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TEACHER TALK IN A BRITISH SITCOM: INSIGHTS FROM EMBODIED ACTIONS TO CLASSROOM INTERACTION COMPETENCE

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Abstract
Teacher talk is one of the essential elements through which learning opportunities for pupils are facilitated. Nevertheless, to the best of the researchers' knowledge, investigations regarding the ways a native teacher illustrated in a British Sitcom utilizes embodied actions that influence opportunities for learning characterized as classroom interaction competence are found to be limited. Thus, the present study aimed at unfolding the native teacher talk concerning the ways the teacher uses embodied actions along with verbal language to provide learning opportunities illustrated in a British Sitcom. By utilizing a conversation analysis approach, the artifact, namely a British Sitcom entitled Mind Your Language, was scrutinized. The findings revealed several embodied actions involving gesture, facial expression, and gaze accompanying the teacher's talk significantly facilitate and mediate the students' learning. Also, the skills and systems constitute the most frequently occurring mode whereas the least frequently occurring mode was the classroom context mode. Lastly, the study arrived at conclusions that the use of embodied actions is necessarily required for its significant functions and use for teacher talk that lead to classroom interaction competence.

Keywords: British Sitcom, classroom interaction competence, gaze, gesture

Introduction
Teacher talks and embodied actions, such as gestures, gaze, and facial expressions, have been deemed to have significant roles in L2 classroom interactions. In this light, as Goodwin (2000, p. 1499) asserts, talk and gesture have mutual relations with each other, i.e. they work together in "a larger sequence of action and embodied participation". Bear in mind, participation itself is an essential feature associated with language classrooms (Sert, 2015). Hence, the variables such as teacher talk and embodied actions (e.g. gesture, gaze, and facial expression) are the integral parts of classroom interactional competence (henceforth CIC) which turn out L2 learning. Given the scholars' notions above, going through teacher talk along with embodied actions in L2 classroom interactions is claimed undoubtedly worth doing.

To begin with, the present study focuses on a British Sitcom entitled *Mind Your Language: The first lesson* (Allen, 1977) through which classroom interactions are endeavored to be examined. There are several studies investigating the film, for instance, Romadlani and Wijana's (2022) scrutiny of the functions of humor in the film, Lasekan's (2021) study on a teacher evaluation system to assess the effectiveness level of the teacher in the film, Nalkar (2021) revealing error analysis of the interactions, and Istiqomah (2017) associates her investigation with translation study. Albeit the film has attracted some scholars and researchers, the study of the film regarding the use of the native teacher's embodied actions along with teacher talks to facilitate the opportunities for learning under the conversational analysis (henceforth CA) approach was found to be scarce.

To bear in mind, CA as the approach to investigate embodied actions (also known as embodied mode, see Jewitt, Bezemer, and O'Halloran (2016, p. 116)), such as gesture, gaze, and facial expressions in pedagogical practices have been the interests of researchers recently. Some studies reported its significant roles and functions in L2 learning practices, e.g. the use of gestures concerning repair in L2 learning (Seo & Koshik, 2010), gestures to achieve intersubjectivity (Belhiah, 2012), and laughter and smiling to manage various responses (Looney & He, 2020). Based on the studies above, the use of embodied actions along with teacher talk can be considered to have significant roles that promote and mediate learning opportunities. Consequently, it is deemed to be one of the essential features of L2 CIC (Sert, 2015, 2017).

Additionally, CIC whose concept derives from interactional competence constitutes an essential aspect of classroom interactions. It is because, through this ability or competence, the learning opportunities are facilitated or mediated (Walsh, 2006b, 2006a). Moreover, in terms of CIC, the teacher talk is characterized by four different micro-contexts known modes. Each mode has its particular interactional features or interactors that are necessarily required to converge with the pedagogical goals at the moment the talk-in-interaction occur. To begin with, the first mode is called *managerial mode* with the main emphasis on 'setting up the activity' with its particular interactures consisting of a single extended teacher turn, the use of transitional markers, the use of confirmation checks, and the absence of learner contributions; next, *materials mode* with its emphasis on the use of teaching materials, such as text, tape, or other materials, and with the interactures encompassing the predominance of IRF patterns, extensive use of display questions, form-focused feedback, corrective repair, and scaffolding; following managerial mode and material mode, there is *classroom context mode* which is concerned with the elicitation feelings, opinions, attitudes, and so on with its interactures are the use of extended learner turns, shor teacher turns, minimal repair, content feedback, referential questions, scaffolding, clarification request; the last mode is called *skills and sytems mode* with the emphasis is on subject content, skills, and knowledge with typical interactures involving the use of direct repair, scaffolding, extended teacher turns, display questions, teacher echo, clarification request, form-focused feedback (Walsh, 2011, p. 113 & p. 213)

Furthermore, because the present study underscores the use of embodied actions concerning CIC, discerning the category system of the embodied actions is necessarily provided. There are several proposals advocated by scholars. The present study, however, mainly discusses the types of gestures based on McNeill's

(2005) classifications or category system. It was selected because it has been widely adopted by scholars (Kendon, 2004, p. 99). Additionally, McNeill (2005) argues that his proposals are facilitative, namely, make ease the occurring gestures coding. In this light, gestures can be coded and classified into four types, i.e. *iconic gestures* concerned with portraying the concrete images of entities, *metaphoric gestures* dealing with presenting the abstract images of entities, *deictic gestures* having to do with pointing either by hand, head, nose, elbows, feet, etc., and *beats* associated with the gestures used in tune with the rhythm of speech, such as flickings of the hand up and down or back and forth (pp. 38-41). The iconic gestures, metaphoric gestures, and beats above in his latest work belong to what he calls the gesticulation continuum (i.e. the gestures that are necessarily required to be accompanied by speech) and deictic belong to pointing which sometimes occur in combinations with those in gesticulation, and another type is emblem in which the presence of speech or language is optional for it resembles with the occurring speech and it has cultural bound meaning (McNeill, 2000, pp. 1-2; 2012, pp. 8-18). Along with gesture, another prominent concern regarding embodied action has to do with the gaze. In general, in terms of pedagogical discourse, as Peng, Zhang, and Chen (2017) suggested, there are two types of gazes, i.e. engaged and disengaged gazes. The former can be divided into the gaze that is directed at the specific student(s), the whole class, or classroom objects, and the latter refers to the gaze that has no vector or is not directed to the entities mentioned beforehand or it may simply direct to the speaker's self (pp. 13-14).

