptions and Teacher Procedure Interruptions, this can be seen as having primarily a regulatory function. But, Teacher Student Private Interactions also indicate that interpolated microgenres may have function in maintaining positive rapport between the teacher and individual students as well.

10.3.1.2 Conclusion: Opening stage

The Opening stage, found in all 49 consultations, is an obligatory part of the Individual Feedback Consultation genre. Through it, students move into an **interactional space** with the teacher, and teachers receive work to be consulted on. As described here and in Section II, it is stable particularly in its spatial and gestural realizations. While neither Calls nor Greetings appeared in all consultations found, the presence of either appears to be obligatory. Additionally, Duke in particular also used the Opening stage to create Personal Alignment, or to interrupt the IFC through interpolated microgenres. From this Opening stage, we will now turn to the Conferring stage, in which the bulk of the semiotic action performed in the IFC occurs.

10.3.2 Conferring stage

The obligatory Conferring stage, which occurred in all 49 consultations, is arguably the core of the Individual Feedback Consultation since it is where the main task of consultations – to discern and analyze problems in student work, or problems that students have with teacher comments – occurs. The following section will, like that of the Opening stage, discuss and demonstrate the general linguistic and multimodal features of this stage. In so doing, it will preview the nine pedagogic strategies, composed of consistent combinations of lexicogrammatical, discourse semantic, and registerial features, and which were found primarily in the Conferring stage.

All Conferring stages continue in the **interactional space** established in the Opening stage. Like the example shown in Excerpt 10.10 below, Conferring stages feature K1 primary Knower moves, which in all but one consultation were realized through relational processes that logicosemantically expanded through elaborating, extending, or enhancing speech functions (Suzanne Eggins & Slade, 1997) across clauses selecting for full or eclipsed declarative Mood. In Excerpt 10.10, we can see this in effect with Duke’s initial positive judgement in Move 1, which he elaborates upon in Moves 4 through 8. Additionally, all Conferring stages that were coded for multimodality (n=30) featured mutual documental alignment (Chapter 7.2.1) directed at the documents under discussion, as can also be seen in Excerpt 10.10.

Excerpt 10.10 Prototypical example of Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Gaze</i>
Ex.				
→ 1	Duke	Statement: Opinion	[Ø: This is] okay, [Ø: this is] okay	T, S=D
K1				
2	Shintaro	--	==((Shintaro turns page in his book that Duke is holding. <i>Deictically indicates something there just as Duke begins his next move</i>)).	T, S=D
→ 3	Duke	Track: Probe	==And...[Ø: is this] Summarizer?	T, S=D
K2				

4	Duke	Append:	It's a little bit short but it's okay.	T, S=D
		Elaborate		
K1				
5	Duke	Prolong:	まあ (well), it's okay.	T, S=D
		Elaborate		
→ 6	Duke	Prolong: Enhance	Really Summarizer should be on a...separate piece of paper because it's LONG. ((Uses both hands, open palmed, to depict the size of a piece of paper. <i>Beats hands twice on "long".</i>))	T, S=D/, T=S on "separate"
7	Duke	Prolong: Extend	[Ø: It's] for five minutes!	T, S=D/ T=S on "five minutes"
8	Duke	Prolong: Extend	Five minutes is long!	T, S=D



Figure 10.8 Example of Conferring with semiotically metaphoric **item** choice of REPRESENTING ACTION (Excerpt 10.10, Move 6)

In this excerpt, Duke positively appraises the student's work through relational processes in Move 1, and then confirms the student's reading circle role in Move 3, simultaneous with the student's relational gesture in Move 2. This praise is qualified, however, through a logico-semantic extended and enhanced K1 move complex in Moves 4 through 8. Here, Duke notes the deficiency of Shintaro's work with regards to the needs of the Summarizer role (see Chapter 6.1.1 on reading circle roles and Appendix K), as well as to the procedure of the reading circle lesson genre for which this homework was prepared. Both the student and Duke use experiential gestures, first by Shintaro to indicate via an indexical action of **relation** a point in his work, and then by Duke to materially exemplify through the use of semiotic metaphor the length of the work the student should do, which Duke then emphasizes with his beat indexical action of **importance** (Chapter 8.2.3).

Excerpt 10.10 also demonstrates various move-level pedagogic strategies, construed through consistent lexicogrammatical, discourse semantic, and registerial choices across stages, which will be discussed in more detail in Chapter 11. In Moves 1, 4, and 5 of this excerpt, for instance, Duke deploys choices of quality from the system of APPRAISAL in the Discourse Semantic stratum (see Chapter 3) to display positive attitude towards the student's work. Move 3, on the other hand, uses lexis regarding the reading circles activity, the homework for which Duke was consulting his students on. Finally, Moves 6, 7, and 8 manifest classroom Tenor and regulative register (see Christie, 2002; also Chapter 4), which meta-reounds to choices for A2 secondary Actor moves in EXCHANGE, realized via interpersonal semiotic metaphor in Move 6, to provide guidance to the student on the correct procedure to be followed in order to successfully complete the reading circle role of Summarizer that the student had been assigned. These three pedagogic strategies – dubbed **praise**, **role check**, and **procedure direction**, respectively –

occurred throughout the Conferring stages found. Since pedagogic strategies have their own qualities of manifestation, they are discussed separately in Chapter 11.

So as shown in this excerpt, the Conferring stage featured K1 primary Knower moves and logicosemantic expansion through which problems with student work were addressed. Multimodally, this stage consistently used mutual document alignment and maintained interactive space, but no consistent choices of gesture were found. We will discuss the Conferring stage in more detail in Chapter 11, with regards to the pedagogic strategies, such as those present in Excerpt 10.10, and which exploited the wide parameters provided by the stage obligatory features of the Conferring stage. For now, however, we will turn to the optional Advice stage.

10.3.3 Advice stage

This section will examine the optional Advice stage, found in 20 of the 49 consultations (38% of Duke's and 75% of Miriam's), which contains content-oriented feedback to help students complete their assignments successfully. It will provide an overview of the linguistic and multimodal characteristics of this stage. In so doing, it will also show how some of the same pedagogic strategies manifested in the Conferring stage were also present in Advice.

In terms of multimodal realization, the Advice stage is similar to the preceding Conferring stage; students and teachers remain in **interactional space** at the front of the classroom, and all of the 10 multimodally-coded Advice stages featured **mutual document alignment** directed towards shared documentation, as indicated in Excerpt 10.12. In terms of obligatory linguistic realization, however, the Advice stage is markedly different from the Conferring stage by the obligatory presence of A2 secondary Actor moves. This can be expressed in either congruent imperative Mood, as in the two previous moves mentioned, or

through experiential grammatical metaphor (Halliday & Matthiessen, 1999), e.g. Excerpt 10.11, Move 1, or interpersonal grammatical metaphor, as in Excerpt 10.12, Moves 1, 4, 6 and 7.

Excerpt 10.11 Example of Advice stage with experiential grammatical metaphor

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>
<i>Ex.</i>		<i>function/</i>	(audio only)
		<i>Exchange</i>	
→ 1	Duke	Statement:	My オススメ (recommendation)
K1/A2		Fact	though...is...[[make these questions]].
2	Duke	Prolong:	例えば (for example), "Do you know the girl
K1		Extend	who's (going to be a problem)."
3	Duke	Prolong:	Do you (FALSE START)... "have you
		Extend	changed...have you...changed...your" 過去 (past tense) "appearance"...愛のために (love NO BIND.sake) ("for the sake of") "for a boy...or a girl" something like that.
4	Duke	Prolong:	And you can make questions too.
		Extend	
5	Duke	Prolong:	BUT okay, it's fine.
		Extend	
6	Aki	Reply:	はい (okay).
K2f		Acknowledged	
		ge	

Excerpt 10.12 Example of Advice stage with interpersonal grammatical metaphor and modal irrealis

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>function/</i>		
		<i>Exchange</i>		
→ 1	Duke	Statement:	Well- my-I would-I would make	T,S=D
K1/A2		Fact	some questions anyway.	
2	Duke	Monitor	Um, about ((Duke shakes head))	T>S;S>D
3	Duke	Prolong:	I dunno.	T,S=D
K1		Extend		
→ 4	Duke	Prolong:	[Ø:I would make some questions	T,S=D
K1/A2		Extend	about] boyfriends girlfriends	
			kissing.	
5	Jun	--	((Jun returns to straight-back	T,S=D
			standing position, smiles, laughs,	
			and covers mouth when Duke	
			utters prior move.))	
→ 6	Duke	Prolong:	[Ø:I would make some questions	T>S; S>D
K1/A2		Extend	about] restaurants.	
→ 7	Duke	Prolong:	[Ø:I would make some questions	T,S=D
		Extend	about] that kinda thing.	

Material processes are also an obligatory feature in this stage, and are used by teachers and students to either describe the actions that students are to carry out, as in Excerpt 10.12,

Move 1, or that they have already completed. A further obligatory feature of the Advice stage, except when the advice is provided as experiential grammatical metaphor as in Excerpt 10.12, is the use either of the second-person singular “you”, either full or ellipsed in the case of imperatives (see Moves 3 and 7 in Excerpt 10.11), or of the modal irrealis “I would” when the teacher gives students recommendations on actions to take (Excerpt 10.12, Moves 1 and 4-6).

Even with these stage-specific distinctions, however, we can also see some of the same pedagogic strategies at play in the Advice stage as are present in the Conferring stage. Moves 1-4 of Excerpt 10.11 and Moves 1, 4, 5, 6, and 7 of Excerpt 10.12 all provide direction to the students on the proper procedures for completing their respective assignments. Move 5 of Excerpt 10.11 also provides a positive attitudinal lexis of quality to give praise. As will be discussed in more detail in Chapter 11, some pedagogic strategies manifested in different stages differed in interaction with the specific features of each stage, but nevertheless were consistent in their manifestations across stages.

These pedagogical strategies allowed for a wider range of meaning-making than just K1 moves would permit, and they are not limited to the Conferring stage, as we have seen in the discussion of the Advice stage in this section. While the Advice stage maintained consistent selections for A2 secondary Actor moves, material processes, and second-person participants or modal irrealis, the same pedagogic strategies were also deployed. A similar albeit less frequent pattern can also be seen in the subsequent optional Scoring and obligatory Closing stages as well, to which we will now turn.

10.3.4 Scoring stage

The previous two sections examined the Conferring stage, in which teachers provide evaluation and discern problems for examination and correction in student work, and the Advice

stage, in which both teachers provided content-oriented guidance for the proper completion of assignments. Beyond these two stages, however, one further optional stage was found through which scores were provided for student work. Scoring is an optional stage, found to occur 35 times in Duke's data only during the lessons utilizing the reading circles course sequence. In this stage, Duke provided, through the written and/or spoken medium of Mode, a numeric score for the student's work, as in Excerpt 10.13, Move 1, from a consultation between Duke and Aki.

Excerpt 10.13 Example of Scoring stage with oral numeric scoring

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>				
1	Duke	Statement:	これ 3 points です . 短いけど	T=S until
K1		Opinion	(This WA 3 points end-fml. Short though.) ("This is 3 points. It's short though."). [LAUGHTER] <u>((Repeatedly taps materials on desk while uttering "3 points です".))</u>	T>D from "短いけど".
2	Duke	Statement: Fact	But, もう一回 (another one time)	T,S=D,
K1			("one more time")... "Have you ever..." what "changed" "myself" じやなくて (no) "yourself...for a, boy slash girl?"	except S=D on "もう一回" and "boy slash girl".
3	Duke	Prolong:	That's good, okay. ((Writes and then	T,S=D
K1		Enhance	moves paper on desk on "okay".))	

The only obligatory feature of the Scoring stage is the presence of the choice of **private writing**, a further selection in delicacy of **verbal** action in the PRESENTING ACTION system of gesture (Chapter 8.2.1). Private writing was realized in the visual channel and written medium (Halliday & Hasan, 1989). This feature is obligatory to the social purpose of the Scoring stage because it is through this action the score for the students' work is given. In 32 instances, like Excerpt 10.14, Scoring was realized as a separate, discrete stage, after the Conferring or Advice stages but before the Closing stage. In 13 of these, it was accompanied by an oral report of the score through numeric lexis, as in Excerpt 10.13 above. In 19 consultations, however, no oral score report was given, and the Scoring action was accomplished through the written medium alone, e.g. Excerpt 10.14 and Figure 10.9.

Excerpt 10.14 Example of Scoring performed through private writing only

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>	<i>STAGE</i>
<i>Ex.</i>		<i>Function</i>			
1	Duke	Statement:	Okay, that's good!	T,S=	CNF
K1		Opinion		D	
2	Duke	--	((Writes on student's paper.))	T,S=	SCO
				D	
3	Duke	Offer	There ya go ((Proffers materials to student.)),	T>O;	CLO
A1			thank you.	X	
4	Emi	Reply:	((Accepts proffered materials.))	X;	CLO
A2		Accept		T>O	



Figure 10.9 Example of Scoring stage performed through private writing only (Excerpt 10.14, Move 2)

Yet again, however, as in the Conferring and Advice sections previous, we can still see the presence of optional pedagogic strategies utilizing distinctive lexicogrammatical, discourse semantic, and registerial choices in the optional Scoring stage as well. Move 3 in Excerpt 10.13 and Move 1 in Excerpt 10.14, for instance, are both further instances of **praise** which, as we will see in Chapter 11, could be prosodically manifested in the Scoring stage, reiterating the teacher's evaluation of student work. Move 2 of Excerpt 10.13 features another pedagogic strategy, a **recast**, whereby Duke uses choices in the APPRAISAL system of ENGAGEMENT to deny the student's initial formulation and proclaim a more grammatical version.

10.3.4.1 Simultaneous realization of Scoring and other stages

Unlike the other stages of the Individual Feedback Consultation, Scoring is unique in that in three instances, it occurred concurrently with the Conferring or Closing stages, either with (Excerpt 10.14) or without (Excerpt 10.15) a score given in the spoken medium.

Excerpt 10.15 Example of simultaneous Conferring and Scoring in spoken medium from consultation between Duke and Aki

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>STAGE</i>
<i>Ex.</i>			(audio only)	
→ 1	Duke	Statement:	Okay, these are all good,	CNF & SCO
K1		Opinion	and you get three points.	
2	Duke	Statement:	My オススメ	ADV
A2/K1		Opinion	(recommendation) though...is...[[make these questions]].	
3	Duke	Prolong: Extend	例えば (for example), "Do	ADV
K1			you know the girl who's (going to be a problem)."	

In Excerpt 10.15, Move 1, Duke provides a positive evaluation of Aki's work, and in the subsequent clause of the move, utters the score, thus making manifest the Scoring stage simultaneous to this final move of Conferring. From Move 2, the consultation moves into the Advice stage, as Duke provides **procedure direction** in Move 2 and a **recast** in Move 3. The Advice stage of this consultation continues beyond that shown in Excerpt 10.15, but continues to the Closing stage without any further instances of verbal or nonverbal Scoring. A similar pattern occurs in Excerpt 10.16 below with regards to the simultaneous realization of the Scoring and Closing stages.

Excerpt 10.16 Example of simultaneous Closing and Scoring in written medium only

<i>Move # Ex.</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Gaze</i>	<i>STAGE</i>
→ 1 A1	Duke	Offer	Here ya go. ((Writes on paper and gives to student.))	T,S=D	CLO & SCO
2 A2	Minami	Support: Accept	((Accepts proffered materials.))	T,S=D	CLO
3 A1f	Duke	De-Greeting	Thank you!	T>O/ S>X	CLO

In Excerpt 10.16, which previews the verbal and nonverbal actions of the Closing stage that will be described in more detail in the following section, Duke provides the score for Minami's work through private writing only, in Move 1. In so doing, Duke enacts the Scoring stage as he simultaneously commences the Closing stage by offering Minami her work.

In summary, despite the occasional presence of pedagogic strategies, which we will examine more closely in the following chapter, the Scoring stage is nevertheless consistent in its continuation of the spatial configuration started in the Opening stage and continued through the obligatory Conferring and optional Advice stages. It is also consistent in its use of the choice of **private writing**, through which the students' scores were conveyed. From this optional stage, we will turn to the final obligatory stage, Closing.

10.3.5 Closing stage

At the beginning of this chapter, we saw that the purpose of the Opening stage of the Individual Feedback Consultation is to start the consultation, which is accomplished by the teacher and student catching their interlocutor's attention through gaze, Vocatives, and/or Calls, and then shifting to interactional space. In the obligatory Conferring stage, teachers and students identified issues in student work or teacher feedback. Teachers sometimes gave concrete guidance for improvement in the optional Advice stage and, in classes where the teacher scored

student work, provided a score on the student work in question in the optional Scoring stage. This brings us to the final stage of the genre, the Closing stage (n=49). This is an obligatory stage that is largely a reverse of the semiotic actions taken in the Opening stage, as shown in Excerpts 10.14 and 10.16 above. In this stage, students choose for **classwork space** after they accept the evaluated work that teachers offer. For the 27 Closing stages that were video recorded, these obligatory offers and accepts were coded as language independent action or language correspondent interpersonal action, depending on whether their optional oral realization was also present. Like in the Opening stage, both nonverbal and verbal offers are coded as A1 primary Actor moves, and verbal as well as nonverbal accepts are coded as A2 secondary Actor moves, as in Excerpt 10.17 and Figure 10.10.

Excerpt 10.17 Example of Closing with nonverbal A2 move, Move 2

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Offer	((Returns paper to student.))	T, S=D
A1				
2	Tetsu	Reply: Accept	((Receives proffered paper and <u>bows head slightly before returning to seat.</u>)	T, S=D
A2				



Figure 10.10 Example of Closing stage, Excerpt 10.17 Moves 1 & 2

The termination of an individual consultation in the Closing stage, and the return to the teacher to **authoritative space**, marks the point from which the teacher can continue to another consultation (as in Excerpt 10.18, Figure 10.11), or can end the sequential Individual Feedback Consultation portion of the lesson, and continue to another part of the lesson.

Excerpt 10.18 Example of Closing stage leading to continuation of IFC microgenre

Move #	Speaker	Speech	Transcript	Gaze
Ex.		Function		
1	Miriam	Offer	((<i>Offers paper.</i>))	T, S=D
A1				
2	Saya	Reply: Accept/ De- Greeting	((Stands upright)) Okay thank you ((<i>Takes paper.</i>))=.	T, S=D
A2				
3	Miriam	De- Greeting	= Mm okay. ((Turns towards Shinya.))	T>S/T>D
A1f				



Figure 10.11 Example of sequential connection from the Closing stage, Excerpt 10.18, Move 3

Figure 10.11 shows Miriam returning Saya's essay to her while she starts to turn and face Shinya, who had bid to speak with her about another question following his consultation, which has been analyzed previously in Chapter 8.

In summary, the Closing stage in essence reverses the spatial and gestural actions performed in the Opening stage. Before analyzing the consistent pedagogic strategies manifested in the different states of the IFC genre, as well as the pedagogic issues raised by them, we will first review its staging.

10.3.6 Conclusion: Genre analysis of the Individual Feedback Consultation genre

The Individual Feedback Consultation curriculum genre and its constituent obligatory (Opening, Conferring, Closing) and optional (Advice, Scoring) stages is a discursive means by

which teachers and students identify and, in some cases, attempt to ameliorate, problems in student work, or in understanding prior teacher comments. Beyond the linguistic realization of the IFC genre stages, this genre is marked by the central role extralinguistic modes play in its conduct: of spatial position in the opening, sustaining, and closing of the genre; of gesture, in the offering and acceptance of student work, and providing scores for Duke's data; and of gaze, in describing the direction of student and teacher attention in the Conferring and Advice stages. While classroom multimodality has been described extensively in prior studies by Hood (2011) and Lim (2011), upon which the present research has developed, the present work is the first to examine how linguistic and extralinguistic modalities intertwine to create oral classroom curriculum genres.

Chapter 11 will delve deeper into the pedagogic strategies whose contours and function were hinted at in the above analysis of the Individual Feedback Consultation stages. Chapter 12 will then discuss in more detail the pedagogical issues arising from how this consultation genre was manifested in the two teacher's classes, and how their present manifestation was insufficient in helping build students language abilities. This will lead to Chapter 13, in which the implications of this analysis will be examined, and the potential for the Individual Feedback Consultation genre to enact in part a language-oriented, explicit pedagogy will be addressed.

11 Chapter 11: Pedagogic strategies in the Individual Feedback Consultation (IFC) genre

Chapter 10 analyzed the linguistic characteristics in two multilingual classrooms of the Individual Feedback Consultation genre, the social purpose of which is for teachers to provide feedback to students on their work during class time. It described each obligatory and optional stage of this genre – Opening, Conferring, Advice, Scoring, and Closing – and demonstrated their features. Chapter 10 also suggested, however, that the stage-obligatory features themselves were not sufficient to explain the pedagogic uses to which both Duke and Miriam put this genre. In particular, it indicated that there were the same pedagogic strategies present across the stages, and particularly in the Conferring and Advice stages. As will be shown in this chapter, these pedagogic strategies are identified based on their consistent lexicogrammatical, discourse semantic, and registerial choices. This chapter will first provide an overview of the four categories of metastable combinations of lexicogrammatical, discourse semantic, and registerial features that were elaborated, extended, and enhanced through subsequent expansion moves in the Conferring, Advice, Scoring, and Closing stages. This analysis of the pedagogic strategies used in the Individual Feedback Consultation will be used in Chapter 12, which will explore key issues revealed through the analysis of the 10 pedagogic strategies found with regards to the potentials for the IFC genre to perform a language-oriented, explicit pedagogy, and how these potentials were or were not actualized. Because the focus of this and the next chapter are specifically on the linguistic characteristics of the IFC genre, the transcripts contained herein will omit the multimodal features of excerpts except when directly relevant to the analyses under discussion.

11.1 Overview of pedagogic strategies found in the Individual Feedback Consultation (IFC) genre

This section will provide an overview of the 10 pedagogic strategies found in the IFC genre according to their stratally and metafunctionally-determined category. These strategies are functional combinations of linguistic features across strata and metafunction that recur across classroom discourse but are not restricted in terms of where they occur in the staging of consultations. As will be seen, these strategies are deployed by teachers and students using both English and Japanese, as well as codeswitching, thus displaying the multilingual classroom ecologies present that make such behavior by both teachers as well as students unproblematic. Each subsequent subsection will examine these pedagogic strategies according to their composition in terms of the systemic choices at play. The following features for which pedagogic strategies were defined were coded only for the moves in which they clearly occurred in the lexicogrammatical or intonation choices made by participants. In cases where audio-video data was insufficient to discern whether one of the following pedagogic strategies was present, none was coded.

Two of the most common types of pedagogic strategy found can be examined through the system of APPRAISAL in the Discourse Semantic stratum (Martin & White, 2005; see also Chapter 3.2.3.2). One type, which was identified in the discussion of the Conferring (Chapter 10.3.2), Advice (Chapter 10.3.3), and Scoring (Chapter 10.3.4) stages, utilized options in the system ATTITUDE to express **praise** via positive attitude or **criticism** via negative attitude towards students' performance of assignments. **Praise** and **criticism** were found to be prosodically expressed throughout the Conferring, Advice, Scoring, and Closing stages.

A further use of systems in APPRAISAL in pedagogic strategies was found in the performance by both Duke and Miriam of what has been termed “corrective feedback” in SLA literature. The most prominent pedagogic strategy of corrective feedback in both teachers’ data was the use of recasts, which are reformulations of “all or part of a learner’s utterance so as to provide relevant morphosyntactic information that was obligatory but was either missing or wrongly supplied in the learner’s rendition, while retaining its central meaning” (Long, Inagaki, & Ortega, 1998, p.358). Also found in Duke’s data was the strategy of **elicitations**, which contain teacher feedback that pushes the learner to reformulate their writing or utterance (Nassaji, 2007, p.514). Both **recasts** and **elicitations** were used to identify and correct problematic grammatical, lexical, and orthographic choices for immediate or, in the case of student writing, later correction. To do so, both teachers used options for ENGAGEMENT in APPRAISAL for denying and acknowledging the heteroglossic validity of student contributions in their written or oral texts, for entertaining possible options for correction, and for proclaiming the teachers’ own reformulations. Last, a novel pedagogic strategy of corrective feedback, dubbed **implicit recast**, was also discerned whereby heteroglossic acknowledgement was used to quote student utterance with heteroglossic entertaining to query possible problems, or heteroglossic distancing via intonation or laughter. Unlike **elicitations**, **implicit recasts** do not push for student reformulation and, unlike **recasts**, they do not contain teacher reformulations either.

Beyond APPRAISAL, other pedagogic strategies can be investigated through Field and Tenor in the stratum of Register, and how they redound into choices in the Discourse Semantic systems of EXCHANGE, whose contributions to the constitution of the IFC genre have already been examined, along with SPEECH FUNCTION, in Chapter 7.2.2 on participant alignment in gaze. The teacher’s use of power through what Christie (e.g. 2002; see also Chapter 4) has termed

“regulative register” to control the disposition of classroom resources, class time, and student behavior was particularly salient when both teachers instructed students on the proper procedures for completing class assignments through the pedagogic strategy that has been dubbed **procedure direction**. Relevant choices of lexical items were used by both teachers in the pedagogic strategy that has been called **consultation direction** to direct students in the proper performance of the consultations themselves. Both **procedure direction** and **consultation direction** were frequently expressed using A2 moves that were either manifested congruently through imperatives or modalizations of obligation, or incongruently with interpersonal metaphor (Halliday & Matthiessen, 2004). Additionally, strategies of **procedure** and **consultation direction** expressed with K2 secondary Knower moves were also found, though which teachers and students confirmed homework and consultation procedures. Additionally, in Duke’s data alone, lexical choices connected to the reading circle roles were used for the pedagogic strategy that has been termed **role check** to confirm students’ proper completion of their assigned reading circle role. Lastly, lexical choices regarding the formatting and orthographic requirements of academic writing manifested the pedagogic strategy dubbed **mechanics direction**, which was found in Miriam’s data only. As with the strategies of **procedure direction** and **consultation direction**, **role check** and **mechanics direction** were expressed through both K1 primary Knower and K2 secondary Knower variants.

