**A STUDY ON THE FUNCTIONS AND
SEQUENTIAL ORGANIZATIONS OF EFL TEACHERS'
GESTURE USE IN VIDEO MEDIATED INTERACTION:
A CONVERSATION ANALYTIC APPROACH
MA THESIS
Asuman ŞİMŞEK
Eskişehir, 2022**

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MA THESIS

Department of Foreign Language Education

MA in English Language Teaching Program

Supervisor: Assoc. Prof. Dr. Safiye İpek KURU GÖNEN

Eskişehir

Anadolu University

Graduate School of Educational Sciences

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ABSTRACT

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The purpose of this study is to provide a detailed description of how English as a Foreign Language (EFL) teachers deploy gestures during online synchronous video-mediated interaction (VMI) in an EFL preparatory school from a microanalysis perspective of Conversation analysis (CA). The main aim of this study is to reveal the functions of EFL teachers' gesture use during online synchronous VMI in a higher education setting. The secondary aim is to unfold the features of the sequential organizations of EFL teachers' gesture use in online synchronous VMI. To achieve these purposes, a qualitative research method was adopted. The qualitative data gathered from video-mediated second language (L2) teaching interaction in an English preparatory school at a state university in Turkey were analyzed using CA. The analyses demonstrated that the teachers mainly use several online classroom gestures for language explanation and interaction management. Furthermore, a close examination of the data also displayed that the EFL teachers deploy their gestures to explain vocabularies and grammar structures. Besides, it was observed that the teachers' gestures were also utilized to manage the online classroom interaction and give instruction. Finally, these findings were discussed in the light of relevant previous studies, and pedagogical implications for in-service and pre-service teachers were explained, followed by suggestions for further studies.

Keywords: Second language teaching, Teachers' gesture use, Video-mediated interaction.

ÖZET

İNGİLİZCE ÖĞRETMENLERİNİN VİDEO ARACILIKLI ETKİLEŞİMDE JEST KULLANIMLARININ AMAÇLARI VE DİZİSEL DÜZENİ ÜZERİNE BİR ÇALIŞMA: KONUŞMA ÇÖZÜMLEMESİ YAKLAŞIMI

Asuman ŞİMŞEK

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Bu çalışma İngilizce öğretmenlerinin çevrimiçi senkron video aracılı hazırlık okulundaki sınıf içi etkileşimlerinde kullandıkları jestlerin Konuşma Çözümlemesi (KÇ) yöntemiyle detaylı analizini amaçlamaktadır. Çalışmanın temel amacı İngilizce öğretmenlerinin video aracılı sınıf içi etkileşiminde kullandıkları jestlerin amaçlarını ortaya çıkarmaktır. İkinci amaç ise İngilizce öğretmenlerinin kullandıkları el ve baş hareketlerinin yer aldığı dizi düzenlerinin özelliklerinin incelenmesidir. Türkiye'de devlet üniversitesindeki hazırlık sınıflarındaki video aracılı etkileşiminin kayıtlarından oluşan nitel veriler KÇ yöntemiyle analiz edilmiştir. Yapılan analiz sonuçlarına göre İngilizce öğretmenlerinin iki temel amacı gerçekleştirmek için bir çok el ve baş hareketleri kullandıkları bulunmuştur. Bu amaçlar dilin açıklanması ve sınıf içi düzeni sağlanmasıdır. Detaylı analizlerin sonucuna göre İngilizce öğretmenleri kelime ve dil bilgisi kurallarını açıklamak için jest kullanmışlardır. Bunun yanı sıra, çevrimiçi dersin koordinasyonunda ve yönerge verirken el ve baş hareketlerinin kullanıldığı gözlenmiştir. Bu çalışmadan elde edilen bulgular geçmiş çalışmalarla birlikte tartışılarak hizmet-içi ve hizmet-öncesi öğretmenler için pedagojik çıkarımlar paylaşılmış ve ileride yapılacak çalışmalar için tavsiyeler verilmiştir.

Anahtar Kelimeler: Öğretmen jestleri, İkinci yabancı dil öğretimi, Video aracılı etkileşim

ACKNOWLEDGEMENTS

STATEMENT OF COMPLIANCE WITH ETHICAL PRINCIPLES AND RULES

I hereby truthfully declare that this thesis is an original work prepared by me; that I have behaved in accordance with the scientific ethical principles and rules throughout the stages of preparation, data collection, analysis and presentation of my work; that I have cited the sources of all the data and information that could be obtained within the scope of this study, and included these sources in the references section; and that this study has been scanned for plagiarism with "scientific plagiarism detection program" used by Anadolu University, and that "it does not have any plagiarism" whatsoever. I also declare that, if a case contrary to my declaration is detected in my work at any time, I hereby express my consent to all the ethical and legal consequences that are involved.

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LIST OF ABBREVIATIONS

CA   : Conversation Analysis

CEFR : Common European Framework of Reference

CIC   : Classroom Interactional Competence

EFL   : English as a Foreign Language

ELT   : English Language Teaching

L2   : Second Language

NVBs : Non-verbal Behaviors

OCIC : Online-Classroom Interactional Competence

SLA   : Second Language Acquisition

VMI   : Video-Mediated Interaction

CHAPTER 1

1. INTRODUCTION

1.1. Background to the Study

In the last decade, technological advancement has made online interaction ubiquitous through video-conferencing tools (i.e., Zoom, Skype, Webex) and enabled video-mediated interaction (henceforth VMI) as one of the communication modes. VMI is the communication in and through particular video-conferencing tools that provide synchronous interaction via link (Due & Licoppe, 2021). This profound change in the mode of interaction has also affected the educational settings by shifting teaching from traditional face-to-face teaching in physical classrooms into teaching through VMI in virtual classrooms. The emergence and integration of the VMI in language classrooms due to development in technology have generated an alternative to face-to-face teaching. VMI has become a prevailing and recognizable mode of interaction that enables the achievement of institutions' activities (Due & Licoppe, 2021), especially in educational institutions that have to conduct the lessons through video-conferencing tools.

The abrupt outbreak of the Covid-19 pandemic in 2020 has forced people to adapt to communicate through various video-conferencing tools due to the governments' and institutions' precautions worldwide. One of the most significant precautions was closing down the educational institutions, including all their in-person interactive activities, to protect public health from the school-based transmission of the Covid-19. Consequently, from primary to tertiary, many educational institutions started to continue their educational activities via various online video-mediated platforms upon the recommendation of World Health Organization on school closures (WHO, 2020). Therefore, online teaching and learning has become more than an option and forced institutions to utilize modern technologies (Dhawan, 2020). The majority of the educational institutions were compelled to adjust different kinds of online video-conferencing tools to continue their education remotely. The transition from face-to-face teaching to online synchronous video-mediated teaching emanated from technological developments and pandemic reasons has changed the direction of education by emerging new teaching environments. They are synchronous,

asynchronous, and hybrid learning environments. In a synchronous learning environment, teachers and students experience a real-time interaction requiring the simultaneous presence of participants. In contrast, in an asynchronous learning environment, teachers and learners are not time-bound and do not simultaneously require the participants' presence. A hybrid learning environment includes both synchronous and asynchronous teaching in which the teachers and learners attend the lessons concurrently and work collaboratively (Perveen, 2016).

Since online video-mediated education is considered the mainstream way of teaching and learning during the pandemic, one of the main concerns on online education has made it as effective and efficient as face-to-face education. For this reason, online classroom interaction took an essential place among these concerns. Even though English Language Teaching (ELT) is one of the disciplines that have always been in progress with new updates and contributions of scholars worldwide in the area, this quick adaptation process has brought challenges for both students and teachers when studying and teaching online (Peachey, 2017). Students have experienced a sense of isolation by being away from their teachers and peers, which diminishes the chance of socialization. Another challenge is to maintain self-discipline. Studying online in isolation might lead to procrastination for students. Lastly, the lack of technical literacy or appropriate technological tools put some students at a disadvantage. In addition, learners' personal attention and engagement are significant issues during online interaction (Dhawan, 2020). As a consequence of the deficiency in a shared physical environment in online interaction, students also experience difficulties understanding the input (Song et al., 2004). Moreover, students can interact with their teachers and peers digitally, which partially hinders the real-time exchange of opinions, knowledge, and information (Britt, 2006).

On the other hand, teachers were also exposed to challenges during online teaching. These challenges provide evidence for an urgent need for language teachers to accommodate this new normal situation by revising their face-to-face teaching strategies. However, it is not sufficient to integrate face-to-face interaction strategies into an online teaching environment (Hampel & Stickler, 2012). Teaching online requires new and extended skills teachers need to adopt a communication style specific to online interaction (Lamy & Flewitt, 2011). They need to transfer and evolve their face-to-face classroom skills according to the requirements

of online teaching environments. In his study, Guichon (2010, p. 169) explained three competencies specific to synchronous online instruction, which are (1) socio-affective regulation, (2) pedagogical regulation, and (3) multimedia regulation. Socio-affective regulation refers to creating a relationship with learners to construct a learning community by sustaining the interaction despite the distance. Pedagogical regulation includes giving precise and straightforward instruction, providing positive and negative feedback, and employing multi-strategies to enhance language learning. Lastly, multimedia regulation has related the role of the teacher in applying communication tools into learning to increase learning potential and sustain learners' attention. This multimedia regulation makes language teachers communicate through various modes such as verbal, non-verbal, or written.

Unlike face-to-face classroom environments in which teachers can interact and communicate with students in various ways, in video-mediated classrooms, teachers and students do not have a shared physical space, which can obstruct building rapport with students. Therefore, establishing a mutual interaction during teaching can be difficult for teachers. They utilized various gestures and paralinguistics such as tone of voice to build a rapport (Peachley, 2007). Gestures and paralinguistic communication have become widespread to manage classroom interaction and enhance communication in the digital space (Wigham, 2017). The limited toolset is another challenge for teachers who are not provided with the necessary technological tools. Also, teachers need to provide technical support to learners having trouble during online lessons. Besides, they need to modify their teaching techniques according to the affordances of the platform, such as manipulating webcam as a teaching tool by providing visuals for hand gestures of teachers and learners; managing classroom by using platforms' features such as mute/unmute options; creating pairs or groups by using breakout rooms; using text chat and whiteboard features (Peachley, 2007).

Another challenge mutually affects the teachers and students derives from the nature of online interaction. Video-mediated contexts are described as "fractured ecologies" where the conduct is "fractured from the environment in which it is produced and from the environment in which it is received" (Luff et al., 2003, p. 7). Therefore, they can make the collaboration challenging since co-participants share a limited physical environment where the actions occur. It is essential to construct a common interactional ground because of this fractured ecology of VMI to increase the degree of saliency and maintain mutual

communication. Hence, teachers and students encounter another common challenge: the lack of physically shared space (Moore & Kearsley, 2005), which leads to a deficiency in the feeling of social connection between the teacher and students. A crucial concept that has been discovered pertinent to the quality of online teaching environments is a social presence which means "a measure of the feeling of community that a learner experiences in an online environment" (Tu & McIsaac, 2002, p. 131). Namely, it refers to how much the participants feel they communicate with real people during online interaction. Therefore, social presence influences the learners' interaction and learning (Sung & Mayer, 2012) and establishes a sense of community (Rovai, 2002) in the online environment. It also affects student participation and the success of online interaction (Lakin, 2005). Considering the effect of social presence on the interaction between the teacher and students in online interaction, it is crucial to facilitate it. According to Gunawardena and Zittle (1997), the quality of the online interaction tools to convey information about facial expressions, non-verbal cues, eye-gaze, and body posture increases the degree of social presence. It can be deduced that the teachers' use of non-verbal behaviors (henceforth NVB) enhances the interaction with students by increasing their social presence. However, because of the limitations derived from the online teaching environment, non-verbal communication strategies are needed to be adapted and developed (Develotte, Guichon, & Vincent, 2010) since the use of these non-verbal strategies is necessary to establish an environment in which learners are willing to participate, feel comfortable, and take risks to utilize the language (Quinlisk, 2008). McNeill (1992) stated that speech conveys a message through lexicons and syntax; however, gestures convey meaning through visual representations. Therefore, as an inseparable part of online classroom interaction, the teacher's gestures play a significant role in language teaching.

In the last decades, there has been a growing interest in the language teachers' gesture use in face-to-face classroom interaction, showing the profound impact of gestures on the meaning-making process in the second language (henceforth L2) teaching (McCafferty & Stam, 2008). The previous studies demonstrated the effect of teachers' gestures in L2 teaching from different perspectives. As scrutinized by Goldin-Meadow (2010) and Sato (2020), English as a Foreign Language (henceforth EFL) teachers' gesture use can enhance L2 input by making it more recognizable and comprehensible for learners. The teacher gestures can be multifunctional, serving various purposes such as managing the students'

participation (Allen, 1999), initiating repair (Sime, 2006), assessing students contribution (Tellier, 2008), clarification of language structure and vocabulary meaning (Wanphet, 2015), enhancing verbal input (Sato, 2018), introducing new material (Hudson, 2011), creating shared attention (Rosborough, 2014), increasing students' participation (Balaman, 2018), creating positive classroom atmosphere (Rahmat, 2018), explaining grammar structures (Faraco & Kida, 2008; van Compernolle & Smotrova, 2014), explaining vocabulary (Taleghani-Nikazm, 2008), giving corrective feedback (Davies, 2006; Mortensen, 2016; Rasmussen, 2014), and turn-allocation (Ishino, 2021). These studies display promising results pertinent to the beneficial effect of using gestures in L2 teaching in the face-to-face classroom.

Despite the growing body of research focusing on the teachers' gestures in face-to-face language classrooms, few studies have investigated the place of teachers' gestures in video-mediated language teaching interaction. There has been a concern about whether online environments are suitable for embodiment and whether people abandon their non-verbal behaviors during online interaction (Sundén, 2002). The underlying reasons for these concerns could derive from the limitations in VMI based on the lack of shared physical context and limited visual conduct through cameras (Hampel & Stickler, 2012). It has been demonstrated that online environments are suitable for embodiment. As suggested by Taylor (2002, p. 42), "the body through which presence is being constructed is not simply the corporeal [offline] one, but the digital [online one] as well". However, studies examining the teachers' gesture in an online setting is still scarce. Holt et al. (2015) proved that 27.1% percent of the interaction includes gestures serving various purposes during online interaction. Some studies provide evidence for the facilitator role of gestures in VMI (Dai & Li, 2021; Lee et al., 2019; Satar, 2013). These studies prove that teachers' gesture use enhances the meaning-making process in online teaching environments. Nevertheless, little is known about their effects on language teaching via VMI, and it is not clear what kind of gestures they deploy for what purposes in the Turkish tertiary level EFL context. Thus, this study aims at scrutinizing the functions and sequential organizations of EFL teachers' gesture use during online synchronous VMI in a higher education setting from a Conversation Analysis (henceforth CA) perspective.

1.2. Statement of the Problem

Teacher talk is an indispensable component of language teaching in EFL classrooms. Nunan (1991, p. 189) emphasized that "teacher talk is of crucial importance, not only for the classroom organization but also for the acquisition process". It is significant for classroom management since teachers succeed or fail to implement their teaching goals through language. In relation to the acquisition, teacher talk is the primary source for the comprehensible input that students receive. Several studies were conducted to reveal the functions and effects of the teacher talk in language classrooms from various perspectives, such as the effect of teacher talk on learner contribution (Walsh, 2002), the amount of teacher talk (Price, 2003), the questioning function of teacher talk (Vebriyanto, 2015), and giving oral corrective feedback (Wang & Li, 2020). In order to understand the verbal input in L2 learning classrooms, these studies focus on the verbal aspect of the teacher talk. However, the verbal aspect of teacher talk analysis is not sufficient; the teachers' NVBs are also an essential component of classroom interaction (Lazaraton, 2004). Also, as asserted by Allen (2000), the majority of the SLA studies examining comprehensible input focus on the verbal facet of the input; however, the nonverbal aspects of teacher talk have not received enough attention.

It has been proved that teachers' gesture has a significant place in language classrooms. Teachers' efficient use of gestures entails a positive learning atmosphere in L2 classrooms and even facilitates the comprehension of the input (McCafferty & Stam, 2008). The use of gestures accompanying the teacher talk can decrease the ambiguity (Kellerman, 1992), enhance retention of L2 vocabularies (Allen, 2000), facilitate language learning (Sime, 2006), generate Zone of Proximal Development (McCafferty, 2002), lead to mutual elaboration by completing the verbal utterance (Olsher, 2004), increase friendliness and approachability (Quinlisk, 2008), and enhance input for learning (Valenzeno et al., 2003). Together these studies provide important insights into the benefits of gestures to students by catching their attention, providing redundant information, and bringing the concrete and physical aspect of speech onto space (Gullberg, 2006). Moreover, gestures are inherently multifunctional (McNeill, 2005); therefore, not all gestures are performed equally and serve the same purpose (Gullberg, 2006). As McCafferty (1998) emphasized, even though it has been approved that there is an inclination to increase the use of gestures in foreign language

classrooms, the production of gestures might be affected by social and individual factors. Especially in the L2 context in which the interaction is input based, the functions of gestures may vary according to the pedagogical purpose of the teacher, the proficiency of students, the context of the classroom (i.e., EFL and ESL), the first language of students, and native or non-native teachers, cultural differences, and task differences. Therefore, further studies need to consider the teachers' gesture use in L2 teaching by considering these factors (McCafferty, 1998).

The interaction in language classrooms comprises not only verbal talk but also NVBs. In order to understand the interaction which has an essential place in language learning, there is a need to scrutinize the impact of NVBs on the patterns of L2 classroom interaction and the effects of these patterns on language (Quinlisk, 2008). According to Sacks, Schegloff and Jefferson (1974), there are four concepts in the interactional organization: repair, preference organization, turn-design, and adjacency pairs. Olsher (2008) investigated gestures in repair sequences in terms of repair turns. He found that gesturally enhanced repeats in repair turn to facilitate the referential meaning of repair. Gesturally enhanced repeats lead to orientation to the trouble with verbal clues and visual representations through gestures. For turn-design, Ishino (2021) investigated the teachers' gesture use when students display an unwillingness to participate. By focusing on the turn-taking design, he found that teachers' gestures can function as a selecting speaker for the next turn. About the preference organization, Wang and Loewen (2016) examined the teachers' gestures in corrective feedback. One of the findings they emphasized is that the teachers utilize their nodding gestures to display their confirmation and headshaking to indicate disconformity to the students' utterances. These microanalytic studies indicate that gestures facilitate intersubjectivity (Belhiah, 2013) and mutual orientation between speaker and listener (Goodwin, 2000) in language classrooms. According to McNeill (1992, p. 109), speech and gesture are "products of a single integrated system"; therefore, the examination of gestures in L2 settings by separating these modalities can be deceptive (Sert, 2015). It can be inferred that gestures should be examined by considering the context in which they occur.

Gestures as a part of teachers' pedagogical repertoire (Matsumoto & Dobs, 2017) and having inherent relationship with delivering comprehensible input (Sime, 2006) need to be explained in relation to Classroom Interactional Competence (henceforth CIC), defined as

"teachers' and learners' ability to use interaction as a tool for mediating and assisting learning" (Walsh, 2011, p. 158). It includes several characteristics, including (1) teachers' use of language that is appropriate to the pedagogical goal of the interaction, (2) maximizing interactional space (i.e., extensive use of pauses lack of repair, extending learner turns, seeking clarification, and echo), and (3) shaping learners' contribution (i.e., scaffolding, modeling, and paraphrasing) (Walsh, 2011), and (4) successful management of students' claiming of insufficient knowledge and effective use of gestures (Sert, 2015). The NVBs of students can indicate a sign of trouble which might be recognized by teachers, which indicates the CIC's of teachers in recognition of trouble. CICs are needed to create language learning environments that are more communicative and promote language learning opportunities (Sert, 2015). These studies indicate that the scope of CIC can be extended through further studies conducted in various contexts. Hence, examining teachers' gestures can provide information about their CIC.