In addition, the present study which highlights the use of embodied actions concerning teacher talk and CIC is claimed to be worth scrutinizing. It is an attempt to answer the call for analyzing the embodied aspects of language use and learning by applying CA regarding multimodality or what Lilja (2022) calls multimodal CA. Besides, going through the artifact, the British Sitcom, *Mind Your Language: The first lesson* (Allen, 1977), depicting the classroom interactions in which the participants come from various cultural backgrounds is significant. It is, as Tellier and Yerian (2022, p. 119) note, "Most research on pedagogical gesture has focused on its informational and evaluative functions, but how gesture serves to multi-participant interactions also merits more investigations". Informed by the previous studies above, dealing with the importance of teacher talk as well as embodied actions in classroom interactional competence that is useful to provide learning opportunities, the present study was aimed to contextualize and go through how the native teacher portrayed in the British Sitcom employs his talk along with embodied actions to manage and provide learning opportunities. More importantly, it is claimed that the present study tried to fill the voids left by the previous investigations above. In this case, it is intended to address and answer the following research question: In what ways do the native teacher talk along with embodied actions create opportunities for students' learning?

Method

A CA approach was employed to investigate the artifact, the British Sitcom. It is because, as Kasper (2006) asserts, it can be used to go through and portray the ways learning opportunities undertaken in classroom interactions occur. In this study, the focus is on the way the teacher in the artifact employs embodied actions to facilitate the pupils' learning. In this regard, the artifact entitled *Mind Your*

Language (Allen, 1977). In addition, the first episode, *The First Lesson* (i.e. started with Brown coming to the class to meet his students 00:04:30-00:13:53 to 00:15:31-00:22:32 on which he left the class), was selected. The selection of the artifact was based on some grounds. To begin with, it was encouraged under the researchers' rigorous and judicial views, examinations, and judgment (Fairclough, 2003; Hermawan & Sukyadi, 2020; Sugianto, 2021). In this light, the episode was worth scrutinizing since it tells about Brown, the English native teacher, who sees and teaches his students for the first time. The first meeting in a classroom is deemed to be crucially important in which the first impression is generated (Levy, 2004). Additionally, the film can be a reflective means for managing, mediating, and facilitating the classroom interaction in which the students derive from various cultures and languages background. In this regard, this is reflected by the way Brown manages and conducts classroom interactions with his students (Lasekan, 2021). Thus, it was also expected to give insights related to the way classroom interactions were conducted, particularly in the context of adult learners with various cultural as well as languages background.

Moreover, the procedures for conducting the present study follow the principles advocated by Jewitt, Bezemer, and O'Halloran's (2016) proposals. In this case, they consist of 'stay close to the selected clips' and 'slow down'(p. 90). The former refers to the way to obtain rigorous and adequate findings of the artifact (the clip or segment of the video) by observing or watching it many times and the latter refers to how a researcher tries to get detailed or specific events to support the findings which can be tracked it through the transcription. Additionally, the transcription system follows Walsh's (2006a, 2006b, 2011) and Sert's (2015) system (see Appendix 1). Moreover, the data were analyzed from the unique to the general, as Burawoy (2009, p. 21). In this case, an episode or segment that provides illustrations of the phenomenon attracting the researchers was transcribed and analyzed first to come up with generalizations (Jewitt et al., 2016, p. 100). This is a typical procedure of the CA approach which involves a specific transcription and analysis of small fragments or strips of an interaction (approximately up to 30 seconds) illustrating the phenomenon in question or of interest (p. 138). Moreover, to get the detailed transcription, ELAN 6.4 (Max Planck Institute for Psycholinguistics, 2022) was employed. It was employed because each detail of the clip of video can be tracked back frame by frame or even pixels by pixel. Additionally, to provide a vivid depiction of the findings, some pictures portraying the essential embodied actions in the selected segments were also provided along with the transcriptions (Lilja, 2022). Lastly, some extracts through which the teacher talk works together with embodied actions to facilitate students' opportunities for learning were interpreted and consulted based on the notion of teacher talk proposed by Walsh (2006b, 2006a, 2011) along with the category system for gestures advocated by McNeill (2005) and Peng, Zhang, and Chen's (2017) analytic framework of gaze.

The findings were also corroborated or challenged by the relevant theories and previous related studies. To bear in mind, consulting the findings with the relevant theories and previous related studies are also considered the techniques used in the present study to ensure the trustworthiness of the findings, that is, in this regard it is called *building referential adequacy* (Guba, 1981). Another technique used is by utilising *peer debriefing* (Guba, 1981; Sugianto & Prastika, 2021), that

is, the results were examined and checked thoroughly by the researchers' colleague having the expertise in the English language teaching area. Moreover, regarding the ethical issue, the screenshots or images taken from the clips were transformed into a sketched format (Sert, 2015) as well as credits using proper citations were used.

Findings

The following are the findings related to the artifact, i.e. *Mind Your Language*, *The First Lesson*, concerning the native teacher talk, Brown, associated with the use of embodied actions to facilitate the students' learning. The findings unravel that Brown utilized several embodied actions including gestures or facial expressions in companion with some interactions. There are 14 extracts of the classroom interactions highlighted and through which the combinations of multimodal resources or embodied actions work together with the native teacher talk to accommodate opportunities for learning that constitute one of the essential features of CIC.