The final type of pedagogic strategy found in the Individual Feedback Consultation is through lexical choices within Field alone in the Register stratum that were related to the experiential curricular content of each course, expressing instructional register Christie (e.g. 2002; see also Chapter 4). Consultations by both teachers featured clusters of lexical choices referring to the experiential content of their respective courses and lessons. This pedagogic

strategy, called **content direction**, concerned respectively the content of the reading circle stories assigned for Duke's two lessons, or, in Miriam's data, the instructional field-specific experiential content concerning the essays that Miriam consulted her students about.

As may be apparent from the division of these categories of pedagogic strategies into attitude and engagement in APPRAISAL, regulative register, and content Field, there is a clear distinction in the metafunctional division of labor performed by each that can be considered on a spectrum between primarily interpersonal and primarily experiential in nature. **Praise** and **criticism** are primarily interpersonal as it concerns the teachers' evaluation of student performance. ENGAGEMENT, through which the corrective feedback strategies of **recasts**, **elicitations**, and **implicit recasts** were realized, is experiential in terms of the linguistic Participants involved, but primarily interpersonal because of the dependence upon APPRAISAL and EXCHANGE resources to actualize the corrective feedback itself that occurred. Similarly, the four kinds of pedagogic strategies classified under regulative register require consistent linguistic Participant choices, but their function in the classroom data examined as evinced by choices of Mood and modalization, both interpersonal systems, and by classroom Tenor relations, make them primarily interpersonal in nature. On the other hand, the content Field basis of **content direction** is primarily experiential as it has little interpersonal variation, utilizing only K1 primary Knower moves and declarative Mood, but considerable change depending on the content field of the course or homework at hand. This focus on interpersonality in the pedagogic strategies employed, which we will see play out in how these elements of the Conferring, Advice, Scoring, and Closing stages, will have consequences for the pedagogic function of the Individual Feedback Consultation genre that will be explored further in Chapter 12.

An overview of these 10 pedagogic strategies is provided in Table 11.1 below.

Table 11.1 Summary of pedagogic strategies found in Conferring, Advice, Scoring, and Closing stages of Individual Feedback Consultation (IFC) genre

<i>Pedagogic strategy</i>	<i>Description</i>
Praise & criticism	
praise	Teachers use positive attitudinal lexis to express evaluation of or reaction to student work.
criticism	Teachers use negative attitudinal lexis to express evaluation of or reaction to student work.
Corrective feedback in ENGAGEMENT	
recasts	Teacher oral reformulation of student spoken or written utterances expressed through K1 primary Knower moves and the ENGAGEMENT options of distance, denial, entertain, counter, and proclaim .
elicitations	Teacher attempts to prompt student reformulation of their own written or oral utterances through K2 secondary Knower moves or DK1 delayed primary Knower moves and the ENGAGEMENT options of distance, denial, and counter .
implicit recasts	Teacher indicates problems with student utterances through distance or acknowledge but does not reformulate or attempt to prompt a student-generated reformulation.
Regulative register	
procedure direction	Teachers provide guidance to students on how complete given assignments. Expressed through consistent participant usage and can also feature A2 secondary Actor moves.
consultation direction	Teachers confirm student compliance with consultations through K2 secondary Knower or K1 primary Knower moves realized with relational or material processes
role check	Teacher confirms correct student completion of assigned reading circle role (Chapter 4.2.2) through intensive relational processes and assignment-specific lexical choices.
mechanics direction	Teacher affirms student compliance with English-language academic writing norms through A2 secondary Actor moves, material processes, and lexical choices regarding orthography and English academic writing conventions.
Instructional register	
content direction	Teachers affirm and develop student understanding of the course content or address student queries about specific lexical items through consistent interpersonal choices of declarative Mood and K1 primary Knower moves and content Field-specific lexis.

The following subsections will examine and explain each of these four categories of pedagogic strategies in the Conferring, Advice, Scoring, and Closing stages. It will show how these features provide the composition, both individually and in combination, of these stages as found in the data from both teachers. It will also discuss how some pedagogic strategies interacted with the stage-specific features of some stages, particularly the Advice stage.

11.2 APPRAISAL in the Individual Feedback Consultation (IFC)

This section will look at how Duke and Miriam used APPRAISAL resources in the Conferring, Advice, Scoring, and Closing stages. First it will look at their usage in the form of **praise** and **criticism**, used to provide reactions to student work. It will then analyze how corrective feedback on student written and oral texts was provided through the resources of heteroglossic ENGAGEMENT.

11.2.1 Praise and criticism in the IFC

One feature of the Individual Feedback Consultation was the use of inscribed attitudinal lexis of appreciation: reaction: quality (Martin & White, 2005, pp.56-58; see also Chapter 3.2.3.2) by teachers to describe their reaction to and evaluation of student work. Table 11.2 summarizes the total realizations of **praise** and **criticism** across the Conferring, Advice, Scoring, and Closing stages.

Table 11.2 Summary of realizations of **praise** and **criticism** in Conferring, Advice, Scoring, and Closing stages

<i>Pedagogic strategy</i>	<i># of stages present</i>		<i>Total</i>	<i># of moves present</i>		<i>Total</i>
	Duke	Miriam		Duke	Miriam	
Praise & criticism						
Conferring						
praise	22	0	22	46	0	46
criticism	10	0	10	12	0	12
Advice						
praise	6	0	6	6	0	6
criticism	0	1	1	0	1	1
Scoring						
praise	13	--	13	10	--	13
criticism	3	--	3	3	--	3
Closing						
praise	6	0	6	5	0	5
criticism	1	0	1	1	0	1

Table 11.2 above shows that together, **praise** and **criticism** were a common feature in Duke's 45 Conferring stages, but were absent from the 4 found in Miriam's data, though one instance of **criticism** was found in one Advice stage from her data. This appraisal was realized through declarative K1 knower moves with full or ellipsed attributive relational processes.

Excerpt 11.1 Example of inscribed **praise** in Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Question: Fact	Eh "(he) was".....hm? ((Writes on student's materials. From "was" appears to be tracking written text with pen before stopping on "hm?".))	elicitation
2	Duke	Track: Clarify	[Ø: I'm] so:rry? ((Holds pen over materials.))	elicitation

3	Emi	--	==((<i>Appears to move left arm in direction of document on beat of his next utterance.</i>))	--
4	Duke	Statement: Fact	==On	--
K1				
5	Duke	Support: Register	On	--
6	Duke	Prolong: Extend	Terrible	--
→ 7	Duke	Opinion: Fact	Okay you're okay.	praise
K1				
→ 8	Duke	Prolong: Elaborate	It's okay it's okay.	praise
9	Duke	Prolong: Extend	You have to change that (to "girlfriend") too for some people. ((Writes on Emi's homework.))	recast
→ 10	Duke	Prolong: Elaborate	Okay, that's good! ((Closes book.))	praise

Following Duke's **elicitation** (see Chapter 11.2.2 below) in Moves 1 and 2, and Moves 4 through 6, which are uncoded since the relation between the oral text and the student's written work could not be positively ascertained, Moves 7 and 8 both inscribe **praise**, with Move 8 elaborating upon the initial appraisal offered in Move 7, though this may appear to be negative due to the utterance of "terrible" in Move 6. This **praise** is further extended into a **recast** (see Chapter 11.2.2 below) in Move 9, before closing this Conferring stage with an elaboration of Move 7's **praise** in Move 10.

While positive attitudinal evaluative lexis was far more frequent, negative polarity and evaluation did sometimes occur, as shown in Table 11.2 and demonstrated in Excerpt 11.2.

Excerpt 11.2 Example of Conferring stage with negative polarity and **criticism**

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>	(audio only)	
1	Duke	Statement: Fact	"She fell wave" (5).	implicit recast
K1				
2	Duke	Prolong: Extend	"Toot to me" (5).	implicit recast
3	Duke	Statement: Opinion	No no no no no, ==no==no no.	criticism
K1				
4	Kenta	Challenge: Rebound	== $\bar{\alpha}$:==::?==(Huh?!)	--
K2				
5	Duke	Challenge: Counter	[Ø: This has] too ==many== mistakes (LAUGHTER). This is all mistakes.	criticism
K1				
6	Kenta	--	==()=	--
7	Duke	Append: Elaborate	[Ø: This is all mistakes] except the "church", yeah.	criticism
K1				
8	Duke	Prolong: Extend	That's okay though so (ABANDONED CLAUSE)::	praise

Here, Duke starts the Conferring stage with an **implicit recast** (described in Chapter 11.2.2) in Moves 1 and 2. These two moves feature Tone 5 intonation, indicating the teacher's surprise (Halliday & Greaves, 2008) at the student's written answers. This choice of tone heteroglossically distances Duke from the student's written answers and disaligns him from what he is uttering in these two moves (Martin & White, 2005). Move 3 then provides a simple,

repeated minor clause “No”, the negative polarity of which the student counters in Move 4. Duke’s Move 5 counters the student’s challenging speech function, which is elaborated in Move 7 with a single acknowledgement, where he merely restates the student’s written utterance. Before continuing to a **recast**, which follows this excerpt, however, Duke closes with a positive attitudinal “it’s okay”. As shown in this example, even when negative evaluation did occur, teachers tended to avoid ending negatively, and preferred to end with a positive evaluation.

A further point of note for this pedagogic strategy is that in one consultation, **praise** alone was found to occur in both the Conferring and the subsequent Scoring stage as well (Excerpt 11.3). This brief example demonstrates one of the problems, namely a lack of explicit pedagogic content, which characterizes many instances of the IFC genre analyzed, and which will be discussed in more detail in Chapter 12.

Excerpt 11.3 Example of Conferring with **praise** only

Move #	Speaker	Speech	Transcript	Gaze	STAGE/ pedagogic strategy
Ex.		Function			
1	Duke	Call	Tetsu!	T>C	OPN/ --
A2					
2	Tetsu	Offer	((Proffers paper to Duke.))	T, S=D	OPN/ --
A1					
3	Duke	Reply: Accept	((Receives proffered paper.))	T, S=D	OPN/ --
4	Duke	Statement: Opinion	Yeah yeah! ((Holds paper.))	T, S=D; T=S on second “yeah”	CNF/ --
K1					
5	Duke	Prolong: Extend	It's fine! ((Writes on paper.))	T, S=D	SCO/ praise
K1					
6	Duke	Offer	((Returns paper to Tetsu.))	T, S=D	CL/ --
A1					
7	Tetsu	Reply: Accept	<u>((Receives proffered paper and bows head slightly before returning to seat.))</u>	T, S=D	CL/ --
A2f					

In this consultation, which at only 30 seconds is the shortest examined, Duke simply offers a positive appraisal of the student’s work before writing a score. As discussed in Chapter 10.3.4.1, here the Conferring stage is combined with the Scoring stage, where the verbal action of positive appraisal combines with **private writing** presenting action (Chapter 8) in the written

channel. The minor clause in Move 4 can be seen as an instance, albeit topographically distinct, of the Conferring stage in contrast to other examples that were solely declarative in Mood because of its placement as the initial part of the exchange complex that commences the assessment of Tetsu's work, and which extends into the Scoring stage, and because it fits the profile of nonverbal action in terms of spatial orientation, gesture and gaze that were also found in other instances of the Conferring stage. However, beyond expressing **praise**, this instance of the IFC provides no explanation as to why Tetsu's homework was satisfactory in terms of language or content. This lack of metalanguage or of abstraction performed through experiential metaphor, found both here and in other IFCs, will be discussed in more detail below.

Finally, as stated in Chapter 10, **praise** could be logicosemantically expanded and therefore prosodically realized across all post-Opening stages, from Conferring to Closing, as demonstrated in Excerpt 11.4 below.

Excerpt 11.4 Example of Scoring stage with prosodic **praise**

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Gaze</i>	<i>STAGE/</i>
<i>Ex.</i>		<i>Function</i>			<i>pedagogic</i> <i>strategy</i>
1	Duke	Statement:	They're all okay.	T,S=D	CNF/
K1		Opinion	((Holding documentation.))		praise
2	Duke	Prolong:	[Ø: This is a] good question.	T,S=D	CNF/
		Extend	((Holding documentation.))		praise
3	Duke	Prolong:	[Ø: This is a] good question.	T,S=D	CNF/
		Extend	<u>((Points at document before downbeat of "good".))</u>		praise

4	Duke	Prolong:	Okay those are all good.	T,S=D	CNF/
		Elaborate	((Holding documentation.))		praise
→ 5	Duke	Prolong:	And [Ø: that has] nice,	T,S=D, T>S	CNF/
		Extend	volume. ((Holding documentation. Makes	synchronous	praise
			"thumbs up" before beat of	with thumbs	
			"volume".))	up	
→ 6	Duke	Prolong:	That will definitely keep them	T,S=D	SCO/
		Enhance	busy for five minutes.		praise
			((Writes on paper.))		
→ 7	Duke	Offer	Good job. ((Writes on paper	T, S=D	CLO/
A1			and <i>then gives to Sara after</i>		praise
			<i>beat of "job".))</i>		
8	Sara	Support:	((<i>Takes proffered paper.</i>))	X	CLO/--
		Accept			

In Excerpt 11.4, Sara receives positive evaluation via lexis of **praise** in seven of the eight moves transcribed for this consultation. Duke's **praise** repeats through logicosemantic extension, elaboration, and enhancement across multiple moves, including positive interpersonal gesture in Move 5. Like was shown in Chapter 10.3.4, Duke performs the scoring of Sara's homework nonverbally, through private writing only, while simultaneously continuing the prosodic positive evaluation of her work, which proceeds until his final move in the Closing stage in Move 7.

In summary, a potential feature of all post-Opening stages for consultations was the provision of **praise** or, to a lesser extent, **criticism** in order to evaluate student work. The

Individual Feedback Consultation, as part of the larger lesson in which it was deployed by Duke, was used to provide feedback during class on student work for the students' use in subsequent class activities, and so the accompaniment of scores with a positive or negative verbal appraisal also appeared to occur frequently. It was, however, not the only use of APPRAISAL resources found in the IFC. The following section, which looks at three types of pedagogic strategy described by their common term from SLA, corrective feedback, used the system of ENGAGEMENT to position the teacher's voice vis-à-vis the students' in order correct, or prompt self-correction of, student written or spoken production errors.

11.2.2 Corrective feedback through ENGAGEMENT in the IFC: **Recasts, elicitations, and implicit recasts**

The next three types of pedagogic strategy involve corrective feedback, or teacher responses to erroneous L2 usage by students. These strategies demonstrate the multilingual classroom ecology present in both lessons in that both teachers and students made use of both Japanese and English in the process of conveying and comprehending corrective feedback. While none of these are obligatory to any stage, they nevertheless feature prominently as indicated by their frequency in the corpus, indicated in Table 11.3 below.

Table 11.3 Summary of realizations of corrective feedback in ENGAGEMENT in Conferring, Advice, and Scoring stages

<i>Pedagogic strategy</i>	<i># of stages present</i>		<i>Total</i>	<i># of moves present</i>		<i>Total</i>
	Duke	Miriam		Duke	Miriam	
Corrective feedback in ENGAGEMENT						
Conferring						
recasts	23	0	23	69	0	69
elicitations	10	0	10	20	0	20

implicit recasts	5	0	5	11	0	11
Advice						
recasts	4	2	6	9	6	15
elicitations	1	0	1	1	0	1
implicit recasts	0	0	0	0	0	0
Scoring						
recasts	1	--	1	1	--	1
elicitations	0	--	0	0	--	0
implicit recasts	0	--	0	0	--	--

This section will explain the features of **recasts**, **elicitations**, and **implicit recasts**, focusing on both how they are similar and how they are distinct. While these three kinds of corrective feedback were present in the Advice and Scoring stages as well, because they were most numerous in the Conferring stage, as shown in Table 11.3, the following discussion will focus on examples of **recasts**, **elicitations**, and **implicit recasts** from that stage specifically.

The most common type of corrective feedback found in the data examined were **recasts**, whereby the teachers offered oral reformulations of student utterances or writing, expressed through K1 primary Knower moves. **Recasts**, along with **implicit recasts** and **elicitations**, were where heteroglossic engagement, through the APPRAISAL resources of distancing, entertaining, countering, denial, acknowledgement, and proclaiming (Chapter 3.2.3.2) are crucial to the Conferring stage as through them, the teachers are able to incorporate, criticize, and remediate student texts. Rather than utilizing the lexical devices identified in English written corpora as described in Martin & White (2005) to achieve these goals of engagement, the teachers here in English utilize intonation, Mood, and EXCHANGE. Although the reasons for this choice are beyond the scope of the present study, it is surmised that this is because these interpersonal choices are more readily comprehensible meaning-making resources that both teachers share with their students, who have varying degrees of English proficiency, than the lexical manifestations of these options of ENGAGEMENT discussed by Martin & White (2005).

Excerpt 11.5 Example of **recasts** in the Conferring stage

Move #	Speake	Speech Function	Transcript	Pedagogic strategy
Ex.	r			strategy (appraisal)
1	Duke	Question: Fact	うん: どういう意味 (uh how say meaning) ("uh what does this mean")?	elicitation
K2			((Holding paper, <u>indicates point on paper with pen.</u>))	(distancing)
→2	Duke	Prolong: Elaborate	Whaddya mean by... "contrary"? ((<u>Pen still indicating point on page.</u>))	elicitation (distancing)
3	Runa	--	((Leans forward over the desk and grabs paper, presumably to look at it more closely.))	--
4	Duke	Statement: Fact	Contrary は (wa) ("Contrary is"), (FALSE START) contrary is like "I like cats." "I don't like cats". ((Holds paper. Shakes head on "I don't like cats".))	recast (entertaining)
K1				
→5	Duke	Prolong: Elaborate	"Do you like dogs?" "I don't like dogs". In other words, [Ø: contrary is like] opposites...so ((Shakes head on "I don't like dogs." Makes "opposites" opposite direction motions with hands on "in other words opposites".))	recast (entertaining)
6	Duke	--	(Idea until == "counter" == (ABANDONED CLAUSE) ((<u>Deictically indicates point on paper with index finger.</u>))	--
7	Runa	Respond: Extend	==Ah! あの== 反対!==自分==としての (um opposite! themself TOSHITE NO) ("Uh no it's opposite! It's what the person thinks of themselves.") ((<u>Deictically indicates point on paper on beat of "Ah!"</u> Makes opposite movement hand movement on "反対". Indicates self with hand motion from chest on "自分として".))	--
K1				
8	Duke	Support: Register	==うん::: (Okay.)==	--
K2f				

→9 Duke Respond: Extend [Ø: You mean] opposite, opposite. **recast**
K1 (pronounce)

For example, in Move 1 in Japanese, in conjunction with an indexical action of **relation**, Duke specifies a problematic item in Runa’s work. In Move 2 in English in Excerpt 11.5, Duke specifies the specific problematic lexical choice made by the student in her homework, “contrary,” through the K2 secondary Knower move of an **elicitation**. This is an instance of distancing, an option in the ATTRIBUTE system of dialogic expansion in the ENGAGEMENT system of English APPRAISAL, through which a speaker may disalign himself from an uttered proposition (Martin & White, 2005). Distancing, along with denial, is one of the two key ways teachers set up their **recasts**. Distancing is generally accomplished lexically through verbs such as “claim” (ibid., pp.113-114), but in this excerpt, Duke just uses an open interrogative to query and then quote the student’s writing. This distancing in Move 2 creates a syndrome, co-rendering a pattern of coupling across systems (Zappavigna, Dwyer, & Martin, 2008), with the Indexical Action of **relation** (Chapter 8.2.3) of Duke’s pen at the student’s paper in Move 1, thus adding an extra layer of emphatic meaning to his elicitation.

As Runa does not offer a correction in the subsequent moves, Duke provides a recast in Moves 5 and 9. But in order to make the semiotic space so that his reformulation is the only one valid in the instructional register (Christie, 2002) where merely relying on the registerial power of the teacher’s position in the classroom is not sufficient, in Moves 4 and 5, Duke uses an instance of entertaining, another option in the heteroglossic system of ENGAGEMENT, by which a speaker may recognize the communicative contingency of multiple propositions in the present communicative context (Martin & White, 2005, p.105). Via “like”, Duke postulates the uses of “contrary” in Move 4 and the first clause of Move 5. Duke then asserts his reformulation of “反

対” as “opposite” in the second clause of Move 5 and again in Move 9, which instantiates the ENGAGEMENT option of pronounce, through which the “warrantability” of a proposition is asserted (ibid., p.128).

Denial was another way semiotic space is made for teacher’s recasting reformulations. This APPRAISAL option allows speakers to introduce alternative positions into the communicative situation in order to reject them (Martin & White, 2005, p.118). As in the excerpt below, **denial** is sometimes used in conjunction with **countering**, by which a proposition which would have otherwise been expected is supplanted and thus refuted (ibid., p.120) (Excerpt 11.6):

Excerpt 11.6 Example of denial and countering in **recasts** in the Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>	(audio only)	<i>(appraisal)</i>
→1	Duke	Statement: Opinion	Maybe, because most Japanese don't go to church,	recast
K1			it's "have you EVER==been to church."	(denial, counter)
2	Satoko	Reply: Agree	==うん (Uh-huh).==	--
K2f				
3	Duke	Append: Elaborate	"What, was it like".	recast (pronounce)
K1				
4	Duke	Prolong: Elaborate	どういふ感じ () (How say feeling) ("What is it like").	---

Typically, denial is realized by negation, and countering by Comment Adjuncts or adverbs (Martin & White, 2005). While denials in this corpus are similarly realized, countering occurs

instead through the teacher's bare assertion of a counterproposition in the form of a proclaim, albeit sometimes, as in this case, with vocal stress on the counter, which provides implicit conjunction (Martin, 2001). In Move 1 of this excerpt, Duke first denies via negation the student's written formulation in the first clause by pointing out the relative scarcity of practicing Christians in Japan. In the second clause of Move 1, in place of the student's initial written formulation, Duke then counters with his reformulation, stressing the adverb "ever" and, concomitantly, the counter provided. In both Excerpts 11.5 and 11.6, we can see Duke using the students' L1 to state distancing (Move 1, Excerpt 11.5), or elaborate his pronounced **recast** (Move 4, Excerpt 11.6) in acknowledgement of the multilingual ecology of this classroom.

Elicitation, where the teacher attempts to prompt student reformulation of oral or written utterances, bears considerable similarities in terms of heteroglossic engagement through distancing, denial, and countering to the more frequent **recasts**. However, unlike **recasts**, **elicitations** have obligatory K2 secondary Knower moves, or optional DK1 delayed Knower moves, through which the teacher prompts student reformulation, as in Excerpt 11.7, Moves 1 and 8.

Excerpt 11.7 Example of **elicitation** in Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		<i>(appraisal)</i>
→1	Duke	Question: Fact	"Behaved to man", what does that mean (5). ((Holds book. <u>Indicates point on book with pen from "what".</u>))	elicitation (distance)
2	Kenta	--	((Leans closer, directing gaze at book in Duke's hands.))	--

3	Kenta	--	()	--
4	Duke	--	be, have...men? (UWC) ((Holds book. Appears to write on "men".))	--
K2				
5	Kenta	Reply: Agree	Yes. ((Hands on desk. Remain in place until end of excerpt.))	--
K1				
6	Duke	Support: Register	Okay so ((Holds book.))	--
K2f				
7	Duke	Track: Clarify	ところ前 (place before) ("in front of")?	--
K2				
8	Duke	Response: Resolve	Okay so [Ø:that means] "behaved...in front of men". ((Holds book and writes.))	recast (pronounce)
K1				
9	Kenta	Reply: Acknowledge	((Nods head.))	--
K1f				
10	Duke	Prolong: Extend	That's a little better. ((Holds book and writes.))	praise
K1				
→11	Duke	Question: Fact	You kissed?! ((<i>Points top of pen at student on "you".</i>))	elicitation (distance)
DK1				
12	Kenta	Reply: Answer	No she kissed. ((Covers mouth with hand on "she kissed".))	--
K2				
13	Duke	Track: Clarify	"She kissed" or "she WAS kissed". ((<i>Pen appears to be following items in book during this move, as if Duke is indicating written text.</i>))	elicitation (distance)
DK1				
14	Kenta	Response: Resolve	She was [Ø:kissed].	--

K2

15	Duke	Reply: Agree	Yeah.	--
16	Duke	Prolong: Extend	Well she kissed too but...but, it's okay. <i>((Sways head left to right on "she kissed too".))</i>	praise

In Move 1, through paratactic projection and rising-falling Tone 5 intonation whose “rise of puzzlement” is overcome by the fall indicating a framework in which some information will be given (Halliday & Greaves, 2008, p.117), Duke distances the student’s written utterance and expresses invoked negative appreciation in his K2 move. This is indicated in combination with a relational indexical action of pointing pen to the paper, showing that a particular learner formulation is in need of repair. The DK1 delayed Knower **elicitation** in Move 11, however, does not utilize any of the resources of heteroglossic engagement, opting rather to use the sharply rising Type 2 intonation, indicated by the combined question mark and exclamation point, and the shared Field knowledge evoked that, when discussing actions in the story, the proper person to use is the third, not the first.