Overall, the aforementioned studies outline a critical role for teachers' gesture use in L2 teaching. Although the interconnection between teachers' gesture use and L2 learning is undisputed, the teachers' use of gestures in VMI has not been widely investigated. The studies reveal that the VMI includes several limitations and challenges for both teachers and students (Gillett-Swan, 2017; Peachey, 2007; Rana, 2021). The role of teachers' gestures in dealing with these challenges in VMI and NVBs as a part of online communication has not been closely examined in second language teaching. Considering the well-established effect of teachers' gestures in SLA and the dramatic change from face-to-face education to video-mediated education, it is essential to scrutinize teachers' gesture deployment in online synchronous video-mediated language classroom interaction. Hence, this study aims at finding out the functions and sequential organizations of Turkish EFL teachers' gesture use in an online synchronous VMI in a higher education context. To the researcher's knowledge, no study in the Turkish context has focused on EFL teachers' gesture use in an online synchronous VMI.

1.3. Purpose of the Study

The underlying aims of this qualitative study were to scrutinize the functions of teachers' gestures and their sequential organization in VMI taking place in an English

preparatory school at a state university in Turkey. This study emphasizes why and how EFL teachers utilize their gestures in VMI and their features of sequence organization in interaction by examining them from a microanalytic perspective. Following these aims and the data-driven approach of CA, this current study will address the following research questions:

1- What are the functions of EFL teachers' gesture use during online synchronous video-mediated interaction in a higher education setting?

2- How are the sequential organizations of EFL teachers' gesture use in online synchronous video-mediated interaction?

1.4. Significance of the Study

This study demonstrates the EFL teachers' gesture use by following an emic perspective to the data through a micro-analytic examination of online synchronous VMI. That is the perspective embedded in the spoken interaction and based on the participants' interactional organizations and practices (Richards & Seedhouse, 2005). Therefore, the EFL teachers' gesture use is examined as they occur in the interaction without imposing pre-determined gesture categories. This study seeks to understand (1) why the EFL teachers deploy gestures during VMI and (2) the features of sequential organizations of VMI in which the teachers' gestures are located.

This study is significant since its findings fed into the growing area of research related to the teachers' gesture use in L2 teaching from a CA perspective. Several studies have proved the impact of gestures on L2 learning for decades (Allen, 2000; Beattie, 1977; Quinlisk, 2008; Dai & Li, 2021; Gullberg, 1998, 2006; Sato, 2020; Lazaraton, 2004; Roth & Lawless, 2002; Sime, 2006; Wanphet, 2015). As mentioned earlier, gestures are multifunctional (McNeill, 2005), and their functions can be affected by the social and individual in which they are performed (McCafferty, 1998). Therefore, the findings of this study might make an essential contribution to the growing area of research in gesture by exploring the EFL teachers' gesture use in teaching various language skills and areas related to particular pedagogical purposes in different proficiency level classrooms through VMI in

the English preparatory school. These contextual differences can extend the understanding of the functions of teachers' gesture use in L2 classrooms.

Despite the importance of gestures in language classrooms, it has been proposed that there is a need to examine the inherent relation between gesture and meaning-making process in L2 classrooms interaction (Gullberg, 1998; McCafferty & Stam, 2008). Hence, this study might offer some important insights into the relation between gestures and the meaning-making process by examining the functions of teachers' gestures from a micro-analytic perspective. Gesture and talk reciprocatively develop each other within the sequence of action (Goodwin, 2000) and generate an integrated system of meaning demonstration (McNeill, 1992), indicating that gestures cannot be separated from the talk-in-action (Sert, 2015). Therefore, from the perspective of CA, this study includes the analysis of teachers' gestures by explicating their different sequence positions in naturally occurring online classroom interaction without excluding any verbal and non-verbal components of the interaction. Examining gestures from the CA perspective is highly important to catch the micro details underlying the NVBs. So, examining teachers' gesture use in VMI to find an answer for the question of "Why that now?" (Schegloff & Sacks, 1973, p. 299) can make a significant contribution to the gesture literature by providing microanalysis. CA approaches the data without claiming any pre-determined categorizations. Therefore, the teachers' gesture analysis was not limited to any classification system in this study. This emic perspective may expand the scope of the teachers' gesture use functions in VMI. The micro-analysis of the sequence position of teachers' gestures may reveal the functions and effects of the teachers' nonverbal strategies in classroom interaction.

Another significance of this study is that it contributes to extending CIC's features by dealing with the non-verbal aspect of teacher talk. Sert (2015) suggested that examining the multimodal strategies in L2 classrooms can provide evidence for how gestures can engender us to recognize interactional unfolding of pedagogical activities and second language CIC. This study provides new insights into understanding the CIC of teachers in VMI by demonstrating that the teachers' gestures can create an appropriate language, maximize interactional space, and shape learners' contributions. Therefore, the findings of this study can suggest a different perspective to language teachers' CIC by offering the term of online classroom interactional competence (henceforth OCIC). Considering the differences between

face-to-face and online interaction, the features of CIC can be extended in accordance with the demands of the VMI.

Like in face-to-face interaction, participants utilize their bodies as a resource in VMI (Hazel, Mortensen, & Rasmussen, 2014). Whereas most of the body is not available to the participants, the hands and upper torso are generally visible (Due & Licoppe, 2020). Despite the well-established significance of gesture use in face-to-face language classrooms (Atar, Walsh & Seedhouse, 2020; Hudson, 2011; Seo & Koshik, 2010), there remains a paucity of evidence on the teachers' gesture use in online VMI. Considering the influence of the recent technological developments and the current pandemic issue of educational systems worldwide, this study might provide a detailed description of gesture use in online synchronous VMI in language teaching. By presenting the micro-analytic details of when and why the teachers deploy their gestures during online language teaching, this study is expected to contribute to the understanding of the functions of using gestures and their sequential position in online interaction language teaching in VMI.

Lastly, this study is significant for not only in-service teachers but will also have suggestions for pre-service teachers. The findings of this study contribute to teacher education by presenting a microanalysis of online classroom interaction to explain how teachers use gestures in the L2 teaching process.

1.5. Scope and Limitations of the Study

This study was conducted with EFL teachers working in an English preparatory school in a state university in Turkey. This study specifically focuses on the gesture use of in-service EFL teachers in the research context. However, this study has a number of implications for in-service teacher training, pre-service teacher education, and e-tool developers.

The first limitation is related to the number of participants. Even though the duration of the data for this study is quite adequate and representative of the context according to CA, the data was gathered from a single institution, four teachers teaching different classrooms. Only four teachers participated in this study on a volunteer basis because the teachers' workload was relatively high during the pandemic. Data from more teachers can offer insights into how teachers deploy their gestures in VMI.

The second limitation is derived from the contextual differences. The data is based on the online interaction in an English preparatory school at a state university. The main focus is to prepare their students for the proficiency exam that is the bridge to continue their departments. Another online English language teaching classroom from other state or private universities may present different insights into teachers' use of gestures in language teaching. Although the findings of this study provide glimpses into teachers' gesture use, examining teachers' gestures in a different context may provide further contributions to this field.

Another limitation is related to the nature of VMI. It was not possible to detect some of the teachers' gestures because of the features of the video-conferencing tools. The shared screen feature is one of them causing the minimization of the teachers' view and obstructing the examination of teachers' gestures. Also, there were freezing and lagging problems during online interaction due to the internet connection problems, which caused the intermittent during teachers' gestures. Besides, it was not possible to evaluate the effect of teachers' gestures on students since the majority of the students do not turn on their cameras and mute their microphones. For most of the recordings, the only available thing related to students was their name and surname on the screen. The scope of the study did not expand to link students' uptake or orientation to teachers' gestures. Hence, how these gestures in online teaching affect the students' learning has not been scrutinized.

1.6. Definitions of Key Terms

Gesture refers to the teachers' visible hand and head movements accompanying the teacher talk used as an alternative or an accompaniment to speech to convey a piece of deliberate information or message during online synchronous video-mediated interaction.

Video-mediated interaction (VMI) refers to a kind of interaction conducted via video-conferencing tools (e.g., Zoom, Skype, Webex, Teams, and the like), providing a synchronous online communication available to everyone who has a video link (Due & Licoppe, 2021).

Synchronous interaction means that teachers and students experience a real-time interaction requiring the simultaneous presence of participants (Salmon, 2013).

Conversation analysis is the microanalysis of naturally occurring interaction from an emic perspective without approaching the data with any pre-established assumptions (ten Have, 2007).

Sequential organization refers to "any kind of organization which concerns the relative positioning of utterances or actions" (Schegloff, 2007, p. 2).

The current study is organized into six chapters: (1) introduction, (2) review of literature, (3) methodology, (4) results, (5) discussion, and (6) conclusion. In this chapter, an overall understanding of the study, the statement of the problem, the purpose of the study and the research questions, the significance of the study, the scope and limitations of the study, and definitions for the key terms are presented. The second chapter, review of literature, will provide the key concepts and issues of definition and categorization of gesture, gesture's role in language acquisition, language teachers gesture use in face-to-face interaction, and teachers' gesture use VMI as they are defined and discussed in the literature are explained. The third chapter, methodology, will present the methodological background, research context and participants, data collection instruments, data collection procedure, transcription and data analysis, and reliability of the study. The fourth chapter, results, will present a detailed analysis of the extracts and findings from a microanalytic perspective. Based on the 16 classroom hours of data, the analysis of the 16 most representative extracts and the findings will be provided. The fifth chapter, discussion, will discuss the findings regarding the functions of EFL teachers' gesture use and their sequential organizations in VMI by establishing a link to the existing literature. The last chapter, the conclusion, will present the conclusions and implications drawn from the findings, followed by suggestions for further studies.

CHAPTER 2

2. REVIEW OF LITERATURE

2.1. Definition and Categorization of Gesture

McNeill (2005) claims that gesture and language are a unified system and pragmatically and semantically complete each other. He differentiates gestures from non-verbal behaviors (NVBs) in terms of the representation of linguistic forms. NVBs are related to the non-linguistic representation of affective behaviors. The form of NVBs includes not only gestures but also body movements, use of space, voice qualities, tone, and facial expressions. Through these nonverbal strategies, the speaker can convey a message pertinent to relational and affective meaning during interaction; therefore, they are not always directly related to linguistic meaning (Quinlisk, 2008). This feature distinguishes gestures from NVBs in terms of linguistic representation. NVBs can convey a strong message for emotions, attitudes, and relationships. They are categorized according to their physical aspect of expressions like kinesics referring to body movements such as facial expressions, smiling, eye gaze, gesture, head nods, and body orientation; proxemics related to personal space such as seating arrangement; haptics consisting of tactile behaviors like shaking, and hugging; chronemics signaling a sense of time in interaction such as eagerness, attention, and importance; physical appearance including clothing, body type, hairstyle, height, and skin; and paralanguage constituting speaking, which not include words, such as tone, intonation, pitch, volume, accent, and pauses (Quinlisk, 2008).

On the other hand, gestures can be seen as a sub-category of nonverbal behavior in the situation of conveying emotional, attitudinal, and relational messages. They are synchronized with linguistic forms, enhance the semantic and pragmatic meaning of the speech and convey the linguistic representation of thoughts (McNeill, 2005). There is a great diversity in the definition of gestures since the term gesture has ragged aspects and is severely ambiguous (McNeill, 2012). According to the Cambridge Dictionary (2004, p. 284), a gesture is defined as "a movement you make with your hand, arm, or head to express what you are thinking or feeling". So, gesture serves the purpose of conveying a purposeful meaning or emotion through body movements. McNeill (1992, p. 37) described gestures as "an idiosyncratic

spontaneous movement of the hands and arms accompanying speech". He characterized gestures as unconscious movements of fingers, hands, and arms. Also, he particularly emphasized that gestures are not just simple movements but also encumbered with the meaning of own right and are inherently part of an utterance production process (1985). Kendon (2004) provided a broader definition for gesture as "a label for action that has features of manifest deliberate expressiveness" (p. 15) and "visible action when it is used as an utterance or as a part of an utterance" (p. 7) in his book, Gesture: Visible Action as Utterance. Kendon's definition indicates a meaningful and purposeful aspect of gesture. Moreover, related to the timing of the gesture, it can accompany speech and take the place of speech. Gullberg (2008, p. 277) depicts gestures as "symbolic movements related to ongoing talk or the speaker's expressive intention". It can be inferred that gestures must occur during speech and convey a meaningful and purposeful speaker's message.

Gestures can serve different functions depending on the message the speaker aims to convey. As stated by McNeill (1992, p. 155), gestures can divulge significant aspects of thought; therefore, they function as "material carriers of thinking". That is to say, they elucidate thinking, carry meanings, and establish meaningful cooperation with the speech they accompany. They can also serve relational and interactional functions like regulating the talk (Quinlisk, 2008). Speech and gesture are not discrete facets because they are operated by a single process and merged around a theme for the purpose of reaching a logical endpoint (McNeill, 1992). As a result, gestures make a massive contribution to interaction by functioning as a communicative resource for speakers (Kendon, 1994).

A more comprehensive description of gestures as a communicative resource can be found in the meta-analysis of Hostter (2011). It has been identified that gestures function as a communicative tool since (1) gestures can convey the message about spatial ideas, spatial relations, and motor events. When the gesture illustrates the visual imagery of spatial and motor information, listeners can refer to the imagistic form of the message, enhancing communication. (2) The second reason why gestures are communicative is that they can depict the message that is not expressed during the accompanying speech. These gestures are named nonredundant gestures, which the listeners generally notice because they include additional information. (3) Gestures can function as a communicative tool when comprehension is challenging. For instance, if the verbal skills of the listeners are low, they

can utilize the gesture for meaning clarification. Moreover, (4) gestures implicitly develop communication by enhancing the speaker's fluency as creating the verbal message. This function also increases the quality of the speaker's verbal utterance. (5) Gestures also promote comprehension by catching and prolonging the listener's attention. (6) Gestures can contribute a positive rapport between the speaker and listener without considering whether the gesture supplies explicit imagery of the message. Apart from facilitating comprehension, (7) gestures can also promote retrieval of the message. Moreover, finally, (8) gestures by providing supplementary prompts facilitate learning. Considering all of this evidence, it seems that gestures foster comprehension and communication from various aspects.

While they function as a communicative tool during the interaction, the emergence of the gesture may vary in terms of timing with speech. There are four situations in which gestures occur in interaction, which are gesture can succeed speech, speech can succeed gesture, gesture and speech occur in parallel without collaboration, and gesture and speech occur separately and collaboratively (McCafferty & Stam, 2008). No matter when they occur, as an alternative or concurrent with the speech in both situations, gestures can enhance the interaction because they provide an "imagistic form" of the utterances (McNeill, 1992, p. 109).

After considering these definitions, communicative functions, and timing of gestures, it becomes apparent in the literature that the term 'gesture' represents the movement that accompanies the speech or substitute for the speech as well as stands for a variety of NVBs such as hand and arms movements, whole-body movements, or facial expressions. On the one hand, some definitions are based on semantical, pragmatical, functional, and pragmatical functions. On the other hand, some of them only describe how gestures are produced and delivered. Given this variety, it is crucial to explain what a gesture refers to in accordance with the aim of this study. In this study, what falls under the umbrella of gesture is the visible head and hand movements used as an alternative or accompaniment to speech to convey a piece of deliberate information or message to listeners. Namely, the gesture should be purposeful and can either accompany or take the place of the speech. The hands and head gestures that are thoroughly visible via screen were included in the data. The inclusion of only hand and head movements into the definition of gestures derives from the nature of online interaction since only the upper body view of the speakers is available from the

camera. The observation of gestures performed through the whole body is not possible in the online environment.

Several gesture categorizations have been proposed in terms of their semantical, contextual, functional, and pragmatical relation with speech throughout history. In one of the earliest studies, Austin (1806), by concentrating on hand and arm gestures, described gestures with regard to the quality of gesture, style of delivery, the signification, and the instrument carrying out the gesture. Following this, Efron (1941) studied spontaneous speech accompanying hand gestures of immigrants by analyzing them from a cross-cultural perspective. He analyzed hand and arm gestures from *a spatio-temporal* stance defining the movement of gestures, *an inter-locutional* stance referring to the interactional purpose of gesture, and *a linguistic* stance based on how meaning is conveyed. The first sub-category of linguistic gestures is logical-discursive gestures focusing on verbal content. It includes batons, rhythmic gestures, and ideographic gestures, describing the movement of thought. The second one is objective gestures that are independent of speech, including deictic gestures for pointing purposes and physiographic gestures depicting the referent. These physiographic gestures can be iconographic describing the form of the object or kinetographic referring to the bodily action. The third category of linguistic gestures is emblematic gestures representing a visual object by picturizing it.

By building on Efron's categorization, Ekman and Friesen (1969) created another language-related gesture framework emphasizing the relation between gesture and speech. They distinguished among gestures in terms of semantically and functionally as emblems, illustrators, affect displays, regulators, and adaptors. *Emblems* are conventionally accepted gestures such as the "ok" sign performed by thumbs-up movement. *Illustrators* are directly connected to speech and describe what is said verbally. *Affect displays* are the emotional expressions that can repeat, emphasize, or conflict with what is said. *Regulators* related to the pacing and the flow of conversation signal the speaker to repeat, hurry up, continue, talk, etc. Moreover, *adaptors* are habitual movements and occur unintentionally without conveying a message. In a similar vein, Wundt (1973) discussed the linguistic characteristics of gestures without mentioning the connection between gesture and speech. He distinguished gestures mainly as demonstrative, imitative (descriptive), connotative (descriptive), and symbolic. *Demonstrative gestures* are concrete and immediate gestures used to signal an

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object to draw attention in the real world. Wundt classified descriptive gestures as imitative and connotative. *Imitative gestures* are representational and *connotative gestures* are related to second characteristics of the object. The final category is *the symbolic gestures* provide an abstract dimension of the language. On the other hand, Kendon (1982) emphasized gestures' communicative and pragmatic functions. He categorized gestures as gesticulation, language-like gestures, pantomimes, emblems, and sign languages. In his honor, McNeill referred to this categorization as Kendon's continuum (Gesticulation → Language-like gestures → Pantomimes → Emblems → Sign languages (McNeill, 1992, p. 37). Whereas the obligation of speech presence decreases, the presence of language properties rises from the left to right side of the continuum. The idiosyncratic spontaneous head and hand movements accompanied mainly by speech are defined as *gesticulations*. Their functions are pragmatically similar to speech (Ishino & Stam, 2011). *Language-like gestures* are more like gesticulation in terms of form and appearance; however, they are grammatically merged with the utterance. *The pantomimes* include hand gestures describing an action or object, and co-occurrence with speech is not obligatory. *Emblems* culturally have standard forms and can be utilized even when the speech is absent. *Sign languages* are completely developed languages comprised of signs functioning as lexical words (McNeill, 2005). Subsequently, in his book, *Hand and Mind,* McNeil (1992) suggested a taxonomy for hand gestures that is, to some extent, related to semiotics, semantics, and the way how gestures are enacted. He provided discrimination between imagistic gestures that are iconic and metaphoric gestures and non-imagistic gestures that are deictic gestures and beats, which is the most commonly mentioned categorization (Kendon, 2017). *Iconic gestures* are based on the semantic context of speech and include physical features of concrete actions or entities. These gestures can be kinetographic depicting bodily movements and pictographic describing the shape of an object. *Metaphoric gestures* can also be kinetographic and pictographic; however, they represent abstract ideas. *Deictic gestures* do not represent the object or action, but they are relevant to pointing purpose of iconic actions and metaphoric ideas. *Beat gestures* occur according to the flow of speech in harmony with stress and emphasis of speech. Besides these gestures, McNeill (1992) added another category that is *Butterworth gestures* named after Brian Butterworth, a scholar analyzing gestures occurring during speech failures. Butterworth gestures are utilized as trying to remember a word or an appropriate sentence

structure during the interaction. Table 2.1 below demonstrates the summary of gesture categories mentioned above.