Extract 1



Figure 1. Teacher embodied-echo (Allen, 1977)

1 Brown : I am pleased to meet you all.
+deictic gesture: left hand supine with circular motion
2 Ali : We are also pleasing to be meeting you.
+head wooble
3 Brown : I am Brown.
+left hand supine
4 Ali : = Oh, no.
5 Brown : (3)
6 Ali : You are committing a mistake.
7 Brown : (1.5) Mistake?
+raising eyeborows and turning his head to the right
8 Ali : Yes, please. You are not brown! We are brown! You are white.
+head wooble +raising eyebrows +deictic gesture: right index finger
9 Brown : … My name is Brown! I'm your teacher.
+deictic gesture: pointing to himself
+ deictic gesture: right hand supine and circular pointing to Ss
10 Giovani : Ah, you Proffessori.
+deictic gesture: left hand supine pointing to Brown
11 Brown : Yes.

Extract 1 above shows there are several gestures used by both Brown and his students. In this light, most of them were in the form of deictic gestures. Besides, supine gestures were also found in this extract. Next, teacher echo was also employed by Brown as he tried to clarify Ali's utterance that mentioned Brown had said something wrong. Ali's utterance was followed up with a teacher echo and embodied actions (i.e. raising eyebrows and turning his head) as well as with raising intonation. This embodied teacher echo was followed up by Ali to clarify his previous utterance. Moreover, emblems were also found., i.e. head wobble.

Extract 2

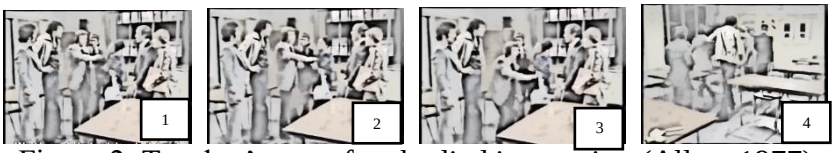


Figure 2. Teacher's use of embodied instruction (Allen, 1977)

12 Brown : Would you all like to sit down!
+using deictic gesture by pointing to the chair, the palm is downward
+gazing at some Ss
13 Ss : (2)
14 Brown : Sit down!
+gazing at the chairs
+pointing to the chairs
+combining beats and iconic gesture presenting the act of 'sit down'
+half squat
15 Ss : (1)
+turn their bodies and walk towards their own chairs

Extract 2 above shows embodied actions employed as Brown gave some instructions to his students. In this case, deictic gestures using a prone hand in which the palm is downward as he told them to sit on their chairs. Knowing the students did not react to his instructions indicated by the silence for around 2 seconds, he then provided the other gestures, namely beats combined with deictic and iconic gestures (prone hand with his right hand and half square repeatedly). Seeing such gestures along with the instructions, the students went back to their chairs. There were also some gaze shifts, namely from gazing at the students to gazing at the classroom objects (the chairs) as he gave the instructions to the students.

Extract 3



Figure 3. Teacher's uses of embodied echo and confirmation checks by facial expressions and pointing (Allen, 1977)

16 Brown : And what is your job?
+writing on the book
17 Max : … I walk with sheeps.
+one palm gripping the other hand behind the back
18 Brown : (2) You walk with sheep?
+raising eyebrows
19 Max : (2)
20 Brown : A shepherd! You work on a farm?
+beats; right hand supine pointing
21 Max : =No, no, no! Not farm.
22 Brown : But you said you work with sheep.
+deictic gesture: right hand supine to Max
23 Max : No, no! Sheeps. Big sheeps (**making a sound like a ship horn**).
+iconic gesture: extending hands horizontally
+iconic gesture: extending hands vertically while blowing a horn
24 Brown : … Ah, ships.
+nodding

25 Max : Yes, Sheeps, Tonkers.
26 Brown : (2.7) Tonkers? Ah, tanker?
+(gazing at the left) +deictic: pointing with right index finger
27 Max : Right. I walk in office.
+nodding
28 Brown : Thank you.
+writing on the book

In Extract 3 above, some gestures and gazes as well as facial expressions were employed while Brown was interacting with one of his students, named Max. In this interaction, Brown was asked about Max's job. To make sure Max's responses regarding the job, Brown used several embodied actions. In this case, for instance, he raised his eyebrows to confirm a word that Max uttered ('sheep' which should be 'ship'). To clarify his answer, Max did some iconic gestures, such as extending his hands horizontally indicating a big ship, and vertically while he was making a sound like a ship horn. Another way to clarify Max's response was embodied echo. In this case, Brown used gazing to the left showing that he was uncertain about Max's response ('tonkers' which should be 'tankers' associated with a type of ship). Then, Brown clarified it with a deictic gesture by using his right index finger as he guessed what Max tried to convey.

Extract 4

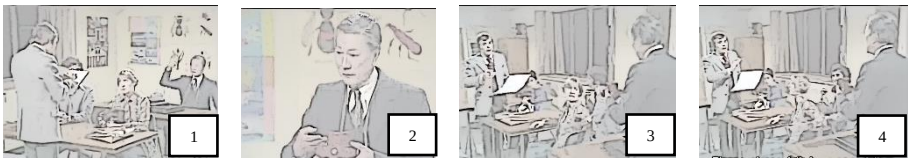


Figure 4. Teacher's use of embodied content feedback (Allen, 1977)

29 Brown : And your name?
30 Anna : Anna Schmidt! Jairman au pair.
31 Brown : Ah, the usual German efficiency.
32 Anna : Jairmans are always efficient.
33 Taro : Not so. (5) Japanese much more efficient.
+raising right hand
+standing up
+bowing
34 Anna : =Nein **(feeling upset)**, Jairmans are zer BEST.
+turning her head to Taro
+circular motion
35 Taro : Japanese make MUCH better terevision and camelas
+taking and showing the camera
+right hand supine to the camera
+left hand holds the camera
36 Brown : Please, please, let's have no racialism **(crossing the right hand)**.
+right forearm crossing, prone