Lastly, **implicit recasts** were a less-frequent variant of corrective feedback, first identified in the present study, whereby the teacher does not actually provide a reformulation of problematic written or spoken student utterances, nor is a reformulation by the student prompted. Rather, through the use of distancing or acknowledgement expressed through K1 or K2 moves, problems with the student’s formulation are merely indicated, as in Moves 1 and 2 of Excerpt 11.2 above or in Excerpt 11.8 here.

Excerpt 11.8 Example of **implicit recasts** in Conferring stage

Move #	Speaker	Speech Function	Transcript	Pedagogic strategy
Ex.			(audio only)	(<i>appraisal</i>)
→1	Duke	Statement: Opinion	"What girlfriends if there."	implicit recast (acknowledgement)
K1				
→2	Duke	Prolong: Enhance	IF it's a boy yeah.	implicit recast (entertain)
3	Duke	Statement: Opinion	Okay...more is better but==that's== good that's good. More is always, safer.	praise
K1				
4	Taka	Register	Okay.	--
K2f				

Here, Duke uses the option of acknowledgement (Martin & White, 2005, pp.112-113), where no indication is given as to where he stands in relation to the suitability of the student's utterance, in order to first bring that utterance into discussion. In the second move, though, Duke changes to the engagement resource of entertaining, as indicated by the stress on "if", to show the possibility that the student's formulation could be valid, but only if the student's interlocutor identifies as male. While he does provide a positive attitudinal evaluation in Move 3, Duke does not provide an explicitly reformulating **recast** of the student's utterance that would be more universally valid, such as "girlfriends or boyfriends" or "significant other," nor, through his choice of declarative Mood and K1 exchange slot in Move 1, does he open semiotic space for the student to reformulate the utterance either. As this analysis can only cover the spoken channel, it is important to note that for this and other **implicit recasts**, it is possible that a **recast** was given in writing. However, **recasts** in the written channel only that were not also stated orally are beyond the scope of the data collected for this study.

In summary, corrective feedback was a prominent feature of the Conferring stage, particularly in Duke's lessons. This subsection identified the APPRAISAL resources utilized while providing corrective feedback, and showed how teachers' corrections manifest the options of ENGAGEMENT to open and close heteroglossic space in consultations. Moving from APPRAISAL, we will now examine how both teachers used resources across strata to enact regulative register when providing direction to their students.

11.3 Regulative register in the IFC: **Procedure direction, consultation direction, role check, and mechanics direction**

The following four pedagogic strategies in the Conferring, Advice, Scoring, and Closing stages highlight the teacher's power in classroom Tenor and regulative register (Christie, 2002) to order student behavior and determine curricular activities. In **procedure direction**, the teachers provided guidance to their students on how to properly complete the assignments, sometimes in response to student queries. In **consultation direction**, both teachers guided students in the completion of the Individual Feedback Consultation genre itself. While **procedure direction** and **consultation direction** were found in both teachers' data, **role check** and **mechanics direction** were found only in Duke's and Miriam's classes respectively. In **role check**, which was found in Duke's data only, Duke confirmed that students performed the reading circle roles (see Chapter 6.1 and Appendix K) assigned correctly. Lastly, in Miriam's consultations only, **mechanics direction** features teacher direction on writing mechanics, such as font usage or spacing. All four types of pedagogic strategy were consistent in terms of their respective participant choices.

These four pedagogic strategies manifest regulative register similarly, even as they differ in terms of their participant choice according to their respective differences in Field. For

procedure direction and **mechanics direction**, regulative register is manifested primarily in teacher moves through the use of A2 secondary Actor moves featuring congruent imperative Mood or, with the use of interpersonal metaphor (Halliday & Matthiessen, 2004), incongruent K1 primary Knower moves with modalization of obligation. For **consultation direction** and **role check**, regulative register was manifested through teacher use of K1 primary Knower moves, in which both teachers instantiated their requirements for the consultations or reading circle roles through relational or material processes. In addition, regulative register was also displayed through the use by teachers of K2 secondary Knower moves to check or confirm student comprehension of relevant procedures or information. In all, the function of these four pedagogic strategies is “to express directions that are categorical: some course of action is to be pursued, where other possibilities are not to be entertained” (Christie, 2002, p.105).

Moreover, unlike the pedagogic strategies described previously whereby teachers passed evaluation on student work or provided corrective feedback, all four of the present pedagogic strategies also featured distinct manifestations by students as well. Student attention to and compliance with the regulative register in both classes occurs by means of both K2 secondary Knower moves, through which students query teachers on homework or consultation procedure, and K1 primary Knower moves, through which students state their answers to teacher queries, explain any problems, or provide acknowledgement to teacher directives. This section will demonstrate how both Miriam and Duke’s classes manifested these four pedagogic strategies in their Conferring, Advice, Scoring, and Closing stages. It will also show for the Advice stage specifically, the manifestation of some pedagogic strategies changes according to linguistic characteristics of that stage. Table 11.4 summarizes the findings for each of these four pedagogic strategies per stage.

Table 11.4 Summary of realizations of regulative register in Conferring, Advice, Scoring, and Closing stages

<i>Pedagogic strategy</i>	<i># of stages present</i>		<i>Total</i>	<i># of moves present</i>		<i>Total</i>
	Duke	Miriam		Duke	Miriam	
Regulative register						
Conferring						
procedure direction	8	3	11	12	12	24
consultation direction	5	2	7	10	9	19
role check	22	0	22	37	0	37
mechanics direction	--	1	1	--	3	3
Advice						
procedure direction	15	2	17	29	48	77
consultation direction	1	0	1	1	0	1
role check	2	0	2	2	0	2
mechanics direction	--	1	1	--	24	24
Scoring						
procedure direction	1	--	1	1	--	1
consultation direction	0	--	0	0	--	0
role check	0	--	0	0	--	0
mechanics direction	0	--	0	0	--	0
Closing						
procedure direction	1	1	2	1	1	2
consultation direction	0	0	0	0	0	0
role check	0	0	0	0	0	0
mechanics direction	0	0	0	0	0	0

In **procedure direction**, both teachers provided guidance on how students should complete given assignments, as demonstrated in Excerpt 11.9 from the Conferring stage of the consultation between Miriam and Saya.

Excerpt 11.9 Example of **procedure direction** with teacher K2 secondary knower moves

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		
→1 K1	Saya	Statement: Fact/Offer	I uh uh I didn't do in-text citation.	procedure direction
2	Miriam	Reply: Accept	((Takes paper.))	--
3 K2f	Miriam	Support: Register	Uh-huh.	--
4 K1	Saya	Append: Extend	What I did==	--
5	Miriam	--	((Puts hand palm down on paper.))	--
→6 K2	Miriam	Challenge: Counter	==Is this an in-text citation.	procedure direction
→7	Miriam	Challenge: Rebound	Is this APA style?	procedure direction
→8 K1	Saya	Response: Repair	==I think [Ø:that this is] MLA because	--
→9 K2	Miriam	Response: Resolve	==[Ø:This is] MLA style?	procedure direction
10	Miriam	Support: Register	Okay um-hm?	--

As demonstrated in Excerpt 11.9, subject and object participants in the **procedure direction** strategy consistently refer to the student (“I”), the assignment generally (“this”), or a specific aspect of said assignment (“APA style”, “MLA style”) that the student or teacher finds problematic. The interpersonal metafunction in **procedure direction** varies in terms of the Mood and/or exchange slots realized, depending on the kind of pedagogic relationship being actualized. In Excerpt 11.9, for example, Miriam ‘takes over’ from the K1 exchange complex Saya begins the Conferring stage with in Move 1 using a series of K2 move complexes in Moves 6 and 7 to challenge the student to explain what sort of formatting she used, to which the student responds satisfactorily in Move 8, as shown by the resolving speech function in Move 9. Here, the **procedure direction** is conducted by Miriam through K2s with interrogative Mood, prompting the student to give the demanded information.

In other instances of **procedure direction**, the teacher states the desired outcome that students should attempt using either imperative Mood with congruent A2 secondary Actor moves, or declarative Mood and modalizations of obligation, thus realizing interpersonal metaphor, which is coded with a simultaneous K1 primary knower and A2 secondary actor move, as in Excerpt 11.10 below.

Excerpt 11.10 Example of **procedure direction** with interpersonal metaphor

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		
1	Duke	Statement:	[Ø: This is] okay, [Ø: this is] okay	praise
K1		Opinion		

2	Shintaro	--	==((Shintaro turns page in his book that Duke is holding. <i>Deictically indicates something there just as Duke begins his next move</i>)).	--
3	Duke	Track: Probe	==And...[Ø: is this] Summarizer?	role check
K2				
4	Duke	Append: Elaborate	It's a little bit short but it's okay.	praise
K1				
5	Duke	Prolong: Elaborate	まあ (well), it's okay.	praise
→ 6	Duke	Prolong: Enhance	Really Summarizer should be on a...separate piece of paper because it's LONG. ((Uses both hands, open palmed, to depict the size of a piece of paper. <i>Beats hands twice on "long".</i>))	procedure direction
→ 7	Duke	Prolong: Extend	[Ø: It's] for five minutes!	--
→ 8	Duke	Prolong: Extend	Five minutes is long!	--

In Excerpt 11.10, Moves 6 through 8, Duke explains that while he positively evaluated the work via **praise**, in Moves 4 and 5, proper completion of the student’s assigned role would call for more substantial answers and a longer sheet of paper. However, Duke’s utterance stops short of manifesting Material processes, or of choosing the student as the subject of Move 6. This distinguishes the use of the modal “should” here from others that would be more characteristic of the Advice stage, as discussed in Chapter 10.3.3.

As noted at the start of this section, the manifestation of some pedagogic strategies like **procedure direction** sometimes changed so as to reflect the stage-specific specifications of the Advice stage regarding the presence of material processes, use of full or ellipsed second-person or first-person modal irrealis, in addition to the A2 secondary Actor moves that both the Advice stage and **procedure direction** share already. This is demonstrated in Excerpt 11.11 below from the consultation between Noriko and Miriam. This was the longest consultation recorded which, at just over 17 minutes, consisted primarily of the Advice stage. Here, **procedure direction** alternated with **content direction** and a **recast** as Miriam guided Noriko in selecting and organizing the experiential content of her essay on Turkey’s attempts at that time to join the European Union (Excerpt 11.11).

Excerpt 11.11 Example of **procedure** and content **direction** in Advice stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic</i>
<i>Ex.</i>		<i>Function</i>		<i>strategy</i>
1	Miriam	Statement:	Mm-hm I understand [[what you're trying	procedure
K1/A2		Opinion	to say]] but I think you need to rewrite	direction
			this, make it more, understandable.	

	2	Miriam	Prolong:	Okay? Because it's not very clear.	
[K1		Enhance		
	3	Miriam	Prolong: Elaborate	It's not very clear...deepening relations, stability? the relationship?	
	4	Miriam	Prolong:	Okay just, you need to rewrite this.	procedure direction
	K1/A2		Elaborate		
	5	Miriam	Prolong: Extend	Okay but yes uh:: historical/chronological essay would be then	
	K1				
	6	Miriam	Prolong: Extend	But, okay your thesis statement, is about...issues and problems right?	
	K2				
	→ 7	Miriam	Prolong: Enhance	You wanna write an historical/chronological essay maybe	procedure direction
	K1/A2				
	8	Miriam	Prolong: Enhance	You need to write (FALSE START) You definitely have to rewrite this. ()	procedure direction
	K1/A2				
	9	Noriko	Reply: Acknowledge	((<u>Nods head.</u>))	
[→ 10	Miriam	Append: Extend	For example, um:: the human rights and...religious issues, um, involving Turkey and the EU...okay?	content direction
	K1				
	→ 11	Miriam	Prolong: Elaborate	"The, religious human ri- (FALSE START) the religious...human rights issues"...okay you can say "involving Turkey and the EU".	recast

→	12	Miriam	Prolong: Extend	Um: you wanna write a chronological essay so you wanna write uh:: (ABANDONED CLAUSE) (<i>Visibly opens palms, resting on desk, on "you wanna write a chronological essay".</i>)	procedure direction
	K1/A2				
1→	3	Miriam	Question: Closed	Okay have have they been changed? <i>((Maintains open palms until second "have".))</i>	content direction
	K2				
	14	Miriam	Prolong: Expand	In terms of solutions have there been different solutions at different times? <i><u>((From the first "solutions", moves the "ball" of solutions made by her open palms slightly on "different solutions" and "different times".))</u></i>	content direction
→	15	Miriam	Prolong: Expand	For example before (FALSE START) When was the EU established? <i>((Maintains prior "ball" gesture until "before" and then places left hand on chin.))</i>	content direction
→	16	Miriam	Statement: Opinion	Uh so you must in your introduction include, uh the principles of the EU, and the hist-(ABANDONED CLAUSE) when it was established (<i>Sweeps hand from resting position at face palm down over desk on "in your introduction include." Then moves open fingered hand outwards on "principles", "EU", and "established" in actions of importance.</i>)	procedure direction
	K1/A2				

Here, **procedure direction** and **content direction** alternate as Miriam directs her student as to the problems with her work, the experiential content it concerns, and the means through which the student should revise it. In Excerpt 11.11, Moves 7, 12, and 16, we see the use of congruent K1 primary Knower moves that are also A2 secondary Actor moves realized through modal verbs, enacting interpersonal grammatical metaphor, and material processes (“write”). This simultaneous realization of both K1 moves and A2 moves, thanks to grammatical metaphor, simultaneously embodies the characteristics of both **procedure direction** and the Advice stage.

This contrasts with the **procedure direction** contained in Move 6 of Excerpt 11.10, which is not material even as it does provide modal guidance. Meanwhile, the **content direction** moves (10, 13-15; to be discussed in Chapter 11.2.4) just confirm through interrogative Mood or interrogative Comment Adjuncts the curricular content Noriko is writing about, which she correspondently realizes with her combined use of beat actions of importance and the semiotic metaphor “ball of solutions” representing **item** in Moves 14 and 15. The sole **recast** in Move 11 does also provide some modalized guidance (“okay you can say ‘involving Turkey and the EU’”), as is characteristic of the Advice stage.

In **consultation direction**, both Duke and Miriam confirmed, via K2 secondary Knower moves, student compliance with the requirements of their respective consultations, or baldly stated the requirements with K1 primary knower moves realized with relational or material processes. As with **procedure direction**, **consultation direction** in both courses’ data also featured student utterances through which students stated their compliance or non-compliance with consultation requirements, also realized with relational or material processes. This pedagogic strategy is first demonstrated below in Excerpt 11.12, which contains the start of Miriam’s consultation with Noriko that was previously discussed above as well as in Chapter 10.3.1.

Excerpt 11.12 Example of **consultation direction** (Miriam)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic</i>
<i>Ex.</i>		<i>Function</i>		<i>strategy</i>
→ 1	Miriam	Question:	Is this your first draft?	consultation direction
K2		Closed		

2	Noriko	Reply: Affirm/ Offer	Ah yes. ((Holds paper with both hands.))	--
K1				
3	Noriko	Offer	((Noriko holds document in front of Miriam at Miriam's eye-level <i>until Miriam Accepts it in Move 7.</i>))	--
A1				
→ 4	Miriam	Track: Clarify	[Ø: Is this your] outline?	consultation direction
K2				
5	Noriko	Response: Resolve	Yes:..	--
K1				
→ 6	Miriam	Challenge: Counter	[LAUGHTER] I'm not taking outlines any more at this point.((Moves left hand from desk to resting under head.))	consultation direction
K1				
→ 7	Miriam	Challenge: Rebound/Reply: Accept	Where's your full essay? ((Drops previously resting left hand. Takes student's paper in right hand.))	consultation direction
K2				
→ 8	Noriko	Response: Resolve	Hm but uh, I had (not) checked (this) == outline so:, please check this.	consultation direction
A2				

As seen in Excerpt 11.12 above, subject and object participants consistently refer to the student or teacher (I, you) or the assignment (“outline”, “essay”). After verifying in Moves 1 through 4 that the student had brought an outline and not a draft, Miriam counters in Move 6 with a

material process, stating that she is no longer taking outlines before relenting and rebounding orally in Move 7, which she complexes with a simultaneous interpersonal action to accept Noriko's paper. Noriko also avails herself of material processes in Move 8, demanding with an imperative, softened by interpersonal Theme ("please"), that Miriam check her work.

Excerpt 11.13 Example of **consultation direction** (Duke)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>STAGE/</i>
<i>Ex.</i>		<i>Function</i>	(audio only)	<i>Pedagogic strategy</i>
1	Duke	Call	Aika.	OPN/--
A2				
2	Aika	Offer	((Offer of score paper presumed by around this point as recording is audio only.))	OPN/--
3	Duke	Reply: Accept	((Accept of score paper presumed by around this point as recording is audio only.))	OPN/--
→ 4	Duke	Question : Open	[Ø: Do] you have the homework?	CNF/ consultation direction
K2				
→ 5	Aika	Reply: Answer	教科書 () (ちょっと) () 分からない (textbook () (little) () understand-NEG). 先週休み (last week absent). ("Textbook () (little) () I don't understand. I was absent last week.")	CNF/ consultation direction
6	Duke	Question : Open	So last time, what, was your role.	CNF/ role check
K2				

→ 7	Duke	Prolong: Elaborate	Discussion Leader, Summarizer, Connector, [Ø: what was your role] last time?	CNF/ role check
8	Duke	Prolong: Extend	[Ø: Last time was] Mr. Harris and the Night Train?	CNF
9 K2	Aika	Track: Confirm	何する(事)ですか (what do (matter) be-fml INT)? ("What did I do?")	CNF/ role check
10 K2	Duke	Response : Repair	うん (Yeah), what did you do?	CNF/ role check
11	Duke	Prolong: Elaborate	Which one [Ø: did you do]?	CNF/ role check
12 K2	Aika	Track: Check	==ああ今回ですか (Ah this time end-fml INT). ("Ah is that this time?")	CNF/--
13 K1	Duke	Challeng e: Counter	No, [Ø: which did you do] before.	CNF/--
14 K2	Aika	Track: Check	次 (next)?	CNF/--

15 DK1	Duke	Challenge: Counter	NO! [LAUGHTER] 次は(next WA)==before ("next is before") ? [LAUGHTER] ==	CNF/ elicitation
16 K2	Aika	Track: Confirm	== ああ前 (Ah before) ("Ah the last one")? ==	CNF/--
17 K1	Duke	Response : Resolve	前 (Before).	CNF/--
18 K2	Aika	Track: Probe	前, 一個前ですか (before, one before end-fml INT) ("Before, is that one before")?	CNF/--
→ 19 K1	Aika	Prolong: Elaborate	多分 Connector,[Ø:は]こなやつ だたんですけど (Maybe Connector [Ø:WA] this thing pst EXP end-fml but) ("Maybe that was Connector").==	CNF/ role check
→ 20 K1	Duke	Response : Resolve	So...the next one is always Word Master.	CNF/ role check

Excerpt 11.13 displays the one instance where, in **consultation direction**, a student who does not have the assigned work is nevertheless able to prevail upon Duke to accept the work they did have. In most instances, however, the **consultation direction** strategy is no more than a move or two, and simply comprises the teacher demanding the student present their homework

through an A2 secondary Actor move, or asking for the student's work through a K2 secondary knower move (e.g. Move 4 of Excerpt 11.12). In Excerpt 11.13, Duke takes the student's book and asks if she has the reading circle homework. Although some of the audio of the student's Move 5 is unclear, it is apparent both from the extent data and from the subsequent interaction that she has not brought the assigned homework, leading to the subsequent Role check from Move 6, the confusion of which is finally resolved by Move 20.

It is important to note regarding the consultation from which Excerpt 11.13 is taken that while the student states that she did not do the homework, there is nevertheless a verbal offer in the Closing stage, implying that she offered something to Duke at the start of the stage, presumably her score paper on which her scores for the course were recorded.

The next two pedagogic strategies, **role check** and **mechanics direction**, were unique to Duke's and Miriam's respective courses. **Role check** happened when Duke confirmed with students the satisfactory completion of homework for the reading circle role (Furr, 2007, described in Chapter 6.1; role sheets for each role are in Appendix K) that the student had been assigned to complete. Consistency is determined experientially through the uniform use of intensive relational processes to identify student roles (e.g. Moves 7, 19, and 20, Excerpt 11.13), and the consistent use of the reading circle activity role lexis (e.g. Discussion Leader, Connector, Summarizer) as subject and object participants, consistent with this semantic field of activity.

Moves 6-14 and 18-20 of Excerpt 11.13 are the most contentious example of the role check pedagogic strategy in the collected data, occurring as they do after **consultation direction** in which Duke discovered that Aika had not brought her homework. Other examples of this strategy lacked this degree of teacher-student turn-taking, as exemplified in Excerpt 11.14.

Excerpt 11.14 Example of **role check** in Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic</i>
<i>Ex.</i>		<i>Function</i>	(audio only)	<i>strategy</i>
→1 K1	Duke	Statement: Fact	Huh oh [Ø: you're] Culture Collector okay.	role check
2	Duke	Prolong: Extend	[Ø: This is] not really culture [LAUGHTER].	criticism
3	Duke	Prolong: Extend	This is more like Pa, (FALSE START) this is more like Connector.	role check
4	Duke	Prolong: Enhance	Because, you're talking about...people's lives.	--
→5	Duke	Prolong: Elaborate	Culture Collector would be like...あの、教会の話 (uh church NO talk) (“uh talking about church”). Like she's goes to church... so you talk about==church in America, church in Japan,==that kinda thing so.	role check
6 K2f	Miwa	Reply: Agree	==Ah:::=	--

In this excerpt, in Move 1, Duke uses a relational attributive process to affirm Miwa’s role before problematizing her work in Moves 2 through five, also using relational processes in declarative Mood. Although the data for Excerpt 11.14 was audio only, it is apparent that Duke and the student were looking at the student’s work when he notes from Move 1, and extending in the exchange complex that continues until Move 5, the discrepancy between Miwa’s assigned role and the work she had actually completed.

The final type of regulative register pedagogic strategy found was **mechanics direction**, which only occurred in Miriam’s classes. **Mechanics direction** features A2 secondary Actor

moves, material processes, and consistent choices of subject and object participants in the Field of academic writing orthography, such as spacing and layout, as demonstrated in Excerpt 11.15.

Excerpt 11.15 Example of **mechanics direction** in the Conferring stage

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		
1 K1	Shinya	Statement: Fact/Offer	((Leans over Miriam and hands her his paper.)) I, I can't (recognize) this word. ((<i>Points to paper.</i>))	content direction
2	Miriam	Support: Accept	((<i>Takes paper from Shinya, tilting it towards him.</i>))	--
3 K1	Miriam	Reply: Answer	[Ø:That word is] Argument, 議論.	content direction
4 K2f	Shinya	Register	Ah [Ø:that word is] argu==	--
5 K2	Miriam	Question: Open	Where is the 議論 (argument) in your es-, in your body.	procedure direction
→6 A2/K1	Miriam	Statement: Opinion	So this...your title?==...font should be the same as the font of your body. ((<i>Points at multiple places on page.</i>))	mechanics direction
7 K2f	Shinya	Support: Register	== うん. (Uh-huh).== ((Leaning over desk.))	--
→8 A2/K1	Miriam	Statement: Opinion	And you have to indent here.	mechanics direction
9 K2f	Shinya	Support: Register	Indent, indent.	mechanics direction

After Shinya asks and Miriam answers about an unknown lexical item in Moves 1 – 5, which instantiate **content direction** (discussed in the following section), Miriam instructs Shinya in Moves 6 and 8 to fix the font and indentation in his writing. In both Moves 6 and 8, interpersonal grammatical metaphor is manifested through modalizations of obligation (“should”, “have to”), featuring participants (“font”) and material processes (“indent”) consistent with the field of academic writing orthography.

In summary, **procedure direction**, **consultation direction**, **role check**, and **mechanics direction** manifest the regulative register in the classroom data examined because they are concerned with how teachers determine the disposition of student work. This contrasts with the final discursive strategy examined, **Content direction**, in which both teachers and students talk about the instructional, experiential content in question in their courses.

11.4 Instructional register in the IFC: **Content direction**

The final pedagogic strategy found in the Individual Feedback Consultation is **content direction**, which is primarily experiential in scope, having to do with student understanding of the course content or student queries about specific lexical items, and thus expressing instructional register (Chapter 4). A summary of findings for **content direction** across the Conferring and Advice stages is shown in Table 11.4.

Table 11.5 Summary of realizations for **content direction** in Conferring and Advice stages

<i>Pedagogic strategy</i>	<i># of stages present</i>		<i>Total</i>	<i># of moves present</i>		<i>Total</i>
	Duke	Miriam		Duke	Miriam	
Instructional register						
Conferring						
content direction	5	3	8	16	26	42

Advice						
content	1	3	4	1	55	56
direction						

Content direction features consistent interpersonal choices of declarative Mood and K1 primary Knower moves. It also is realized through the obligatory use of relational processes, since the main purpose of this strategy is description (Martin, 1999), such as shown in Excerpt 11.16.