Table 2.1. *Gesture categories*

Efron (1941)	1- Spatio-Temporal	2- Inter-Locutional	3- Linguistic Perspective		
Ekman & Friesen (1969)	1- Emblems	2- Illustrators	3- Affect Displays	4- Regulators	5- Adaptors
Wundt (1973)	1- Demonstrative	2- Descriptive	3- Symbolic		
Kendon (1983)	1- Gesticulation	2- Language-like	3- Emblems	4- Pantomime	5- Sign Language
McNeill (1992)	1- Imagistic	2- Non-Imagistic			

Although several gesture categorizations have been mentioned in the literature, a specific categorization system will not be chosen to follow during data analysis. As explained by Seedhouse (2005), CA follows a bottom-up and data-driven approach. Namely, the data analysis should not be influenced by any prior defined assumptions or theories. Adopting or trying to fit the data to any pre-determined categorization may violate the data-driven nature of CA. Therefore, an emic perspective is essential for conducting analysis in CA. If there is any evidence proving these categories exist in the data, then they should be exhibited by referring to the examples from the data (Walsh, 2002). Considering these features of CA, in this study, the aforementioned categories will be brought upon the condition that the data provide evidence after the analysis. This part has described the gesture and its categorization from different perspectives. The following part will explain the role of gesture in first and second language acquisition (henceforth SLA).

2.2. Gesture's Role in Language Acquisition

Gestures are found to enhance the comprehension of speech as they include various representational sources (McNeill, 1992). This visual aspect of the gestures may enable the speaker to convey a thought or feeling easier or help the listener comprehend the message without trouble. Glenberg and Kaschak (2002) stated that language comprehension is not based on symbol manipulation but is focalized on bodily actions. As it has previously been observed by Roth and Lawless (2002), gestures can convey complex meanings that speakers

cannot state through speech; therefore, gestures are connected with verbal utterances. Considering the interconnection between gesture and speech, the contributions of gesture to the language acquisition process are worth mentioning.

Gesture and First Language (L1) Acquisition

In order to understand the role and importance of gesture in language acquisition, first, it is crucial to clarify its role in first language acquisition. Gestures are accepted as the predecessor for first language acquisition in children, and speech gradually takes the place of gesture in first language acquisition (Gullberg, 1998). In the first language acquisition process, children begin to operate gestures before producing lexical items to convey a message (Iverson & Goldin-Meadow, 2005). Also, they often merge gestures with words before they associate words with words (Goldin-Meadow & Alibali, 2013). Therefore, the integration of gestures into speech expands the communicative range of children.

They use different gestures for various purposes as they grow. Deictic gestures with a pointing function were identified in pre-linguistic stages of infants' first language acquisition process related to a physical setting for requesting, giving, and pointing purposes during the first year (Gullberg et al., 2008). These gestures are not seen as redundant because they provide locational information about an object. For example, when a child says 'pen' by pointing to the pen, the deictic gesture demonstrates where the object is located. However, the word 'pen' alone only provides semantic meaning. After twelve months, deictic gestures evolve into more content related to an object or actions, namely iconic gestures (Gullberg et al., 2008). As a result, children generate gestures to deliver a message not referred to in the speech. Thereby, children are able to produce two elements of a sentence via gesture, which can generally be demanding for a child to produce them in a single spoken utterance at that age (Goldin-Meadow & Buthcer, 2003). On the other hand, at the age of ten, gestures may accompany speech and have a similar meaning; therefore, these gestures can be seen as redundant (Gullberg, 1988). However, gestures produced simultaneously with speech and referred to similar meaning with speech are not entirely seen as redundant since they may convey a meaning of abstract ideas that cannot be stated by speech alone (Kita & Özyürek, 2003). In a similar vein, Hostter (2011) expressed that even the gesture is entirely redundant with the co-occurring speech, the listeners may benefit from the gesture as a source of

information if they cannot comprehend the message. It can be concluded that gestures may function as a communicative enhancer tool. Therefore, the function of gesture in language learning can be varied. For instance, Iverson and Goldin-Meadow (2005) examined the gesture production of children in the early stages of language acquisition in terms of lexical and syntactic development. They revealed evidence for gestures having a facilitative role in language development. One of the findings demonstrates that gestures require less cognitive process and put less load on children's memory. Also, they can convey the message to the listener that the child is ready to receive verbal input. Considering all, it is evident that gesture plays an active and facilitative role in a child's first language acquisition process.

Gesture and Second Language (L2) Acquisition

According to Seedhouse and Walsh (2010), for a successful interaction, it is fundamental for the speaker and listener to construct intersubjectivity that is "mutual understanding or interpersonal alignment" (Seedhouse & Walsh, 2010, p. 128). Especially in an instructional setting such as classrooms where learning is the matter, intersubjectivity becomes more pivotal. Interaction in the L2 classroom is different from interaction in the context of daily life in terms of communication goals. L2 interaction is based on pedagogical purposes, so there is a reflexive relationship between pedagogy and interaction in L2 classrooms (Seedhouse, 2004). In order to fulfill the pedagogical purposes of L2 classroom, intersubjectivity between the teacher and students is needed since it is crucial for teachers to understand and evaluate students' actions and bridge students' previous experiences, as well as it is essential for students to interpret teachers' actions (Nathan & Alibali, 2011). The establishment of ground for intersubjectivity is necessary to accomplish a shared understanding which can be ensured through not only speech but also gestures since nonverbal communication is an indispensable part of communicative competence in language classrooms (Brown, 1987). In his study focusing on the role of nonverbal behavior in creating zones of proximal development (ZPD) in L2 classrooms, McCafferty (2002) concluded that gestures establish a high degree of intersubjectivity among interlocutors by developing a sense of the shared social, physical, symbolic, and mental space. This conclusion supports the effect of nonverbal behavior in building social relationships and teachers' NVBs on learners' affective, cognitive, and behavioral responses (Quinlisk, 2008).

Together, these studies provide important insights into the gesture used by learners and teachers to create a ground for intersubjectivity in L2 classrooms.

Over the past century, researchers have shown an increased interest in gesture use in language classrooms and emphasize the interconnection between gesture and L2 teaching (Gullberg, 2006; McCafferty, 2004). According to Gullberg et al. (2008), gesture integration in L2 teaching has been scrutinized from different perspectives. First of all, gestures can be a tool for language development. They can be used as a mediational tool to enhance the language acquisition process in interaction, convey and establish meaning in communication, and reveal their relationship with cognitive processes. Secondly, they can be a reflection tool for language development, providing evidence for how they evolve and alter throughout language development. Lastly, studies investigate the acquisition of gestures as a system and how they become a language itself. These perspectives demonstrate that gesture and SLA are closely related to profoundly affecting learners' language learning process. However, there needs to be a mediator generating such an interaction that contributes to SLA. As echoed by Lazaraton (2004), classroom interaction comprises not only teachers' verbal talk but also gestures and body movements. Because language classrooms are pedagogy-focused and learners have different reasons for learning (Quinlisk, 2008), teacher gesture in the classroom differs from gestures used for everyday communicative purposes. Therefore, it is significant to examine not only focusing on verbal input but also nonverbal facets of teacher talk during language classroom interaction. Such a perspective can reveal what teaching act is included in language teaching (Allen, 2000).

From the learners' perspective, the practice of gestures flourishes them from various aspects and affects their position in the language learning process. Various studies proved that L2 learners utilize much more gestures in L2 than they use in their L1 (Gullberg, 1998; Hadar et al., 2002; Zhao, 2006) to fulfill several purposes (Gulberg & McCafferty, 2008). In his study, McCafferty (1998) found that gestures enable learners to negotiate the meaning through which they take control of the structure, seek clarification, and recognize the meaning. These findings prove that gestures are not only imagery representation of the verbal message in the classroom but also provide learners the opportunity to gain control of their learning process and become more engaged in lessons. Similar findings were echoed in Platt and Brooks's (2008) study, demonstrating that gestures foster learners' self-regulation,

augment cognition, and enhance internalization of linguistic structures. It is also found that the learners' use of gestures and proficiency level affect each other. L2 learners with low proficiency generate more gestures than learners with high proficiency levels. They tend to use gestures to compensate for their speaking shortcomings (Krauss & Hadar, 1999) and inadequacy of lexical knowledge (Zhao, 2006). On the other hand, they utilize gestures not only for a compensation purpose but also as a complementary purpose for speech (Kendon, 2000; McNeill, 2005). Olsher (2004) highlights the complementary function of gestures used by second-language speakers during a speaking activity in an EFL classroom. He traces the embodied completion of turns in which the gestures or other embodied actions complete the verbal utterance, which brings about recipient design among learners. In addition to compensatory and complementary functions of gestures, they can also outweigh the speech and affect the conversation (Quinlisk, 2008).

From the teachers' perspective, as Goldin-Meadow (2010) suggested, teacher gesture plays a facilitative role in language learning because they provide a physical representation of a word in the world learners can see. She puts forward that even when a gesture does not signify a physical object but appears with a speech in teaching, it still enhances learning. According to McNeill (1985, p. 350), observing a verbal utterance and its accompanying gesture provides "two simultaneous views of the same process". Therefore, speech and gesture are interconnected phenomena functioning as enhancers in the SLA process (Lazaraton, 2004). Another function of gesture, specifically metaphoric gestures, enables learners to develop a temporal relationship even though they possess insufficient linguistic markers by mapping a time onto space through gestures (Gullberg, 1998).

Considering the impact of teachers' verbal and non-verbal contribution to the language classroom interaction and their unique and purposeful function, it is incredibly significant to mention the teachers' gesture use and its effect on learning in SLA classrooms in detail. In the following section, teachers' gesture use will be discussed from an SLA perspective and explained by referring to studies in the literature.

2.3. Teachers' Gesture Use in Face-to-Face Interaction

Since the earliest times, studies focused on gesture production in the L2 classroom have drawn worthy scholarly attention and uncovered the role and benefits of teacher gesture in language teaching and learning. (Carels, 1981; Barnett, 1983; Kellermen, 1992; Von Raffler-Engel, 1980). One of the old studies by Beattie (1977) revealed that teachers' gestures have two functions; to demonstrate the meaning by didactic gestures and reinforce communication in a class by interactional gestures.

Recently, there has been an increasing amount of interest in teachers' gesture use in language classrooms. It is now well established from various studies that teacher gesture profoundly affects learners' language learning process. (Cao & Chen, 2017; Eskildsen & Wagner, 2013; Lazaraton 2004; Olsher, 2004; Rahmat, 2018; Sato, 2020; Smotrova, 2014; Smotrova & Lantolf, 2013). These studies provide evidence for various functions and benefits of teacher gestures in language classrooms. As noted by McCafferty and Stam (2008), the effective use of gestures by language teachers in L2 classrooms provides a positive learning environment for L2 learners and facilitates their comprehension of L2 knowledge.

Gesturally enhanced input engenders a greater comprehension and even acquisition in language learning (Gullberg, 2008). The facilitative roles of teacher gestures have also been spotlighted from the learners' perspective. Allen (2000) conducted a study investigating language teachers' NVBs in Spanish as a foreign language classroom. She provides evidence for the undeniable influence of language teachers' gesture use in class based on learners' experiences. Accordingly, the learners claim that teacher use of hand gestures eases the input and captives their attention on input. Gesture enhanced instruction engenders a relaxed and casual atmosphere. Recalling was easier through gestures since learners were able to generate the image of the concepts in their minds and establish the connection with the meaning. It can be concluded that teacher use of nonverbal strategies in the classroom affects learners in various ways.

The functions of language teachers' gesture

Gestures are multifunctional, and the same gestures can be utilized for various functions based on the purpose of the speaker (McCafferty & Stam, 2008). As an institutional

context, language classrooms are planned and pedagogy-focused settings. In order to achieve pedagogical goals, language teachers manipulate gestures for various purposes in language classroom interaction. As stated by Allen (1999), depending on the pedagogical purpose of the classroom, NVBs are utilized as beneficial teaching and classroom management strategies (1) to change the tempo, (2) to manage the participation, (3) to indicate the changes, (4) to signify who is to contribute, (5) to signal choral participation, (6) to refer to the beginning and ends of the lessons, and (7) to prompt learners about what is expected.

A more recent study conducted by Sime (2006) investigated the functions of EFL teachers' gestures from the students' perspective. Accordingly, teacher gestures may have (1) cognitive function, (2) emotional function, and (3) organizational function. Cognitive function-related gestures are observed during meaning clarification, elicitation, giving clues, acknowledging learners' contributions, and repair initiation. The emotional function of gestures is related to encouraging learners to participate and keep talking, giving feedback individually, and creating a motivational atmosphere in the classroom. Gestures related to organizational function emerged during controlling speech turns, leading a class activity, and monitoring learners' involvement. In another research focusing on teachers' gestures in the EFL context, Tellier (2006 as cited in Tellier, 2008) classified teacher gestures' function into three types: (1) information gestures, (2) classroom management gestures, and (3) assessment gestures. Information gestures are used to clarify grammar and vocabulary and direct learners' attention to a new element. Classroom management gestures are used to start/end a lesson, change an activity, require silence, manage interaction and participation, and give the floor. Furthermore, assessment gestures are related to positive and negative feedback such as encouragement, praising, approval, or error signaling. In the same vein, Wanphet (2015) analyzed the language teachers' gesture use in an EFL context. He found that teacher gestures can be (1) language-related, (2) pedagogy-related, (3) interactional management-related, and (4) classroom management-related gestures. Language-related gestures were used when the EFL teachers amplified language features and word meanings. Pedagogy-related gestures were observed when teachers give feedback, evaluate learners' contributions, and prompt responses from learners. Interactional management-related gestures regulate how and when learners should give their responses. Classroom management-related gestures are utilized to deal with learners' misbehavior or uncooperative behavior, such as talking to students in

class. Furthermore, focusing on EFL context, Sato (2018) examined three EFL Japanese teachers' nonverbal behavior in classroom interaction. The NVBs of the teachers changed according to the pedagogical purposes of the lesson. The teachers employed deictic and iconic gestures to illustrate the subject and make the verbal input more comprehensible. Moreover, affect displays such as smiling generated a more supportive and encouraging atmosphere in the classroom. It can be inferred that teacher gestures functioned as an additional input to enhance verbal input, likely rendering comprehensible input more salient. Similarly, Rahmat (2018) analyzed the language teachers' gesture use in an EFL classroom context based on Ekman and Friesen's (1969) categorization. Accordingly, the language teachers utilized illustrators -gesturing, smiling, frowning, or pointing to illustrate a point to give instruction, to manage classroom interaction and clarify input; regulators -serving to control turn-taking and communication- to nominate the students as a next speaker to answer the questions; emblems -culture-based gestures that can substitute words- to provide positive feedback by using thumb up gesture; affect displays -gestures related to emotions- to enhance classroom communication by smiling. These functions of teacher gesture are also exemplified in work undertaken by Ranta (2017), pointing that teacher gesture can be used to emphasize and clarify the verbal message, to encourage the learners to participate in the interaction, to give corrective feedback, to explain vocabulary, and to provide directions and regulate classroom interaction.

In addition to the studies focusing on an EFL context, Hudson (2011) outlined several reasons for using gestures during a post-secondary ESL classroom interaction from a sociocultural perspective. One of the reasons for teachers' gesture use is to introduce new material. It was observed that the teacher utilized gestures accompanied to speech or in the absence of speech by replacing the gesture with the lexical item. Another significant finding was related to the timing of gestures. The teacher performed a deliberate use of gesture by specializing the time according to pedagogical purposes, such as checking understanding and answering students' questions. Concrete deictic gestures were among the most commonly used gesture types while content explanation in the book and working on phonetics. Also, the teacher employed abstract deictic gestures to explain grammar structures, past and present tenses in particular, and iconic gestures to illustrate prepositions and explain pronunciation. Besides, emblematic gestures were used for the classroom management purposes, such as

controlling classroom noise, getting students to speak, asking yes or no questions, and ending the class. Similarly, focusing on ESL context, Rosborough (2014) scrutinized the role of teachers' gestures in language learning by drawing our attention to gestures as a mediational tool in a sheltered English second-grade language classroom. It was suggested that embodiment has a potential function in the meaning-making process in classroom interaction. Furthermore, gestures provided a common purpose and shared attention to a challenging problem for both the teacher and the student. The teacher embodied the problem by materializing the numbers and words by using gestures instead of just giving an oral explanation. Using gestures for pedagogical purposes, the teacher renders the student experience intense meaning-making and internalizes new language concepts. In another study (2010), he proposes that gestures have a considerable effect on composing meaning and developing communication during planned or unplanned classroom work. It was observed that gestures play a crucial role in instruction giving, dealing with language challenges, developing content, joint attention sharing, and providing space for multiple participations during a sheltered-English language classroom interaction.

Unlike previously mentioned studies that examined in-service teachers' gesture use in EFL and ESL contexts, Balaman (2018) investigated the pre-service teachers' use of embodied resources in an EFL classroom interaction from a CA perspective. He suggests that the embodied actions of the pre-service teacher functioned as a strategy in managing the interaction. The teacher often employed embodied directives and emphasized the focal form by repetition, which leads to learners' active involvement in the activity. In a similar vein, Herlianawati et al. (2017) focused on student tutors' gesture use as giving English instruction to elementary school students as a community service. It was observed that student tutors employed various strategies such as repeating, code-switching, wait time, modeling, and gestures to make input more comprehensible. It can be inferred that gestures, especially in low-level classrooms, can provide more comprehensible input and a positive classroom atmosphere for learners by lowering the students' anxiety while mastering the language. In addition to the studies as mentioned earlier, gestures are found in not only in-service teachers' but also in prospective teachers' repertoire.

Thus far, the studies provide evidence that teacher gestures are multifunctional in classroom interaction. It can be concluded that language teachers manipulate their gestures

depending on the pedagogical purposes such as explaining a language structure, solving a problem, meaning clarification, checking understanding, giving feedback, etc., and classroom management purposes such as catching attention, giving instruction, fostering learner participation, controlling classroom noise, etc. These studies also conclude that teacher gestures are potent tools to facilitate classroom interaction by making the input clearer, leading to learners' participation. As a result, they may help learners comprehend the verbal input which might be above their current level (Allen, 2000). Moreover, teacher gestures can serve as a clarification of teacher verbal messages by describing the input beyond words, which creates a mutual understanding between the teachers and the learners. As stated by Canale and Swain (1980, p. 30), nonverbal strategies as a part of strategic competence can be used as an aid tool "to compensate for breakdowns in communication due to performance variables or insufficient competence". Therefore, the teacher gesture is one of the strategies serving multiple purposes in language classrooms. So far, the general functions of teacher gestures have been explained. The following part of this study describes the teachers' gesture use in language classrooms for various purposes in greater detail.

Gesture in teaching grammar

Canale and Swain (1980) reported that grammatical competence does not only refer to knowledge of grammar rules but also knowledge of the kinesic features of the language such as gestures, intonation. It can be deduced that teachers' nonverbal behavior promotes SLA from different aspects. For instance, mastering grammar rules can be challenging for learners due to many reasons, such as its structure, pronunciation, spelling, and meaning. When speech is filled with grammatical problems, the gesture may be a tool to disambiguate the meaning (Gullberg, 2011). Studies focusing on gesture and grammar revealed that gestures could depict a concrete representation of abstract concepts. Since grammar is an abstract notion in L2 classrooms, metaphorical and deictic gestures might render grammar visible and manageable. Faraco and Kida (2008, p. 292) found that teacher gesture can function as a "meta-linguistic gloss" whether it exists with or without speech. Given the role of gestures in grammar instruction, the studies below will comprehensively demonstrate the benefits of using gestures in grammar teaching.