37 In this class, all are equal.
+deictic: right hand pointing the floor
+beats
+gazing at Taro

Extract 4 above shows the other significant use of gesture as Brown was interacting with his students. In this case, there was a conflict between Anna, a German student, and Taro, a Japanese student. They debated about which country was better and superior. Knowing this, Brown advised Anna and Taro to stop the debate by using a metaphoric gesture, namely crossing his right forearm. Brown also used a deictic gesture by pointing his right hand to the floor which was in tune with the phrase 'this class'. Beats were also employed by Brown as he tried to convey his utterance, for instance as he said 'all are equal'. Besides, in this segment, Brown's gazes' were mainly engaged with his students, particularly Anna and Taro.

Extract 5



Figure 5. Teacher's use of embodied elicitations (Allen, 1977)

38 Brown : Your name?
39 Jamila : **(responding in Hindi)**
40 Brown : What is your name?
+deictic gesture: right hand supine pointing to Jamila
41 Jamila : … **(responding in Hindi)**
+holding her right ear.
42 Brown : Me, Jeremy Brown! You?
+deictic gesture: to himself
+deictic gesture: right hand supine
43 Jamila : … (**responding in Hindi**)
+deictic gesture: right hand supine: index finger and thumb to Brown
+shaking her head
+holding her chin
44 Brown : Max, Anna Schmidt, Giovanni Cuppello! You?
+Deictic gesture: index finger
+Deictic gesture: index finger
+Deictic gesture: index finger
+Deictic gesture: index finger
45 Jamila : **(responding in Hindi, walking to the front of the class, showing the chalk)**
+Deictic gesture: index finger to herself
+Deictic gesture: index finger to the students mentioned
+Touching her forehead
46 Brown : Yes, yes, write your name down! Good, good.
+nodding
+deictic gesture: using his book to point the board
47 Jamila : **(pushing Brown so as to he moved backwards; then writing her name)**.

48 Brown : No good! I need your name in English.
+shaking his head
+crossing his left hand
+beats
49 Jamila : No good?
+shaking her head and right hand
50 Brown : No good.
+shaking his head
+crossing his left hand
51 Jamila : **(responding in Hindi and showing a piece of paper)**
52 Brown : Aha, certificate of registration! Jamila Ranjha. Housewife.
+opening and reading the paper

53 : Thank you.
+writing on the book

In the segment shown by Extract 5 above, several gestures were also employed, particularly as Brown tried to elicit one of his student's responses. In this case, Brown was trying to ask one of his students coming from India, named Jamila. Nevertheless, Jamila did not get the question asked. Then, Brown used deictic gestures using a supine hand to himself and the students to elicit Jamila's response concerning her name. The other gestures were also employed by Brown, for instance, metaphoric gestures indicated by the way Brown shook his head and crossed his hand showing his disagreement about Jamila's response (i.e. she wrote her name in Hindi). In this extract, Brown's gazes were directed to his students and also to the objects in the classroom (such as the certificate of registration Jamila brought and Brown's book).

Extract 6



Figure 6. Teacher's use of embodied explanation (Allen, 1977)

54 Brown : Right, now we will start by learning a few basic English verbs.
+beat: open palms
+beat: open palms
+hands clenched

55 And firstly, we will take the verb 'to be'
+beat: open palms
+gazing at board
+deictic besture: right hand: index finger

56 Ss : Ta be. To be

57 Brown : I am English, you are Chinese. He is ltalian! She is FRENCh
+deictic gesture: pointing to himself
+both hands supine
+beats; gazing at Su-Lee
+deictic gesture: both hands supine
+deictic gesture: both hands supine
+gazing at Giovanni

In Extract 6, the interaction has to do with the lesson learned, i.e. 'to be'. Some gestures were utilized by Brown as he delivered and explained it. They for instance consist of beats as he made 'to be' into chunks. Also, the beats were accompanied by deictic gestures as he gave examples of 'to be' accompanied by its subjects. He provided examples of the use of 'to be' by referring to himself and the students. Nevertheless, some engagement with students was also built by Brown through his gazes at the students as he gave examples.

Extract 7



Figure 7. Teacher's use of embodied actions for a transitional marker, representing action, and feedback (Allen, 1977)

58 Brown : All right. **(nodding)**
59 Now I'll go round the class
+circular motion of index and middle fingers
60 … and ask you each to give me a sentence using the verb 'to be'
+beats: pressing his fingers and thumbs together (both hands)
+pressing fingers and thumb
52 :Taro, 'I am'.
+deictic gesture: pointing Taro with right index and middle fingers
+beats: both hands supine
53 Taro : Ah, so (6) I amo very happy to be learningo English.
+raise his right hand
+standing up, walking to the front two steps and *ojigi* or bowing his head
+beats: deictic gestures with his left hand to himself
54 Brown : Very good!
+nodding
+making fists

In Extract 7, some gestures along with the speech were employed by Brown. To begin with, where for example a nod accompanied by the transitional word 'all right' was found. Besides, metaphoric gestures indicated by circular motions of the index and middle fingers as he said 'go round the class'. Also, he used beats accompanied by piercing hand gestures by pressing his fingers and thumbs as he told the students what they were required to do. He also used deictic gestures by pointing using his right index and middle fingers to give students their turn to give the example of using 'to be'. In addition, he also used the nod followed by fists as he gave feedback by complementing the student's response. Lastly, in this segment, the gazes used were mainly directed to the student instructed and asked.