Excerpt 11.16 Example of content direction in the Conferring stage (Miriam)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>		<i>Function</i>		<i>strategy</i>
→1	Hayano	Statement:	Excuse me I can't read this.==	content
K1		Fact		direction
2	Miriam	Reply:	U::m...rewrite your (ABANDONED	--
K1		Withhold	CLAUSE)...it's not this essay okay.	
→3	Miriam	Statement:	This is about a big, about a big public sector	content
K1		Fact	a::nd (ABANDONED CLAUSE)	direction
→4	Hayano	Track:	[Ø: What is] sector?	content
K2		Confirm		direction
→5	Miriam	Register	Sec- sector yes	content
K1				direction
6	Miriam	Response:	SecTOR.	content
		Repair		direction
7	Miriam	Response:	You know private sector and public sector,	content
		Resolve	publ- public sector is government right?	direction

8	Miriam	Statement: Fact	First of all the Greek (crisis) occurred because of the way it raises money	content direction
K1				
9	Miriam	Prolong: Extend	And and and how it raises, it (ABANDONED CLAUSE) RAISE means it how it earns money or collects money,==to finance.	content direction
10	Hayano	Reply: Disavow	==うん (Huh)?=	--
K2				
11	Hayano	Prolong: Extend	うん (Huh)?	--
12	Miriam	Response: Resolve	Yeah raise means how it uh gets money, from different sources?	content direction
K1				
→13	Miriam	Append: Enhance	Cuz they have a, very big government sector, and there are many people working in the government, and they need to pay their salary?	content direction
K1				
14	Miriam	Prolong: Extend	But they cannot pay it with taxes so they borrow money, fro::m the international community right?	content direction
15	Hayano	Reply: Agree	Hm:::==	--
→16	Miriam	Append: Extend	==[Ø: They borrow money from the international community] [[to pay the salaries of their pu- public se- public servants, 公務員]].	content direction
K1				
17	Miriam	Prolong: Elaborate	うん、公務員 (Yes, public servants).	content direction

In Excerpt 11.16, Move 3, Miriam responds to Hayano’s K2 move from Move 1, and following a move complex (Moves 5-7, indicated with a bracket on the left side of the transcript as described in Appendix A) in response to the student’s tracking Move 4, begins to expound in two move complexes (Moves 8-9 and 16-17) about the course content Hayano queried about. All participants in Miriam’s moves conveying **content direction** are in the linguistic Field of International Relations, the faculty from which this data was collected.

Content direction was markedly distinct from the other pedagogic strategies in that it featured more student moves, as summarized for the Conferring stage in Table 11.6, and for the Advice stage in Table 11.7.

Table 11.6 Pedagogic strategies featuring student moves in the Conferring stage

<i>Discourse variation types with student moves</i>	<i>Total moves in Conferring stage</i>	<i>Total student moves in Conferring stage</i>
consultation direction	14	4
content direction	42	14
procedure direction	23	3
role check	21	8

Table 11.7 Pedagogic strategies featuring student moves in the Advice stage

<i>Discourse variation types with student moves</i>	<i>Total moves in Advice stage</i>	<i>Total student moves in Advice stage</i>
content direction	52	7
procedure direction	92	5

For example, Excerpt 11.16 concerned the content of Hayano's composition, which, as the course was a streamed, upper-intermediate academic writing course in an International Relations faculty taught by a lecturer with expertise in that field, was about a relevant, field-specific issue chosen by the student for the final essay assignment. However, even in Duke's class, which was of a significantly lower level in terms of linguistic competence as determined by the institutional placement test (see Chapter 5), students still initiated **content direction** to query the meaning of specific lexical items, as in Excerpt 11.17.

Excerpt 11.17 Example of content direction in the Conferring stage (Duke)

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic</i>
<i>Ex.</i>		<i>Function</i>	(audio only)	<i>strategy</i>
→1	Chizuko	Statement	酒って (Alcohol called-inf) ("Alcohol is called")	content
K2		: Fact	called")== li li liqu	direction
2	Duke	Support:	== うん (Yeah) ==	--
K1f		Register		
3	Duke	Reply:	[Ø: Alcohol is called] liqueur	--
K1		Answer		
4	Chizuko	Track: Confirm	[Ø: Alcohol is called] liqueur.	--
K1				
5	Duke	Append: Elaborate	Or [Ø: alcohol is called] liquor.	--
K1				

6	Chizuko	Track: Confirm	Or [Ø: alcohol is called] liquor.	--
K1				
7	Duke	Response: Resolve	[Ø: Alcohol is called] liquor.	--
K1				
8	Chizuko	Track: Confirm	[Ø: Alcohol is called] liquor.	--
K1				
→ 9	Duke	Append: Elaborate	Liqueur is like uh...Kahlua or (ABANDONED CLAUSE)	content direction
K1				
→ 10	Chizuko	Track: Clarify	[Ø:What is] Kahlua?	--
K2				
→ 11	Duke	Response: Resolve	[ØKahlua is] like SWEE::T alcohol.	content direction
K1				
→ 12	Chizuko	Track: Clarify	[Ø: liquor と liqueur を] 比==べる ([Ø: liquor and liqueur WO] compare) ("Can you compare liquor and liqueur")?==	content direction
K2				
13	Duke	Response: Resolve	==[Ø: Kahlua is] like==liqueu::r.	--
→ K1				
→ 14	Duke	Prolong: Extend	Liquor is お酒 (alcohol hon.), ==[Ø: it is] everything everything alcohol, [Ø: it is] the same.	content direction

Content direction is initiated in Move 1 when Chizuko asks how to say “お酒” (alcohol) in

English. In a series of tracking: checking moves (Moves 4-12), Chizuko queries Duke about the

difference between “liqueur” and “liquor”, which in Japanese are both termed “お酒”. Duke resolves the query in Moves 13 and 14, following the checking sequence. As in Excerpt 11.16 from Miriam’s data, and unlike other pedagogic strategies examined, student K2 moves, both to initiate queries and to check the teachers’ statements, are prominent.

Despite the prominence of student utterances within **content direction** such as in Excerpt 11.17, **content direction** only occurred in 8 of the 49 total Conferring stages analyzed, and even of those, only contained 14 student moves in all. A similar imbalance in realization of content direction also occurred in the Advice stage, in which **content direction** only occurred in 8 of the 20 total Advice stages found, of which only 2 contained any student moves. This is symptomatic of a larger tendency of students towards silence throughout all stages of the IFC, which will be examined in more detail in Chapter 12.

11.5 Conclusion: Pedagogic strategies in the Individual Feedback Consultation (IFC) genre

This chapter examined 10 pedagogic strategies that are comprised of functional combinations of linguistic features across strata and metafunction that recur across classroom discourse. As first intimated in Chapter 8 and discussed in detail in this chapter, these 10 pedagogic strategies are not limited to any particular stage, and were found the Conferring, Advice, Scoring, and Closing stages. This chapter showed that these 10 pedagogic strategies could be placed into four categories according to their stratal and metafunctional composition according to their function in providing **praise** and **criticism**, corrective feedback (**recasts**, **elicitations**, and **implicit recasts**), and direction in both regulative register (**procedure direction**, **content direction**, **role check**, and **mechanics direction**) and instructional register (**content direction**). As was discussed in this chapter, and will be examined in more detail in Chapter 12, this division appears to occur across a spectrum between a focus of interpersonal and

experiential resources. From the analysis of **content direction** above, and echoed in the analyses of issues and implications in the Individual Feedback Consultation below, it would appear that the experiential aspect of this genre requires more attention if it is to be used as a conscious component of foreign language lessons. To that end, from this analysis of the IFC genre, we will now turn to some of the issues for teaching raised by this genre.

12 Chapter 12: Pedagogic issues raised by the Individual Feedback Consultation (IFC) genre

In this section, we have examined the stages – Opening, Conferring, Advice, Scoring, and Closing - of the Individual Feedback Consultation genre (Chapter 10), focusing on their linguistic as well as multimodal realizations. We also looked at the different pedagogic strategies (Chapter 11), comprising consistent functional choices across strata and metafunction, that were found to occur in the Conferring, Advice, Scoring, and Closing stages. In this chapter, we will take a more critical look at the linguistic analysis presented thus far, and examine more explicitly how the Individual Feedback Consultation as presently manifested may be ineffective in achieving its social purpose of providing students feedback on their work during class if the goal is to support students' foreign language development.

It should be noted from the outset that the goal of this critique is not to criticize the two teachers themselves. Indeed, as mentioned in earlier parts of this thesis (Chapter 6), these teachers have a range of teaching practices and this examination is of a particular genre which represents a single, delimited aspect of their practice. The focus is on the genre as instantiated, due to the extent to which IFCs are consistent with the promulgated aims and approaches of CLT (Chapter 2.3.2). The purpose here is to show how the pedagogies enacted in the instances of IFCs in the observed classes embody principles of constructivist education and communicative language teaching which have been found wanting in other pedagogic contexts (see Chapter 4), but whose deficiencies have not been sufficiently examined in Japanese tertiary EFL thus far. It will also show how the curricular design of both classes as evinced by the course data examined in this study is in response to structural deficiencies within the institutional framework in which these two courses were delivered, and which reinforce the problematic principles of

constructivist communicative language teaching embodied. Lastly, this section will show that despite the problems found with the Individual Feedback Consultation, it nevertheless contains the seeds of its own improvement, based on examples from both classes' data. Potential directions for improved pedagogic design will be described in more detail in Chapter 13.

The following chapter will first review the linguistic and multimodal findings, described previously in this section as well as in Section II, to show how the Individual Feedback Consultation has a primarily interpersonal focus. While it is important to acknowledge the long-standing concern in foreign and second language teaching research on the importance of teacher attention to affective factors that may hinder language development (e.g. Gardner & MacIntyre, 1993; Krashen, 1985), particularly in the Japanese context (e.g. Woodrow, 2006; Yashima, 2002), it will show how this goal is not sufficient for linguistic development as supported through in-class consultations. After a discussion of the interpersonal and experiential content of the consultations, the following section will examine the following: the silence of most students in consultations in both classes, particularly in the obligatory Conferring stage; the lack of metalanguage found in both classes by which teachers can build students' understanding of the linguistic principles that they find lacking in students' work; the lack of experiential metaphor through which greater abstraction, which is the hallmark of late adolescent pedagogy (Christie, 2012), can be expressed; and finally, the optional nature of the Advice stage, the stage of the genre where the three points that were found to be deficient were most likely to be expressed.

12.1 Interpersonal and experiential aspects of the IFC genre

In Chapter 11, the 10 pedagogic strategies found in the IFC genre were described, and were organized according to their bases in the interpersonal and experiential metafunctions. Chapter 11 showed how these pedagogic strategies across the strata of lexicogrammar, discourse

semantics, and register explain the diversity of linguistic realizations that roam across the Conferring, Advice, Scoring, and Closing stages, even as they accomplish their distinct social purposes. In this section, we will look at this gradation in more detail, visualizing it as a spectrum, displayed in Figure 12.1 below with the total numbers moves in all four stages from each of the four categories of pedagogic strategy (total = 506 moves).

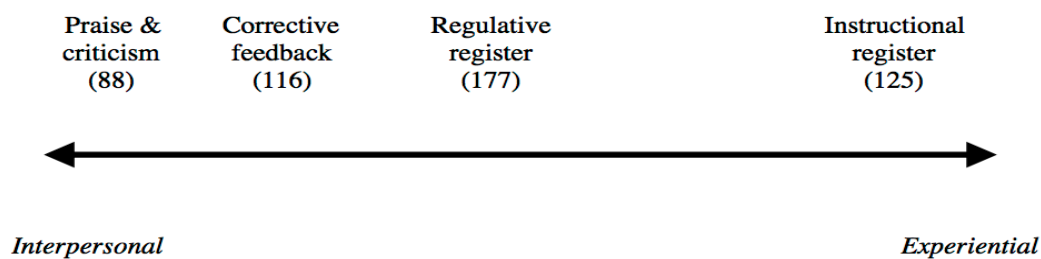


Figure 12.1 Spectrum of pedagogic strategies in Conferring, Advice, Scoring, & Closing stages according to interpersonal and experiential content

Figure 12.1 is organized as a spectrum according to the proportion of how each category of pedagogic strategy is defined by its interpersonal and experiential content. Of course, in systemic theory, all strata of language have ideational, interpersonal, and textual aspects, but in analysis, one focuses on the aspects of the metafunctions that are the most relevant. To that end, the spectrum in Figure 12.1 shows how the interpersonal and the experiential aspects of the pedagogic strategy identified in the Individual Feedback Consultation differ by degree in their composition. **Praise and criticism**, for instance, are on the most interpersonal end of the spectrum because they are defined solely by the presence of attitudinal lexis directed towards student oral and written texts, with **criticism** frequently manifesting negative Polarity as well. The pedagogic strategies of **recast**, **elicitation**, and **implicit recast** in the category of corrective

feedback, on the other hand, are further towards the experiential end of the spectrum because the lexicogrammatical participants present are members of the content Field of their respective courses. However, this category is further on the interpersonal side of the spectrum because the “work” of corrective feedback is performed by the patterns of heteroglossic engagement described in Chapter 11.2.2, which is defined as interpersonal due to how it positions teachers with regards to their students. The pedagogic strategies classified under regulative register – **procedure direction, consultation direction, role check, and mechanics direction** – are more in the middle of the spectrum because of their dependence upon the content Fields of Duke’s and Miriam’s respective courses, but nevertheless retain a significant interpersonal basis because of the role imperative Mood and interpersonal metaphor play in their manifestation, as explained in Chapter 11.3. Only **content direction** in the instructional register category is primarily experiential since it was primarily defined by the content Field in which it was expressed, and its sole variation interpersonally was in the choice of K1 primary Knower or K2 secondary Knower moves with congruent or incongruent, interpersonally metaphorized declarative or interrogative Mood, as described in Chapter 11.4.

From the summary of these four categories of pedagogic strategy across four stages, it is clear that the strategies present across the stages of the Individual Feedback Consultation are primarily interpersonal in nature. Despite the problems with this genre that will be discussed later in this section, I would like to emphasize that this is on its own not necessarily a bad thing. Certainly, in the EFL classroom environments in which this data was collected, it is essential that students are given affective support to complete speaking or writing activities that call them to express themselves in a foreign language. This is particularly true in a lower-intermediate class like Duke’s, from which the bulk of the data was collected. Given the institutional context

(explained in Chapters 1 and 2.3.3) wherein students at this university are required to take two semesters of English in their first year of university regardless of major, as is common at Japanese universities, affective support for completing class activities can be seen as essential towards encouraging students to make the effort to complete them. As will be seen in the following subsections, however, this affective element of the Individual Feedback Consultation genre could be usefully augmented by explicit, language-focused, experientially oriented teaching.

The same need for acknowledging the benefits, at least in terms of prior research on student expectations for the use of the pedagogic strategies categorized as corrective feedback (e.g. Loewen et al., 2009), is also necessary. Moreover, given the requirement for subsequent oral and written production in Duke's and Miriam's respective courses, that both teachers would want to use strategies like **recasts** to correct student errors and, in Duke's case, to try and spur self-correction through the strategy of **elicitations** is understandable in terms of adherence to established language teaching principles. However, as we shall see in the following section on the lack of metalanguage to help develop a shared understanding for meaningful correction in both classes, the present consultation data still demonstrates the need for further experiential content in corrective feedback as well.

The four pedagogic strategies defined as manifesting regulative register – **procedure direction, consultation direction, role check, and mechanics direction** – together comprise the most frequent choices across all four stages. Like the varieties of corrective feedback pedagogic strategies identified, these four pedagogic strategies do communicate experiential pedagogy insofar as their linguistic participants realize choices from the content Field. This is particularly true for **procedure direction** since that is how both teachers instruct students on how to

complete their assignments. However, they remain problematic for the tertiary level because the field is the student/classroom activity or the text content rather than the knowledge (i.e. knowledge about language).

It is only the final pedagogic strategy, **content direction**, which is primarily focused on the pedagogic content of each course. As will be discussed more in the following section on student silence in the IFC, **content direction** is also where students most frequently produced their own K1 primary Knower moves and explicitly monitored their teachers with mutual participant alignment (see Chapter 7.2.1). Chapter 13, in which the implications of this study for language teaching and language teacher training will be discussed, will go into more detail about the need for more explicit experiential content, as well as potential problems language teachers, particularly in the Japanese tertiary context in which this study was conducted, may face in attempting to implement such changes to their curriculum.

12.2 Student silence in Individual Feedback Consultations

This section will show how the Individual Feedback Consultations constructed the silence of the student participants through the overwhelming dominance of both teachers, and in the relative absence of the **content direction** pedagogic strategy from the bulk of consultations found. To do so, we will start with Table 12.1, which summarizes teacher and student primary (K1) and secondary (K2) knower exchange types correlated with choices of pedagogic strategy. Focusing on knower exchange types specifically allows us to see exactly how frequently the interlocutors in the consultations examined offered and demanded information, and excludes offers and demands for goods-and-services, which are performed through A1 primary actor and A2 secondary actor moves respectively, as well as feedback moves for action or information.

Table 12.1 Summary of teacher and student primary (K1) and secondary (K2) Knower moves across pedagogic strategies

<i>Discursive variation type</i>	<i>Duke</i>		<i>Duke's students</i>		<i>Miriam</i>		<i>Miriam's students</i>	
	<i>K1</i>	<i>K2</i>	<i>K1</i>	<i>K2</i>	<i>K1</i>	<i>K2</i>	<i>K1</i>	<i>K2</i>
Praise & criticism								
praise	57	1	1	0	0	0	0	0
criticism	13	0	0	0	1	0	0	0
Corrective feedback in ENGAGEMENT								
recasts	58	6	0	1	4	1	0	0
elicitations	2	9	2	0	0	0	0	0
implicit recasts	8	2	0	0	0	0	0	0
Regulative register								
procedure direction	13	4	1	3	28	22	2	1
consultation direction	1	3	2	0	1	3	0	0
role check	14	14	8	1	0	0		
mechanics direction	0	0	0	0	17	0	1	2
Instructional register								
content direction	6	1	3	6	46	20	7	6

Here again it is apparent that experiential content is not the focus of Duke's consultations, with the bulk of his K1 and K2 moves comprising praise and criticism and corrective feedback; regulative register is less prominent since the A2 moves required by all but **role check** are excluded from this table. On the other hand, from the IFCs observed in Miriam's classes, **content direction** contains the majority of K1 and K2 moves combined, with her utterances accounting for 46 K1 and 20 K2 moves respectively. The prominence, or lack thereof,

of experiential content in both courses will be discussed in more detail in Chapter 12.4 below. In the meantime, however, the present section will look more closely at the student K1 and K2 moves found in both courses' data.

As shown in Table 12.1, students in neither class made frequent use of K1 or K2 moves, but those that did occurred most frequently as **content direction** statements or questions. This paucity of student knower moves, despite prior research confirming the tendency of Japanese students towards silence in educational settings (e.g. Nakano, 2004), raises questions about the structure of the Individual Feedback Consultation genre as practiced with regards to its efficacy in supporting students' foreign language development. Since student silence is constructed in part by the contexts in which students are or are not called to speak (e.g. Amundrud, 2011), the structure of this genre should be brought to consciousness for teachers, and its enactment reconsidered if so many consultations occur without student utterances beyond feedback moves.

A further consideration with regards to student silence in the IFC genre more broadly is that while few students uttered knower moves of either sort, students nevertheless displayed their visible participation in consultations nonverbally. This was manifested through student cooperation in the creation of interactional space, their gestural offering and acceptance of work to be discussed, and the overwhelming tendency towards mutual document alignment, which displayed their shared orientation to the consultation and adherence to the teachers' curricular guidance. These abundant nonverbal displays of participation certainly demonstrate student compliance with the demands of the consultation genre enacted, and as such, they should be acknowledged. However, if language is indeed the primary modality through which teachers and students make meaning together in classrooms, this nonverbal participation cannot on its own be

seen as sufficient, particularly if the purpose of consultation genres is to help facilitate more advanced language development.

In summary, the Individual Feedback Consultations analyzed contained few K1 primary Knower moves uttered by students, and most student participation was either nonverbal only, or limited to feedback moves. This indicates, therefore, the need for work to consciously design consultations to encourage greater student verbal participation. Beyond the lack of student verbal participation, particularly in providing or demanding information, a further deficiency was noted on the part of the teachers in their provision of language oriented feedback. It is their use of metalanguage, or lack thereof, that will be examined in the next section.

12.3 Metalanguage and folk linguistics in Individual Feedback Consultations

A further problem discerned in the Individual Feedback Consultations examined is the dearth of shared metalanguage between teachers and students through which they can discuss language as an object of study in its own right. In place of metalanguage, teachers in both classes depended on “folk linguistic” terms that provide less specificity, as well as on expressions of positive and negative attitude that only indicated satisfactory or unsatisfactory work without providing a clear basis in language and discourse for this judgement. This section will first review the meaning of folk linguistics and linguistic metalanguage, and show why the use of metalanguage is necessary for effective language teaching, before summarizing how metalanguage and folk linguistic terms were manifested in the data.

First, by “folk linguistics,” I mean the use of vernacular terms to describe wording and meaning that are not based upon an explicit theory of language. Halliday (Halliday, 1980/2003) provides an account of terms that pre-school age children would use, like “say”, “word”, or “mean” to describe the use of language as a resource for making meaning. When children enter

school, however, they encounter a view of language that sees it as made up of proscriptive rules, and learn classical grammatical terms like “noun” and “verb” during their schooling. Together, these comprise much of the folk linguistic knowledge adults retain after schooling. While such folk linguistics may be suitable for our everyday interactions, the language classroom requires a more robust set of terms and tools to describe language so that students can learn exactly what the teacher and curriculum are trying to convey. Shared classroom metalanguage is one part of this process. With it, teachers can convey complex meanings about the use and functions of language that are more transportable (Butt, 2006) beyond the immediate classroom context in which the teacher is offering direction or correction. Unlike the sorts of prescriptive metalanguage students are traditionally taught in language classes that is more descriptive of the words we use than of how they can be used in a semiogenic, meaning-generative manner, such a metalanguage would enable students to examine and understand language as a resource for discourse (Halliday, 1980/2003), as demonstrated in studies from first and second language education curricula globally (e.g. Gebhard et al., 2014; Rose & Martin, 2012).

Table 12.2 below summarizes the folk linguistic and metalinguistic terms found in both Duke’s and Miriam’s consultation data; note that English and Japanese equivalents that were repeated, like “argument” and “議論” in Miriam’s data, are counted as separate items.

Table 12.2 List of folk linguistic and classical grammatical terms found in Duke's and Miriam's consultations

<i>Duke’s folk linguistic terms</i> <i>Unique lexical items=5</i> <i>Total instances=31</i>	<i>Miriam’s folk linguistic terms</i> <i>Unique lexical items=31</i> <i>Total instances=83</i>
explain question 意味 (meaning) 過去形 (past tense)	argument academic essay APA style body chronological [Ø: essay]

<p>された (Past tense passive form ending in Japanese; used to indicate that an item should be in passive voice)</p>	<p>coherence controlling idea essay explanation first draft format historical [Ø: essay] historical/chronological order in-text citation indent introduction logical division of ideas meaning MLA outline paragraph process essay references second drafts sentence statement thesis statement title unity 複数 (plural) 議論 (argument)</p>
<p>Note: Bold text indicates a lexical item uttered by students only.</p>	

Table 12.2 clearly shows the difference in the terms used for linguistic description in both classes. The appearance in Duke's consultations of just five unique lexical folk linguistic items, including one used by students only, is in marked contrast to the 83 used in Miriam's consultations. In part, this is not surprising since Miriam's was a higher streamed class with an academic writing focus. Since the written language is denser in terms of nominal construction and requires more uncommonsense knowledge in terms of clausal and discourse-level

organization, not to mention the heteroglossic resources of academic citation and reference that Miriam was instructing her students in, it would be expected that her course would feature a higher proportion of lexical items used to talk about language and its use.

Nevertheless, the use of more exact terms in Duke’s data could have also augmented the specificity with which he offered criticism or direction. Take Excerpt 12.1 below, from the Conferring stage of the consultation between Duke and Misao, in which this stage was comprised of positive and negative attitude expressing **praise** and **criticism** alone.

Excerpt 12.1 Example of Conferring stage with only praise and criticism pedagogic strategies

<i>Move #</i>	<i>Speaker</i>	<i>Speech</i>	<i>Transcript</i>	<i>Pedagogic strategies</i>
<i>Ex.</i>		<i>Function</i>		<i>strategies</i>
1	Duke	Statement:	Okay those are okay.	praise
K1		Opinion		
2	Duke	Support: Develop: Extend	[Ø: Those are] kind of short though.	criticism

As was discussed earlier, in Chapter 11.2.1 on the pedagogic strategies of **praise** and **criticism**, expressions of attitude alone could comprise the Conferring stage. However, neither Excerpt 12.1 above nor Excerpt 11.3 previous provide any specific guidance to the students for what was “okay” or “good” about their work, and no guidance is given here for how a “short” answer could be extended, expanded, or enhanced. The brevity of this consultation or others could be due in part to the time constraints both teachers had to conduct their one-on-one consultations under, as has been noted previously. However, the lack of specific, language-based guidance nevertheless limits the pedagogic utility of even such a brief interaction.