As an early example of gesture studies, Gullberg (1998) stated that abstract deictic gestures could demonstrate temporal points such as past, present, and future tenses. This role of gestures was one of the foci of Hudson's study (2011). In this study, the teacher referred to the past by using deictic gestures. The teacher pointed to her back with a thumb and took a step back to signal past, and the teacher pointed to the ground and took a step forward to describe the present. In a similar vein, Matsumoto and Dobs (2017) focused on the role of gestures in grammar instruction in the L2 classroom setting. The data analysis, including beginner to advanced level grammar lessons, demonstrated that the teachers used gestures to explain temporal concepts. Both teachers and learners repeatedly used abstract deictic gestures and metaphoric gestures. The teacher used gestures in the direction of backward and forward to clarify the difference between past and future tenses. Another more comprehensive analysis of the relationship between gesture and tense instruction can be found in the study of Smotrova (2014). In the study, the teacher employed different gestures to convey the progressivity and simultaneity aspects of subordinating conjunction *while*. The progressivity aspect was conveyed through metaphorical gestures generated in the transversal plane indicating inferior and superior parts of the body. In contrast, the simultaneity aspect was conveyed through the timeline gesture created in the saggital plane, indicating the right and left sides of the body. As picturing 'two things' with metaphorical gestures, she also moved her hands forward and backward to simultaneously display the actions in progress. Through these gestures, the teacher was able to explain the essential aspect of *while* with gestures produced in different planes. These studies highlight the supplementary function of gestures in teaching abstract ideas in language classrooms. The teachers employed deictic and metaphorical gestures to depict temporal concepts, which might be challenging to comprehend for some learners. As stated in Sime's (2008, p. 269) study, who scrutinized students' thoughts about their teacher's gesture use, the teacher used metaphorical gestures to draw an imaginary horizontal line to explain the present and past concepts which students perceived as "a clarification unit". The students asserted that gestures help the meaning-making process and enhance comprehension. All in all, these studies present that gestures reinforce classroom interaction. Overall, it can be deduced that deictic and metaphorical gestures and whole-body orientation can map abstract temporal concepts onto more concrete space. Therefore, gestures can function as an interactional resource for instruction.

In addition to explaining temporal concepts with gestures, there are also published studies describing the role of teacher gestures in teaching *prepositions*. Teachers were able to represent the meaning of gestures by bodily orienting themselves according to the purpose of the preposition. In an analysis of teacher gestures in an ESL classroom, Hudson (2011) reported that the instructor elucidated the meaning of *to* in a sentence by using gestures such as moving forward to students. In a similar vein, Smotrova (2014) conducted a study to find out how gesture is manipulated as a pedagogical and learning tool in an ESL classroom. The analysis shows that the teacher utilized a deictic gesture -walking to the door and pointing with index finger- to explain the preposition. The student repeated this gesture by pointing the direction with all fingers. Even though the teacher and the student gestured differently, it can be inferred that the student attempted to comprehend the meaning of the preposition because both of them included the gesture's fundamental representation that is directionality. After the students replicated the teacher's gesture by reworking on teacher's hand gesture according to their understanding, the teacher followed up more gestures to confirm the student's understanding. In one of the experimental studies, gestures were analyzed if they could increase the saliency of locative prepositions during oral feedback. It was carried out by Nakatsukasa (2016) to analyze a low-intermediate ESL context to reveal if there is any effect of using gestures during recast on promoting noticing and production of the locative prepositions (*above, under, in, on*, and *next to*) and regular past tense verbs. The instruction was given without corrective feedback, with only verbal recast and recast accompanied gestures. Although there was no significant difference between groups in grammar tests, only verbal recast and verbal recast with gesture groups were performed better in the oral production test than the group without feedback. Crucially, the study provided evidence for the long-term impact of recast accompanied with gesture in teaching locative prepositions. Taken together, these results advocate that there is an association between teacher gestures and teaching grammatical structure, prepositions. It can be concluded that language teachers may facilitate the meaning-making process and amplify the meaning by visualizing the linguistic structure through different types of gestures.

In view of all that has been mentioned so far, it can be inferred that teacher gestures can be utilized as a teaching strategy in grammar instruction. As suggested by Larsen-Freeman (1995), different aspects of grammar structures need to be taught in various ways.

Thus, language teachers can utilize gestures as clarifying a new and complex structure to diminish learners' confusion and increase their comprehension during grammar instruction. As a result, studies mentioned above provided evidence for the possibility of transmitting information that does not exist in the speech and clarifying meaning through gestures that provide imagery form of abstract ideas.

Gesture in teaching vocabulary

Gestures can provide concrete representations of abstract concepts or make concrete concepts more salient. Therefore, integrating gestures into vocabulary teaching enhances comprehensible input and makes it more noticeable to the learner (Lazaraton, 2004; Smotrova & Lantolf, 2013) by triggering the concepts already existing as mental representations in students' cognition (Allen, 1999). As suggested by Allen and Valette (1994), gestures can be utilized to convey the meaning of particular words, including descriptive adjectives, prepositions of place, and action verbs. Vocabulary teaching enhanced by gestures in language instruction can allow learners to receive a visual representation of the comprehensible input and recognize L2 vocabularies effectively.

In the domain of SLA, most of the studies investigated whether gesture use promotes the acquisition of L2 vocabulary. In one of these studies, Lazaraton (2004) examined the flow of the unplanned vocabulary explanations resulting from spontaneous questions of learners in the sense of the teacher's gesture, speech, and other NVBs through microanalysis of an ESL classroom interaction in an intensive English program. According to McNeill's (1992) classification system, the gestures used during vocabulary explanation sequences were categorized as iconic (describing physical aspects of the concrete concepts), metaphoric (forming the visual representation of the abstract ideas), deictics (utilizing for pointing function to iconic or metaphoric concepts), and beats (accompanying the speech by stressing and emphasizing the sounds, words). The results displayed that gestures predominantly were used to convey the meaning of the L2 verbs. It was found that L2 learners receive comprehensible input through not only verbal but also non-verbal language, which enhanced the quality of input and made it more comprehensible. However, as stated by Lazaraton (2004), it may not be deduced completely that the students comprehended the meaning and gesture fully, or the gestures were very useful because students were not asked their opinions

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of gesture use. All in all, this study proved the "inherent synchronicity of speech and gesture" in face-to-face interaction (p. 100). Also, the results indicate that gestures are inseparable components of L2 teaching pedagogy and an essential part of classroom discourse as promoted by Lazaraton.

As a more detailed analysis of gesture use in vocabulary teaching, Eskildsen and Wagner (2015) investigated the role of embodied actions such as gestures in establishing and sustaining intersubjectivity while learning new vocabulary in an ESL classroom interaction of adult English learners. They focused on how the relationship between gesture and speech improves in time and facilitates learning by analyzing two specific linguistic items -*under* and *across*- and the accompanying gestures. It was found that the teacher embodied these items during instruction and elicitation. The data provided evidence for gestures being a signal for accountable behavior, such as displaying understanding. Also, when learners master the linguistic item over time, they slowly change the way of gesturing.

A study focused on how teachers' gestures give clues about L2 vocabulary meaning and initiate students' self-correction was carried out by Taleghani-Nikazm (2008), examining L2 teachers' gesture use in a German-language university-level classroom interaction through applying CA. The analysis revealed that L2 teachers often employ gestures during goal-oriented tasks as a pedagogical tool. The primary purposes of teachers' gestures were to enhance unknown vocabulary comprehension, elicit vocabularies from students, and provide corrective feedback. Iconic and deictic gestures were used to give a clue for challenging vocabularies, giving learners a chance to come up with predictions. Also, when the students could not provide an acceptable answer, the teachers indicated the problem with iconic gestures and encouraged them to give an acceptable answer. The teachers only initiated the repair verbally, and then without providing the correct answer, the teachers gave clues with deictic and iconic gestures, which paves the way for student self-correction. The author deduced that the teachers manipulated their gesture use in conformity with pedagogical purposes emerging from students' needs. As stated by Savignon (1983, p. 44), "a gesture may serve as a coping strategy by either filling in for a word or expression or sustaining rapport throughout a momentary silence". Therefore, based on the findings in this study, teacher gestures may be used to deal with when the learners experience communication breakdowns and promote the efficacy of interaction.

Toumpaniari et al. (2015) carried out an investigation on teaching vocabulary enhanced with gestures and body movements in a preschool EFL classroom. The results indicated that teaching vocabularies through gestures and physical activities significantly influence learning than the conventional way that does not include gesture or any other body movements in a foreign language classroom. According to this study, it can be interpreted that the use of gestures and physical activities can create a positive learning atmosphere for young learners by complementing and enhancing comprehensible input.

Al-Ghamdi and Al-Bargi (2017) conducted a study to find out how EFL teachers modify their languages in order to generate an interactive learning atmosphere for providing comprehensible input. The qualitative analysis illustrated that verbal strategies include paraphrasing, repetition, comprehension and clarification checks, and simplified vocabularies. The EFL teachers also utilized hand gestures and facial expressions to clarify and explain instruction to increase classroom interaction and learners' comprehension. As explaining new vocabularies, when the teacher could not get the expected responses from the learners, he utilized hand gestures to elicit the response instead of giving an option. The teacher's use of such hand gestures makes the learners grasp the idea and facilitate comprehension, which also aids learners in providing the expected answer.

These studies mentioned above conducted in different levels and classroom contexts illustrate that teacher gestures can be recognized as a teacher strategy alone to enhance language input, accelerate learners' comprehension, and create a positive learning environment, which leads to increased classroom interaction. Furthermore, it can be deduced from these findings that the use of teacher gestures can support the verbal strategies by providing imagery forms of the concepts.

The effect of gestures on promoting retention and retrieval of L2 vocabularies is also the focus of gesture studies in SLA (Hostetter & Alibali, 2008; Lindgren & Johnson-Glenberg, 2013; Rowe, Silverman & Mullan, 2013). These studies demonstrated the positive effect of gestures on retrieval and retention of L2 lexical items. Also, they provided empirical evidence for how important and enhancing using gestures in foreign language teaching is. Therefore, the involvement of gestures in language teaching context might lead to a profound comprehension and enduring retention of new L2 vocabularies.

As one of the earliest studies focusing on gesture and vocabulary, Allen (1995) examined the effect of emblematic gestures on the retention of French expressions. It was reported in the study that the retention rate of the learners who read, listened to, and reproduced the teachers' emblematic gestures that occurred with an explanation of expression was more significant than the learners who only read and listened to expressions without imitating the teachers' gesture. Correspondingly, Tellier (2008) investigated the effect of gesture on the production of L2 vocabulary. It was shown that French children working on L2 English vocabularies by watching and repeating gestures displayed a greater recall rate than those who only repeat vocabularies with related pictures. Mavilidi et al. (2015) scrutinized young learners' vocabulary recall ability by comparing integrated physical activity groups with non-integrated physical activity groups. This study demonstrated that learners exposed to physical activity during vocabulary learning achieved higher learning outcomes.

In another experimental study, Lewis and Kirkhart (2018) scrutinized the association of congruent (which are co-speech gestures) and incongruent (which are not consistent with speech) iconic teacher gestures with the retention of vocabulary learning in an EFL classroom at a university context. The results showed a significantly lower recall with incongruent gestures than congruent or no gestures. Also, according to the lexical categories, nouns were retained by the learners much more than adjectives which are followed by verbs when accompanying these words with gestures. In a similar vein, García-Gámez and Macizo (2019) also focused on the influence of congruent and incongruent gestures on L2 vocabulary learning. They evaluated the method of learning nouns and verbs with congruent gestures, incongruent gestures, meaningless gestures, and no gestures. Monolingual speakers of Spanish were taught an artificial language as an L2. The analysis displayed the benefits of using gestures on vocabulary learning when there is a connection between gesture and word meaning. The related semantic meaning of gesture with the meaning of L1 words enhanced the acquisition of L2 words. The learning rate was higher with congruent gestures than without gestures. However, the recalling rate was lower in the incongruent and meaningless gestures situation than the no gesture situation. Similar findings were reported by Lewis and Kirkhart (2018), who showed that gestures accompanied to speech affect the retention rate of the vocabularies. The learners create an instant connection between the gesture and the

word, ensuring the immediate realization of the new vocabularies. However, incongruent gestures do not settle in the learners' brain since these gestures constantly keep changing despite the recurrence of the same word, which forces the learners to focus on two messages coming from two different means and prevents the learners from focusing on the semantic meaning of the vocabulary (Lewis & Kirkhart, 2018). Taken together, gestures matching with teacher talk have an impact on the learners' comprehension and recall in learning vocabularies.

A range of studies has displayed how participants utilize embodied sources such as gestures, gaze, and bodily movement to construct a turn in repair sequences during classroom interaction and how gestures and bodily movements are utilized as a systematic method in repair sequences. The use of nonverbal cues in giving feedback is assumed to facilitate feedback recognition of L2 learners (Gullberg, 2010). Focusing on recasts and clarification requests, Davies (2006) highlighted the relation between paralinguistics referring to teachers' body language use to turn learners' attention to an error and their influence on learners' uptake in an EFL classroom. The analysis revealed that the focus on form episodes in which the teacher's emphasis is on the form, accompanied by paralinguistics, dominantly led to uptake; on the other hand, the focus on form episodes in which the teacher's emphasis is on meaning resulted in topic continuation. Even though the episodes, including pure paralinguistic feedbacks, were found very little in data, they always led to uptake. It can be deduced that the amount of the learners' repair was higher in the case of feedback that occurred with paralinguistics.

A growing number of studies focus on teachers' gestures in error correction and their effects on classroom interaction. From a conversation analytic perspective, Mortensen (2016) described how cupping the hand behind the ears gesture is used as a method for other-initiation repair in the absence of speech. Rasmussen (2014) analyzed how the bodily movement leaning forward establishes repair in combination with speech. Seo and Koshik (2010) investigated how the head poke and the head-tilt can be used as repair initiation in ESL conversational tutoring sessions. Kääntä (2010) analyzed EFL classroom interaction and revealed that embodied projection devices such as cut-off body movements, motionless eye gaze, body movement to teaching materials or class, and body orientation are utilized to establish repair sequences. Carroll (2006) described how *gaze shift* could be used as a sign

of repair initiation without any verbal conduct for repair in L2 novice speakers' interaction. Girgin and Brandt (2020) investigated the teacher's use of minimal response tokens and embodied resources, including gaze, nodding, body posture, co-occur with tokens to elaborate on teacher feedback practices in an EFL teacher education context. The uses of 'Mm hm' with a falling intonation occurred with a rapid head down nodding in initiation-repair-feedback sequences function as 'continuer' signaling to learners for further participation, creating space for learning. On the other hand, the use of 'Mm hm' with a rising intonation accompanied by eye gaze and nodding encourages the learners to expand their response. Also, the teacher provides positive evaluation by nodding as an acknowledgment token, signaling students that the response is correct. Olsher (2008) analyzed the repairs accompanied by gestures in other-initiated self-completed repair sequences and found that gesturally enriched gestures provide a more miscellaneous interpretation for the trouble source than only verbal interaction. Even though this finding does not provide any proof for learning the target linguistic item, the participants paid close attention to multimodal input. Constructing a sequentially relevant turn after gesturally enriched repair showed that the participants realized and received the repair. In a recent study carried out by Atar et al. (2020), the effect of nonverbal behavior, leaning forward and cupping the hand behind the ear, particularly on repair initiation, was investigated. Both NVBs were observed after students' problematic turns as an indicator of hearing problems to signal a problem. Leaning forward can initiate repair sequence alone without any verbal prompts, whereas cupping the hand behind the ear occurs with speech and leaning forward. The sequential organization proves that students understood the turn as a self-initiation-repair. Taken together, the embodied actions of the teachers can signal the error by initiating the repair sequence. These studies utilizing CA described the gestures including clapping hands, leaning forward, and thumbs up are described as they occur in the data without referring to any pre-determined categories.

On the other hand, by using descriptive analysis, Wang and Loewen (2016) investigated the teachers' non-verbal behavior by giving oral corrective feedback during an ESL classroom interaction by adapting McNeill's gesture categorization. The majority of the classroom interaction (60.2%) included gestures, and several types of teacher gestures were detected, such as hand gestures, head movements, affect displays, emblems, and kinetographs to give prompts and metalinguistic explanations. Nodding, head shaking, and pointing at a

person were commonly used gestures. Nodding was the most widely used gesture to confirm students' utterances and emphasize an important word. Head shaking gesture was utilized to display disconfirmation of a student utterance.

In a descriptive manner, by following the oral corrective feedback categorization of Lyster and Ranta (1997), Muñoz et al. (2020) studied the teacher's NVBs accompanied with oral corrective feedback during Spanish as a foreign language classroom interaction. A great deal of oral corrective feedback occurred with non-verbal behavior. The teacher mainly used elicitation technique with non-verbal behavior and preferred verbal correction as the last resort, indicating that teachers might use gestures for scaffolding. They claimed that the NVBs of teachers acted as input to make corrective feedback visible. Also, in accordance with this study, Bayat et al. (2020) concentrated on the multimodal aspects of oral corrective feedback in an EFL university-level classroom interaction. The multimodal feedbacks, including verbal and non-verbal resources such as gesture, gaze, and posture, were analyzed and their effect on learners' enjoyment through stimulated recalls. Accordingly, oral corrective feedback enhanced by verbal and nonverbal strategies establishes an encouraging atmosphere in the classroom. Such strategies show the teachers' support and appreciation of the learners' errors.

Overall, the findings of these studies revealed the possible benefits of nonverbal behavior on L2 classroom interaction. Teachers' nonverbal actions in giving oral corrective feedback resulted in the teachers employing gestures to render oral corrective feedback more salient for the learners, enhance the amount of output, and encourage them to check their erroneous utterances. The teacher can draw learners' attention to erroneous utterances and trouble sources through embodied actions such as gaze, gesture, body posture, etc. Consequently, gestural oral corrective feedback provides more comprehensible input for learners, which promotes the feeling of satisfaction of students since they can form the correct structure after recognizing the feedback. This finding may prove the impact of NVBs of teachers on not only learners' metalinguistic development but also their emotional feelings. Therefore, multimodality, including both verbal and nonverbal, teacher strategies can be utilized as an enjoyable source for error correction in language classrooms.

Gesture in turn-allocation

Besides linguistic purposes, language teachers also employ gestures for classroom management purposes. Researchers attempted to examine the purposes of the teachers' embodied strategies such as eye gazing, hand gestures, and manipulating objects used during turn-allocations during classroom interaction. Mortensen (2008) investigated turn-allocation practice in Danish in the L2 classroom interaction. He emphasized the importance of using embodied practices -gestures and facial expressions- to establish a new participation framework in language classrooms where learners may show unwillingness to participate. Establishing eye-gaze is utilized by the teacher and students in managing speaker selection for the next turn. For a similar purpose, Kääntä (2012) conducted a study to analyze the teachers' embodied turn allocations in EFL and CLIL classroom interactions. She suggested that the teachers utilize their embodied actions, including eye-gaze, nodding, and pointing gestures, as meaningful instructional resources to manage speaker change. Similarly, Ishino (2021) examined how teachers deal with a conflict between the teacher trying to complete a pedagogical activity and the learners displaying an unwillingness to take a turn during the activity. Despite the learner's display of unwillingness to participate by not raising hands or giving long pauses, when the teacher allocates the turn that student, it can cause a 'face-threatening act' (Brown & Levinson 1987). The multimodal CA of video-recorded English lessons in secondary education illustrated that when the teacher shifts the gaze direction from the learner to a material before allocating the turn a student, it can mitigate the face-threatening act, unlike Mortensen (2008), who found that a mutual eye gaze is needed to be established between the teacher and the learner before the teacher allocates the turn. This study reveals that teachers' embodied actions can provide a solution to deal with challenges arising during classroom interaction, such as learners' unwillingness to participate in the pedagogical activity. Such embodied behaviors of teachers can diminish the learners' anxiety and encourage them to contribute to the lesson. Furthermore, Watanabe (2016) revealed that the teacher deployed verbal and non-verbal strategies in order to manage turn-allocations. Pointing and other hand gestures helped the teacher arrange turn-taking and turn allocations in EFL classroom interaction. These studies demonstrate that teachers' gestures can function as the classroom interaction management strategy by organizing turn-allocations in classroom interaction.