Extract 8



Figure 8. Teacher's use of embodied direct repair (Allen, 1977)

55 Brown : Giovanni, 'He is'.
+gazing at Giovanni
+raising hands; piercing hands
+beats: both hands supine
56 Giovanni : … He isada fool.
+standing with the hands-on-hips
57 Brown : Good, but not isada!
+narrowing and closing his eyes
+ both hands suppine
58 He is a fool
+beats: pressing his fingers and thumbs together (both hands)
59 Giovanni : … Yes he is a fool.
+gazing at Max
+nodding
+touching Max's left shoulder

Extract 8 shows the way Brown was interacting with one of his students, named Giovanni, from Italia. In this segment, Brown used direct repair accompanied by embodied actions as the student gave responses. He used piercing beats and piercing hands to specify the instructions, i.e. Giovanni was instructed to make an example using 'He is'. Following Giovanni's mispronounced response, Brown provided direct repair accompanied by narrowing and closing his eyes as well as beats with piercing hands. The engagement was also built by Brown through his gazes that were directed to Giovanni.

Extract 9



Figure 9. Teacher's use of embodied feedback (Allen, 1977)

60 Brown : Max, 'she is'
+gazing at Max
+pointing
+left hand suppine

61 Max : (4.5) She is beaUtiful! She is WONderful. She is... **(Danielle is getting upset)**
+gazing at Daniella
+standing up and leaning forward

62 Brown : Yes, yes, thank you Max! That will do **(smiling and pointing)**
+raising right hand: supine
+beats: nodding

Extract 9 shows the interaction between Brown and his student, named Max. Initially, Brown instructed Max to give an example of the use of 'to be: she is'. This instruction was followed by the left-hand supine gesture. Knowing that Max gave exaggerated responses about the word 'to be: she is' describing Danielle which made her got upset, Brown told him to stop. As Brown did it, he also used embodied actions such as raising right-hand supine and beats nodding as well as with his facial expression indicated by his smile. In this segment, Brown's gaze was directed at Max. However, Max's gaze was found to be focused on Danielle.

Extract 10



Figure 10. Teacher's use of embodied explanation and instruction (Allen, 1977)

63 Brown : Juan, 'it is'.
+gazing at Juan
+beats: both hands supine

64 Juan : Por favore?
+gazing at Brown

65 Brown : It is.
+beats: both hands supine

66 Juan : (2) Por favore.
+standing up and walking two steps towards Brown
+right hand suppine
67 Brown : lt is raining.
+beats
+left hand up and down
+gazing at the window
68 Giovanni : **(speaking in Italian)** it is raining.
+gazing at Juan
+righ hand supine
+gazing at the window
69 Juan : … **(speaking in Spanish).**
+gazing at the window and back to Giovanni
+pointing the window with right hand supine
+shaking his head
69 Giovani : No, no, it is raining.
+pointing to the window with his right hand supine
70 Juan : … **[(speaking in Spanish)].**
+pointing with his both thumbs, index, and middle fingers suppine to the window and himself
+gazing at the window then at Juan
+raising hands supine
71 Giovani : [**speaking in Italian)**] it is raining.
+gazing at to the front of the class and back at Juan
+right hand supine
72 Brown : =We'll skip you for the moment.
+both hands supine
+gazing at Juan
73 Juan : Por favore?
+one step towards to Brown
+gazing at Brown
74 Brown : lt doesn't matter! Sit down.
+beats: prone hand pointing to the Juan's chair

In extract 10, some embodied actions were also found to be used by Brown as he tried to explain and give instructions to one of his students. In this light, a student of his, named Juan, was instructed to give an example using 'it is'. This instruction was accompanied by supine hand position and beats making the phrase 'it is' into chunks. Seeing Juan did not understand the instruction, Brown used beats with metaphorical gestures, i.e. left hand moving up and down, while he was also seeing the window. These gestures were conducted as he said 'it is raining'. Nevertheless, Juan was confused because it was not raining then. Knowing this, Giovanni tried to help Juan to make the sentence. However, Juan got upset because it was not raining. Then, Brown tried to instruct Juan to sit down. The instruction was accompanied by embodied actions such as beats and deictic gestures indicating that Juan was instructed to go back and sit on his chair. There were two directions of Brown's gazes in this segment, i.e. the gaze was directed at his student, Juan, and that which was directed to the object in the classroom, i.e. the window.

Extract 11



Figure 11. Teacher's use of embodied feedback (Allen, 1977)

75 Brown : Su Lee, 'it is'.
+gazing at Su Lee
+beats: pressing his fingers and thumbs together (both hands)
76 Su Lee : (1) It is duty of evely citizen to overthlow lmpelial Warmongers.
+standing up
+raising hand; beats=holding a book with right hand
77 So say Chairman Mao.
+putting her right hand down
+sitting down
78 Brown : (2) Yes, well that's his opinion! Good, good.
+nodding
+pointing: index finger

In Extract 11, Brown interacted with a student, named Su Lee. She came from China. To begin the instruction, he used piercing hand gestures with beats that specify the instruction into chunks. The instruction told her to make a sentence using 'it is'. Directly, Su Lee gave a sentence using 'it is' while she was holding up her book. Hearing her response, Brown was silent and gave positive feedback using nods and deictic gestures. Moreover, in this segment, engagement was built by Brown through his gaze.

Extract 12



Figure 12. Teacher's use of embodied feedback and instruction (Allen, 1977)

79 Brown : Danielle, 'we are'.
+gazing at Danielle
+walking towards Danielle
+hands clenched together
+beats: both hands supine
80 Danielle : We are lucky to 'ave such a good handsome teacher.
+beats: right hand supine
+lean forward
81 Ss : [Aah]
82 Singh : [**(making a circular motion with both hands)]**
83 Brown : [Quiet please!]
+gazing at the other students
+crossing hand with left hand
84 : Very True. No, I mean thank you.
+gazing at Danielle
+nodding
+shaking his head
+both hands supine

Extract 12 shows the interaction between Brown and Danielle, a French student. In this light, he asked her to make a sentence using 'We are'. The instruction was accompanied by the embodied action using a supine hand position. Seeing and hearing the students made noise, he warned them to be quiet. Such a warning was combined with crossing his left hand. Then, he also gave feedback on her response by nodding. However, being aware that her response was not appropriate, he then shook his head instead. In addition, he appreciated her response

with both hands supine. In this segment, also the engagement and her attention were drawn by Brown's gaze.