While the Individual Feedback Consultation in Duke's lessons was, in generic constituency terms, a curriculum microgenre that came before other lesson activities focused on student discussion as outlined in Chapter 6.1, the sheer amount of time (24 and 26 minutes of two separate 90-minute class periods) given to this microgenre in Duke's two classes in which these consultations were observed and recorded would indicate its prominence. It would also suggest that more transportable feedback would be preferable for the provision of evaluation towards discussion activities, particularly if so much time is going to be given to one-on-one teaching during class time. Since both teachers were clearly devoted to providing quality one-on-one instruction to their students, developing and utilizing more transportable metalanguage would enable teachers to engage more deeply with students on the pedagogic content of their classes.

Chapter 11.2.1 did show, however, that the pedagogic strategies of **praise** and **criticism** were not significant features of the instances of the IFCs observed in Miriam's classes. As shown in Table 12.2, Miriam used a much greater number of folk linguistic terms to describe the state of and goals for student writing, such as demonstrated in Excerpt 12.2.

Excerpt 12.2 Example of folk linguistics in Miriam's consultation with Shinya

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Stage/Pedagogic strategy</i>
<i>Ex.</i> 1 K2/A1	Shinya	Statement : Fact	I, I can't (recognize) this word.	CONF/ content direction
2 A2	Miriam	Reply: Accept	((<i>Takes paper from Shinya</i> , tilting it towards him.))	CONF/--
3 K1	Miriam	Reply: Answer	[Ø:That word is] Argument, 議論.	CONF/ content direction
4 K2f	Shinya	Support: Register	Ah [Ø:that word is] argu==	CONF/--

5 K2	Miriam	Question: Fact	Where is the 議論 (argument) in your es-, in your body.	CONF/ procedure direction
6 K1/A2	Miriam	Statement : Opinion	So this...your title?==...font should be the same as the font of your body.	CONF/ mechanics direction
7 K2f	Shinya	Support: Register	== うん. (Uh-huh).==	CONF/--
8	Miriam	--	((Points at multiple places on page.))	CONF/--
9 K1/A2	Miriam	Append: Elaborate	And you have to indent here.	CONF/ mechanics direction
10 K2f	Shinya	Support: Register	Indent, indent.	CONF/ mechanics direction
11 K2f	Shinya	Support: Register	Okay.	CONF/--
12 K1f	Miriam	Continue: Monitor	Uh-huh.	CONF/--
13 K1f	Miriam	Continue: Monitor	Mmhmm.	CONF/--
14 K1f	Miriam	Continue: Monitor	Okay?	CONF/--
15 K2	Miriam	Question: Fact	Do you have, (FALSE START) what's your thesis statement.	CONF/ procedure direction
16	Miriam	Prolong: Elaborate	議論なんですか (argument what end INT)? ("What is your argument?")	CONF/ procedure direction
17 K1	Shinya	Reply: Answer	Uh I uh only this bring.	CONF/--
18 K1/A2	Miriam	Reply: Contradict	But you cannot just bring, just	ADV/ procedure direction
19			This is an academic essay, you must have an argument.	ADV/ procedure direction
20 K1	Miriam	Prolong: Enhance	So your (two) statements are important.	ADV/ --
21	Miriam	Prolong: Extend	Okay for example you can say that, this uh NGO focuses on these activities because...the philosophy of the NGO is, an example.	ADV/ content direction

In this excerpt, which spans the Conferring and beginning of the Advice stages, Miriam uses folk linguistic terms that describe the components of an academic essay (e.g. “body”, “statements”) as well as more fundamental folk linguistic terms, such as “word”, which she repeats from Shinya. She also uses the rhetorical discursive metalanguage of “arguments” but, while she decries here and elsewhere in this consultation that Shinya’s essay lacks an argument, she does not provide clear direction as to what that argument should include. Additionally, this excerpt demonstrates a problem with the pedagogic folk linguistics as Halliday (1980/2003) and Martin (2015) have noted, which is that it just names the parts of an academic paper without describing their function in an interpersonal, experiential, or certainly not textual terms, even though these are likely the components of what Miriam here was attempting to remedy in her intervention. It therefore indicates the need for teacher education programs to teach, and for in-service teachers to learn, pedagogic metalanguage to describe the oral and written texts students are called to produce. It also indicates the need for training in the explicit teaching of common pedagogic genres like essays, not to mention classroom genres like the IFC itself.

Before closing this subsection, however, it is important to clarify that the use of greater specificity in our linguistic description with foreign language students does not necessarily mean that we must always use more complex or less commonsense terms. It also does not mean that students’ existing repertoire of classically-derived pedagogic grammar terms must be eschewed in favor of less familiar descriptors, as demonstrated in Excerpt 12.3 from the consultation between Duke and Mayumi.

Excerpt 12.3 Use of classical grammar terms in corrective feedback by Duke

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Stage/Pedagogic strategy</i>
<i>Ex.</i> 1 DK1	Duke	Question: Closed: Fact	"Did", no "do you [Ø: murder]"?==	CONF/ elicitation
2 K2	Mayumi	Track: Probe	==Is, is (FALSE START) are you [Ø: murder]?	CONF/ elicitation
3 K1	Duke	Reply: Contradict	No. (LAUGHTER)	CONF/--
4	Duke	Prolong: Elaborate	This means (FALSE START), "do you murder" is like..."あの...いつも、人 を殺してい (Um...always, person WO kill-CONT) ("um do you always kill people").==	CONF/ elicitation
5 K1	Mayumi	Response: Resolve	==ああ 違う違う==違う (Ah different different different) ("Ah no no no!") (LAUGHTER).=="	CONF/--
6	Duke	--	==(LAUGHTER)=	CONF/--
7 K1	Duke	Append: Enhance	So [Ø: it is] 過去形 (past tense) right?	CONF/--
8 A2	Duke	Prolong: Elaborate	[Ø: Write] "Did you==murder"=="Did you" and then "誰々" (so-and-so) so "her" or something==yeah."	ADV/ procedure direction
9 A1	Mayumi	Support: Register	==Ah [Ø: write] "did you" ah==	ADV/ procedure direction

In this excerpt, Duke attempts to prompt Mayumi's self-correction in Move 1 and, following her unsuccessful attempt in Move 2, prompts again through a Japanese translation of

Mayumi's initial text that made salient her error. Unlike other instances of recasts where Duke just provided a recast alone, without an explanation as to why it was correct, in this instance he elaborated that in the time of the story in question, past tense would be more appropriate – and so eliminating Mayumi's likely unintentional humor - and corrected the participant as well to make clear that the question was regarding the story characters, not other classmates. Although only one example, this does represent an instance of explicit language instruction that shows this consultation genre has potential to help augment students' meaning-making ability beyond the immediate situation of correction. Such development of metalinguistic portability for corrective feedback within in-class consultations is also supported by research in ESL/EFL corrective feedback, that has shown that attention to linguistic features can help improve the salience and efficacy of classroom corrective feedback (e.g. Sheen, 2004).

As asserted at the start of this section, the Individual Feedback Consultation genre as discovered in Duke's and Miriam's courses, despite the problems examined here and elsewhere in this chapter, nevertheless contains the seeds for its own renewal. The limited presence and use of linguistically descriptive terms in both classes indicates the potential of this genre to be used for more explicit instruction. How exactly that may be done, and what other changes should be considered for tertiary language teaching in Japan overall, will be discussed more in the following chapter. Before that point, however, we must still look at a further deficiency in the data found from both teachers, which is the lack of development of abstraction that is critical to the more advanced language use essential for tertiary education.

12.4 Experiential metaphor and abstraction in Individual Feedback Consultations

So far in the present section analyzing some of the pedagogic problems emerging from the analysis of the Individual Feedback Consultations as practiced in Duke's and Miriam's

classes, we have looked at how students tended towards silence, particularly in uttering K1 primary Knower as well as K2 secondary Knower moves, and how the teacher's own explanations of linguistic problems in student work were imprecise and therefore not portable to other meaning-making contexts. A further problem in the consultations discerned is that neither teachers nor students in either course made use of experiential metaphor to make the abstract, uncommonsense meanings essential for late adolescent and tertiary language use (e.g. Christie, 2012; Martin, 2015). Prior studies cited by Christie (2012) have shown that this is achievable in both ESL and EFL contexts, and so its absence within the consultations of Duke and Miriam is worth particular attention if students in Japanese universities are to be able to develop their English-language capacities to the degree desired by the Japanese government and other stakeholders.

Table 12.3 displays all the unique lexical instances of experiential metaphor found within Miriam's consultation data; no instances of experiential metaphor were found to occur in Duke's consultations.

Table 12.3 Summary of experiential metaphor in Miriam's consultation data

<i>Miriam's experiential metaphor</i> <i>Unique lexical items=13</i> <i>Total instances=22</i>
agreement argument citation conclusion discussion establishment explanation introduction relations resolution solutions stability

statement to give assistance

Setting aside the question of so-called ‘dead’ metaphors (e.g. Halliday, 2008), as can be seen, some of the items in Table 12.3 are the same as those in Table 12.2 since they are common terms for academic writing instruction (e.g. citation, conclusion, introduction). Others occurred as Miriam was engaged **procedure direction**, **content direction**, or **recasts** connected to the lexical Field of the faculty, International Relations, in which both courses were convened, such as demonstrated in Excerpt 12.4 from the Advice stage of Miriam’s consultation with Noriko.

Excerpt 12.4 Use of experiential metaphor in Miriam's consultation with Noriko

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Pedagogic strategy</i>
<i>Ex.</i>				
1 K1	Miriam	Statement: Fact	If you're gonna write [Ø: it's] okay . So "they have many different problems. Both sides can't get um good conclusion" or maybe agreement's a better word right?	recast
2 K1	Noriko	Reply: Acknowledge	Yes.	--
3 K1f	Miriam	Append: Elaborate	“Agreement”.	--
4 K1	Miriam	Prolong: Extend	"The the stability and deepening relations in that area will not be achieved." (Holds paper. <i>Indicates a point on the document with pen from "the stability".</i>)	content direction
5 K2	Miriam	Track: Confirm	Ah okay, [Ø: you plan to write about] Turkey and EU, um-hm? (Holding paper at eye level.)	content direction

6 K2	Miriam	Track: Confirm	So::... "They have many different problems." Are you gonna talk (FALSE START) What is your main topic, problems? ((Holding paper at eye level.))	content direction
7 K2	Miriam	Prolong: Elaborate	[Ø: What is your main topic] the main problems?	--
8 K1	Noriko	Reply: Answer	I (can't) choose.	--
9 K2	Miriam	Append: Enhance	Because, is this your thesis statement? ((Sets paper on desk. <i>Indicates point on document on "this".</i>))	procedure direction
10 K2	Miriam	Prolong: Elaborate	Is this your thesis statement? ((Holds paper on desk with left hand while right index finger maintains deictic indication from prior move.))	procedure direction
11 K1	Noriko	Reply: Affirm	うん (Yeah). ((<i>Nods head.</i>))	--
12 K2	Miriam	Append: Extend	[Ø: Is your thesis statement] the last sentence in your introduction?	procedure direction
13 K1	Noriko	Response: Resolve	Yes.	--
14 K1f	Miriam	Reply: Acknowledge	Okay.	--
15 K1	Noriko	Question: Fact	"This (topic) of religious and human right problem." ((Leans over Miriam to <i>indicate points on document.</i>))	content direction
16 K1	Miriam	Append: Elaborate	They have different problems. ((Hand rests on forehead.))	--
17 K1/A2	Miriam	Reply: Answer	Okay maybe you should include that here in your thesis statement, like religious and human right problems.	procedure direction

18 K1/A2	Miriam	Prolong: Elaborate	((Circles item on document with pen on "here". Hand remains resting around forehead.)) [Ø: You should include] religious and human rights problems okay? ((Appears to be writing on paper. Hand remains resting around forehead.))	content direction
19 K1	Noriko	Reply: Affirm	((<i>Nods head.</i>))	--
20 K1	Miriam	Append: Extend	They have different problems...like (FALSE START).	--
21 K2	Miriam	Prolong: Enhance	Okay so you put that here in the thesis statement,right?	procedure direction
22 K2	Miriam	Prolong: Extend	Um: and then your controlling idea would be? ((Holds paper on desk. <i>Beats tip of pen on paper on "controlling," "idea," and "be".</i>))	procedure direction
23 K2	Miriam	Prolong: Extend	[Ø: Your controlling idea would be] [[how...the resolution of these issues problems can help...strengthen relations between Turkey and the EU]]? ((Holding document with both hands.))	procedure direction

Miriam's consultation with Noriko, excerpted above, as well as with her other students manifested experiential metaphor in her discussion of the issues her students were attempting to grapple with in their final essays. As noted earlier, some of the instances of technicality and metaphor in Excerpt 12.4 are concerned with academic writing, such as "introduction". But, others, such as in the embedded phrase in Move 23, "the resolution of these issues", concerned the content Field in which her students were developing their language abilities. However, while

Miriam was seen to utter such abstraction, there was no evidence within the consultations themselves, nor in the other lesson activities present in her classes (see Chapter 6.1), of her scaffolding students into the use of such abstraction in English.

Since there are only 13 unique items with 22 instances of experiential grammatical metaphor found within Miriam's data, and none in Duke's, this relative lack would suggest that students in these classes did not receive focused, scaffolded instruction on one of the key aspects of late adolescent/adult language development. The discussion in the following chapter will examine how this may be addressed within changes to existing tertiary language pedagogy. The final subsection here will look at one more problem found within both teacher's data: the optional nature of the Advice stage.

12.5 The optional nature of the Advice stage in Individual Feedback Consultations

The methodology chapter (Chapter 5) outlined the genesis of the present study and explained why the Individual Feedback Consultation became its focus. Although the bulk of the consultations examined came from Duke's course, this section has demonstrated that Miriam's data manifests the same generic patterns. This commonality is predicted by the notion of genre by the stratified theory of context within systemic functional linguistics. While the Field and Tenor variables of Duke's and Miriam's courses varied somewhat due to their different content focuses and the differing levels of the courses, the social purpose of speaking with students in class to help improve their work and, at times, give concrete suggestions for improvement is shared. As was mentioned in Chapters 1 and 2, such advising is encouraged in language teaching literature, and it appears to be a frequent pedagogical feature as evinced by its occurrence in two separate courses, but its discursive contours have received little attention. This final subsection will show how within both classes, the Advice section, in particular, appears to perform the bulk

of the work in terms of providing concrete scaffolding to students, particularly in the corrective feedback and regulative register categories of pedagogic strategies that occurred there. It is also where metalinguistic terminology and experiential metaphor were most frequent, which would indicate its importance in terms of fostering students' linguistic development. For these reasons, the following chapter will recommend that teachers and teacher trainers strive to include Advice within consciously designed in-class conferencing.

To start, please look again at the diagram of the Individual Feedback Consultation that was initially presented in Chapter 6 (Figure 12.2).

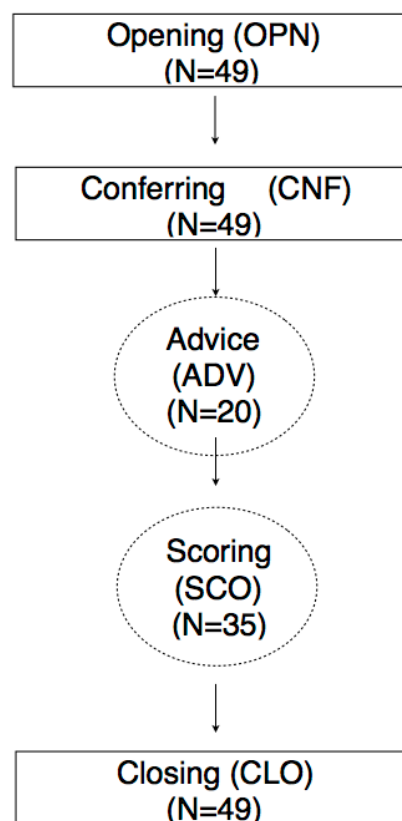


Figure 12.2 Overview of the Individual Feedback Consultation genre

Of all the five stages of the Individual Feedback Consultation, Advice is one of only two optional stages, occurring in just 17 of Duke's 45 consultations and 3 of Miriam's 4

The value of the Advice stage lies in the obligatory nature of imperative Mood or interpersonal metaphor through modalizations of obligation along with the obligatory use of material processes. Although the same pedagogic strategies were found to occur in both the Conferring and the Advice stages, the degree to which pedagogical direction was made explicit in **procedure direction** was distinct. Since **procedure direction** was the most frequent pedagogic strategy found, and guidance on the completion of assignments are unarguably an essential feature of the didactics foreign teachers might engage in during class, it is worth special attention. Excerpt 12.5 provides a comparison demonstrating **procedure direction** in the Conferring stage and the Advice stage.

Excerpt 12.5 Contrast of Conferring and Advice stages in Duke's consultation with Rika

<i>Move #</i>	<i>Speaker</i>	<i>Speech Function</i>	<i>Transcript</i>	<i>Stage/ Pedagogic strategy</i>
1 K1/A2	Duke	Command	Eh:::::: oh just [Ø: choose] one! ((Duke holds book. <i>Points at item in book on "one".</i>))	CONF/ procedure direction
2	Duke	Prolong: Elaborate	Just choose one and then explain [Ø: it]. ((<i>Duke indicates multiple points on page on "explain".</i>))	CONF/ procedure direction
3	Rika	--	((<i>Points at item in book.</i>))	CONF/--
4 A2F	Duke	Reply: Agree	Yeah. ((Holds book between himself and Rika, brings closer as if to look.))	CONF/--

5	Duke	--	((Silently inspects Rika's work. Duke holds paper on desk.))	CONF/--
6 K1	Duke	Statement: Fact	"When you ma::de". ((Duke holds book. Appears to either write or underline, but cannot determine which, during this utterance.))	CONF/--
7 K2	Duke	Open: Question	() And what's your...role for today? ((Duke holds and pages through book.))	CONF/ role check
8 K1	Rika	Reply: Answer	[Ø: My role is] Discussion Leader. ((Points to item on page on beat of "Discussion".))	CONF/ role check
9 K2	Duke	Append: Extend	Okay okay, so where are your ques- (ABANDONED MOVE) oh here it is okay. ((Holds book then closes it to look at Rika's paper on desk around beat of "oh".))	CONF/--
10	Duke	--	((Silently inspects Rika's work. Duke holds paper on desk.))	CONF/--
11 K1	Duke	Statement: Fact	() Kiss, is, 名詞 (noun). ((Duke holds and writes on paper on desk.))	CONF/ recast
12 A2	Duke	Command	Okay [Ø: it is] good?, but write more [LAUGHTER], because Discussion Leader always needs lots and lots of questions. ((Duke holds materials on desk and writes. <i>On beat of "because", makes open handed downward motion towards desk with both hands. Concurrent with "lots and lots," Duke makes circular waving motions of his open hands facing his chest.</i>))	ADV/ procedure direction
13 K1	Duke	Prolong: Extend	But you get three points but (ABANDONED MOVE)	SCO/--

			((Holds and writes on paper on desk.))	
14	Duke	Prolong: Extend	If you have time write more. ==Trust me.	CLO/ procedure direction
A2				
15	Rika	Reply: Accept	==((<i>Nods head</i> and <i>takes paper</i> ..))	CLO/--
A2				

Here, we see Duke manifest **procedure direction** in both the Conferring stage (Moves 1 and 2) the Advice stage (Move 12), as well as the Closing stage (Move 14). This consultation both shows the differences between how the same pedagogic strategy can occur in different stages, as well as the overall problems with the lack of metalinguistic elaboration found in both teachers' consultations. In Moves 1 and 2, when pointing at Rika's book, Duke simply tells her to "explain" but without further elaboration as to what should be explained or how. With regards to the provision of explicit pedagogy, Duke does specify that "kiss" is a noun in Move 11 to perform a recast of Rika's written text. In contrast to Moves 1 and 2, however, Moves 12 as well as 14 provide somewhat more direction through this use of a material process, "write", as well as through the imperative Mood. There, Duke says she should "write more" because her role needs more questions as the Discussion Leader is responsible for providing questions for the entire group of six students to answer during that role's turn in charge of the group (see Chapter 6 and Appendix K). In doing so, Duke appears to be suggesting Rika utilize the principles of logicosemantic expansion, extension, and enhancement to extend the clauses she has provided. But, by simply saying "write more", the student is not given any clear direction as to how to do this. This example further indicates the need for current and future language teachers to be trained in a theory of language and to develop a pedagogic metalanguage so that more functional advice can be given.

Despite the problematic nature of this example, however, it does nevertheless show that more explicit guidance was provided through the Advice stage. As will be explained further in the following chapter, including this stage within any in-class consultations will be one positive outcome of the extensive examination of this and other consultations found.

12.6 Conclusion: Pedagogic issues raised by the Individual Feedback Consultation (IFC) genre

In closing, the present section has re-examined the Individual Feedback Consultation data from both teachers and identified four problematic aspects: the overall tendency of students to be silent, particularly beyond Action or feedback moves; the dearth of metalanguage and the overuse of imprecise folk linguistic terms by teachers to give guidance; the lack of experiential metaphor in one teacher's consultations and its limited use the other's, and with no scaffolding for students apparent to develop its usage; and finally, the fact that the stage with the most potential for providing pedagogic guidance during one-on-one teaching, the Advice stage, was found to be optional in both teachers' data. Before closing this chapter, it would behoove us to remember the institutional context in which these courses were convened, as described in Chapters 1, 2, and 5. These are first-year students in mandatory foreign language courses that are held 15 weeks per term for one 90-minute lesson per week. Students are required to take two semesters of English in their first year of university regardless of English proficiency or interest, as is common in Japanese universities. Both teachers, with extensive experience teaching in this context, attempted to the best of their teaching knowledge and abilities to meet the curricular goals of their courses as mandated by their faculty and by their syllabi within the very limited time they were given for 23 to 25 students each.

I would therefore like to make clear that while these four aspects of their consultations were found wanting, this is in no way a criticism of them as teachers within what was a very

challenging and demanding context. In addition, the dominant CLT paradigm within Japanese English education, and particularly at the tertiary level, does not widely value metalinguistic instruction and being conscious of language teaching as actually teaching language development itself. Both teachers, even given their extensive experience and training, should not be faulted for not teaching towards a theory of language since this was not a part of their training, nor part of the institutional expectations of them. Moreover, providing concrete advice in every in-class consultation, scaffolding experiential metaphor, and attempting to make pedagogic interactions in which students will speak are all challenging and potentially time-consuming tasks. The following chapter will provide some possible guidance based upon these findings that will, hopefully, help teachers in Japanese universities and elsewhere develop language-based pedagogies that will ameliorate the problems identified here.

Section III Conclusion: Language in the Individual Feedback Consultation (IFC) genre

This section has examined the Individual Feedback Consultation curriculum genre in terms of its linguistic composition. As the multimodal aspects of the IFC genre were the focus of Section II, the focus here in Section III has been primarily on the language of this genre. While the IFC genre is clearly defined in terms of its stage constituency as well as its multimodal features, as described in Chapter 10, it is nevertheless pedagogically problematic for the reasons outlined in Chapter 12.

This analysis of the Individual Feedback Consultation makes the following contributions to the linguistic study of foreign language classrooms. Chapter 11 analyzed the presence of 10 functional pedagogic strategies, comprised of stratally and metafunctionally consistent choices that roam across the staging of the IFC genre. These novel pedagogic strategies are analyzed according to their salient systems and metafunctions, such as the use of resources from the system of APPRAISAL to analyze teacher evaluations of student work through **praise** and **criticism** using inscribed lexis of quality, or as novel means with which to analyze corrective feedback (**recasts**, **elicitations**, and **implicit feedback**) via the system of ENGAGEMENT. Through the analysis of the pedagogic strategies that realize regulatory register (**procedure direction**, **consultation direction**, **role check**, and **mechanics direction**), this analysis shows that much of the interpersonal support provided in the in-class consultations analyzed was primarily regulatory in nature, contrary to the linguistic focus expected for tertiary students. Through the analysis of the pedagogic strategy of **content direction** that realizes instructional register, this analysis also raises questions about whether language teaching that does not focus on language as an object of study in itself can provide sufficient experiential development for students, particularly given the lack of transportable metalinguistic feedback provided. With these issues

in mind, we will now turn to the limitations and implications of this study in designing more effective language teaching pedagogy.

Section IV: Conclusion

13 Chapter 13: Conclusion

As was shown in Sections II and III, the Individual Feedback Consultation constitutes a multimodal genre the social purpose of which is for teachers to give feedback to students about class assignments, or students queried feedback they had previously received. This genre consists of five stages: Opening, Conferring, Advice, Scoring, and Closing. In the obligatory Opening stage, students and teachers catch each other's attention with Calls and/or mutual participant gaze, and students move to an interactional space with the teacher at the teacher's desk at the front of the classroom, where students Offer and teachers Accept student work for consultation. In the obligatory Conferring stage, teachers diagnose or students query about problems in the student work that is submitted for consultation. In the optional Advice stage, teachers provide meaning-focused guidance on how student work can be improved. When consulting over work that is scored, an optional Scoring stage was also found in which a score for the student's work was given in writing with optional verbalization. Finally, each consultation ended with the obligatory Closing stage, in which student work was returned, students returned to a classwork position, and teachers could either continue the IFC genre or move to another lesson activity. In the Conferring, Advice, Scoring, and Closing stages, teachers were found to use stratally and metafunctionally consistent pedagogic strategies to provide praise and criticism, give corrective feedback, direct students in the correct completion of assignments or the consultation, and give guidance specific to the experiential subject field content of their respective courses.