2.4. Teachers' Gesture Use in Video-Mediated Interaction

In the last decade, there has been an increase in online language learning as a consequence of the advancement in technology and pandemic issues. Therefore, the use of video-conferencing tools has become ubiquitous in language teaching. Although language learning through video-mediated interaction (VMI) is different from face-to-face learning (Levy et al. 2009), the interaction is shaped by the online environment (Hampel & Stickler, 2012), forcing teachers to adapt their existing skills and evolve new skills to promote language learning. The use of appropriate body language is one of the skills that teachers need to modify to achieve pedagogical purposes in online language classrooms (Guichon, 2010). The use of gestures in online teaching sustains interaction, enables mutual contribution, and enhances empathy (Develotte et al., 2010). Moreover, Wang (2006) claimed that gestures and facial expressions could function as a semiotic tool for the meaning-making process and enhance task completion in desktop video-conferencing interaction. In another study, focusing on the students' perspective, she concluded that body language and facial expression in online language classrooms enhance meaning comprehension. Students benefited from verbal and non-verbal messages as they interacted with teachers (2013). Therefore, teacher gestures play a determining role in video-mediated language teaching classrooms.

2.4.1. Studies on language teachers' gesture use in video-mediated interaction

Investigating the affordances of online teaching environments, Kotuła (2016) analyzed foreign language teachers' online interaction conducted through Skype video-conferencing tool. Having mentioned the common use of e-mail, blogs, quizzes, web pages, the participant teachers also referred to limited interaction of online environment, which led to a decrease in non-verbal interaction due to the lack of a shared space. In a similar vein, Hampel and Stickler (2012) investigated how the affordance of VMI affects L2 teaching. Based on qualitative and quantitative analysis, they found that there is a difference between the interaction in the audio recordings and on the chat. The former comprised teacher-led interaction, including typical IRF (teacher initiation-student response-teacher feedback). The latter led to more complex interaction for several purposes such as contribution to verbal interaction, giving feedback, showing agreement, requesting clarification, confirmation, and explanation, off-task

conversation among students. The teachers used chat tools to display their agreement, which they may perform through back-channeling or body language in face-to-face interaction. This study concluded that some of the functions of video-conferencing tools take the place of paralinguistic cues and body language such as smiling, nodding. It can be inferred that the affordance of online tools may assist teachers during language instruction. By adjusting the online teaching environment, language teachers may alter their strategies or generate new ones as necessitated by the nature of VMI. Similarly, Codreanu and Celik (2013) described the multimodal interaction of experienced teachers and trainee students of the Master of Arts in Teaching French as a Foreign Language with students. They found that the trainee tutors and experienced teachers deployed symbolic gestures such as hand gestures to say goodbye; co-verbal gestures including iconic gestures to describe a word; coordinator gestures such as nodding for approvement and sign of understanding, smiling for encouragement, and extra-communicative gestures that do not convey any semiotic meaning or information such as touching the face or stretching body parts when having difficulty in explaining a word. Wang (2006) scrutinized the negotiation of meaning in the desktop video-conferencing language teaching environment. According to the findings, the online interaction included facial expressions and hand gestures during meaning negotiation. The teacher signaled the incomprehension through raised eyebrows and illustrated the visual meaning of concepts with hand gestures such as describing numbers with fingers.

In a wide-range study, Develotte et al. (2010) examined how the French teacher trainees utilize webcam during an online synchronous VMI through Skype with an intermediate level of French learners in a North-American University. According to analysis, teacher trainees manipulated the webcam according to their pedagogical purposes. They used the webcam in different degrees, such as not looking at or appearing on the camera, or, as the opposite, benefiting the function of the webcam by integrating gestures and facial expressions to support their message. All trainees used nodding and inviting facial expressions to support and maintain learners' participation. Also, they implied the incomprehension, discussion, or willingness to speak through facial expressions to monitor the interaction. Some trainees also utilized content-related gestures such as counting fingers, pointing to the ear for incomprehension, or pointing clothes for vocabulary clarification. In order to establish an encouraging atmosphere, they used to smile and laugh, which led to the

creation of interpersonal relations between the teachers and the learners. As a result, it can be deduced that teachers' gestures may be used for emphatic, pedagogical, and interactional function during VMI and reinforce the comprehension of L2 input and maintain a fluid interaction even though there are limitations of online interaction.

In a similar context focusing on pre-service teachers, Holt et al. (2015) analyzed the VMI between prospective French teachers and learners of French in Ireland. The main focus of the study is to analyze how prospective French teachers employ their gestures and multimodal strategies during incomprehension sequences. 27.1% of the interaction comprised gestures used in different cases. The amount of gesture use during incomprehension repair was very low since the teachers preferred to use audio and chat tools as giving feedback. For instance, the teacher clarified the meaning of a *35-hour workweek* to learners through hand gestures by decoding the verbal message. Another case in which the teacher used gestures is to give feedback and explain what she understood from the learner's message by describing the action verb *drink* by gestures. In conclusion, the use of gestures during VMI facilitates comprehension. Therefore, involving three types of channels - the verbal, the textual, and the gestural- into online interaction is an essential skill that language teachers need to develop.

Another detailed study conducted with teacher trainees, Satar (2013), aimed to investigate the effect of using a webcam on eye gaze during desktop video-conferencing. The online lesson recordings of ten first-year teacher trainees were analyzed qualitatively. Also, a questionnaire and interviews were conducted to get deeper insight. As a result of multimodal analysis, five different types of eye gaze motions were detected: *fixed gaze* looking at the camera constantly to maintain eye contact, *free gaze* including not only looking at the screen but also looking around*, strategic gaze* looking at camera intentionally for a particular purpose*, averted gaze* referring to avoidance of direct looking at the camera instead of looking at downwards or around and *directed gaze* moving the listeners' eye gaze to a particular item. According to the analysis of the interviews, the teacher trainees stated it is highly challenging to establish mutual eye-gaze during online interaction. These multimodal challenges, such as limited representation, delays in videos, disembodiment, etc., affect the participants' interaction and immediacy. Despite all these challenges and limitations, this

study displays the facilitator role of eye-gaze during online interaction and how teacher trainees try to adopt teaching using video conferencing tools.

Studies concentrating on learners' perspectives found that language learners use gestures as a communication strategy for different purposes during VMI. Lee et al. (2019) investigated the role of learners' speech-associated gestures in the negotiation of meaning during L2 speaking activities through a Skype video conferencing tool. The theory of *negotiation of meaning* refers to the adjustment of interaction when the interlocutors encounter a challenge incomprehension of the message (Pica, 1994). As dealing with the tasks, learners deployed iconic and deictic gestures to establish joint attention, generate mutual understanding, clarify vocabulary, and signal for assistance to accomplish the tasks. Gestures functioned as a resource to unfold the negotiation of the language used during online interaction. Cheung (2021) examined the multimodal exchanges between the teacher and the students during synchronous online English lessons conducted through Zoom. By utilizing the features of Zoom, the teacher was able to receive verbal and nonverbal responses from the learners. Unlike other studies defining gestures as bodily movements, in this study, NVBs of students emerged as a result of using gesture buttons such as tick and cross buttons on Zoom. This study suggests that teachers can turn online teaching into an advantage by manipulating different functions of the online video-conferencing tools. It was reported that learners' participation increased through these gesture buttons by lowering their anxiety.

As evident in the literature review, a considerable amount of studies have been published on language teachers' gesture use during face-to-face classroom interaction. These studies have displayed that the integration of gestures into language teaching provides numerous benefits for learners, such as compensating communicative breakdowns, reinforcing scaffolding and eliciting, managing classroom interaction, maintaining learners' attention, reinforcing comprehensible input, enhancing meaning-making process, introducing new material, and creating a positive environment for language learning (Alibali & Nathan, 2007; Canale & Swain, 1980; Cekaite, 2008; Eskildsen & Wagner, 2013; Gullberg, 2011, 2014; Kääntä, 2012; Kanagy, 1999; Lazaraton 2004; Olsher, 2004; Smotrova, 2014; Smotrova & Lantolf 2013). These studies provided a more vivid picture of gesture use in the classroom by categorizing gestures (e.g., McNeill's categorization, Kendon Continuum). It can be deduced that gesturally enhanced input engenders a greater

comprehension and even acquisition in language learning (Gullberg, 2008). In view of all that has been mentioned so far in the existing literature scrutinizing the interconnection between gesture and language teaching in face-to-face language classrooms, teacher gestures undeniably affect the SLA process.

Albeit fruitful research on the use of gestures during face-to-face interaction, research examining specifically the in-service language teachers' gesture use during online synchronous VMI is relatively scarce. Due to the growing number of institutions altering their teaching method from face to face to online language learning due to the pandemic or other developmental reasons and benefits such as the ubiquitous use of video-conferencing tools, there is a need of examining language teachers' semiotic pedagogical skills during online synchronous VMI (Develotte et al., 2010). Most previous studies examined teachers' gesture use in face-to-face language learning classrooms. Besides, studies focusing on classroom strategies of language teachers in online synchronous VMI mostly scrutinized the affordance of video-conferencing tools and allocated relatively small parts for NVBs of the teachers (Kotuła, 2016). Moreover, the studies investigating online interaction focused on how language teachers perceive these tools (Garcia et al., 2020; Guichon, 2010; Levy et al., 2009; Yu, 2018) adjust and benefit from the affordances of online video-conferencing tools such as WebEx (Arellano-Soto, & Parks, 2021), Zoom (Cheung, 2021), and Google Meet (Ironsi, 2021). A few studies examined the pre-service teachers' gesture use (Holt et al., 2015) or eye-gaze motions, particularly (Satar, 2013) during VMI.

As stated by Ekman and Freisen (1969), a small portion of communication is based on speech. Hence, gestures are needed to establish and sustain a successful interaction in language classrooms (Gullberg, 2006) where teacher talk does not consist of only verbal but also NVBs (Lazaraton, 2004). Therefore, there is an apparent lack of studies that scrutinize language teachers' gesture use during online synchronous VMI from a CA perspective. Therefore, the purpose of this study is to examine the functions of EFL teachers' gesture use during their online synchronous video-mediated classroom interaction in a higher education setting and to analyze the features of teacher-student interaction in which EFL teachers deploy gestures.

CHAPTER 3

3. METHODOLOGY

This chapter will present the methodological details of the study in terms of the research design, research context and participants, data collection instruments, data collection procedure, and data analysis. In 3.1, research design, the use of CA as a research methodology will be described in detail. In 3.2, the research context and participants will be specified. In 3.3, data collection instruments will be stated. In 3.4, the data collection procedure will be presented, including ethics committee approval, the time spent collecting the data, and the amount of the data collected at the end of the procedure. In 3.5, the data analysis section will compose the transcription process of the recorded data and transcription tools and the analysis of the transcriptions referring to CA features and the reliability of the analysis.

3.1. Research Design

This study mainly sought to discover how EFL teachers employ their gestures and adjust them according to their pedagogical purposes during online synchronous VMI in a higher education setting. As stated by Mackey and Gass (2005), qualitative research includes rich and detailed descriptions of the data in a holistic manner; examines the individuals and cases in their natural setting; interprets the phenomena by adapting an emic perspective that is the insider's view revealing multiple realities pertinent to the phenomena being studied and follows an inductive path by examining what exists within the data. Based on these features, CA was utilized as a research method to analyze the EFL classroom interaction in a higher education setting in this research. In 3.1.1, more detailed information regarding CA and its relationship with SLA will be demonstrated.

3.1.1. Conversation Analysis Methodology

Conversation Analysis is a qualitative research methodology examining naturally occurring conversation inductively at the micro-level. It aims to "describe, analyze, and understand talk as a basic and constitutive feature of human social life" (Sidnell 2010, p. 1). It was developed by Harvey Sacks with his colleagues Emanuel Schegloff and Gail Jefferson

during the 1960s-70s (Hoey & Kendrick, 2017). It came out as a divergent approach in sociology through the influence of two disciplines. The first one is Garfinkel's ethnomethodology explaining "how the structures of everyday activities are ordinarily and routinely produced and maintained" (Garfinkel, 1967, p. 38), and the second one is Goffman's sociology focusing on the demonstration of 'self' in diverse situations of everyday life (Goffman, 1959). Having been affected by these disciplines, Harvey Sacks began to examine the structural organization of everyday language use, assuming that ordinary conversations were an ordered and structured phenomenon, which brought about the emergence of CA. The early studies of CA focused on the analysis of everyday talks such as phone calls; however, in subsequent years, talks in social and institutional contexts such as courtroom (Zhang, 2015), medical (Wu, 2021), and classroom context (Iizuka et al., 2020) have become the concern of CA. However, institutional interaction differs from ordinary interactions conducted in daily communication in terms of its goal-orientation aspect. According to Drew and Heritage (1992), institutional interaction has six features: (1) specific turn-taking organization; (2) the specific overall structural organization of the interaction; (3) specific sequence organization; (4) specific turn design; (5) specific lexical choice; and (6) specific epistemological and other forms of asymmetry.

Hutchby and Wooffitt (1998, p. 13) described CA as "a systematic analysis of the talk produced in everyday situations of human interaction: *talk-in-interaction*". Talk in CA is a channel for action and is examined as talk-in-interaction occurring in an actual setting between actual people (Hoey & Kendrick, 2017). The term "talk-in-interaction" (Schegloff, 1987, p. 207) superseded conversation and was utilized to refer to the object of the CA research (Drew & Heritage, 1992). CA aims to reveal the process of how people understand and interpret each other and uncover the systematic patterns in human interaction from an emic perspective. According to Pike (1967, p. 37), the emic perspective refers to "studying behavior as from inside the system… emic descriptions provide an internal view, with criteria chosen from within the system". Based on this view, the researchers must not ascribe affective and cognitive states such as beliefs and intentions to interactional behavior unless the interactional sequence underpins them with evidence (Kasper, 2006). CA requires examining the data with a stance of unmotivated looking**,** referring to analysis that is not

based on predetermined practices or actions (Kasper, 2006) and denies the existing theories to base its arguments (ten Have, 2007).

According to Sacks et al. (1974) and Seedhouse (2005, p. 166-167), four main principles underline the analysis of talk-in-interaction. (i) *There is order at all points in interaction.* In the 1960s, the conversation was seen as too disordered to be examined by the dominant linguistic perspectives, such as Chomskyan naturally occurring talk being random and disorganized. However, from the point of CA, interaction inherently has a systematic order. That is to say, "talk in interaction is systematically organized, deeply ordered, and methodic" (Seedhouse, 2004, p. 14). (ii) *Contributions to interaction are context-shaped and context-renewing.* This principle indicates that every turn in the interaction has two functions, context-shaped and context-renewing. The former refers that turns cannot be interpreted without considering the environment in which they occur since talk is shaped according to the context in which it is generated. The latter signifies the potentiality of an utterance for designing the sequentially unfolding interaction. Participants form their turns and contributions based on their understanding of each other's turns. (iii) *No order of detail can be dismissed, a priori, as disorderly, accidental, or irrelevant* (Heritage 1984b, p. 241). Recordings of naturally occurring interactions are regarded as the primary data. CA uses a detailed transcription system to examine the sequential organization of talk. Transcripts render the primary data be analyzed intensively and available to other analysts. Every detail in interaction is significant; therefore, verbal and non-verbal interactions should be added to transcription (Zuengler, Ford, & Fassnacht, 1998). The analysts should analyze all aspects of the talk in interaction. (iv) *Analysis is bottom-up and data-driven*. The analysis in CA is based on the examination of the data without referring to any predetermined theoretical assumptions. However, it does not mean that CA ignores these details; on the contrary, the assumptions can be made only when evidenced in the recordings because CA methodology is based on participant-relevant perspective, namely emic perspective.

In this study, the analysis is based on the fundamental questions addressed by Seedhouse (2004, p. 16) "why that, in what way, right now?" that abridges *the perspective of interaction as action* (why that) which is expressed through a specific linguistic form (in what way) at a particular turn at a talk during an interaction (right now). These questions make it possible to unfold the details in a sequence of talk-in-interaction. CA deals with the

question of "what forms of a social organization secure the recurrence of understanding among parties to conversation, the central institution of language use" (Moerman & Sacks, 1988, p. 182). Therefore, the interactional organizations in CA, unveiled by Sacks et al. (1974), need to be encapsulated here. These are adjacency pair, turn-taking, repair, and preference organization. Unlike "units of analysis" in terms of linguistic perspective, these organizations in CA are utilized by interactants "normatively and reflexively both as an action template for the production of their social actions" (Seedhouse, 2005, p. 167).

Some certain groups of utterances habitually occur in pairs, such as questions and answers, invitations, and acceptances or declines. These sequences are adjacency pairs comprised of two pairs, generated by different speakers, and preferably follow one another (Schegloff & Sacks, 1973). A sequence in a talk consists of an utterance formulated by one speaker, a first pair part (FPP) pursued by an utterance produced by another speaker, a second pair part (SPP). Adjacency pair mechanisms are fundamental for intersubjectivity. As a result of the utterance in FPP, the speaker displays the ongoing sense-making in SPPs, positing disagreements and failures in understandings (Hutchby & Wooffitt, 1998).

The preference in CA is not related to the psychological grounds of the participants; however, it is associated with the features of the turn designs. For instance, an assessment turn design in the FPP can be agreed or disagreed in the SPP. These differences are called "preference organization", including two alternatives; preferred and dispreferred (Pomerantz, 1984, p. 64). Preferred responses are carried out directly without hesitation or delay, and they are expected to be concise; on the other hand, dispreferred responses are mitigated and performed nonexplicitly with delays (Hutchby & Wooffitt, 1998; Schegloff, 2007).

Turn-taking is one of the central ideas of the CA (ten Have, 2007), related to the sequential order of the talk-in-interaction. Therefore, CA concerns with how turn-taking is organized, how participants achieve orderly and disorderly turn-taking, and the resources they use to achieve it (Hutchby & Wooffitt, 1998). Sacks et al. (1974) examined that, in conversation, speaker-change repeatedly occurs, overlapping among speakers are common; transitions from one turn to a subsequent turn can occur without gap and overlap; the turn-order is not organized in series; the turn size is variable but pre-arranged, and the contribution of the speakers are not pre-planned. Turn-taking is observed under two components: turn-constructional unit (TCU) and transition-relevance places (TRP). Turns in conversation are

made of TCUs refer to linguistic categories such as words, phrases, clauses, and sentences. TCUs are projectable. Namely, the participants can recognize what kind of unit it is and when it is completed. The possible completion of each TCUs leads to possible transition for a next-speaker, which is called transition-relevance place (Hutchby & Wooffitt, 1998). At a TRP, speaker-change can occur in three ways: (1) the current speaker identifies or selects the next speaker, (2) when there is no selection by the current speaker, a next-speaker may self-select, and (3) if there is selection for the next-speaker, as an alternative, the current speaker can continue the turn by formulating another TCU (ten Have, 2007).

Repair is a way of addressing a problem in conversation that originated from the hearing problem, wrong word selection, or misunderstanding. The conversational repairs do not necessarily include factual errors on the speaker's turn. (Schegloff et al., 1977). So, the repair is not restricted to error correction only. It could be checking own understanding of what a speaker has said, explicating and correcting what we say (Wong & Waring, 2010). There is a distinction between who initiates the repair and who completes the repair. Accordingly, the repair is divided into four categories (1) self-initiated self-repair, the speaker of the trouble source initiates and completes the repair, (2) other-initiated self-repair, the recipient initiates the repair, but the speaker of the trouble source makes the repair, (3) self-initiated other-repair, the speaker of the trouble source tries to make the recipient repair, and (4) other-initiated other-repair, the recipients of the trouble source turn initiates and completes the repair.

Three broad principles of CA suggested by Wong and Waring (2010) were followed throughout the study, which are (1) collecting data, (2) transcribing data, (3) analyzing data. According to the first principle, in CA, the underlying motive is to reveal how people understand and respond to each other during interaction by emphasizing how the sequences of actions are produced. Therefore, it could best be investigated via recorded data of naturally occurring talk-in-interaction, enabling the data to be observed and analyzed repeatedly (Hutchby & Wooffitt, 1998). By saying natural, the researcher refers to the interaction that is non-experimental, not co-produced with or by the researcher (ten Have, 2007). According to Sacks (1984), the phenomenon being investigated can be observed and made of by others thanks to the recorded talk-in-interaction data; hence recordings underpin the CA studies. These recordings reveal instances from the actual talk that are required as the primary data

in CA (Liddicoat, 2007). Video-recording the data is essential because it provides a great variety of interactional materials and a detailed examination of a specific moment in the natural interaction (Heritage, 1984a). Unlike audio-recording, video-recordings offer access to some salient features emerging during the management of the interaction, such as eye gaze (Goodwin, 1981) and hand gestures (Schegloff, 1984).