Extract 13



Figure 13. Teacher's use of embodied wait-time and feedback (Allen, 1977)

85 Brown : Ali, (2.4) 'You are'.
+gazing at Ali
+beats: pressing his fingers and thumbs together (both hands)

86 Ali : **(standing up)** (4)

87 Brown : You are …
+both hands supine
+making circular motion

88 Ali : You are waiting for me to speak an answer
+beats: left hand supine

89 Brown : Well done!
+nodding
+pointing with right hand: index finger

In Extract 13, Brown was illustrated to have interactions with Ali, a student from Pakistan. Ali was instructed by Brown to give an example using 'You are'. This instruction was accompanied by beats using piercing hand gestures which made 'You are' into chunks. Some wait time with intense Brown gaze, about 4 seconds, was given to Ali. Knowing Ali did not respond, Brown followed it up by saying again 'You are …' followed up with supine hands and circular motions. Ali eventually said something using 'You are'. This was complimented by Brown orally and using nods and pointing his index finger to Ali.

Extract 14



Figure 14. Teacher's use of embodied feedback, scaffolding, and instruction (Allen, 1977)

90 Ali : Unfortunately, I am not understanding the question.
+eyebrows rise and fall
+eyebrows rise and fall

91 Brown : (2) I want you to give me a sentence using 'you are'.
+touching his forehead
+beats: both hands supine
+beats: both hands supine

92 Ali : I am
+nodding

93 Brown : No, not 'I am', 'you are'! For example, you are from Pakistan.
+gazing at the left side and back at Ali
+crossing hands
+beats: both hands supine
+beats: both hands supine
+right hand supine

94 Ali : I am from Pakistan
+beats: nodding
95 Brown : Yes but now use 'you are'
+beats: both hands supine
+beats: pressing his fingers and thumbs together (both hands)
96 Ali : But I cannot say you are from Pakistan because you are not, are you?
+eyebrows rise and fall
+eyebrows rise and fall
97 Brown : Repeat after me - you are English
+pointing his index finger to Ali
98 Ali : No, I'm not! I'm from PAkistan
+beats: shaking his head
99 Brown : WHAT AM I?
+staring hard at Ali
100 Ali : You are confusing me.
+head wobble
+droopy brow

Extract 14 provides a depiction of the interaction between Brown and Ali. In this interaction, Ali was found to be confused about the instruction given by Brown. Some scaffoldings were given by Brown to Ali using speech and gestures, for instance, Brown's hands crossing as he told him not to use 'I am' which was followed up by giving him the other example of a sentence using 'You are…'. But still, Ali was confused. Again, Brown instructed Ali to repeat the utterance said by Brown which is accompanied by a dectic gesture using the index finger. Nevertheless, Ali still did not repeat the sentence. Knowing this, Brown got upset and he used high intonation using a referential question 'WHAT AM I?'. Lastly, Ali was still confused. In this segment, engagement was built by Brown through his gaze.

Extract 15

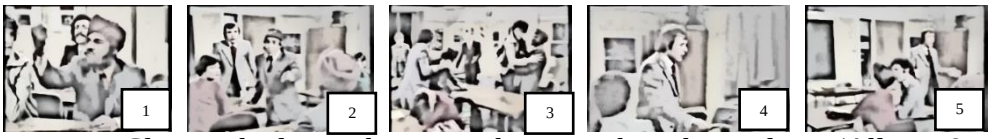


Figure 15. Closing the lesson by giving homework to the students (Allen, 1977)

101 Singh : You are stupid poof.
+gazing at Ali
+beats: clenching his fist
102 Ali : =Don't you call me poof!
+turning back his body
+gazing at Singh
+pointing his left index finger to Singh
103 Singh : Poof.
+clenching his fist
104 : [**(Ali approaching Singh and getting to fight; the other Ss trying to separate them)**]
105 Brown : [**(ringing the bell)** [Sit down!] Sit down, please!
106 Quiet!
107 There's really not much more we can do until you all get your text books!
+giving books to Ss
108 But what I would like you to do is some homework.
+giving books to Ss

109 Alright, I want you each to write an essay.
110 A short story about your life here in England.
+both hands supine
111 The things you do, the things you like.
+beats: both hands supine

112 **(taking his book)** I'll see you all **(taking his suitcase)** on Wednesday
(opening and closing the door).

Extract 15 was the last segment of the lesson in which Brown ended the lesson. In this case, seeing Ali could not answer Brown's question appropriately, Singh was insulted by uttering something rude to him. Singh's rude utterance was also accompanied by his gesture, right-hand fist. Knowing this, Ali lost his temper while he was also pointing his left index finger at Singh. Immediately, Ali approached Singh and was about to fight him. Knowing this, the other students tried to separate them. Also, Brown took and rang the bell on his desk and told them to sit down. Besides, he also gave them some textbooks while he also told them about the homework. Some supine hands and beats were used as he told them the homework. Then, he quickly took his book and took his suitcase, then leave the classroom.

Lastly, based on the analysis of the extracts above, in terms of the interactions and the modes used during the classroom interactions, some figures were obtained. These are summarized in Table 1 and Table 2 below.