While consistent in terms of its multimodal realization through spatial position, gesture, and gaze, the instances of the IFC genre observed in this study provided little in the way of experiential pedagogy, resulting in the pedagogic problems which were discussed in Chapter 12.

The present chapter will summarize the findings of this study, and show how it answers the research question posed in Chapter 1. It will then discuss the implications of this study for the study of classroom discourse, for English language teaching, both in general and in Japanese universities particularly, and for teacher education. It will also examine some of this study's limitations, and therefore indicate possible directions for future research.

13.1 Summary of findings

This thesis analyzed the individual feedback consultation (IFC) genre, a previously undescribed genre of in-class teacher-student consultation that was observed in two separate EFL courses at a single private university in Japan. It has described the multimodal and linguistic characteristics of the IFC genre as follows.

13.1.1 Summary of the multimodal characteristics of Individual Feedback Consultations

Section II described the multimodal characteristics of the Individual Feedback Consultation as analyzed through the modes of spatial position, gaze, and gesture. Findings for each mode are summarized below.

13.1.1.1 Summary of findings for spatial position

Following prior systemic work on spatiality, the present study analyzed the interpersonal semiotics of space used in the IFC genre. Three kinds of classroom space were found central to the conduct of this classroom curriculum genre. Teachers started each consultation in authoritative space at the front of the classroom, using monologic mode, while students started in their classwork space. At the commencement of each consultation, students moved from their classwork space to make a facing formation (F-formation, following Kendon, 1990) interactional space with the teacher at the teacher's desk. In this space, both students and teachers had access

through gaze or gesture to any shared documentation on the teacher's desk. In terms of classroom tenor, the central interactional space created at the teacher's desk was charged with the teacher's authority in the classroom, lending the space and the consultations within it a more formal character. This central interactional space was maintained until the end of the consultation, when students returned to classwork space and teachers resumed authoritative space in order to continue to a subsequent IFC, or to change to a different class activity. As explained in Chapter 7.1, the use of space in the IFC genre is significant because it physically manifests the distribution of power in the classroom since students cannot choose the option of authoritative space, but teachers can choose where the co-construction of interactional space takes place (e.g. at a student's desk - even though that option did not occur in the data of this study).

13.1.1.2 Summary of findings for gaze

This study proposes a novel system for analyzing the interpersonal meaning created by gaze. The main options for gaze alignment found in Individual Feedback Consultations are for alignment to documentation, alignment to participants, alignment by the teacher to class, or alignment to other participants or items not in the present consultation. The main findings for these gaze choices will be summarized below.

By far the most frequent choice made by teachers and students was for mutual document alignment, meaning that the most frequent gaze vector observed for both students and teachers was shared gaze at the same document. Although analyses of student Exchange moves in Chapter 7.2 demonstrated that this gaze choice was frequently accompanied by silence on the part of most students, just the fact of shared gaze nevertheless demonstrates student participation in consultations and obedience to classroom regulative register. This finding is in

direct response to prior work on student silence in Japan, discussed in Chapters 1 and 4, and shows that even silence in class can involve participation.

The next most frequent choice for gaze was for mutual participant alignment, meaning that the gaze vectors of teachers and students aligned. Given prior work in social psychology on the importance of mutual gaze, this finding was examined in more detail regarding its interpersonal meaning in terms of the exchange moves it was found to correspond with. Although this finding was limited to two students, one from Duke's and Miriam's classroom data respectively, there nevertheless appears to be a correlation that deserves further examination between the deployment of K1 primary Knower moves and mutual participant gaze. Similar correlations in the use of mutual participant gaze were also found in the use of K2 secondary Knower moves by teachers and students, and in the deployment of A2 secondary Actor moves by teachers to students. Although the use of these three gaze vectors with these respective Exchange choices is less than the correspondence of K1, K2, and A2 Exchange moves with mutual participant gaze, they nevertheless show the possible interpersonal uses of gaze for monitoring interlocutors.

The final two main options for gaze alignment examined were gaze by teachers at the class, and by teachers or students at other participants or items outside of the consultation. Teacher gaze at the class in particular was found to correlate with the creation of **authoritative space**, both in the Opening stage and in the classroom discipline. Gaze by teachers at other participants was used to bring them into consultations, and gaze by students at other items was used to disaffiliate themselves from other semiotic actions conducted by the teacher during consultations.

13.1.1.3 Summary of findings for gesture

Following prior research in systemic-functional multimodal discourse analysis, the present study proposes a metafunctional analysis of gesture according to the ideational, interpersonal, and textual meanings manifested through hand as well as head actions. Herein are the main findings for each metafunction.

Ideational representing actions and interpersonal actions of offering and acceptance were analyzed as either language correspondent, in that they reproduce in gesture the same meanings made by language, or as language independent, in that they make meanings entirely without reference to coterminous language. Representing actions are also analyzed according to the principles of language contextualization, or how they relate intersemiotically with language. The data used in the present study manifested the following three principles of language contextualization, developed from prior research in SF-MDA: intersemiotic concurrence, by which an action creates the “visualization” (Unsworth, 2006) of a verbal entity; semiotic metaphor, through which the semiotic content of language is resemiotized as a gestural item; and intersemiotic polysemy, by which separate modes, like language and gesture, create separate but related meanings.

Ideationally, gestures make meaning in the systems of PRESENTING ACTION, REPRESENTING ACTION, and INDEXICAL ACTION. Presenting actions perform practical tasks, such as holding pens or pencils, holding or scratching one’s head, or writing on a paper visible only by the student or teacher in an interactional space. These Presenting actions were analyzed according to their ideational meanings made, so that actions like holding pens, pencils, or papers were analyzed as material presenting actions, holding or scratching one’s head was analyzed as mental presenting action, and writing in interactional space was analyzed as private writing.

While these presenting actions are not analyzed as having representational meaning, their performance is central to the IFC genre since they occur at all stages and since private writing particularly is obligatory to the optional Scoring stage.

Representing actions signify conventional ideational meanings in a specific speech community as: activities, which gesturally manifest meanings that would be expressed linguistically as Processes; items, which gesturally manifest meanings that would be expressed linguistically as Participants; and qualities, which gesturally manifest meanings that would be expressed linguistically as Circumstances. Representing activities were found to be both language independent and language correspondent, and to realize the meanings of linguistic processes in gesture through intersemiotic correspondence as well as semiotic metaphor. On the other hand, representing items and qualities were found to be manifested through semiotic metaphor exclusively. Although further research is needed, it is speculated from the present data that the visual creation of metaphoric entities that mirror language are used to create redundant meanings for clarification in foreign language classrooms.

The final form of ideational action analyzed were indexical actions. These actions create an additional layer of language dependent meaning for simultaneous speech. The two kinds of indexical action found in the present study were actions of relation and importance. Actions of relation use deictic gestures, such as pointing with fingers, hands, or pens, to create vectors of relation between the speaker and the items or people indicated, and actions of importance used beat gestures to show the significance of accompanying language.

Interpersonal action was analyzed according to the following four systems in the present study. The first, OFFERING AND ACCEPTANCE, is a novel system specifically for the actions that manifested the Offer and Accept speech functions that were found to be obligatory to the

Opening and Closing stages of the IFC genre. Offer and accept actions were found to be both language correspondent and language independent. They were also found to manifest the principle of intersemiotic concurrence, when offer and accept actions were performed either independently of language or in conjunction with congruent language, as well as the principle of intersemiotic polysemy, when these actions were performed in conjunction with utterances such as Greeting that, while distinct in terms of their semiotic import from the speech functions manifested, nevertheless were semiotically convergent in terms of classroom Field and Tenor.

The other three interpersonal action systems were developed and refined from prior work in SF-MDA, following the system of APPRAISAL in the discourse semantic stratum. ATTITUDE describes the manifestation of positive or negative attitude, which in the present study was found to manifest in both hand emblems as well as positive head nods and negative head shakes. The present study also described the manifestation in the Japanese tertiary EFL classroom data of head bows, or *eshaku* (会釈), an action of positive interpersonal attitude that simultaneously performs an A2 secondary Actor move. ENGAGEMENT describes how gestures enabled the creation or negation of heteroglossic discursive space. It was manifested in terms of expansion, through open-handed gestures that signified an opening of discursive space, contraction, through palm-down gestures that represented a closing of discursive space, and possibility, through oscillating hand as well as head gestures that denoted modality. Lastly, GRADUATION describes the use of speed as a proxy to indicate urgency through fast gestures, or deliberation through slow gestures.

Textual Action was analyzed according to the following systems. Developing upon prior work in SF-MDA, choices in SPECIFICITY were divided between plural specificity through the use of multiple fingers or the entire hand to perform indexical actions, or singular specific though

the use of individual fingers, thumbs, or pens or pencils to perform Indexical Action. A further novel set of choices was proposed in the description of CONTINUATIVE ACTION. The choices to affirm through a head nod or negate through a head shake - though this last choice was unused - describe the textual action to enact speaker change that was performed by head nods, and by head shakes potentially.

13.1.2 Summary of the linguistic characteristics of Individual Feedback Consultations

As explained at the start of this chapter, the Individual Feedback Consultation consists of five stages: the three obligatory stages of Opening, Conferring, and Closing, and the two optional stages of Advice and Scoring. The present section will first describe each of these five stages in more detail. It will then review the pedagogic strategies found particularly in the Conferring and Advice stages, and reiterate the pedagogical issues raised through the analysis of the IFC genre in terms of the pedagogy enacted by it.

13.1.2.1 Overview of Individual Feedback Consultation (IFC) stages

This section will review the five stages of the Individual Feedback Consultation and their characteristics. In the obligatory Opening stage, the teacher or the student starts the consultation and the student Offers work to be consulted on, which the teacher Accepts, in the Interactional space created at the teacher's desk. This stage featured obligatory Offer and Accept speech functions with concomitant A1 and A2 primary Actor and secondary Actor moves, though some variation in how these obligatory features were manifested was observed. The Opening stage may also contain interpolated microgenres that interrupt the curriculum genre in progress during class through which teachers may discipline the class, speak with students individually about other class business, or address the entire class on class procedure.

The obligatory Conferring stage is the main stage of the IFC as it is where the social purpose of this genre, whereby students receive feedback on their work from teachers, is enacted. This stage continues the Interactional space started in the Opening stage, and features the unmarked use of mutual document gaze. The only obligatory linguistic feature of this stage was found to be the use of K1 primary Knower moves that were logicosemantically expanded, extended, and enhanced across multiple moves

The optional Advice stage contains content-oriented feedback to help students complete their assignments successfully. This is expressed through the obligatory use of A2 secondary Actor moves utilizing material processes and either congruent imperative Mood or interpersonal grammatical metaphor. The Advice stage shares the multimodal characteristics of the Conferring stage in that it retains interactional space and mutual document alignment.

In consultations involving scored work, the optional Scoring stage was also identified. In this stage, a written score, sometimes with an optional verbal equivalent was given for student work. The only obligatory features of this stage were the use of Interactional space and mutual document gaze, along with the use of private writing in the provision of the written score for consultations for which audiovisual data was available.

In the final obligatory Closing stage, the semiotic actions of the Opening stage are largely reversed. Teachers Offer the student work that was consulted on back to students, which students then Accept. Students then return to classwork space and teachers return to authoritative space, from which they may either continue another iteration of the IFC genre, or continue to other activities in the lesson.

13.1.2.2 Overview of pedagogic strategies in the Individual Feedback Consultation (IFC) genre

As described in detail in Chapter 11, stages of the IFC genre contained stratally and metafunctionally consistent pedagogic strategies. The Conferring, Advice, Scoring, and Closing stages shared many of the same pedagogic strategies, which will be reviewed in the present section. The multilingual deployment of these pedagogic strategies in both classes reflects the classroom language ecologies of both classes in which, at least for the consultations, the use of Japanese as well as codeswitching between languages was seen as unproblematic. The pedagogic issues raised by their manifestation and distribution within both teachers' data will be discussed in more detail in Chapter 13.2.2.3 below.

The first category of pedagogic strategies discussed were those of **praise and criticism**, which provided reactions to student work and were expressed through the APPRAISAL options in the system of ATTITUDE. Teachers frequently expressed **praise** through positive attitude towards student assignments, with **criticism**, expressed via negative attitude, markedly less common. The next category examined was that of corrective feedback. Teachers provided corrective feedback in the form of **recasts** and **elicitations** to correct student errors or prompt student self-correction. This corrective feedback was manifested through the deployment of the heteroglossic APPRAISAL resources of ENGAGEMENT to **deny** or **acknowledge** the validity of student oral or written texts, **entertain** possible options for correction, and to **proclaim** the teachers' own reformulations. While corrective feedback has been widely studied within second language acquisition (SLA), the linguistic description of corrective feedback through APPRAISAL is a novel contribution of this study.

The next category of pedagogic strategy, by which teachers direct students in the conduct of classroom activities, realized regulative register. These strategies were manifested through

Field and Tenor in the Register stratum, EXCHANGE in the Discourse Semantic stratum, and in lexicogrammar. Teachers used what has been called **procedure direction**, manifested through A2 secondary Actor exchange moves and lexical choices pertaining to class assignments thus manifesting Field, to provide direction on the correct performance of assignments. They also used what has been dubbed **consultation direction**, which avails itself of lexical choices in Field regarding the conduct of the Individual Feedback Consultation genre itself, to direct students in the proper conduct of these consultations. Other pedagogic strategies embodying the regulatory register only obligatorily utilized Field resources, either regarding the correct conduct of the reading circle activity in Duke's lessons (**role check**), or the orthographic and formatting requirements of academic writing in Miriam's lessons (**mechanics direction**). In sum, these embodiments of the regulatory register were the most frequent pedagogic strategies found in the 49 consultations examined.

The final category of pedagogic strategy expressed instructional register through **content direction**. This strategy obligatorily featured lexical choices related to the curricular content of the respective courses, along with K1 primary Knower moves and declarative Mood. Unlike the rest of the pedagogic strategies found, **content direction** was clearly experiential and focused on the content Field of each course. It was also the pedagogic strategy that most frequently included student K1 primary Knower moves.

The analysis of stratally and metafunctionally consistent pedagogic strategies is another novel contribution of this study. As was explored in **Chapter 11**, there is a clear metafunctional division of labor performed by the predominantly interpersonal choices for pedagogic strategies manifesting APPRAISAL and regulatory register, and the more experiential choices manifested in

content direction. This discrepancy is at root of the pedagogic issues raised by the IFC genre, to which we will now return.

13.1.2.3 Overview of pedagogic issues raised by the Individual Feedback Consultation (IFC) genre

Chapter 12 described in detail the pedagogic ramifications and issues raised by the IFC genre. The present section will review the issues covered in that section, which will be subsequently addressed in Chapter 13.3 regarding the implications of this study.

The first issue with the IFC genre as practiced in both courses is that it is primarily interpersonal in nature. As such, little experiential direction is provided for the teaching of language or improvement of student work. While expressions of positive attitude are certainly needed in foreign language classes to maintain and enhance student motivation, they are on their own insufficient for linguistic development. Similarly, the frequent manifestation of the regulatory register in the IFC genre is out of keeping with expectations in tertiary education for the greater use of instructional register, through which curricular content is conveyed.

A further issue in the IFC is the pervasive silence of student participants. Although, as noted previously, this silence should not be construed as a lack of participation, it nevertheless betrays a problem with the design and deployment of the genre if the bulk of student moves are either nonverbal or simply feedback moves. Since both teachers used Japanese and permitted the use of L1 Japanese by students during consultations, thus manifesting a multilingual classroom language ecology, this lack of speech by students does not appear to be the result of classroom language policy. Therefore, one of the implications of this study is to consider how a classroom consultation genre that encourages student talk might be designed.

In addition, data from both courses did not feature the significant use of linguistic metalanguage, and instead relied on a limited repertoire of mostly folk linguistic terms for discussing language, which provide little specificity with regards to problems in student work or how they might be resolved. This lack of specificity was compounded by the use in both classes of expressions of mere positive or negative attitude regarding student work, rather than metalinguistic explanations describing how it met or did not meet course requirements. Despite these problems, however, both teachers also displayed the nascent use of potentially portable classroom metalinguistic terms, which will be revisited in Chapter 13.3. A similar weakness found in the IFC genres examined was a dearth of experiential metaphor, which prior research has found is essential to advanced language development.

The final problem found is that the Advice stage was optional to this genre. The Individual Feedback Consultation genre is not a designed genre. As such, the manifestations of this genre found in Duke's and Miriam's classes are subject to the vicissitudes of classroom necessity rather than reflecting conscious design and execution. Since the Advice stage features the obligatory use of imperative Mood or interpersonal grammatical metaphor in the conduct of A2 secondary Actor moves by which teachers convey instructions to students explicitly, it would appear essential for a consciously designed consultation genre to include such a stage in which students might be clearly instructed on how they can improve their work.

Following this summary of the multimodal and linguistic characteristics of the IFC genre, we will now see how the present study has answered the research question posed in Chapter 1.

13.2 Answering the research question

The research question in Chapter 1.4 asked:

How are classroom teacher-student consultations in tertiary Japanese EFL classrooms enacted and structured linguistically and multimodally?

The present study answers this question as follows. Classroom teacher-student consultations in tertiary Japanese EFL classrooms are enacted in a staged, structured, and goal-oriented manner, both in terms of their linguistic and their multimodal manifestation. They follow a clear, staged patterning in their use of language, space, gesture, and gaze that accords to the definition of genre used in Systemic-Functional Linguistics. Reflecting their multilingual classroom ecologies, these consultations are conducted in both Japanese and English, and codeswitching by both teachers and students is a frequent and unproblematic feature.

As a genre, the Individual Feedback Consultation appears to deploy a clear patterning of meaning within the context of culture in which it was found to manifest since it was present in the classroom data from two separate courses with different teachers, students, and syllabi. Linguistically, the IFC genre is consistent in its obligatory (Opening, Conferring, Closing) and optional (Advice, Scoring) staging. Spatially, the IFC genre is consistent in how teachers and students deploy classroom space in the commencement, execution, and completion of consultations. In terms of gaze, mutual document alignment was found to be unmarked, though both teachers and some students also utilized mutual participant alignment as well. Gesturally, all consultations start and end with the same patterns of interpersonal offering and acceptance action, and many consultations featured other ideational, interpersonal, and textual actions as well.

Beyond the linguistically and multimodally consistent genre staging identified, the Individual Feedback Consultation genre also manifests four different categories of stratally and metafunctionally consistent pedagogic strategies. These pedagogic strategies were realized

through options in the system of ATTITUDE in APPRAISAL for expressing praise and criticism towards student work, options in the system of ENGAGEMENT in APPRAISAL for offering corrective feedback, choices in Field and Tenor as well as for A2 secondary Actor moves in EXCHANGE for providing direction for the conduct of classroom or curricular activities, and choices in Field and for K1 primary Knower moves in EXCHANGE for providing instruction on the curricular content of the respective courses.

However, despite this clear and regular patterning of meaning across modalities, the IFC genre is nevertheless pedagogically problematic in that it does not as manifested appear to scaffold explicit, experiential pedagogy, promote the development and use of a shared classroom metalanguage, or encourage greater student verbal participation, regardless of L1 or L2 language choice within the multilingual classroom ecology present during these consultations. While this finding does not reflect on the rest of the teaching conducted in the two courses examined, it does nevertheless raise questions as to how the Individual Feedback Consultation genre might be improved. Since teachers have limited time in which they can speak one-on-one with their students, the analysis of the Individual Feedback Consultation genre indicates the need for the more conscious use of in-class consultations in concert with an explicit, language-focused pedagogic approach. That way, the limited time available for one-on-one consultation can be used more productively for students' language development, and for achieving curricular aims consonant with tertiary students' language needs. With this answer to the research question that started the present study in hand, we will now turn to the implications of this investigation for its different audiences.

13.3 Implications

This linguistic and multimodal study of the Individual Feedback Consultation as found in two separate tertiary EFL courses in Japan has implications across a number of fields. Its first implications are for the study of classroom discourse in general, for which it makes several innovations that should be developed and extended in future work in foreign and second language teaching. It also has further implications with regards to the field of English language teaching generally, particularly as ELT remains within what has been dubbed a “post-methods” era (e.g. Kumaravadivelu, 2006), but in which the norms and practices of Communicative Language Teaching (CLT) still hold considerable sway. Moreover, the present study has several implications for the study and practice of English language teaching in Japanese universities. Finally, this study has implications for language teacher education, particularly with regards to the practice of student-teacher consultations. The present section will explore each of these fields in turn.

13.3.1 Implications for research on classroom discourse

The present study has several implications for further research in classroom discourse, both from a systemic-functional framework and beyond. These implications pertain to this study’s treatment of its multilingual data, as well as to the use of multimodality in the study of classroom curriculum genres. They also pertain future research in multimodality in classrooms.

First, this study shows that the depiction of the multilingual language ecologies of contemporary foreign and second language classrooms is essential. Throughout this study, the codeswitched English and Japanese data was treated as part of the shared resources for making meaning used in the two classrooms observed. Since all foreign and second language classrooms

are, by definition, multilingual environments, a similar perspective should be adopted more widely in foreign and second language classroom research (e.g. Kramsch, 2002).

Moreover, as the first classroom genre study to explicitly and systematically include the description and analysis of the meanings made by extralinguistic modes in the manifestation of a multimodal genre, this study shows that spatial position, gesture, and gaze cannot be treated as factors extrinsic to the semiotic action performed in the classroom. Instead, they are central and essential to describing and understanding the staging and composition of genres in the classroom, and quite likely spoken genres more broadly, as also seen in other systemic and social semiotic studies of multimodal classroom discourse (e.g. Hood, 2011; Jewitt, 2006; Kress et al., 2005; Lim, 2011). In addition, this study is the first to attempt a metafunctional systematization of gaze, which future studies of classroom discourse, as well as other systemic studies of situated speech, will hopefully develop and extend to more contexts of situation. While the limitations of this study, to be described in the subsequent section, may limit the applicability of some findings, the methods and analytical tools developed should point to ways more granular and descriptive multimodal discourse analyses can be conducted with current and emerging technology and research software.

The present study also develops and utilizes a novel means of transcribing gesture and gaze. It devised typographic conventions through which the metafunctional import of gestures can be readily transcribed, and devised a system for the orthographic depiction of gaze. While the continued development of digital multimodal research technologies will undoubtedly continue apace, there is at least for the foreseeable future a remaining need for depicting linguistic as well as extralinguistic phenomena within the confines of the orthographic conventions that are readily accessible in print, and that can be easily composed within standard

word processing applications. The conventions developed for this study should be useful to this end.

Regarding the gesture systems proposed, this study also suggests how gesture in correspondence to or independence from language is nevertheless contextualized by it according to intersemiotic correspondence, semiotic metaphor, and intersemiotic polysemy. While previous studies of gesture in language classrooms have examined its use in the provision of instruction (e.g. Lazaraton, 2004; McCafferty, 1998, 2004; Sime, 2006; Sueyoshi & Hardison, 2005), they did not examine the kinds of meanings made by gestures, nor did they examine in detail their correspondence with co-present speech. Future studies of gestures in language classrooms in particular can therefore utilize the systems of gesture developed in this study to further refine their examinations of how teachers use gestures in coordination with oral instruction, and how this mutual provision of parallel semiosis can be better used to facilitate learner language development.

Finally, the novel description of pedagogic strategies in Individual Feedback Consultations can open to the door for new work in language classrooms, or provide a new perspective on existing problems in their research. For instance, the description of corrective feedback as the deployment by teachers of resources of ENGAGEMENT in the system of APPRAISAL opens the door for more research in corrective feedback that explicitly includes a linguistic and discursive framework for analysis. While corrective feedback has been extensively examined within SLA (e.g. Lyster & Saito, 2010; Lyster et al., 2013; Nassaji, 2007, 2009), how it, as well as other pedagogic strategies, manifests linguistically has not received much attention. The development of a more language-oriented pedagogic approach to language teaching will mean a focus on second/foreign language development, rather than acquisition according to

supposedly psychologically fixed developmental stages (Byrnes, 2014). Nevertheless, how teachers provide correction to their students, and how this can be done more effectively, will be of continuing concern.

13.3.2 Implications for English language teaching generally

As a study of EFL classrooms, this investigation has a number of implications for English language teaching as well. The findings in Chapter 12 regarding the pedagogic problems found in the IFC genre all confirm prior work done around the world to highlight the importance of explicit, language oriented pedagogies at all instructional levels (e.g. de Oliveira & Lan, 2014; Gebhard et al., 2014; Rose & Martin, 2012; Schleppegrell, 2004; Yasuda, 2011). While the importance of providing affective support to students, or of explicitly delineating the regulatory contours of instruction when needed, should not be denied, they are not in themselves sufficient for developing the more advanced language abilities tertiary courses should strive for. If English as an additional linguistic resource is to continue to be prioritized in EFL environments like Japan, pedagogies that make explicit their curricula and conduct in class should be further developed. These explicit pedagogies also clarify the role of the teacher as providing scaffolded instruction in the classroom (Martin, 2015), which is consonant with traditional teacher roles in Japan and elsewhere. The IFC should be a useful genre to incorporate into such an explicit pedagogy so that teachers can consciously utilize it in providing student guidance and feedback on the functional use of the target language in conjunction with other activities.

In addition, since much of the data for this study came from an oral communication-focused course, however, the present study also indicates a greater need for explicit, systemic-based pedagogies oriented specifically towards oral output. Although systemic pedagogies like Reading to Learn (e.g. Rose & Martin, 2013) do include extensive classroom discussion, both

under teacher direction and among student groups, student oral output is not itself the focus. Given the significant differences in the types of complexity present in spoken versus written texts (e.g. Halliday, 2002), further work developing similar approaches for developing oracy skills should also be pursued.