In the second principle of CA, the most characteristic attribute of CA as a methodology is being based on transcribed recordings of naturally occurring talk-in-interactions rather than generated or experimentally obtained ones (Hoey & Kendrick, 2017). Transcription production is considered the beginning of the data analysis procedure (Gardner, 2004). According to Pomerantz and Fehr (1997), audio and video recordings must be transcribed because transcription renders retrieving some features of interaction possible from the data; it facilitates analysis procedure; it is possible to return the data with any specific interest at any time. Repeated listening and viewing the recording are crucial. It is suggested that transcription is done by the analyst because it will help the analyst realize the details of the interaction and repetitive patterns because transcription serves as a "noticing device" (ten Have, 2007, p. 95) in CA and provides a close engagement with the data, which makes the analysts be acquainted with the details. All details in recordings are added to transcription without claiming them as irrelevant or unnecessary. Since CA seeks "fine details" concealed in the interaction, the sampling technique before the analysis should be avoided because it can lead to a possible exclusion of significant details from the data (Markee, 2000). Even though transcription is seen as the core of analysis, the aim is not to analyze the transcript but to analyze the data utilizing transcription as a tool. Therefore, it is attributed as a "representation of the data" (Hutchby & Wooffitt, 1998, p. 74) but the data itself. In order to examine the interaction, researchers compose the transcriptions of *the sequential features of talk* (Heritage & Atkinson, 1984, p. 12). The transcription production depending on micro-analytic conventions is significant to provide adequate information and describe the sequentially ordered interaction to the researcher and the reader. Therefore, a transcription notation system was invented by Jefferson (2004). All details should be displayed in the transcription, including not only speech but also vocalizations such as exhales, inhales, and laughter. Hence, transcription should include not only *what* has been said but also *how* it has been said (ten Have, 2007). Embodied actions such as nodding and pointing eye gaze can be

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displayed in the transcription through Mondada's multimodal transcription conventions (2018).

As the last principle of CA, the data analysis is based on a highly empirical approach and data-driven approach. The analysis is conducted from an emic perspective that is an insider perspective. First, the data analysis commences with unmotivated looking (Psathas, 1995), which examines data without bringing any preconceptions and theories. It means that the analyst is open and curious about any discoveries of possible candidate phenomena (Wong & Waring, 2010). Initial observations are conducted through repeated listening and viewing the transcription. Only then does a possible phenomenon become apparent to the analyst (ten Have, 2007). Analyzing the transcription, the analyst tries to answer the question "Why that now?" (Schegloff & Sacks, 1973, p. 299). It clarifies the underlying reason "why a particular utterance is said in this particular way at this particular moment" (Wong & Waring, 2010, p. 6). The second stage of data analysis is building a collection of instances of the possible phenomenon by looking over the whole database to obtain other cases. However, a thorough analysis of a specific phenomenon that is the single case analysis is also possible (Seedhouse, 2004). The whole data is reconsidered to see if other cases of the same phenomenon can be found in the data. These cases or collections supply the primary evidence for specific conversational patterns. It requires a micro-analytic analysis to explain the organization of the patterns that emerged from the data (Seedhouse, 2004).

3.2. Research Context and Participants

This study was conducted at the Middle East Technical University Department of Basic English in the Spring Term of 2020-2021 Academic year. The English preparatory program of this university offers an English language education with international standards. The primary purpose of the school is to enable learners to pursue their undergraduate studies by providing basic language skills and to prepare them for their departmental courses of which the medium of instruction is English, to reach all related resources to their academic studies, and to communicate both in oral and written by using English during their professional lives. Therefore, the school follows an intensive program focusing on reading, listening, writing, and speaking skills.

At the beginning of the academic year, the students take an English proficiency exam determining if the student has enough level of English to pursue his/her department. In consequence of failing the exam, they are supposed to continue with the preparatory school of English. Therefore, they have to take the placement exam to be grouped based on their English levels. In compliance with the results of this exam, they are grouped as from A1 to C2 level explained in Common European Framework of Reference for Languages (CEFR; Council of Europe, 2001). The program's materials consist of New Language Leader by Pearson, More to Read, Reading Strategies, Offline Readings by METU, and extra worksheets provided by the department. At the time when this study was done, the lessons were being conducted online through Zoom and Webex platforms because of the pandemic. The participants of this study were selected in a convenience sampling fashion from the non-probability sampling category because the participants were willing to contribute to the research and were available during the data collection procedure (Creswell, 2014). A total of four EFL teachers working at the preparatory school in a state university participated in this study voluntarily. They completed their bachelor's degree at English Language Teaching Department (ELT) and English Language and Literature Department (ELL). Three teachers completed their MA degree in ELT and ELL departments, and one was continuing MA degree in Curriculum and Instruction program. One of the participants was a Ph.D. holder in ELL, and one of them was a Ph.D. candidate in the ELT department.

The participants taught in different education levels such as language schools and higher education, and their teaching experience varied from 9 to 19 years. Two of the participants were the teachers of upper-intermediate level, one of them is the teacher of lower-intermediate level, and one of them is the teacher of intermediate level. All teachers were teaching all skills besides grammar and vocabulary in their classrooms. The duration of each online lesson was 40 minutes. It is observed that the number of students attending the lessons regularly is around sixteen according to the recordings of the teachers' screen. Due to the pandemic reasons, the lessons were conducted via online platforms such as Zoom and Webex. The students do not have to turn on their cameras during the lesson, and their microphones are generally muted. When they display a willingness to participate in the lesson, they unmute their microphone and often turn on their cameras to share their opinions. In some classes, it is observed that the majority of the students keep their cameras on, whereas

in some classes, only one or two students turn on their cameras. The teachers always turn on their cameras and unmute their microphones unless there are group discussions in breakout rooms. When the lesson is conducted around material such as a coursebook, worksheet, online web tools, the teacher uses the shared-screen feature of video-conferencing tools to make the material available to all students and maintain attention. The coursebook used in the lessons is various levels of New Language Leader by Pearson (Cotton et al., 2014). When the lesson's focus is the coursebook, the teachers utilize the e-book version of the book to make it more interactive.

When the lessons were recorded, the teachers and the students had been known each other for almost six weeks. In order to understand the online classroom interaction comprehensively, an extensive background questionnaire was conducted to collect general information about the teachers and their classes. Since this study focuses on EFL teachers' gesture use, the questionnaire was only given to the teachers. It included nine questions related to the teachers' background: their age, educational background, previous teaching experiences, type of teaching experiences, and the level they are teaching recently. Since the higher education was conducted online because of the pandemic as the data was collected for this study, the consent forms for the teachers (Appendix-1) and students (Appendix-2) and questionnaire were delivered to teachers online via Google Forms (Appendix-3). This survey was utilized to describe participants and introduce the context. Following the principles of CA, the analyst does not make any assumptions based on such contextual information unless there is evidence for the orientation of the participants to this information (Seedhouse, 2004). Therefore, the teachers' and students' profiles were discussed and evaluated only when they appeared in the data. The teachers' names are not explicitly stated throughout the study to preserve their anonymity. Therefore, they are referred as T1, T2, T3, and T4. More details regarding the participants are depicted in Table 3.1.

Table 3.1. *The background of the participants*

	T1	T2	T3	T4
Teaching experience (years)	15	9	19	15
Previous teaching experience	Language Schools Higher Education	Higher Education	Higher Education	Higher Education
Educational Background	BA - ELL MA - ELL Ph.D. - ELL	BA - ELT MA - ELT Ph.D.- ELT	BA - ELT MA - ELT ---	BA - ELT MA - (cont.) ---
The level teaching recently	Upper-Intermediate	Lower-Intermediate	Upper-Intermediate	Intermediate
The lesson type teaching now	All skills	All skills	All skills	All skills

3.3. Data Collection Instruments

The fundamental purpose of this research was to explore EFL teachers' gesture use in synchronous online video-mediated classroom interaction in a higher education context. Bearing this purpose in mind, the data for this study was obtained through video recordings of online synchronous video-mediated EFL classroom interaction in an English preparatory school at a state university in Turkey.

3.3.1. Audio and video recordings of the online lessons

VMI has recently become a ubiquitous way of communication in everyday life, including education, because of the emergence of COVID-19, rendering people learn how to communicate through video-conferencing tools. Therefore, the lessons were conducted via video-conferencing tools, Zoom, and Webex. The actual data of this study come from the recordings of natural classroom interaction at a preparatory school in a state university in Turkey through the recording feature of Zoom and Webex video-conferencing tools. The qualitative data was obtained through audio and video recordings of online synchronous lessons to reveal how EFL teachers deploy their gestures during online synchronous VMI in an English preparatory school from a micro perspective of CA.

The audio and video recording data collection tool was utilized in this study to catch naturally occurring VMI in the classroom. The recording of interaction provides a "good-enough record of what happened" (Sacks, 1984, p. 25). Video-recording the data provide permanent data that can be monitored repeatedly, a wealth of contextual information (ten

Have, 2007) revealing both verbal and non-verbal behaviors. It is possible to obtain not only linguistic but also extra-linguistic and social features of classroom interaction through video recordings (Gabillon & Ailincai, 2017). It enables to capture the spontaneous moments happening during classroom interaction, such as gestures. The recordings of online lessons can also reveal the interaction in synchronous video-mediated EFL classrooms. Unlike face-to-face interaction, online classroom interaction has various challenges, such as the lack of a shared physical environment, limited resources, and difficulty in monitoring the students' progress individually (Bataineh, 2021; Peachey, 2017). Therefore, the microanalysis of online video-mediated language lessons through video recording data collection tool can provide information about the online classroom interaction in terms of verbal and non-verbal behaviors. Considering the purpose of the study, which is to examine the teachers' gesture use in online lessons, there is a need to observe the lessons repeatedly and in detail to detect and interpret the micro-actions of gestures via CA. Hence, video-recording was chosen as the primary data collection tool for the current study to conduct a microanalysis of the online VMI of English language classrooms.

3.4. Data Collection Procedure

The data collection procedure of the study lasted 12 weeks. The data for this study was gathered between March and May in the Spring Term of the 2020-2021 academic year. Before the data collection procedure was initiated, all the necessary permissions to conduct this study were taken from both Anadolu University (Appendix-4) and Middle East Technical University (Appendix-5). Having received ethical approval from Anadolu University, the researcher applied to Human Research Ethics Committee at Middle East Technical University to initiate the data collection procedure. After obtaining all ethical permissions from both universities, the researcher contacted the Head of the Basic English Department to get an approvement to begin the data collection procedure. Having had the necessary permissions from both institutions and the Department of Basic English, the first steps for the data collection procedure were taken. The detailed process for the data collection procedure was explained in the steps below:

1- **Week 1**, an invitation e-mail explaining the purpose and process of the study, in general, was sent to the teachers teaching at the Department of Basic English, School of Foreign Languages at Middle East Technical University.

2- **Week 2**, the sample for this study was selected via convenience sampling, a subset of non-probability sampling. Four EFL teachers agreed to take part in this study.

3- **Week 3**, before recording the lessons, the researcher sent a consent form to the teachers and their students.

4- **Week 4**, participants teachers' written consents were obtained.

5- **Week 5**, following the collection of the consent forms, the researcher informed the participants about the study and recording procedure in detail, either through meetings or e-mail, depending on the participant teachers' preference. These informative meetings were held both to clarify the study procedure and to plan the lesson recording procedure.

6- **Week 6**, the background questionnaire was sent to the teachers to get their demographic information. It was administered online via Google Docs.

7- **Week 7**, the students completed the consent form for the study.

8- **Week 8**, the recording procedure began, and four lessons for each teacher were recorded. Because of the pandemic, the lessons were conducted through online platforms such as Webex and Zoom. All recording includes only online synchronous lessons. The lesson recordings of Teacher 1 were completed.

9- **Week 9**, the lesson recordings for Teacher 2 were completed.

10- **Week 10**, the lesson recordings for Teacher 3 were completed.

11- **Week 11**, the lesson recordings for Teacher 4 were completed.

12- **As of week 12**, the researcher began to transcribe the recordings verbatim by using the Jefferson transcription system (2004) (Appendix-6) and Mondada transcription system (2018).

The researcher examined the data with an emic perspective by using CA. With a repetitive and close viewing of the data, the researcher detected collections of patterns in the transcriptions. The following Table 3.2 summarizes the procedure of data collection in this study.

Table 3.2. *The procedures of data collection*

Before starting data collection	- Application for Research Ethics Committee (Anadolu University & Middle East Technical University) - Permission from the Head of Basic English Department
Week 1	- Invitation e-mail was sent to the EFL teachers working at the preparatory school
Week 2	- Selection of the participants via convenience sampling
Week 3	- Consent forms were sent to teachers and their students
Week 4	- The completion of consent forms (Teachers)
Week 5	- Informative meetings with the participants
Week 6	- Conducting the background questionnaire to the teachers
Week 7	- The completion of consent forms (Students)
Week 8	- The online synchronous lesson recordings of T1
Week 9	- The online synchronous lesson recordings of T2
Week 10	- The online synchronous lesson recordings of T3
Week 11	- The online synchronous lesson recordings of T4
Week 12	- Beginning of the transcription procedure

After the data collection procedure, a corpus of EFL teachers' online synchronous VMI in a preparatory school in a state university comprised the data for this study. Four lessons for each teacher were recorded for four weeks. The video recordings include sixteen teaching hours which accounted for approximately 10 hours 37 minutes of online synchronous video-mediated classroom interaction. The data were recorded without the researcher's presence, and it naturally occurred without any intervention during recordings. This amount of recorded data can be considered adequate for CA classroom research. Seedhouse (2004) stated that five to ten hours of classroom recordings are deemed sufficient for L2 classroom studies to generalize and draw conclusions. Also, this amount of data is reasonable to generalize and draw conclusions about a particular context. The data includes the recordings of grammar, listening, reading, and speaking lessons. In Table 3.3, the features of recorded lessons are explained in detail.

Table 3.3. *The summary of the Collected Data*

	Hours	Type of Lessons	Online Platform
T1	4 lessons 2 hrs. 40 mins.	Grammar - Listening	Zoom
T2	4 lessons 2 hrs. 38 mins.	Grammar - Listening - Reading	Webex
T3	4 lessons 2 hrs. 39 mins.	Grammar - Listening - Reading - Speaking	Zoom
T4	4 lessons 2 hrs. 40 mins.	Grammar - Reading	Zoom
Total	16 lesson 10 hrs. 37 mins.		

Because of the pandemic, the lessons in higher education settings in Turkey were being conducted online during the recordings were completed. Therefore, all recording includes only online synchronous VMIs. Asynchronous lessons were not included in this study due to the lack of interaction between teachers and students in such lessons. The recordings of online synchronous lessons were accomplished through video-conferencing tools' recording features (Zoom and Webex in this context). Before beginning the recording procedure, the participant teachers and their students were informed about the purpose of the study, and their written consents were obtained online through Google Forms due to the pandemic. It is highly crucial to get all participants' consent before recording the lessons because of the law on protecting personal data. It was assured that the recordings would be utilized only for scientific purposes, and their identities and visuals would be kept confidential such as blurring the footage and using pseudonyms.

3.5. Transcribing, Building a Collection, and Data Analysis

In the scope of this study, sixteen classroom-hours online synchronous VMI, including four lessons of each teacher, were recorded. After the data collection, the researcher repeatedly watched the videos to increase familiarity with the recordings. In CA, the primary data derive from naturally occurring talk. Therefore, the data were recorded first and watched repeatedly. Following, the exact moments of teachers' gesture use were marked. Considering the feature of CA, the researcher approached the data from an emic perspective and unmotivated looking to notice a candidate phenomenon in the data. The data should not be

approached with any predetermined theoretical concepts but examined through an unmotivated looking to reveal a candidate emergent phenomenon.

The recordings of the sixteen lessons were examined closely and viewed repeatedly. The time slots of teacher gestures were noted by specifying the minutes and seconds and how the gesture was practiced. Labeling any phenomenon during analysis was avoided because this can cause a selective perception and lead to choosing what to analyze while concealing what there is (Hoey & Kendrick, 2017). After identifying gestures in the data, the orthographic transcription of the interaction during which the teachers use their gestures was administered. Transcriptions are not the data itself but the orthographic representation of the data for the analysis (Sert, 2015). Hence, a close examination of orthographic transcription and video recordings was made simultaneously to gather the candidate cases.

The extracts of candidate cases were selected from the data and transcribed for further detailed analysis. The parts, including teacher gesture use, were uploaded to the software Transana to detect the exact time of gestures expand the transcription of the interaction. This software was developed to render the process of the transcription and qualitative analysis of audio and video recordings easier (Have, 2008). The analyst can both view and transcribe the video concurrently in this software. Due to the focus of the study, viewing the recordings and transcription simultaneously is highly crucial to reveal the micro-actions of teacher gestures. It is also possible to reach Jeffersonian convention symbols such as brackets, up, down arrows, equal sign, and degree sign in the software. The software makes the transcribing process more effortless and smoother for the analyst.

With detailed transcription of these cases, a formal description of the phenomena was constructed as an initial step for the analysis. This preliminary description of the phenomena led to a closer observation of the whole data again to build a collection of cases. Therefore, sixteen lessons were watched, and the transcription was examined again concurrently to detect other cases related to the candidate cases of the phenomena. Examining the recordings to find other related cases requires a meticulous and systematic analysis (Hoey & Kendrick, 2017). After a closer look at the data, 38 extracts were collected in total, and the most representative 16 extracts were included in the analysis. They were analyzed in-depth by following the Jeffersonian transcription convention (2004) and Mondada's multimodal

transcription convention (2018). The basic steps of transcription and building collection of cases process are summarized below:

1- Watching the recordings repeatedly.

2- The time slots of teachers' gesture use were marked.

3- The administration of the orthographic transcription of the gesture moments with Jeffersonian and Mondada conventions.

4- A close examination of the orthographically transcribed extracts for the candidate cases.

5- Rewatching the whole data to detect other candidate cases.

6- Detailed transcription of the selected extracts with Jeffersonian and Mondada conventions via Transana Software.

7- Rewatching the whole data to build a collection of the cases.

8- Detailed transcription of the chosen cases with Jeffersonian and Mondada conventions via Transana Software.

The transcription of the selected cases, including teachers' gesture use, was conducted through the Jefferson Transcription convention. Since no details should be regarded in CA, the transcription included both the speech and vocalization (Hoey & Kendrick, 2017). With Jeffersonian convention, it is possible to show not only what was said but also how it was said through using symbols for silence, overlaps, intonations, interruptions, and vocalizations like laughter. The boundaries of overlaps, falling and rising intonation, elongated sounds, and the length of the silences can also be described through the Jeffersonian convention.

However, the Jeffersonian transcription convention has limitations for the description of embodied actions. It only includes double parentheses to describe the embodied action. Besides, it indicates neither the boundaries nor the length of the embodied actions (Mondada, 2018). Therefore, in addition to the Jeffersonian transcription convention, Mondada's multimodal transcription was employed to annotate gestures in detail. Employing Mondada's multimodal transcription convention, it is possible to transcribe the embodied actions such as gesture, gaze, body movements that occurred both concurrently with speech and in the absence of speech. This convention has two main principles: (1) "characterization of the temporal trajectory" and (2) "characterization of the embodied action" (Mondada, 2018, p. 1). The temporal trajectory of the embodied action is delimited through two same symbols. The symbol on the left shows the emergence of the embodied action, and on the right

indicates its completion. Between these symbols, a short description of the embodied action is given. The allocation of the signs can be done in two ways. In the first one, a symbol can be permanently used for the same speaker for every embodied action (Example 1). In the second one, different symbols can be utilized for each embodied action for the same speaker (Example 2).