Table 1. Figures regarding the interactures of the teacher talk

Interactures	Total (in percentage)
Scaffolding	7 (13.7)
Direct repair	5 (9.8)
Content feedback	10 (19.6)
Extended wait-time	5 (9.8)
Referential questions	0 (0)
Seeking clarification	9 (17.6)
Confirmation checks	1(1.96)
Extended learner turn	4 (7.84)
Teacher echo	1 (1.96)
Teacher interruptions	2 (3.92)
Extended teacher turn	2 (3.92)
Turn completion	0 (0)
Display questions	0 (0)
Form-focused feedback	0 (0)

Table 2. Figures regarding the modes used during the classroom interactions

Modes	Total (in percentage)
Managerial	14 (46.7)
Materials	1 (3.3)
Skills and systems	15 (50.0)
Classroom context	0 (0.0)

Based on the figures shown in Table 1 above, in terms of interactures, on one hand, content feedback was found to be the most occurring interactures found in classroom interactions. This is followed by seeking clarification and scaffolding. On the other hand, turn completion, display questions, and form-focused feedback were found to be the least feature of the talk in the classroom interactions. Moreover, in terms of modes, skills, and systems mode constitutes the most mode used followed by managerial, materials, and classroom context.

Discussion

The data provides the portrayals that the native teacher used several embodied actions to create opportunities for students learning. In this light, the embodied actions used influence the way the students learn English. For instance, embodied echo was found as Brown repeated Ali's contribution in line 6 saying that Brown had done or said something wrong; this was followed up with several seconds of silence and with Brown's facial expression, i.e. rising eyebrows which was in tune with teacher echo or the utterance that was repeated by Brown, but with different intonation (higher intonation) meaning he was asking in line 7. Such embodied echo using his facial expression indicated by his eyebrows rising successfully attracted Ali to contribute more to the talk. This finding is corroborated by Guaïtella, Santi, Lagrue, and Cave (2009) who found that the movement of eyebrows had roles to attract and sustain a listener's attention. In this light, it was followed by a question. Similarly, a similar function related to eyebrow rise was also found in Ali's speech in line 96 which accompanied a question tag. However, the present study also found that the use of a facial expression, such as eyebrows rise and fall, is required necessarily interpreted based on the context in which it occurred for it might result in a different meaning from the previous one. It was, for instance, shown by Ali's speech, still in the same line (line 96). It was found that Ali's eyebrows rise as he tried to say 'cannot'. This finding is in line with Gander's (2018. p. 115) study mentioning that eyebrows rise or frown was used to indicate nonunderstanding. However, she also revealed that a frown was used to show having a sufficient understanding of the problems in question (p. 161). In the present study, accordingly in line 96 Ali's frown accompanying the word 'cannot' is necessarily and preferably interpreted as a sign of 'non-understanding', which in this case it shows that Ali was confused about the instruction given by Brown then.

In addition, embodied teacher echo was also found in line 50 which converges with Brown's utterance "No Good". In this case, using his head shake and left-hand crossing, he repeated Jamila's utterance "No good?". In this instance, the teacher embodied echo uttered in a fall intonation functions as a confirmation of Jamila's utterance uttered with rising intonation indicating a question (Halliday & Greaves, 2008). In another instance, the teacher echo was uttered in another way, i.e. using a rising intonation "(2.7) **Tonkers?** Ah, tanker?" (line 26) as Brown was responding to Max's utterance regarding his job. The instance shows that some seconds of silence followed with "Tonkers?" pronounced in rising intonation which simultaneously emerged with a disengaged gaze (Peng et al., 2017) indicating a surprise and signifies a question. To bear in mind, the embodied teacher echo using rising intonation indicated by a disengaged gaze (sideways glance) in this line was not regarded as a display question in which the answer has already been known by the teacher (Walsh, 2006a, 2011) or a rhetorical question (Biezma & Rawlins,

2017). Instead, it can be considered as a referential question in which the answer is not known yet by the teacher (Walsh, 2006a, 2011) which can be known by the question "Ah, tanker?" which follows it, indicating that Brown has just known or realized the answer at the moment after he threw the first question. The use of the referential question, as Walsh, (2011) asserts, is preferably suggested because it can be used to cope with reticent students. Also, it is regarded as an embodied seeking clarification for Brown also utilized a deictic gesture through pointing with his right finger toward Max. Such a seeking clarification, according to Walsh (2002) is required to be taken into account to create opportunities for students' learning.

Moreover, the other embodied action has to do with the feedback given. The embodied action that converges or works in synch with the native teacher feedback in the present study, therefore, is called embodied feedback. The embodied feedback, for instance, encompasses nod. In line 53 as Brown responded to Taro's answer concerning the use of 'I am'. The other instance are line 62 when Brown reacted to Max's answer to the use of 'She is', line 78 as he responded to Su Lee's answer about the use of 'It is', line 84 regarding Danielle's response in concern with the use of 'We are', and line 89 as Ali answered using 'You are'. All the embodied feedback is positive content feedback showing that Brown agreed with his students' answers (Stubbe, 1998) concerning the use of particular 'to be' in a sentence orally. Additionally, some of the nods are considered to accompany the feedback including compound backchannel (Cutrone, 2019, p. 15), for instance, the nods that come out simultaneously with the utterance "**Yes, yes,** write your name down! **Good, good**" (line 46) indicating that Brown was supportive of the actions conducted by one of his pupils (Jamila). Besides, it indicates that Brown gave support and opportunities for Jamila to continue her turn during the interaction (Schegloff, 1982), i.e. in this case, it has to do with the action to introduce herself by writing her name on the board; hence it can be considered to give more space for the student (in this case, Jamila) in the classroom interaction. Nevertheless, keep in mind, the feedback given is necessarily required to be specific (Sugianto et al., 2021) and meaningful (Yusuf et al., 2017) to avoid misunderstandings that will hinder the students' performance. In the video, for instance, a misunderstanding happened due to the lack of specificity and meaningfulness of the feedback provision, i.e., instead of writing her name in English Jamila wrote her name in Hindi which was unintelligible for Brown.