Finally, the present study also provides further support for criticisms of the communicative language teaching model, which was initially developed for private language schools, particularly in Western Europe, but has since been exported to language teaching globally (Holliday, 1994). The problems with CLT were outlined clearly by Byrnes (2014, p.324) as follows:

By now an argument can be made that one of the reason why communicative language teaching has created something like its own glass ceiling might lie in the fact that the meaning-making resources that it tends to lay before learners present an insufficiently broad foundation for the challenging task of advanced language learning in a classroom setting. Specifically, it affords neither the **need** to acquire specific lexicogrammatical resources in order to mean certain things nor the multiple **opportunities** for their carefully linked deployment in all modalities that are known to be necessary for a gradual increase in the ease of their nuanced situation-appropriate use. (emphasis in original)

The data from both courses examined for this study shows this “glass ceiling” in that students are limited in this genre to only using the linguistic resources they have brought with them to their consultations, despite the best efforts of both teachers to help them. This again reiterates the point made in Chapter 12 that the problem with the Individual Feedback Consultation genre as observed lies with the communicative methods that inform the execution of this genre. Possible

solutions to this problem shall be explored in the next two sections on implications for the Japanese tertiary EFL context, and for teacher training.

13.3.3 Implications for English language teaching in Japan

This study also calls into question the continued valorization of communicating language teaching approaches as the panacea for the continued perceived deficiencies of Japanese English-language education. This does not, however, mean that the socially situated focus of language learning advanced by communicative approaches should be abandoned in favor of the traditional, instructivist *yakudoku* approach as discussed in Chapter 2. Indeed, *yakudoku* has been criticized for hundreds of years as providing a partial and inefficient understanding of the foreign languages Japanese learners attempt to access through it (Hawley-Nagatomo, 2016). However, grammar instruction is often conflated with either translation or extensive teacher-led exegeses upon obscure grammatical points that may be of no more utility than passing an item on a test. Therefore, it is essential that a post-communicative, explicit language pedagogy make the functional instruction of language the core, but with the communicative aims advocated by CLT at heart. Fortunately, there are no shortage of examples from language teaching environments around the world (e.g. de Oliveira & Lan, 2014; Gebhard et al., 2014; Rose & Martin, 2012; Schleppegrell, 2004; Yasuda, 2011)., and it is hoped that the present study will point to the need for the development of like pedagogical approaches for the Japanese context.

A further consideration is regarding the current division in courses between grammar and test-oriented classes taught by Japanese faculty, and communicative speaking and writing classes taught by non-Japanese, discussed in Chapter 2. As shown in Chapters 11 and 12, there is a lack of metalanguage or experiential metaphor in the consultations analyzed in this study, but given the division that exists in many faculties between grammar versus communication, this lack is

not entirely surprising. Since it is impossible to separate grammar from communication, any explicit, language-based teaching approaches made for Japan will need to eliminate this artificial and unhelpful separation. In doing so, they should also develop ways to validate the teacher's knowledge as not just a 'guide on the side' (Martin, 2015) or a designer of materials and activities, but as an active leader in the classroom that can guide students to the further development and application of socially situated meanings, and thus getting off the "pendulum" of swinging between teacher versus student centered teaching (ibid.). In so doing, it will enable English teachers, regardless of their national provenance or whether they share an L1 with their students, to explicitly teach language not as a series of discrete and isolated rules divorced from application, but as a meaning making resource without which verbal communication itself is impossible. To this end, the IFC is an ideal genre where this kind of instruction can be done one-on-one, giving students the individualized instruction they need as part of their development of functional control of the target language.

Finally, the teacher participant interviews quoted in Chapter 6 indicate some of the institutional constraints that make providing a spiraling, cumulative curriculum difficult. So long as foreign language courses are understood by students, and perhaps by other members of the institution, as merely mandatory courses to be checked off before the real work of university begins, it will be difficult to encourage sufficient motivation on the part of students to attend classes regularly so that cumulative learning is even possible. While Individual Feedback Consultations may have a role in encouraging student engagement, they are not sufficient on their own. Universities should therefore abolish the remedial courses cited by Duke as the reason why students in his first-year class did not feel much compulsion to regularly attend or participate. Beyond that, however, further thought should be given as to whether the current 15-

week, 90-minute once-a-week course schedule used at most universities for all courses, including language classes, is sufficient to develop students' abilities. While the problem of allowing for sufficient time in tertiary language education, particularly in the light of deficiencies in earlier levels of schooling, is not unique to Japan (Byrnes, 2014), it is a problem that should be addressed. At the same time, however, more time alone is not sufficient to result in more advanced meaning-making capacities. University-level course designers and faculty should therefore pay more attention to the work that has been accomplished in foreign and second language teaching around the world that have used systemic-functional pedagogic approaches, particularly at the tertiary level. In so doing, further attention should be paid to how one-to-one instruction through Individual Feedback Consultations can be better exploited within a more explicit, language-focused teaching approach.

13.3.4 Implications for teacher education

Finally, this study has a few applications for teacher education and professional development. First, as shown in Chapters 1 and 2, the linguistic form of teacher-student consultations has been little studied until now, and their multimodal composition even less so. Therefore, how teacher-student consultations should be conducted ought to be a part of explicit teacher training, especially given the importance given to language teacher consultation with students as shown in Chapter 1 (e.g. Kato & Mynard, 2016; Richards & Rodgers, 1986; Tudor, 1993). In so doing, teachers and teacher trainers can learn and develop specific teaching strategies that use classroom consultations like the IFC genre in a conscious and planned manner. Despite the efforts of both teachers in this study, the consultations examined here lacked consistent and significant experiential meaning development. For this reason, developing ways to better harness the precious and limited time that teachers can give to instructing individual

students in class in consultations should be given greater consideration so that they are conducted with a clear, explicit aim of linguistic development. To this end, current and future language teachers should also consider explicitly training their students in the social purpose and staging of the IFC genre so that it becomes an explicit pedagogy accessible to the students, who should then be able to exploit this genre more fully.

The present study also points to the need for teacher education programs and materials to include instruction on the conscious use of space, gesture, and gaze in classroom consultations, and in classroom teaching generally. While our own experiences as students and as teachers may already condition us to understand on an unconscious level the interpersonal, experiential, and textual meanings created in these modes in the classroom, their conscious deployment by teachers should not be left to mere chance now that we have the analytic technologies, such as those developed in this study from prior work in SF-MDA, to better understand why and how they make the meanings they do. Such instruction should, in particular, assist teachers in better exploiting the resources of semiotic metaphor for Representing Actions, described in Chapter 8. For teachers who will be working in national or smaller cultures (Holliday, 1999) different from those they were raised or are fluent in, such explicit training in the extralinguistic norms of classroom settings may also assist them in the earlier provision of culturally-appropriate pedagogy.

Finally, as discussed previously, the findings of this study show the need for teachers to develop a classroom metalanguage so that language can be talked about in greater precision and with more portability of understanding. Yet, particularly in classrooms like those analyzed here in which the target language is also the language of instruction, it is essential that such metalanguage not be intimidating and prevent the understanding of the meaning it is intended to

enlighten. For that end, teachers should be trained in how to use and develop terms that are functional in both linguistic and practical terms. Such a non-threatening yet portable classroom metalanguage would also help make the limited time teachers can devote in class to individual feedback consultations more efficient and meaningful since students would already have the shared knowledge base from which to understand and apply teacher comments. Previous work that incorporates insights from systemic-functional linguistics, like Ryan's (2006) gloss of the speech functional options and genre-level description of the structure of casual conversation as analyzed by Egging & Slade (1997) to teach what he terms “schema” of casual conversation, indicates how this can be fruitfully accomplished.

13.4 Limitations and future research

There are limitations to the present study that both limit the application of its findings but also point the way for future research into multimodality and EFL classroom curriculum genres. These limitations concern the research design used for this study, the data collection means available, and the place of consultations in Japanese-language teaching contexts.

Chapter 5.2 explained the data collection methods used for this study. As explained there and elsewhere in Chapter 5, this study was initially intended to examine the various multimodal classroom curriculum genres of Japanese tertiary EFL generally, but became focused on teacher-student classroom consultations due to their prominence found in the data collected. Because of this difference between the initial research design and the final research focus, the placement of cameras in the classrooms observed limited the range of gestures and gaze that could be examined during analysis. Future studies examining the multimodal aspects of classroom curricular genres realized between individual teachers and students should pay close attention to the placement of cameras so that more granular visual data can be collected. Such placement

could also help further develop the interpersonal system for gaze proposed in Chapter 7.2. It could also help add a textual dimension for describing in systemic terms how gaze has been found to be connected to enabling speaker change (e.g. Goodwin, 1981; Kendon, 1967), which the data collected for the present investigation was insufficiently detailed to permit.

A further limitation that future research into the multimodality of classroom curriculum genres, or into the pedagogies enacted in part through teacher-student classroom consultations, should overcome is regarding the coverage of the curriculum of the courses examined. Because the researcher at the time of data collection was a peer colleague of the teacher participants in this study, it was only possible to observe four to six lessons per teacher per term. A fuller depiction of either of these aspects of the present study would, ideally, include observations collected from a broader swath of the courses examined.

A final limitation is regarding the role of consultations in Japanese-language classrooms, as well as the study of curriculum genres in Japanese-language education in Japan overall. At present, there does not appear to be any work examining the curriculum genres, oral or written, of Japanese education at any instructional level beyond the present study. It is therefore not possible to place the present study within any larger framework regarding how such consultations might be conducted between teachers and students in other subject areas, or between Japanese teachers of English and their Japanese students in spoken Japanese. Further research is necessary to discern and describe the different curriculum genres that undoubtedly exist within Japanese education. Such research, were it to focus on multimodal classroom curriculum genres such as the present study, would also help develop a more complete picture of the roles that spatial position, gesture, and gaze all play in the conduct of education in Japan at all levels.

13.5 Conclusion

This study started out as an overall examination of the curriculum genres of Japanese tertiary EFL, but due to the overwhelming similarity between the consultations observed in two separate courses and the importance of this genre as discussed in Chapter 1, its focus shifted to the multimodal and linguistic contours of teacher-student consultations, which have been dubbed the Individual Feedback Consultation genre. In so doing, however, this study has described a previously unexplored multimodal classroom genre, and has developed a novel means for examining how linguistic and multimodal meanings combine to create the classroom genres teachers and students use in the daily conduct of class. In addition, it has also uncovered evidence showing a fundamental problem with the communicative language teaching approach that remains dominant in Japanese tertiary EFL classrooms. While this diagnosis is not new in terms of education in general or language teaching specifically in global terms, it is still news to the many language teachers and other stakeholders pertaining to English language education in Japan. The present chapter has outlined some of the implications and directions for future research that interested investigators, teachers, and teacher trainers might take in Japan, as well as in other countries where CLT retains an as-yet unquestioned dominance. This is particularly in contrast to earlier methods of language teaching, like *yakudoku* in Japan, whose problems CLT has tried, so far unsuccessfully, to overcome. It is hoped that the problems found with the CLT approach through the examination of the pedagogic strategies present in the Individual Feedback Consultations analyzed will assist in the development of language pedagogies for Japan and other EFL countries that both incorporate the socially situated focus of language use that communicative approaches have rightly championed, but with a stronger and clearer place for explicit language instruction and metalinguistic development. Based on the analysis presented in

this study, it is also hoped that such a post-communicative pedagogy will consciously and explicitly incorporate functional genres of one-on-one consultation like the Individual Feedback Consultation itself.

As for the genre of classroom consultation itself that was the focus of this study, it is hoped that the present examination will help teachers be more mindful of the linguistic and multimodal resources they bring to bear in developing and executing classroom consultations with their students. Clearly, teachers talk with their students during class time about problems with student work and how these might be remedied. However, such consultations should not be events where simple positive or negative attitudinal evaluations will be sufficient. Rather, consultations should be considered an integral part of teaching, particularly as they are a rare chance in mass education for teachers to assist individual students with whom they may have little chance otherwise for face-to-face work. If greater attention can be paid to the role consultation can play in enhancing teaching, the present study will help in its own way to make education more effective for the students consulted, and the teachers who consult.

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Appendix A: Transcription conventions used in this study

.	Signals completion of a move, whether or not grammatically complete. By implication, the lack of a full stop indicates incompleteness, either due to a ‘falling off’ or an interruption (Eggins & Slade, 1997).
,	Indicates “speaker parcelings of non-final talk” (Eggins & Slade, 1997, p.2).
...	Indicates pauses or breaks in non-final talk (ibid.).
?	Denotes questions indicated by presence of Japanese or English interrogative mood elements or intonation (Halliday & Matthiessen, 2004; Teruya, 2007), or of phonologically indicated uncertainty.
!	“Marks the expression of counter-expectation” (Eggins & Slade, 1997, p.2) and emphatic speech.
“ ”	Marks directly reported (Halliday & Matthiessen, 2004) speech, whether from other participants or from orthographic texts (e.g. textbooks, homework assignments).
=	Indicates latched talk or overlapped talk (Hutchby & Wooffitt, 2008).
[LAUGHTER]	Denotes laughter.
THIS	Words in capital letters denote emphatic speech (Eggins & Slade, 1997).
(())	Indicates non-verbal activity (Hutchby & Wooffitt, 2008). Descriptions within double parentheses are formatted according to the typographical conventions outlined in Table 5.2 to indicate gestural function.
nn:::	Indicates the speaker has stretched the preceding sound or letter. The more colons, the longer the stretching (Hutchby & Wooffitt, 2008).
[Ø: I’m] almost finished	Words enclosed in square brackets and preceded by a slashed o and a colon are text that has been ellipsed (Halliday & Matthiessen, 2004) and recovered anaphorically or cataphorically from the surrounding text as transcribed, exophorically from the classroom context in which the talk occurred, or grammatically in the case of Japanese (Thomson, 2005).
Okay, [Ø: the philosophy of this NGO is] [[to help]] uh. You used your own English that’s great.	Words enclosed in double square brackets indicate an embedded phrase (Halliday & Matthiessen, 2004). Double pipes () indicate clause boundaries (Halliday & Matthiessen, 2004).
[Ø:It’s] takin’ a long time today. I’m sorry.	Triple pipes () indicate clause complex boundaries (ibid.).
()	A pair of empty parentheses indicates an unclear fragment.
(ABANDONED MOVE)	This indicates that the speaker did not complete the move and so a complete linguistic analysis was impossible. Abandoned moves are analyzed for exchange, speech function, and other

	lexicogrammatical and discourse semantic systems to the extent possible.
(ABANDONED CLAUSE)	This indicates that the speaker did not complete the clause and so a complete linguistic analysis is impossible. As with abandoned moves, abandoned clauses are analyzed to the extent their lexicogrammatical and discursive realizations permit.
So your (two) statements are important. ("Connector".)	Words enclosed in parentheses indicate the researcher's best guess at an unclear utterance.
ri-	Following Teruya (2007), English words in parentheses and quotation marks after Japanese text are English translations in English syntax.
K1 (A2)	An incomplete word ending with a hyphen indicates where the speaker started but did not complete a lexical item.
K1/A2	In the first column with move number and Exchange slot, a second Exchange coded in parentheses indicates that the gesture, coded in parentheses, has a different Exchange function than the spoken text.
<i>Figure 1.41</i> Palm-up Action of Expansion: "What are the principles, of the EU, human rights ?"	In the first column with the move number and Exchange slot, a second Exchange coded after a forward slash indicates the use of interpersonal metaphor (e.g. Halliday & Matthiessen, 2004).
→13	Bold text in figure caption indicates co-occurring utterance with image displayed.
[K1	An arrow next to the move number of an excerpt indicates a line of the transcript discussed in surrounding prose.
	A bracket on the left side of the transcript attaching two or more moves indicates a move complex (Ventola, 1988), for which all moves share the same exchange slot.

Transcription conventions used for Japanese text

Following Teruya (2007), Japanese utterances were transcribed as follows. The text of the utterance in Japanese script is first, followed by parentheses containing an English translation in Japanese syntax using the conventions developed in Teruya (ibid.). This translation in Japanese syntax is followed by a final English translation in English syntax provided in parentheses and quotation marks. All analysis of Japanese utterances was performed on the original Japanese, with the English translations provided as a reference only.

Transcription conventions for gesture (Chapter 8)

<i>Gesture systems</i>	<i>Typographic representation</i>
Textual Action	<u>underline</u>
Interpersonal Action	<i>bold italics</i>
Indexical Action	<i>italics</i>
Representing Action	bold
Presenting Action	no formatting

Appendix B: Speech functions used in the present study

Speech functions used in the present study from (Halliday, 1984; Eggins & Slade, 1997; Busch, 2007; Martin & Rose, 2007)

Opening speech functions (Halliday, 1984; Eggins & Slade, 1997; Busch, 2007; Martin & Rose, 2007) used with manifestations in italics.	
<i>Speech function</i>	<i>Explanation</i>
Statement	Giving information; <i>full or elliptical declarative</i>
Question	Demanding information: <i>full or elliptical interrogative</i>
Offer	Giving goods-and-services; <i>minor clause, nonverbal action</i>
Command	Demanding goods-and-services; <i>full or elliptical imperative</i>
Call	Seeking attention; <i>vocative</i>
Greeting	Opening interaction; <i>minor clause</i>
Leave-taking	Closing interaction; <i>minor clause, non-verbal action</i>
Attending	Attention seeking; <i>minor clause</i>

Continuing and Responding speech functions used from Eggins & Slade (1997) with manifestations in italics. © Equinox Publishing Ltd [1997]. Used with permission.	
<i>Speech function</i>	<i>Explanation</i>
Monitor	Check that audience is still engaged; <i>Elliptical clause or minor clause</i>

Continuing: prolong:	elaborate	Clarify, exemplify or restate; <i>full declarative clause</i>
	extend	Offer additional or contrasting info; <i>full declarative linked or linkable by: and, but, except, on the other hand</i>
	enhance	Qualify previous move by giving details of time, cause, condition, place, etc.; <i>full declarative linked or linkable by: then, so, because</i>
Continuing: append:	elaborate	Clarify, exemplify or restate after intervention by another speaker
	extend	Clarify, exemplify or restate after intervention by another speaker
	enhance	Qualify previous move by giving details of time, cause, condition, place, etc. after intervention by another speaker
Continuing: support:	engage	Show willingness to interact by responding to salutation; <i>minor clauses</i>
	register	Display attention to the speaker; <i>repetition of speaker's words, paralinguistic expressions like 'uh-huh', exclamations, minor clauses</i>
	accept	Accept proffered goods or services; <i>Nonverbal action, expressions of thanks</i>

	agree	Indicates support for information given; <i>Yes; positive polarity</i>
	acknowledge	Indicates knowledge of info given; <i>expressions of knowing via minor clauses</i>
	answer	To provide information demanded: <i>Completes missing structural elements</i>
	affirm	Provide positive response to question; <i>positive polarity</i>
	comply	To carry out demand for goods and services; <i>nonverbal, expressions of undertaking</i>
Responding:	disagree	Provides negative response to question; <i>negation of proposition</i>
confront:		
	withhold	To indicate inability to provide information demanded; <i>negative declarative</i>
	contradict	Negate prior information; <i>switched polarity</i>
	non-comply	To indicate inability to comply with prior move; <i>negative declarative</i>
	disavow	To deny acknowledgement of information; <i>expressions of disclaiming knowledge</i>

Rejoinder speech functions used from Eggins & Slade (1997) with manifestations in italics. © Equinox Publishing Ltd [1997]. Used with permission.

<i>Speech function</i>		<i>Explanation</i>
Support: track	clarify	To get additional information needed to understand prior move; <i>elliptical interrogative; wh- element from prior move</i>
	check	Elicit repetition of a misheard element or move; <i>elliptical polar interrogative or declarative</i>
	confirm	Verify information heard; <i>elliptical wh- interrogative</i>
	probe	Volunteer further details for confirmation; <i>full declarative, logicosemantically connected to prior move</i>
Support: response:	resolve	To provide clarification, acquiesce with information; <i>elliptical declarative</i>
	repair	To clarify information from a prior move in response to another interlocutor's tracking move; <i>declarative, logicosemantically connected to prior move</i>
	acquiesce	To withdraw a prior challenge or tracking move; <i>minor or declarative clause, expression of acceptance</i>
Confront: challenge	rebound	Question relevance or legitimacy of prior move; <i>wh- interrogative, elliptical</i>

	counter	Dismiss interlocutor's right to their position; <i>full declarative, negation of understanding</i>
Confront: response	refute	Contradict import of a challenge; <i>elliptical declarative; negation</i>
	unresolve	Negates resolution in prior move; <i>opposite polarity, negation of understanding</i>

Appendix C: Gaze coding conventions developed for this study

Coding key for gaze system (Chapter 7.2)

<i>Code</i>	<i>Explanation</i>
mutual document alignment (T, S=D)	Mutual gaze alignment by both teacher and student at the same document
teacher document alignment (T>D)	Individual gaze alignment by the teacher at a document
student document alignment (S>D)	Individual gaze alignment by a student at a document
mutual participant alignment (T=S)	Mutual gaze alignment between teacher and student
teacher to student alignment (T>S)	Individual gaze alignment by the teacher at a student
student to teacher alignment (S>T)	Individual gaze alignment by a student at the teacher
teacher to class alignment T>C	Gaze alignment by the teacher towards the entire class
teacher to other participant or item (T>O)	Gaze alignment by the teacher towards a participant or object beyond the camera field
student to other participant or item (S>O)	Gaze alignment by a student towards a participant or object beyond the camera field
indeterminate (X)	Indiscernible gaze alignment

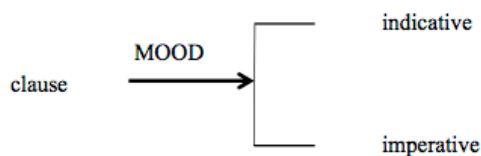
Gaze is coded for the speaker of the move and then for the other participant in moves where the participants' alignment is not mutual (e.g. T>S; S>D), except for teacher to class alignment

(T>C), which is only coded for the teacher. If either participants' gaze alignment changes during such a double-coded move, that shift is indicated following a comma.

Appendix D: System conventions used

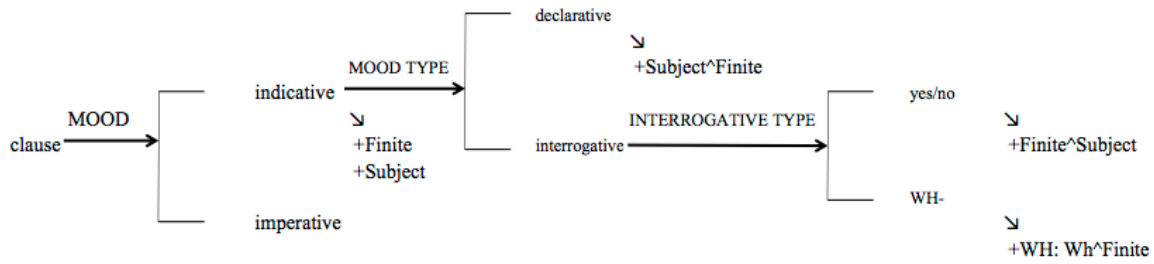
As discussed in Chapter 3, Systemic-Functional theory gets its “systemic” moniker because it represents language in the form of system networks rather than an “inventory of structures” (Halliday & Matthiessen, 2004, p.23). The following system diagram the systemic system conventions used, following Matthiessen & Halliday (2009).

The following is the English system of MOOD, previously discussed in Chapter 3.1.1 and displayed there as Figure 3.1.



The entry condition for this system, clause, sits at the left-most side in front of an arrow, representing entry into the system. The system is labelled for reference in small caps above the arrow. Because a speaker must choose between either indicative or imperative MOOD, this system is depicted with a square bracket.

Systems extend rightwards in terms of delicacy. The following diagram depicting the complete system of MOOD in English, and previously displayed as Figure 3.2 in Chapter 3.1.1, illustrates this principle.



In this system, we also see another key feature of system conventions, which is the use of realization statements. Realization statements are indicated with a downward arrow (\triangleright), showing the output of the system once a particular choice is selected.

From these relatively simple diagrams, we will turn to a more complex diagram, originally displayed as Figure 7.6, from Chapter 7.2 on gaze. This diagram extends the above principles to discuss situations where speakers make simultaneous choices. It also displays the principle of recursion, in which one of the features of the system re-enters the network (McMurtrie, 2013, p.48).



The choice of simultaneous networks is indicated with the use of curly brackets, such as that indicating entry to the gaze network. Because gaze is both the entry condition and the system's functional name, no other name is provided for reference. Since speakers repeatedly choose for gaze, this recursion is indicated with a looped arrow, as from the system of ITERATION back to the entry condition of the network.

Appendix E: Student participant entry questionnaire

Your English experience and attitude profile

Instructions: This anonymous survey will ask you some questions about your experience and attitudes about studying English. This survey is being conducted by Thomas Amundrud of Macquarie University to help analyze the observations collected from this course, and to give general background of the students in this class. Please answer truthfully. Your answers, participation, or non-participation in this survey will **NOT** affect your grade. Thank you very much for your help.