Example 1   Example 2

* delimits gestures done by T1   Ω for gestures done by T1
^ delimits gestures done by T2   ± for gaze by T1

In this study, different symbols for each gesture were used to describe the action and indicate the beginnings and endings. Throughout the transcription, each extract has its symbols. Only the nodding gesture is defined with the asterisk (*) symbol since this gesture occurs similarly among the extracts. However, the other gestures are performed differently among the teachers. Therefore, each extract has its symbol system. As stated above, each embodied action, gesture in this study has a temporal trajectory. These symbols are aligned with the speech in order to display simultaneity. Whereas some gestures begin and end on the same line, some gestures continue for the next or even some lines later. Such prolongated gestures are demonstrated with an arrow pointing to the direction and length of the action. At the end of this arrow line, the same symbol used to show the initiation of the gesture signal the ending point of the gesture. Furthermore, some gestures may be synchronized with the pauses (Example 3).

-Example 3:

```
1  St:      *yes i agree*
   t1:      *nodding-->
2            (0.2)
   t1:      ------>
3  T1:      huh-huh*
            ------>*
```

In terms of the descriptions of the gestures, they should be short-fitting between the starting and ending symbols. However, in some conditions, it is not possible to describe the action shortly; therefore, another way of stating description is used. The gesture is numbered and noted between the symbols. Right after the line, the gesture is explained by referring to the number (Example 4).

Example 4:

```
1  T1:      ⊛ very ⊛   (0.8)   ◙ bad ◙
   t1:      ⊛ --1--⊛          ◙--2--◙
               1:head tilting right   2:head tilting left
```

In addition to the written descriptions, some extracts include footage from video recordings to demonstrate the gesture clearly. These footages are indicated with the hashtag symbol (#) on the speech line by specifying the particular moment to which the footage refers. On the following line, the number of the figure is added. In order to facilitate the readability of the footage, circles and arrows can be used to highlight the associated movement (Example 5).

Example 5:

```
1    T1:   novel is the #bigger genre (.) as i said before

fig               #fig.1
```


figure 1

In the extract, the line numbers are used for the speech, and silences that comprise the gestures' temporality are synchronized. Also, to increase the readability of the extracts, various font types are used. The extracts were written in Courier New font type, the bold font is used for the speech (**huh-huh**), and the standard font is used to indicate the gestures (*nodding*).

In the results chapter, each extract has coding in the title for the organization of transcriptions analyzed in the study. The coding in each extract includes the code for the teacher as T1, T2, T3, T4), the order of the lesson recordings, category of the gesture use, which could be *LE* for language explanation and *IM* for interaction management. Finally, a short title for the content of the extract is stated. For example, in the title of *Extract 1: T1.L1.LE - Vocabulary (noun) teaching for reading* T1 refers to Teacher 1, L1 means the first lesson recording of T1, LE shows that the extracts belong to the language explanation category. *Vocabulary (noun) teaching for reading* indicates the extract is included noun explanation in the reading lesson.

Before conducting the microanalysis, a detailed explanation of the context from which the extracts are taken was stated in terms of the proficiency level of the students; the type of the lesson; the pedagogical purpose of the lesson; the course materials; the classroom modes; the availability of the camera of the teachers and students; and a short summary of interaction before the extract begins. The students' proficiency level was determined through a

proficiency exam conducted by the institutions at the beginning of the term. Accordingly, the data included three different levels of classrooms; lower-intermediate, intermediate, and upper-intermediate. The type of lessons was reading, listening, and grammar. Two primary course materials were observed throughout the recordings: The New Language Leader Book and form-focused worksheets. Based on these features, to provide a comprehensive explanation of the context and pedagogical purposes of the lesson, the classroom modes were determined. As suggested by Walsh (2003, p. 2), the modes function as a microcontext of L2 classroom, which defines "the pedagogic goals and distinctive interactional features determined largely by a teacher's use of language". He defined four modes; managerial mode, classroom context mode, skills and systems mode, and materials mode. The managerial mode is related to setting up an activity and dominantly includes teachers' instruction or explanations and checking understanding. The classroom context mode includes genuine conversations; hence, the main pedagogical goal is to promote oral fluency by engendering students to express themselves through target structure. Skills and systems mode establishes an environment in which students produce the correct form of the target structure, and the teachers provide corrective feedback by working on the language system (phonology, grammar, vocabulary, discourse) or language skill (reading, listening, writing, speaking). Furthermore, materials mode consists of interaction evolved around material and managed by the teacher as checking answers, providing clarifications, and evaluating students' contributions. These microcontexts of L2 classroom interaction were explicated in accordance with the pedagogical goal of the interaction in the extracts. Furthermore, the teachers' and the students' camera availability were mentioned. Although the teachers turned on their cameras throughout the lessons, the students generally turned off their cameras. All in all, before the extract analysis, these features of the context were explained in detail in order to provide the whole picture of the online interaction.

In terms of the reliability of the data analysis in CA, Peräkylä (1997) suggested three key factors pertinent to reliability in conversation analytic methodology: (1) the selection of what is recorded, (2) the technical quality of recordings, and (3) the adequacy of transcripts (as cited in Seedhouse, 2004, p. 254). In terms of the scope of the recordings, as naturally occurring interaction without any intervention comprises the primary data in CA, the researcher recorded the online synchronous VMI without intervening in the lessons. Besides,

the researcher completed the recording process without a predetermined research focus that might influence the direction of the recordings, which also affects the analysis. For the second factor, the technical quality of recordings was ensured through recording the data by using the recording features of the video-conferencing tools of Zoom and Webex. Through this feature, the interaction as it is displayed on the screen was recorded in good quality. Unless the speaker has microphone issues because of a technical problem during online interaction, the audio quality was sufficient. Through recordings, not only the teacher and student interaction was recorded, but also their interaction with the e-book shared by the teacher on the screen was also recorded thanks to the recording feature of the tools. Some recordings also include the interaction through the chat box. Even though interaction through the camera causes a limited visual of the participants, it was possible to record the teachers' gestures performed through their upper torso, including head and hand movements. In favor of the recording feature of Zoom and Webex video-conferencing tools, it was possible to obtain high-quality audio and video recordings. The third factor, adequacy of transcripts, was ensured by the transcription of the sixteen classroom hours recordings through employing two convention systems (1) Jeffersonian convention (2004) for speech and vocalizations and (2) Mondada multimodal transcription convention (2018) for embodied actions.

Furthermore, to verify the reliability, some extracts were presented in three different data sessions organized by three different CA data analysis groups to make available the transcriptions to other researchers to confirm that there are not any mistakes. Besides, at the end of each data sessions, the focus of each extract is discussed with the researchers. Therefore, three extracts with different focuses were presented in data analysis sessions. The *Extract 14: T3.L4.L2.IM - Turn-design in listening activity* was presented in the Hacettepe University Micro Analytic Network (HUMAN) Research Centre on 03.11.2021 at Hacettepe University, Turkey. The *Extract 4: T1.L2.LE. – Ghostwriter* was presented in the Discourse & Rhetoric Group (DARG) on 24.11.2021 at Loughborough University, England. Lastly, the *Extract 2: T1.L3.LE. - Vocabulary (noun) teaching for reading* was presented in a workshop organized by CA Data Sessions South on 25.11.2021 in England.

CHAPTER 4

4. RESULTS

4.1. Overview of the Study

This study will provide a detailed description of how EFL teachers deploy gestures during online synchronous VMI in an EFL preparatory through the microanalysis perspective of CA. The main aim of this study is to reveal the functions of EFL teachers' gesture use during online synchronous VMI at a higher education level. For this purpose, teachers' gestures were analyzed according to their pedagogical purposes based on the classroom modes to reveal the functions of the gesture use. The secondary aim is to unfold the features of sequential organization the sequential organizations of EFL teachers' gesture use in online synchronous VMI. As stated by Seedhouse (2004, p. 16), the principal question that needed to be asked at all stages of CA is "why that, in what way, right now?". Therefore, why this gesture in that way at that sequence the EFL teachers employ was examined based on their sequential organization of the online classroom interaction. The sequential organizations of teachers' gestures in vocabulary explanation and interaction management were scrutinized in detail. Following these purposes of the study, the following two research questions were asked:

1- What are the functions of EFL teachers' gesture use during online synchronous video-mediated interaction in a higher education setting

2- How are the sequential organizations of EFL teachers' gesture use in online synchronous video-mediated interaction?

In the light of these research questions, this study intends to determine the purposes of the EFL teachers' gesture use and how and when the teachers' gestures are embedded in the teacher talk during online classroom interaction.

In this chapter, the results of the research questions obtained from the microanalysis of sixteen classroom hours of online synchronous video-mediated EFL classroom interaction recordings through CA were illustrated by providing representative extracts from the data to unfold the sequential organization of EFL teachers' gesture use. The micro details of

sequential organizations of EFL teachers' gesture use during online synchronous video-mediated classroom interaction were investigated by considering the verbal and non-verbal features of the interaction without eliminating any interactional features. Since "there is order at all points in interaction" (Seedhouse, 2005, p. 166-167), separating the function of teachers' gestures from the context may hinder the meaningfulness. Therefore, at the beginning of each extract analysis, there are details about the classroom, which is essential to understand the given extract within its context. These are; the proficiency level of the students, the focused skill and content of the lesson, the pedagogical purpose of the lesson, the material used (if any), the explanation of the interaction before the extract begins, and the availability of the teachers' and students' camera during recordings.

In this study, two research questions were asked. The findings of the first question, focusing on the functions of the teachers' gesture use, and the second question, examining the sequential organization of teachers' gestures in interaction, are interrelated and mutually complementary. Explaining the functions of the teachers' gestures alone without mentioning the features of the sequential organization in teacher-student interaction can prevent interpreting the actual functions of teachers' gestures and their underlying reasons of occurrences. Therefore, the results of both research questions were explicated consecutively and demonstrated as a whole within the context in order to encapsulate the contextual elements of the classroom interaction.

4.2. The Functions and Sequential Organization of the EFL Teacher's Gestures Use

In this part, the microanalysis of teachers' gesture use was explicated by focusing on both the functions of EFL teachers' gestures and how they deploy and adjust their gestures according to their pedagogical purposes. Based on the preliminary findings, the EFL teachers utilized their fingers, hands, and head gestures for several purposes during online interaction within the camera frame. As a result of the microanalysis of the extracts, some shared characteristics among them were detected. Based on these characteristics, these gestures were mainly collected under two categories considering the data-driven principle of the CA, which is the analysis of the data without referring to pre-determined categories. Accordingly, the analysis and results were demonstrated under two main categories of (1) *gestures for language explanations* and (2) *gestures for interaction management* by referring to each

extract in section 4.2.1. The language explanation gestures category was divided into gestures for vocabulary explanation and grammar explanation. The gestures for interaction management category was split into turn allocation and instruction giving. The summary of the categories is stated in Figure 4.1 below.
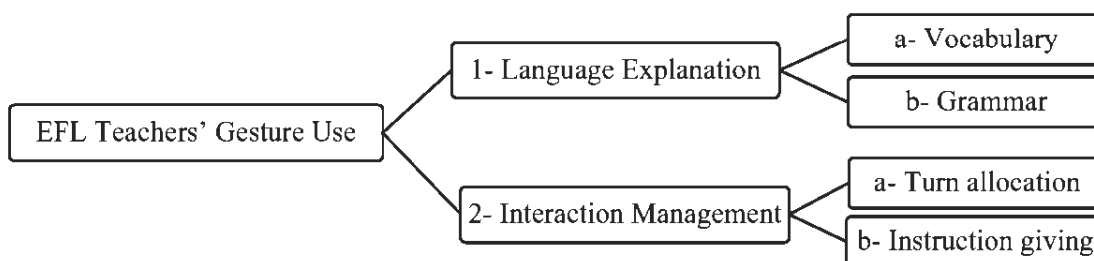
Figure 4.1. *The summary of the findings*

4.2.1. EFL teachers' gesture use for language explanations

The use of gestures by the teachers to explicate the aspects of the language was often observed during the microanalysis of the online classroom interaction. The language explanation here refers to grammar and vocabulary explanations of the teachers in order to make input more salient for the learners and to deal with understanding troubles that learners experience during language learning. These two pedagogical purposes of the teachers, to make input more noticeable and to solve comprehension problems, were commonly detected in face-to-face language classrooms. On the other hand, during online VMI, the EFL teachers encountered various challenges, such as transferring face-to-face classroom strategies to online learning environments, maintaining and drawing learners' attention to the input, creating a mutual interaction, and building rapport through videoconferencing tools as stated in chapter 2.5. Due to these challenges, this study revealed that the EFL teachers make much effort to increase language comprehension during online synchronous VMI by using their gestures. Since the context of the study was a preparatory school, most of the gestures in language explanation centered around teaching vocabulary and grammar. In the following extracts, the details of these explanations, including both their functions and sequence organizations, are given in detail in order to shed light on how the EFL teachers use gestures in the online language classroom. In the analysis of the extracts, it is observed that the EFL teachers predominantly deploy their gestures in vocabulary explanations. Below, first, the

extracts related to language explanations in vocabulary teaching will be explicated, and then the teachers' gestures in grammar explanations will be elucidated.

Gesture use in vocabulary instruction

Extract 1: Vocabulary (noun) teaching for reading

Extract 1 is taken from an upper-intermediate level of reading lesson classroom interaction. The interactional organization is mainly determined by the material, the New Language Leader-Upper intermediate English coursebook by Pearson and conducted by the teacher whose focus is *genres* according to the unit assigned for this lesson, which refers to the Materials mode of the classroom interaction (Walsh, 2003). In this lesson, only the teacher's camera is on. Before the extract begins, the class has been talking about genres such as autobiography, biography, crime, biopic, costume drama, and romcom. In Extract 1, T1 initiates the sequence with a display question aiming to elicit what the students know about the subject (Long & Sato, 1983). As stated by Walsh (2003), in materials modes, teachers ensue the interaction, and the IRF sequence (teacher initiation-students response-teacher feedback) commonly develops around the materials focus; therefore, the learners' contribution is limited to the material. Extract 1 provides an example for the materials modes. T1 initiates the sequence with the display question (line 1), elicits the preferred response from the student (line 4), and provides feedback and further contributions (lines between 6-18). A detailed explanation of this IRF sequence with its relation to the teacher's gesture use in online interaction is explained below.

Extract 1: T1.L2.LE Vocabulary (noun) teaching for reading

```
1   T1:      another genre is novel (0.1) does this refer

2            to a book (.) or film↑

3            (3.8)

4   St1:     book↑ (0.3) i guess

5            (0.2)

6   T1:      *yeah definitely* it is a book and of course
    T1:      *nodding------->*

7            novel is the #♣ bigger genre (.)♣ as i said before
    T1:                    ♣ extending hands ♣
    Fig:                   #fig.1

8            so↑ in literature we have got actually ♥ three or four ♥
    T1:                                             ♥ extend four f.♥
             main genres ± which are novel ±
    T1:               ± touch little f. ±

9   T1:      β drama which means theater β
    T1:      β touch fourth f.---------->β

10           ▲ and poetry ▲  and maybe ◙ we can also count short story
    T1:      ▲touch middle f.▲        ◙touch index f.---------------->

11           as a genre as well◙ but all of these like you know
    T1:      ----------------->◙

12           ◊biographical novel◊  Ω crime novel or  Ω
    T1:      ◊ point right side ◊
    T1:                           Ω point left side Ω

13  T1:      ╫maybe period novel or historical novel╫
    T1:      ╫point middle------------------------>╫

14           ♣ these could ♣     □ also go into □
    T1:      ♣ extend hands♣
    T1:                          □-----1-------□
                                 1: point down by joining two hands


15           ● that category ● as sub genres as well
    T1:      ● point forward ●

16           so that that one (0.2) novel is

17           ♣a bigger genre than the others ♣
    T1:      ♣extending hands held in distance♣
```


figure 1

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In line 1, the first turn of the IRF sequence is initiated by the T1's display question with a rising intonation of whether the *novel* is under the category of film or book. After 3.8 seconds of pauses, the second turn of the IRF sequence continues with the St1's contribution to her question. In line 4, St1 verbally provides a candidate response (book i guess). The teacher continues the IRF sequence with her positive feedback. After a short wait time (0.2) in line 5, she confirms the learner's candidate response by using an acknowledgment token (yeah definitely) (Jefferson, 1984, p.199) in line 6. The head-nodding accompanying the acknowledgment token (yeah definitely) in line 6 indicates her agreement with the student's response (Kellermen, 1992). After eliciting the preferred response from the learners, she continues to explain the genre *novel* through her gestures. In order to clarify how the *novel* is used as a collective noun referring to a group, she uses metaphorical hand gestures (McNeill, 1992), which she extends to the right and left side and she holds them in the distance at the end (Fig 1), which is also accompanied by her verbal explanation (bigger genre) in line 7. She illustrates the difference between the adjective *big* and *bigger* though embodied action that is extended hand gesture to show different degrees of comparison (Smotrova, 2014). She continues her turn by giving further explanations about genres in lines between 8-14. In line 8, she emblematizes the number four (extends four-finger) when referring to four types of genres in literature. Holding the four fingers in the air (line 8), she gives the name of the genres. In line 9, she touches her little finger with her other hand to indicate the first genre, which is novel. In line 10, she touches her fourth finger to provide the second genre, which is theater. In line 11, she continues to the third genre, poetry, by touching her middle finger. And then, she provides the last example short story by touching her index finger until line 12. Having explained the four genre types, she gives three examples of the novel in lines 13-14. For each example, she points in different directions with her hands joined together. She points right side for the biographical novel, the left side for a crime novel, and the middle for a period novel or historical novel. She extends her hands at first, and then by joining them in the middle, she points down by accompanying the verb go into in line 15. Here, she depicts the meaning of go into through these embodied actions to indicate these examples are a sub-

category of the novel. In line 18, she reproduces the same gesture (`extending hands held in the distance`) as referring to the novel as a bigger genre than others.

Extract 1 illustrates how T1 deployed her hand gestures as clarifying the target vocabulary *novel* as one of the genre types in the reading lesson. She utilizes her gestures as a strategy in order to explain and enhance the meaning of the collective noun *novel* through her gestures. Through her extending hand gestures, she depicts the meaning of the comparison adjective *bigger* to convey the message that the novel includes sub-categories as well. As giving examples for these sub-categories, she used her fingers to enumerate each example, which makes it easier for students to follow up during online interaction. In the end, she repeats the same hand gesture (`extending hands held in the distance`) for the comparison adjective *bigger* to emphasize that novel is broader than other genres. Also, the hand gestures to illustrate bigger (`extending hands`) and go into (`pointing down`) are co-occurred with the speech. In that way, the teacher provides the vocabulary explanation through two channels: verbal and non-verbal.

In terms of sequential organization of teacher gesture use, the teacher initiates the sequence by asking a display question. After she elicits the preferred response, she deploys her nodding gesture to confirm the response and extends her turn to provide further explanations through her gestures to provide a visual representation of the target vocabulary. So, the teacher uses gestures as a strategy in feedback and extended clarification turns after receiving the preferred response.