In addition to the supportive embodied feedback above, there are also some other ways of the embodied feedback function. In this regard, rather than providing positive embodied feedback, Brown gave negative embodied feedback which was followed with a teacher echo. It happened as he followed up on Jamila's misunderstanding as she tried to introduce herself. Line 48 explicates such embodied feedback, i.e. head shake followed up with crossing his left hand, he simultaneously uttered, "**No good!** I need your name in English." However, this negative embodied feedback followed by a teacher echo "No good" (line 50) successfully elicited Jamila's appropriate response, namely, she gave a certificate of registration in which her name was written in English. From this, it can be arguably considered that immediate negative embodied feedback is required during the classroom interaction for it has significance, namely to locate the student's weakness as she/he is unable to identify it by her/himself (Yusuf et al., 2017, p. 243).

The other embodied action that emerges with the teacher talk that facilitates students' learning during classroom interactions has to do with scaffolding. In this case, for instance, scaffolding explicitly was given by Brown in lines 57, 67, 93, and 97. In this case, he did some modeling by providing some instances related to the lesson learned. For example, in line 57, by using deictic gestures, both hands supine, he pointed to himself and his students while he also said "I am English, you are Chinese, He is Italian, She is French". The other embodied action used by Brown was the iconic gesture in which he tried to give illustration to Geovani as he modeled the use of 'it is'. In this case, as he said, 'it is raining' he moved his left hand up and down to illustrate the word 'raining'. Similarly, in lines 93 and 97 modelings were used as Brown explained the use of 'you are' to Ali which was underscored by the use of deictic gesture, i.e. right-hand supine gesture. Most of the instances above involve engaged gazes, particularly at the students that are supposed to elicit responses concerning the particular uses of 'to be'. In addition to the gaze at the students, Brown's vector of gaze was also directed at the window as he interacted with Juan, particularly as he tried to give the illustration of 'raining'. These findings above suggest that gaze constitutes an essential element during classroom interactions since it functions to make 'more personal dyadic interaction' (Haataja et al., 2021) which leads to creating more engagement between the teacher and students for some affective messages such as care, sincerity, and attention through which motivating students can be discerned and communicated (Peng et al., 2017). Thus, in the present study, the way Brown used his gaze is interpreted that he had full attention and sincerity to teach them for mostly his gaze was directed at them.

Furthermore, interestingly, most of the embodied actions shown by the teacher's palm(s) are open. It indicates Brown's attitudes toward the students during classroom interactions. In this regard, it shows that he is being honest and open with the students (Kuhnke, 2007). Such an open palm embodied action leads them to feel comfortable for it is considered to be a non-threatening gesture (Pease & Chandler, 1988). The interactions accordingly became livelier and more dynamic. It is also arguably recommended for it can promote the content taught to students (Wang, 2014).

Moreover, some modes during classroom interactions were found. In this light, skills and systems mode and managerial mode were found to be the most frequently occurring modes during the interactions respectively. Meanwhile, the material mode was found to be the least mode found, and there was no classroom context mode was found in the classroom interaction. The findings above partially follow Ghafarpour's (2017) study, particularly in terms of the finding regarding classroom context mode, whereas in terms of the finding associated with the number of the material mode found in the present study was found to be contradictory with his study. Such a finding was because the episode of the investigated film mainly discussed the lesson associated with the use of 'to be'. Accordingly, it is suggested that more contexts or settings, which in this regard involve more episodes of the film, are necessary to be taken into account for future studies to provide a deeper understanding and fruitful data concerning the modes used.

Conclusion

Based on the findings aforementioned, the present study reached some conclusions. One, some embodied actions accompanying the teacher talk had some influences and functions during classroom interactions. For instance, a teacher-embodied echo indicated by the teacher's eyebrows rising together with a question posed contributes to gain students' attention and participation. The other embodied action, such as embodied feedback in which the teacher's feedback was accompanied by nods, provides more emphasis for the verbal message uttered by the teacher, namely by providing more support and opportunities for the students to have more turns during the exchange. Rather than positive feedback, the present study also supports negative embodied feedback to facilitate the students' learning. Next, embodied scaffolding through modeling and some uses of gestures such as deictic and iconic gestures, and engaged gaze was found to be useful particularly in discerning and communicating the teacher's affective stance or attitudes towards the students and the classroom interactions take place. Another conclusion has to do with the mode found, i.e. the classroom context mode constitutes the least mode whereas the skills and systems context constitutes the most frequently used mode. Lastly, involving more episodes of the film are suggested for future researchers to deeper findings regarding the context mode used by the teacher. Also, the present study suggests that the use of teacher-embodied action accompanying the teacher talks is necessarily required to be taken into account by teachers as they deliver the interactions for it can facilitate and mediate the students' learning which is one of the essential aspects for classroom interaction competence.

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Appendix

Transcription System (Sert, 2015; Walsh, 2006b, 2006a, 2011)

/ok/ok/ok/	:	Overlapping or simultaneous utterances by more than one leaner
S(s)	:	Student(s)
[ ]	:	Overlap between the spearkers
=	:	Turn continues, or one turn follows another without any pause
?	:	Indicating slightly rising intonation
.	:	Indicating slightly falling intonation
,	:	Indicating a continuation of tone
…	:	Pause of one second or less marked by three periods
(4)	:	Silence; length given in seconds
?	:	Rising intonation-question or other
CORrect	:	Emphatic speech: falling intonation
((4))	:	Unintelligible 4 seconds: a stretch of unintelligible speech with the length given in seconds
Paul, Peter, Mary	:	Capitals are only used for proper nouns
<u>Under</u>	:	Indicating the speaker emphasis on the underlined word
+	:	Marking the onset of an embodied action
T organizes groups	:	Editor's comments (in bold type)