About your English experience								
1	When did you start studying English in school?	A) From junior high school		B) From elementary school. Please write the school year started (e.g. 3 rd , 6 th , etc.):		C) From pre-school or kindergarten		
2	Have you studied English outside of school?	A) Yes (Please answer Question 2a.)			B) No (Continue to Question 3.)			
2a	If “yes”, please choose how. Choose all that apply.	A) Conversation school	B) Cram school	C) Online private or group lesson	D) Private tutor in person	E) Self-study (not homework for school)	F) ESS or other English study school club or circle	G) Other (Please write):
3	Have you lived or studied abroad in an English-speaking environment?	A) Yes (Please answer Question 3a.)			B) No (Continue to Question 4.)			
3a	If yes, please write where and for how long:							
4	Have you studied English composition before this class?	A) Yes. (Please answer Question 4a.)			B) No (Continue to Question 5)			
4a	If yes, please write when and for how long:							
5	Before this course, had you ever taken a class that was “English only”, where students had to use mostly English in class?	A) Yes (Please answer Question 5a.)			B) No (Continue to Question 6.)			
5a	If yes, please write when and for how long:							

About your attitudes towards English and English class						
<i>For each of the following questions, please circle the word or phrase that most closely matches your opinion, and then explain your answer.</i>						
6	I _____ enjoy my English classes because...	A) never	B) rarely	C) sometimes	D) usually	E) always
7	I like studying English _____ other subjects in school because...	A) much more than	B) a little more than	C) the same as	D) a little less than	E) much less than
8	I think that being able to write English well _____ my future because...	A) would significantly damage	B) would slightly damage	C) would not make any difference to	D) would slightly help	E) would significantly help
9	I prefer working in English class... because...	A) by myself	B) in pairs	C) in small groups of two or three		
10	I prefer to... because...	A) change partners more than once every class session	B) change partners only once during a class session	C) keep the same partners for a few class sessions, but change partners a few times during the semester	D) keep the same seat throughout the semester	
11	I prefer to... because...	A) change seats more than once every class session	B) change seats only once during a class session	C) keep the same seat for a few class sessions, but change seats a few times during the semester	D) keep the same seat throughout the semester	

12	Overall, how do you feel about studying English, inside or outside of class?	Please respond:					
About you							
13	You are:	female			male		
14	How old are you?	A) 18	B) 19	C) 20	D) 21	E) 22	F) Other (Please write): _____
15	What is your nationality?	A) Japanese	B) Chinese	C) South Korean	D) Other (Please specify):		
16	What is your hometown (city and prefecture)?						
17	What is your major? If you don't know or are undecided, please choose "C".	A) International Relations		B) Global Studies		C) Don't know/ Undecided	
18	Why did you enter the College of International Relations?	Please respond:					

Thank you very much for your help!

Appendix F: Student participant entry questionnaire translation

あなたの英語に関する経験と姿勢に関するアンケート

この匿名のアンケートは、あなたの英語学習の経験と英語学習に対する姿勢に関するものです。これは、マツコーリー大学のアムンド・トーマスが授業に出席する学生の背景を提示し、研究の過程で収集するデータを分析する際の手助けとなりますので、真実を述べてください。あなたの回答やあなたがこの研究に参加するか、しないかは授業の成績には一切関係しません。ご協力をお願いします。

あなたの英語に関する経験について								
1	いつ学校で英語を勉強しはじめましたか。	A) 中学校		B) 小学校（何年生～かをご記入願います。）：_____年		C) 幼稚園・保育園		
2	学校外で英語を学習したことがありますか。	A) はい (2a.に進む)			B) いいえ (3.に進む)			
2a	2で「はい」と答えた場合、当てはまるもの全てを選んでください。	A) 英会話スクール	B) 塾	C) インターネットでのプライベート、またはグループレッスン	D) プライベートレッスン	E) 独学（学校の宿題は含まない）	F) ESS等の英語の活動・勉強をするクラブ	G) その他（詳しくお答えください）：_ _ _ _ _
3	外国に住んだことがある、または英語圏での額種経験がありますか。	A) はい (3a.に進む)			B) いいえ (4.に進む)			
3a	3で「はい」と答えた場合、滞在・学習期間をお答えください。							
4	この授業の前に英作文の書き方を勉強したことがありますか。	A) はい (4a.に進む)			B) いいえ (5.に進む)			
4a	4で「はい」と答えた場合、時期と期間をお答えください。							
5	この授業の前にオール・イン・イングリッシュの授業を履修したことはありますか（大学以前も含む）	A) はい (5a.に進む)			B) いいえ (6.に進む)			
5a	4で「はい」と答えた場合、時期と期間をお答えください。							

あなたの英語と英語の授業に対する姿勢について 各設問の回答欄の最も近い選択肢を○で囲む、または理由や意見等をご回答ください。						
6	私は英語の授業を・・・	A) 全く楽しんでいない	B) ほとんど楽しんでいない	C) 時々は楽しんでいる	D) たいてい楽しんでいる	E) いつも楽しんでいる
	理由					
7	私は英語が	A) 他の授業よりずっと好きである	B) 他の授業より少し好きである	C) 他の授業と同じくらい好きである	D) 他の授業に比べあまり好きでない	E) 他の授業に比べずいぶん好きでない
	理由					
8	英語を上手に書けるということは将来に	A) 将来大きな損になると思う	B) 将来少し損になると思う	C) 将来あまり関係ないと思う（良い影響も悪い影響もない）	D) 少しは将来助けになると思う	E) 将来大きな助けになると思う
	理由					
9	英語の授業内では	A) 一人で作業・取り組みを好む	B) ペアで作業・取り組みを好む	C) 2、3人以上の少人数グループで作業・取り組みを好む		
	理由					
10	パートナー（授業内で一緒に作業をする相手）は	A) 一回の授業内で複数回を替えたい	B) 一回の授業内で1回だけ替えたい	C) 複数回の授業は同じが良いが、1学期に数回は替えたい	D) 学期中はずっと同じが良い	
	理由					
11	授業内での座席は	A) 一回の授業内で複数回替えたい	B) 一回の授業内で一回だけ替えたい	C) 複数回の授業は同じ席で、1学期に数回は替えたい	D) 学期中はずっと同じが良い	
	理由					

12	全体的に、授業内・授業外で英語を学習することに関してどのように感じますか?	回答してください:					
あなたについて							
13	私は	女性			男性		
14	年齢は	A) 18	B) 19	C) 20	D) 21	E) 22	F) 他 (明記ください): _____歳
15	国籍は	A) 日本	B) 中国	C) 韓国	D) 他(明記ください):		
16	出身地 (都道府県・州・市)						
17	専攻は (未決定の場合はCを選択)	A) 国際関係		B) Global Studies (GS)		C) 分からない / 未決定	
18	国際関係学部に入学した理由	回答してください:					

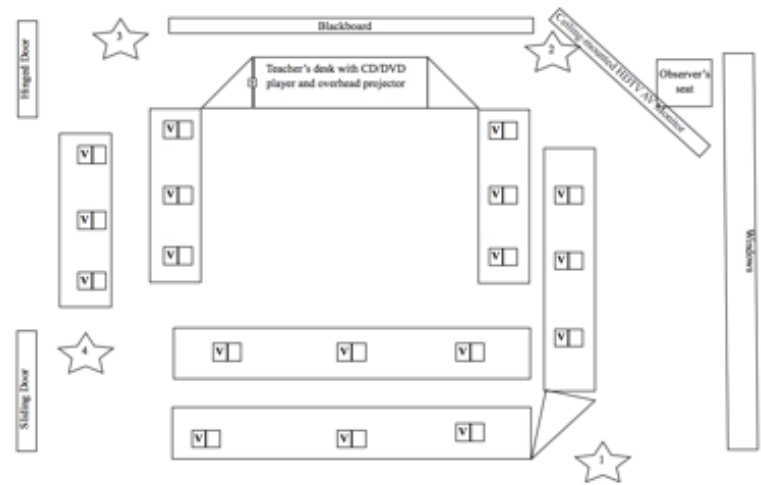
ご協力誠にありがとうございました。

Appendix G: Observation sheet form developed for study

Date: / /11	Teacher					On time:		Late:		Total present:	
Planned content											
	9:00 AM			9:30 AM		10:00 AM					10:30 AM
Student uptake/ legitimate participation											
Illegitimate participation											
Silences											
Dispositions											
Teacher's											
Student's (generally-like moving around, seated, etc.) + Student interactional patterns T & S artifact use (blackboard, texts, etc.)											
Nonverbals											
Teacher gaze											
Student gaze of note											
Teacher gesture											
Student gesture of note											
"Class atmosphere"											
Overt observer effects											

Classroom sketches

Remember to mark all voice recorder placements and to alternate for each observation, assuming stable student placement.



Notes

Appendix H: Teacher participant consent form



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Information and Consent Form (Teachers)

Name of Project: An investigation of curriculum genres in Japanese tertiary EFL

You are invited to participate in a study of discourse in Japanese university EFL classrooms. The purpose of the study is to see how teachers and students make units of classroom discourse, and whether and how these are similar to what have been called “curriculum genres” in other educational fields.

The study is being conducted by Thomas Amundrud (thomas.amundrud@students.mq.edu.au) to meet the requirements of the degree of Doctor of Philosophy under the supervision of Dr. John Knox (+61 2 9850 8729, john.knox@ling.mq.edu.au) of the Department of Linguistics, Faculty of Human Sciences, Macquarie University.

If you decide to participate, you will be asked to participate in the following activities:

- Complete a brief profile of your relevant personal, professional, and academic background. This will take approximately 15-20 minutes of your time.
- Allow the co-investigator to attend and audio and video record four to six of your class sessions for _____ (name of course). The co-investigator may also request to observe other class sessions without recording equipment.
- Allow the co-investigator to audio record with your permission selected brief interviews regarding the course before and after individual class sessions. These will take no more than five minutes each.

- Allow the co-investigator to administer student consent forms and entry and exit surveys to your students in coordination with your class session plans. The entry and exit surveys will ask questions about student attitudes towards and experiences of English study in general, as well as in your class. You will receive a copy of the survey forms and an overview of the findings.
- Send, via email or closed blog, the co-investigator a brief description of your goals, rationales, and class evaluation after every class during the course observed. Your text should focus on the class generally, and not on individual, named students. The co-investigator will provide you with a sample format. This will take approximately 5-10 minutes of your time, depending on the detail you give.
- During the course, meet with the co-investigator two or three times outside of class time for audio recorded interviews looking at and listening to class audio and video data of possible research interest. Each session will take no more than an hour of your time, and will be scheduled at your convenience.
- After the course, the co-investigator will request your optional input on research findings resulting from the data collected from you and your course. Each audio recorded session will take no more than an hour of your time, and will be scheduled at your convenience.

Any information or personal details gathered in the course of the study are confidential. No individual will be identified in any publication of the results. If you consent, some of your data, including words, images, audio, or video, may be published in academic publications, or used in academic presentations, but without your name, and only in the manner you specify below. In addition, you may be quoted in reporting of the research, but any such quotes will be anonymous. Only the co-investigator and chief investigator will have access to all data. A summary of the results of the data can be made available to you on request after the end of this study; the co-investigator will inform you how to acquire this at the end of the data collection process.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence. You are also free, without consequence, to temporarily suspend participation, or to postpone and reschedule planned observations or interviews, or to decide to participate only in those activities you choose from the list above.

In return for your invaluable participation, the researcher will seek to assist you in your own professional development by giving feedback on observed teaching. Please check below if you would like professional development feedback.

Yes, I would like professional development feedback from observed teaching.

I, *(participant's name)* have read and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

- I allow audio and video recordings to be used in presentations, and stills from videos in publications
- I allow audio and video recordings to be used in presentations with my face blurred, and stills from videos in publications with my face blurred
- I allow audio and stills only (no video)
- I allow audio and stills with face blurred only (no video)
- I allow audio only (no video or image)
- I do not allow audio or video nor stills

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: _____
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics (telephone +61 2 9850 7854; email ethics@mq.edu.au). The local contact person for this study is XXXXXX, the faculty member in charge of English classes for the XXXXXXXXXXXX (### ### #####). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

Appendix I: Student participant consent form



Department of Linguistics

Faculty of Human Sciences

MACQUARIE UNIVERSITY NSW 2109

Phone: +61 (0)2 9850-8729

Fax: +61 (0)2 9850 9199

Email: john.knox@mq.edu.au

Researcher (Co-investigator): Thomas Amundrud

Supervisor (Chief Investigator) Dr. John Knox

Information and Consent Form (Students)

Name of Project: An investigation of curriculum genres in Japanese tertiary EFL

You are invited to participate in a study of discourse in Japanese university EFL classrooms. The purpose of the study is to see how teachers and students make units of classroom discourse, and whether and how these are similar to what have been called “curriculum genres” in other educational fields.

The study is being conducted by Thomas Amundrud (thomas.amundrud@students.mq.edu.au) to meet the requirements of the degree of Doctor of Philosophy under the supervision of Dr. John Knox (+61 2 9850 8729, john.knox@ling.mq.edu.au) of the Department of Linguistics, Faculty of Human Sciences, Macquarie University.

If you decide to participate, you will be asked to be audio and video recorded during class time. You will also be asked to complete a questionnaire at the beginning and end of the term, and also allow the researcher to access your end-of-year evaluation survey of the class as given by your University. The questionnaires will take approximately 10-15 minutes of your time each. Your instructor will also provide information about the class in questionnaires, emails and interviews to the researcher.

Any information or personal details gathered in the course of the study are confidential. No individual will be identified in any publication of the results. If you consent, some of your data, including words, images, audio, or video, may be published in academic publications, or used in academic presentations, but without your name, and only in the manner you specify below. In addition, you may be quoted in reporting of the research, but any such quotes will be anonymous. Only the co-investigator and chief investigator will have access to all data. Your teacher will see and hear segments of class video and audio during and after the

research process. A summary of the results of the data can be made available to you on request; the co-investigator will inform you how to acquire this at the end of the data collection process.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence. Your participation or non-participation will not influence your grade.

I, *(participant's name)* have read and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

The researcher can use my video and audio data the following way for public display:

- I allow audio and video recordings to be used in presentations, and stills from videos in publications
- I allow audio and video recordings to be used in presentations with my face blurred, and stills from videos in publications with my face blurred
- I allow audio and stills only (no video)
- I allow audio and stills with face blurred only (no video)
- I allow audio only (no video or image)
- I do not allow audio or video nor stills

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: _____
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics (telephone +61 2 9850 7854; email ethics@mq.edu.au). The local contact person for this study is XXXXXX, the faculty member in charge of English classes for the XXXXXXXXXXXX (### ### ###). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

Appendix J: Student participation consent form translation



Department of Linguistics

Faculty of Human Sciences

MACQUARIE UNIVERSITY NSW 2109

Phone: +61 (0)2 9850-8729

Fax: +61 (0)2 9850 9199

Email: john.knox@mq.edu.au

Information and Consent Form (説明および同意書)

研究課題名：

An investigation of curriculum genres in Japanese tertiary EFL (日本の大学の EFL(外国語としての英語)の授業におけるカリキュラムジャンルの研究。)

このたび、日本の大学の EFL(外国語としての英語)の授業におけるカリキュラムジャンルの研究を行なうにあたり、皆さんにご協力をお願いすることになりました。この研究の目的は、教員と学生がいかに教で談話の単位を構成するかを観察し、またそれが他の教育の分野で「カリキュラムジャンル (会話の構成において頻出する形式)」と呼ばれているものと類似しているか否か、また、どのように類似しているのかを考察することです。

この研究はマッコーリー大学言語学部在学中の ^{アムンルド} ^{トーマス} Amundrud Thomas (thomas.amundrud@students.mq.edu.au) によって実施されます。また、この研究は同大学言語学部の John Knox 先生 (+61 2 9850 8729, john.knox@ling.mq.edu.au) の指導の下、博士号 (言語学) 取得のために実施されるものです。

この研究にご協力いただける場合、皆さんの大学の授業を録音・録画させていただき、学期の最初と最後にアンケートに回答していただきます。また、大学の学期末アンケートを実施者が閲覧することをご理解ください。各アンケートへの所要時間は 10~15 分程度です。授業担当教員からも、アンケートに関する説明がおこなわれ、研究者への質疑応答も行ないます。なお、

研究者が授業中に回収された学生の宿題をサンプルとして使用、あるいはその一部をコピーすることがあります。

この研究の過程で収集される全てのデータや個人情報は極秘事項とされ、研究結果の発表に際して、個人が特定されることはありません。データへのアクセスは研究者本人と指導教員、授業担当教員のみ限定されます。また、申し出ていただけましたら研究の結果の要旨も見ていただくことができます。

この研究にご協力いただける場合でも、いつでもこの研究への参加を撤回することができ、その際に理由を説明する必要はありません。

私、（ ）は、上記の説明を読んで理解し、私が質問した内容については満足のいく回答を得ました。いつでも理由の説明なしにこの研究への参加を撤回することが出来ることを理解した上で、この研究に参加することを同意いたします。また、この説明及び同意書の控えを受け取りました。

参加者氏名： _____ (ローマ字ブロック体)

参加者署名： _____ 日時： _____

研究者氏名： Thomas Amundrud (ローマ字ブロック体)

研究者署名： _____ 日時： _____

上記で説明しましたとおり、あなたと授業内の動画・音声データは研究の発表の目的で使用されることがあります。これに関して当てはまるものにチェックをお願いいたします。

- 音声・静止画・動画の使用に同意します。
- 音声の使用と、顔を特定できないように修正された静止画と動画のしように同意します。
- 音声と静止画のみの使用に同意します。(動画は使用不可)
- 音声、及び顔を特定できないように修正された静止画のみの使用に同意します。(動画は使用不可)
- 音声の使用のみに同意します。(静止画・動画は使用不可)
- 音声・静止画・動画の全てを使用不可とする。

私は研究者が私の英作文の宿題を分析し、複製することに同意します。また、 文献とプレゼンテーションのために匿名で私の英作文の宿題を使用してもかまいません。

この研究の倫理的側面に関しては、マッコーリー大学倫理審査委員会(人を対象とする研究)によって承認されています。この研究への参加に関する倫理的側面についての苦情や懸念につきましては、担当者(電話+61 2 9850 7854; email ethics@mq.edu.au)を通して倫理委員会へ

お問い合わせください。また、XXXXXXXXX を通してもこの研究に関するお問い合わせが可能です。いかなる苦情も極秘に処理・調査され、追って結果をお知らせいたします。

(研究者用[参加者用]控え)

Appendix K: Role sheets for reading circle activity (from Furr, 2007)

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Discussion Leader



STORY: _____

NAME: _____

The Discussion Leader's job is to . . .

- read the story twice, and prepare at least five general questions about it.
- ask one or two questions to start the Reading Circle discussion.
- make sure that everyone has a chance to speak and joins in the discussion.
- call on each member to present their prepared role information.
- guide the discussion and keep it going.

Usually the best discussion questions come from your own thoughts, feelings, and questions as you read. (What surprised you, made you smile, made you feel sad?) Write down your questions as soon as you have finished reading. It is best to use your own questions, but you can also use some of the ideas at the bottom of this page.

MY QUESTIONS:

1 _____

Other general ideas:

- Questions about the characters (*like / not like them, true to life / not true to life ...?*)
- Questions about the theme (*friendship, romance, parents/children, ghosts ...?*)
- Questions about the ending (*surprising, expected, liked it / did not like it ...?*)
- Questions about what will happen next. (These can also be used for a longer story.)

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Summarizer



STORY: _____

NAME: _____

The Summarizer's job is to . . .

- read the story and make notes about the characters, events, and ideas.
- find the key points that everyone must know to understand and remember the story.
- retell the story in a short summary (one or two minutes) in your own words.
- talk about your summary to the group, using your writing to help you.

Your reading circle will find your summary very useful, because it will help to remind them of the plot and the characters in the story. You may need to read the story more than once to make a good summary, and you may need to repeat it to the group a second time.

MY KEY POINTS:

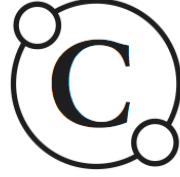
Main events: _____

Characters: _____

MY SUMMARY:

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Connector



STORY: _____

NAME: _____

The Connector's job is to . . .

- read the story twice, and look for connections between the story and the world outside.
- make notes about at least two possible connections to your own experiences, or to the experiences of friends and family, or to real-life events.
- tell the group about the connections and ask for their comments or questions.
- ask the group if they can think of any connections themselves.

These questions will help you think about connections while you are reading.

Events: Has anything similar ever happened to you, or to someone you know? Does anything in the story remind you of events in the real world? For example, events you have read about in newspapers, or heard about on television news programmes.

Characters: Do any of them remind you of people you know? How? Why? Have you ever had the same thoughts or feelings as these characters have? Do you know anybody who thinks, feels, behaves like that?

MY CONNECTIONS:

1 _____

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Word Master



STORY: _____

NAME: _____

The Word Master's job is to . . .

- read the story, and look for words or short phrases that are new or difficult to understand, or that are important in the story.
- choose five words (only five) that you think are important for this story.
- explain the meanings of these five words in simple English to the group.
- tell the group why these words are important for understanding this story.

Your five words do not have to be new or unknown words. Look for words in the story that really stand out in some way. These may be words that are:

- repeated often
- used in an unusual way
- important to the meaning of the story

MY WORDS	MEANING OF THE WORD	REASON FOR CHOOSING THE WORD
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____
_____	_____	_____
PAGE _____	_____	_____
LINE _____	_____	_____

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Passage Person



STORY: _____

NAME: _____

The Passage Person's job is to . . .

- read the story, and find important, interesting, or difficult passages.
- make notes about at least three passages that are important for the plot, or that explain the characters, or that have very interesting or powerful language.
- read each passage to the group, or ask another group member to read it.
- ask the group one or two questions about each passage.

A passage is usually one paragraph, but sometimes it can be just one or two sentences, or perhaps a piece of dialogue. You might choose a passage to discuss because it is:

- important
- informative
- surprising
- funny
- confusing
- well-written

MY PASSAGES:

PAGE _____ LINES _____

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE

PAGE _____ LINES _____

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE

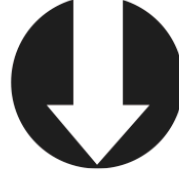
PAGE _____ LINES _____

REASONS FOR CHOOSING THE PASSAGE

QUESTIONS ABOUT THE PASSAGE

In Reading Circles, each student has their own role. The six roles are usually Discussion Leader, Summarizer, Connector, Word Master, Passage Person, Culture Collector. These role sheets will help you prepare for your Reading Circle discussions in the classroom.

Culture Collector



STORY: _____

NAME: _____

The Culture Collector's job is to . . .

- read the story, and look for both differences and similarities between your own culture and the culture found in the story.
- make notes about two or three passages that show these cultural points.
- read each passage to the group, or ask another group member to read it.
- ask the group some questions about these, and any other cultural points in the story.

Here are some questions to help you think about cultural differences.

Theme: What is the theme of this story (for example, getting married, meeting a ghost, murder, unhappy children)? Is this an important theme in your own culture? Do people think about this theme in the same way, or differently?

People: Do characters in this story say or do things that people never say or do in your culture? Do they say or do some things that everybody in the world says or does?

MY CULTURAL COLLECTION (differences and similarities):

1 PAGE _____ LINES _____ : _____

2 PAGE _____ LINES _____ : _____

MY CULTURAL QUESTIONS:

1 _____
2 _____
3 _____

Appendix L: Final and official ethics approval

HS Final Approval - Knox (Ref: 5201100283)

Ethics Secretariat <ethics.secretariat@mq.edu.au>
To: Dr John Knox <john.knox@mq.edu.au>
Cc: Mr Thomas Martin Amundrud <thomas.amundrud@students.mq.edu.au>

Thu, May 12, 2011 at 2:52 PM

Dear Dr Knox,

Re: "An investigation of circular genres and macrogenres in Japanese tertiary EFL"

Thank you for your recent correspondence. Your response has addressed the issues raised by the Faculty of Human Sciences Human Research Ethics Sub-Committee and you may now commence your research.

The following personnel are authorised to conduct this research:

Dr John Knox
Mr Thomas Amundrud

Please note the following standard requirements of approval:

1. The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Human Research (2007).
2. Approval will be for a period of five (5) years subject to the provision of annual reports. Your first progress report is due on 1 May 2012.

If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:
http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

3. If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Sub-Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).
4. All amendments to the project must be reviewed and approved by the Sub-Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:
http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms
5. Please notify the Sub-Committee immediately in the event of any adverse effects on participants or of any unforeseen events that affect the continued ethical acceptability of the project.

6. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at the following websites:

<http://www.mq.edu.au/policy>

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/policy

If you will be applying for or have applied for internal or external funding for the above project it is your responsibility to provide the Macquarie University's Research Grants Management Assistant with a copy of this email as soon as possible. Internal and External funding agencies will not be informed that you have final approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this email.

If you need to provide a hard copy letter of Final Approval to an external organisation as evidence that you have Final Approval, please do not hesitate to contact the Ethics Secretariat at the address below.

Please retain a copy of this email as this is your official notification of final ethics approval.

Yours sincerely,

Dr Katey De Gioia
Acting Chair
Faculty of Human Sciences Ethics Review Sub-Committee
Human Research Ethics Committee

Office of the Deputy Vice Chancellor (Research)

Ethics Secretariat

Research Office
Level 3, Research HUB, Building C5C
Macquarie University
NSW 2109

Ph: +61 2 9850 6848
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Email:
For Enquiries: ethics.secretariat@mq.edu.au

<http://www.research.mq.edu.au/>