Extract 2: Vocabulary (adjective) teaching for listening

Extract 2 is taken from an upper-intermediate level of listening lesson classroom interaction. The interactional organization of the interaction is managed by the course material that is the New Language Leader-Upper intermediate English coursebook. The focus of the course material is on listening related to the movie 'Great Gatsby', which refers to the Materials mode of the classroom interaction (Walsh, 2003). During the lesson, the teacher turns on her camera; however, no visual view from the students is available in this lesson. Before the extract begins, the class has listened to a listening text in which a speaker shares her opinion about the book 'Great Gatsby'. The students are supposed to answer three

comprehension questions about the listening text. The extract focuses on the interaction in which the teacher and the students discuss the first comprehension question, which elicits three reasons why the speaker likes the book. After the listening, T1 initiates the interaction with a display question which focuses on the three reasons for liking the book. Since the focus of the Materials mode is the coursebook, the interaction is commonly based on the IRF sequence to make learners practice the language related to the material and to check and display their answers (Walsh, 2003). The extract illustrates the feedback turn of T1 after she elicits answers from the students through the chat box. Four of the sixteen students provide the 'get feeling' response on the chat box. A detailed explanation of the feedback turns in which teacher gesture is located to explain the adjective 'evocative' will be explained below.

```
        Extract 2: T1.L3.LE. – Vocabulary (adjective) teaching for listening
1   T1:        *definitely↑♣* i- (0.5) it- (0.3) it made her (.)

    T1:        ----------->♣
    T1:        *nodding---->*
2   T1:        do↑(0.5) Δ get the feeling Δ (0.4) Δwithin the novel↓Δ
    T1:                Δextend open palm Δ
    T1:                                        Δrising open palm Δ
3   T1:        (.) so↑ ▓ (0.1) this means that↑(0.4) they have use:d↓
    T1:                ▓ writing chat box ------------------------>
4   T1:        (0.3) the WRIter↑ uses (0.2) evoCAtive (.) language↓
    T1:        ------------------------------------------------>
5              (1.4) ▓
    T1:        ----> ▓
6   T1:        Δ evocative (0.1) language >means that< Δ
    T1:        Δ showing open palm ------------------->Δ
7   T1:        ♠# it (0.1)evo:kes (0.2) feelings okay↑(.)♠
    T1:        ♠ rising open palms-------------------> ♠
```

FIG1:   #Fig1

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```
 8   T1:      Δit desCRIBES (.) thingsΔ (0.2) ▓ so:↑  <vividly:↑> ▓
     T1:                                      ▓ writing chat box  ▓
     T1:      Δextend open palm------> Δ
 9            (1.1)
10   T1:      >there are< (.) so (.) err (.)
11            so many ✸vivid descriptions that↑✸
     T1:             ✸ leaning forward------->✸
12            (0.2)
13   T1:      it makes ▼you get into the (0.2) book▼
     T1:              ▼inclusion/pointing down--->▼
14            ▼ (0.7) so it eVO:kes (0.2) feelings ▼
     T1:       ▼ rising hands -------------------->▼
15   T1:      ♠ it (.) arOU:ses feelings  ▲ within you↓ ▲
     T1:       ♠ rising open palms----> ♠  ▲touching chin▲
```

After T1 elicits the answer (chat: get feeling) from the students, in line 1, she begins the feedback turn by providing the acknowledgment token (`definitely↑`) with a rising tone and accompanied by nodding (Kellermen, 1992). The teacher confirms her students' response with this acknowledgment token and embodied action, nodding. Furthermore, after a short pause (`0.5`), she displays her confirmation through the modified repetition in lines 1-2 (Stivers, 2005). This confirmation repetition is co-occurred with T1's embodied actions (`Δextend open palm Δ (0.4) Δrising open palmΔ`). As T1 repeats the preferred response elicited from the learners, she enhances the feedback with her hand gestures that occurred during speech. In lines 3 and 4, she adds further contribution to the learners' response by introducing a new adjective. In line 3, before stating it verbally, she uses the affordance of a VMI tool which is the chat box. She types the target adjective (`evocative`) on the chat box and then verbally expresses it, putting emphasis on the word. In line 5, T1 gives a pause for 1.4 seconds to write the adjective on the chat box and then continuous her turn. In line 6, she begins the turn with the explanation of the adjective and uses her hand gesture. She extends her open palms to the screen as the virtual classroom and continues her explanation. In line 7, she provides the definition for the adjective *evocative* (`it (0.1) evo:kes (0.2) feelings`). In the same line, T1 also manipulates her hand gesture to convey the meaning of the adjective through her rising open

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palms embodies actions that co-occurred with the T1's verbal explanation (Fig1). Succeeding this, she ends the turn with an understanding check token (`okay↑`); however, she formulates a new turn without waiting for any response from the students in line 8 (`it desCRIBES (.) things (0.2) so:↑ <vividly:↑>`). In the same line, she extends and raises her hand gestures and points forward to the screen concurrently with her utterance (`it desCRIBES (.) things (0.2)`). For the rest of the utterance, she benefits from the chat box and types (`so vividly`) on the chat. In line 10, she modifies her previous turn and provides another definition accompanied by her embodied action of leaning forward to the screen in line 11 (`so many vivid descriptions that`). After a short pause (`0.2`), she continues her explanation (`it makes you get into the (0.2) book`) in line 13. Her utterance in this line (`you get into the (0.2) book`) is accompanied by another metaphorical gesture (McNeill, 1992) which depicts the meaning of *to get into* (`inclusion/pointing down`). She embodies the abstract concept (*to get into*) and describes it with her hands. She joins her hands in the middle and points them down simultaneously with her utterance (`you get into the (0.2) book`). In line 14, after a short pause (`0.7`), she continues her turn (`so it eVO:kes (0.2) feelings`) with a recurrent gesture (Sert, 2015). Here, she embodies the meaning of 'evoke' through her rising hands. Furthermore, in line 15, she repeats the same embodied action with her turn (`it arOU:ses feelings`). Through metaphoric gestures (McNeill, 1992), she clarifies the meaning of *evocative*. As doing so, she separates her hands and raises them, which is a gesture that provides a visual representation of the 'evocative'.

In extract 2, T1 utilizes three different modalities in order to provide the meaning of target vocabulary *evocative*. She gives the written form of the adjective through the chat box, she verbally explains the adjective, and she embodies the adjective through metaphorical hand gestures. As a result, she used three different channels –verbal, nonverbal, and written- to describe the adjective. The embodiment of the adjective through hand gestures supplies a resource for the learners when they experience an understanding problem. Also, the use of chat box may establish joint attention during online interaction. The extract proves that the teacher adjusts her gestures according to her specific purposes because it is

observed that the gestures and teacher talk are connected in terms of their semantic meanings when they accompany each other.

The sequential organization of the teachers' gesture use reveals that the teacher makes use of her gestures during feedback turns and extended explanation turns after receiving the preferred response from the students.

Extract 3: Vocabulary (noun phrase) teaching for reading

Extract 3 is taken from an upper-intermediate level reading online video-mediated classroom interaction. The reading text titled 'From page to screen' is related to the comparison of books and their movie versions, which is in the New Language Leader-Upper Intermediate coursebook. Before the reading text, the teacher conducts the warm-up stage to activate the students' schemata and tries to create a connection between their experiences and the reading text with opinion questions. He starts the lesson by asking if the students know any movies based on books. And he tries to elicit how students feel when they watch the movie version after they read the book. The extract is based on the teacher-student interaction in which they share their feeling about the movie versions of the books. In the warm-up stage, the teacher engenders his students to express their opinions clearly in order to establish a context through referential questions, which refers to the Classroom context mode of the interaction (Walsh, 2003). During the interaction, the teacher's and sixteen students' cameras are available throughout the discussion. A detailed explanation of the extract is given below.

```
     Extract 3: T3.L3.LE. - Vocabulary (noun phrase) teaching for reading
 1   T3:        how do you feel err when you (0.5) err
 2              first read the book↑ and then watch the film↑ (0.5)
 3              how do you feel↓ about the film↑
 4              (5.7)
 5   St1:       generally i don't like the film↓
 6              (0.8)
 7   T3:        hɪhɪ (0.2) why do you think it's- [it's like that↑]
 8   St1:                                         [because    they] cannot
 9              (0.5) exp- err describe
10              (1.2)
11              all the things in (0.2) book err always
12              there is err (0.6) a gap (0.6)
13   T3:        *huh-huh*=
     t3:        *nodding*
14   St1:       =you know
15              (0.3)
16   T3:        there's something missing↓
17              (0.7)
18   St1:       YES
19              (0.6)
20   T3:        ye:s↓ (0.9) huh-huh (0.5)
21              (0.4)
22   St1:       err in books (0.4) err (0.7) there are many (0.4)
23              maybe (0.3) tw- two or three pages (0.4)
24              about (0.3) *character psychology↓*
     t3:                    *nodding------------->*
25   St1:       (0.4) but↑ (0.7) *you can't act* (0.2) in the film (0.4)
     t3:                         *nodding----->*
26   T3:        *exactly* (0.4)
     t3:        *nodding*
27   T3:        in films (0.5) they try to use (0.4)
28              ✿ inner err sounds inner voices (0.2) ✿
     t3:        ✿ circling with finger ------------->✿
```

In lines 1 and 2, T3 initiates the interaction by providing a referential question that is related to the feeling when the students watch a movie after they read the book. In line 3, he reformulates his referential question (how do you feel about the film↓) with a rising intonation. After an extended wait time of 5.7 seconds, St1 nominates himself as the speaker for the next turn and contributes to the T3's question by stating his feeling (generally i

`don't like the film`). And then, the teacher tries to elicit further details about the St1's response by asking an elaboration question (`why do you think it's- it's like that`). The last part of the T3's utterance (`[it's like that]`) is overlapped with the St1's response (`[because they]`) to the teacher's elaboration question (line 7). By starting with causal conjunction (`because`), St1 makes a contribution to the T3's elaboration question (`they cannot exp- err describe`) (line 8-9). In his turn, the student makes a self-initiated repair, and without completing the word `exp-`, he reformulates his sentence with a new word `describe`. After 1.2 seconds of silence, he extends his turn to add more clarification (`all the things in (0.2) book err always there is err a gap`) in lines 11-12. This extended explanation of the student is followed by the teacher's acknowledgment token (`huh-huh`) and embodied action of nodding gesture. Right after the teacher's nodding gesture, St1 addresses the teacher's knowledge by using `you know`, which establishes shared knowledge (Herder et al., 2020) and appeals to the teacher's involvement (Keevallik, 2011). T3 makes a contribution to the S1's utterance by sharing his opinion (`there's something missing↓`). St1 confirms the teacher's utterance with a loud voice. Then, the teacher encourages the student's participation by providing a go-ahead response (`ye:s↓`) and acknowledgment token (`huh-huh`) in line 20. Starting with a hesitation marker (`err`), St1 formulates his turn with further explanation in line 22 and, with a probability marker (`maybe`), continues with his previous turn in lines 23-24. The last part of the St1's turn (`character psychology`) is accompanied by the teacher's nodding gesture as a go-ahead response. Providing a contrastive marker (`but↑`) with a rising intonation, he clarifies his ideas (`you can't act in the film`) in line 25. The beginning part of the St1's turn (`you can't act`) is co-occurred with the teacher's nodding gesture. After St1 completes his turn, T3 displays his agreement with St1's turn by providing confirmation discourse marker (`exactly`) accompanied by the teacher's nodding gesture and elaborates on St1's turn by providing an extended explanation (`in films (0.5) they try to use inner err sounds inner voices`) by simultaneously employing hand gestures. In doing so, he visually represents the meaning of the adjective *inner* by circling his index finger in the middle of the camera view repeatedly and quickly. Through using metaphoric gestures, the teacher conveys the meaning of an abstract idea *inner.*

In this extract 3, the teacher deploys his hand and head gestures for different purposes. He used his head gesture nodding to demonstrate his agreement with the students' turn. He deploys his hand gesture, circling index finger, to deliver the meaning of the noun phrase *inner sound* by creating concrete representation through metaphoric gesture. He repeatedly circles his index finger in order to deliver the meaning of inner. The gesture is concurrently utilized with the teacher talk and directly conveys the meaning of the noun. The synchronization and semantic relation of gesture and teacher talk can indicate the purposeful use of teachers' gestures.

Related to the sequential organization of the teacher's gesture deployment, it is detected that he initiates the sequence by asking a referential question and receiving a response from students. Following these turns, the teacher formulates an elaboration question of why and the students contribute to T3's question. The teacher provides a go-ahead nodding gesture and receives a further contribution from the student. Then he gives the feedback through his nodding gesture as a go-ahead action and leads to the student extended explanation, which is followed by the teacher's display of agreement through positive feedback *exactly* and nodding gesture. The teacher extends his turn for further contribution by means of his gestures to explain the vocabulary, *inner*. This extract displays that gestures can be multifunctional. The nodding gesture was utilized for the purposes of a go-ahead response without interrupting the student contribution and positive feedback to the student's candidate response. Besides, the teacher uses his gesture to indicate the meaning of a noun phrase that is not among the target vocabularies but related to the topic. By doing this, he creates a visual representation of the teacher talk, which can make the students follow the teacher attentively and comprehend to input successively.

Extract 4: Vocabulary (adjective) teaching for reading

Extract 4 is taken from an upper-intermediate reading classroom interaction. The focus of the lesson is based on the reading text titled 'From page to screen' related to movie versions of some books in the coursebook of New Language Leader-Upper Intermediate. The class is working on the vocabularies which are related to the reading. The teacher tries to elicit the response from students and provides clarifications related to the exercise in the book, which refers to the Materials mode of the classroom interaction (Walsh, 2003). During

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the lesson, only the teacher's camera is available. The extract includes an interaction that is initiated by the teacher to elicit a vocabulary used in the reading text. A detailed explanation of the interaction is given below.

```
    Extract 4: Vocabulary (adjective) teaching for reading
1   T1:         •so↑ what's a ghostwriter •  ▲ (0.2) everyone↑▲
    t1:         •lean back--------------->• ▲ lean forward-->▲
2               (4.6)
3   St1:        anonymous↑
4               (1.4)
5   T1:         >yeah< that's an anonymous writer (0.7)
6               err (0.1) it could also means something like↑ (1.0)
7               ♣ you've got a name♣  ◙on top of the book (0.4)◙
    t1:         ♣ separating hands ♣
    t1:                             ◙ gathering hand ------->◙
8               ♫ saying that you're the author ♫
    t1:         ♫pointing down w/ bunched fingers♫
9               (1.1)
10              Ψ  you are not that person (0.8)   Ψ
    t1:         Ψpointing front with bunched fingers Ψ
11              ±maybe you're using (1.8) pseudonym (0.1)±
    t1:         ±typing on the chat--------------------->±
12              which means a nickname↓
```

In line 1, T1 initiates the turn by using a transition marker (so↑) followed by a display question to the whole class (what's a ghostwriter (0.2) everyone↑). The moment when she initiates the interaction and formulates the display question is embodied by her leaning back movements. When she uses the indefinite pronoun (everyone↑) with a raising intonation to address everyone, she leans forward. After 4.6 seconds of extended wait time, St1 selects himself as the next speaker and provides a candidate response (anonymous↑) with a rising intonation (line 3). Followed by 1.4 seconds of silence in line 4, by providing an acknowledgment token (yeah) (Jefferson, 1981), she confirms St1's candidate response with a repetition (Park, 2013). She extends her turn and signals further clarification (it could also means something like↑) with a rising intonation. In line 7, she gives an explanation (you've got a name on top of the book) for the other meaning of

ghostwriter, embodied by her hand gestures. In doing so, she separates her hands into the opposite direction to represent `a name`, and then she gathers her hand in the middle to refer to `top of the book`. In the next line 8, she continues her explanation (`saying that you're the author`) by repeatedly pointing down with bunched fingers. This turn is followed by 1.1 seconds of silence. In line 10, she provides a further explanation (`you are not that person`) accompanied by her hand gesture that is pointing front with bunched fingers. With a possibility marker (`maybe`), she introduces another synonym for the target vocabulary (`pseudonym`), and she concurrently types the newly introduced vocabulary on the chat box to make it available for everyone. In line 12, she provides a synonym with a falling intonation and completes the vocabulary explanation (`which means a nickname↓`).

In this extract, it is observed that the teacher uses her hand gestures to provide a visual representation of the target vocabulary, *ghostwriter*, explanation. By using her hand gestures, she creates a visual image of a book, and she points to the imaginary book to refer to the cover page on which the writer's name is written. By creating a visual scene with her gestures, she tries to explicate the *ghostwriter* is not the real writer. So, the teacher conveys the figurative meaning of the noun by describing it through her hands. The synchronization of hand gestures with teacher talk and the semantic relation between the hand gestures and explanation can signal the intentional use of teacher gestures, unlike spontaneous ones.

In terms of sequential organization of the teacher's gestures, it is observed that she provides extended verbal explanations accompanied by her gesture use after receiving the preferred response from the students.

Extract 5: Vocabulary (noun) teaching for reading

Extract 5 is taken from an upper-intermediate reading lesson online classroom interaction. The reading text is related to literature and film, taken from the New Language Leader-Upper intermediate coursebook. After the students work on the text for comprehension questions, they continue with a matching activity. By following the exercise in the book, the teacher tries to elicit the answers from the students by using scaffolding and corrective repair, which refers to the Materials mode of classroom interaction (Walsh, 2003).

The extract includes the interaction in which the teacher tries to elicit the eighth question, which is related to the words utilized for a book or film. The teacher tries to elicit the word *dialogue* from the students. During the interaction, the teacher's and the fifteen students' camera is on. A detailed explanation of the extract is given below.

```
    Extract 5: T1.L4.LE. – Vocabulary (noun) teaching for reading
1   T3:        the words (0.4) spoken in a: book↑(0.2) or film↑
2              (5.8)
3   St1:       script↑
4              #▲ (0.8)
    t3:         ▲showing index fingers->
    Fig:       #Fig1
5   T3:        between two people ▲    (0.2) what is it↑
    t3:        ------------------>▲   shaking index fingers->
6              (0.5)
7   St2:       dialogue↑
    t3:        --------->
8              (0.4)
    t3:        ---->
9              (0.3)
10  St3:       [dialogue]
    t3:        ---------->
11  T3:        *[dialogue] (.) dialogue↓*
    t3:        --------------------->
    t3:        *nodding------------->*
12             (0.6)
13  T3:        Ψ err you know Ψ from Latin (0.6)
    t3:        Ψleans forward Ψ
14             ± mono mea:ns (.) one ± (0.4)
    t3:        ±showing index finger ±
15  T3:        ▣ bi- (0.2) ▣ and (0.1) β di- (0.3) β
    t3:        ▣point right▣            βpoint left β
16  T3:        ♣ mea:ns↑ two ♣
    t3:        ♣index+middle ♣
17  T3:        so:↑ (0.4) monologue↑ (0.6) ± one person speaking ± only
18             (0.1)
    t3:                                   ±showing index finger±
19  T3:        and ♣ dialogue two people ♣ speaking to each other↓
    t3:            ♣index+middle ------> ♣
20  T3:        >okay↑< (0.9) that is dialo:gue↓
```

In line 1, T3 initiates the elicitation sequence by referring the definition given in the activity (`the words (0.4) spoken in a: book↑(0.2) or film↑`) with a rising intonation. After providing an extended wait time (5.8 seconds) in line 2, St1 selects himself as the next speaker and gives the candidate response (`script↑`) in rising pitch. Following the St1's turn, the teacher does not display any agreement or confirmation. In contrast, with a subsequent turn, the teacher deploys his gesture in order to initiate the repair during 0.8 seconds of silence in line 4. As doing it, he demonstrates his index fingers in the air by leaving space between them (Fig1). As employing this gesture, he continues to give a verbal explanation for the preferred response (`between two people`) and supports his verbal and non-verbal explanations through a referential question (`what is it↑`) in which the teacher adjusts his gesture in line 5. As asking the referential question, he moves his index fingers from right to left rapidly and simultaneously. After a short silence, St2 provides her candidate response (`dialogue↑`) with a rising intonation in line 7, which co-occurs with the T3's ongoing gesture of moving index fingers. After St2's candidate response, St3 shares her candidate response (`dialogue`) which overlaps with the teacher's repetition (`dialogue`) in line 10. The teacher repeats the St1's candidate response twice (`dialogue dialogue↓`). The first repetition overlaps with the St3's candidate response. The teacher acknowledges the St1's response with a repetition (Park, 2013) and nodding gesture while pursuing his moving index fingers gestures. Extending his turn, he addresses the students' knowledge by using `you know`, which establishes shared knowledge (Herder et al., 2020) which is accompanied by T3's leaning forward embodied action in line 13. Then, he gives feedback through emblematic gestures (Ekman & Friesen, 1972). In line 14, he shows his index finger as defining the *mono* (`mono mea:ns (.) one`) to visually represent the number one. In line 15, he deploys deictic gestures by pointing right for `bi-` and pointing left for `di-`. to signal two alternatives. In line 16, by deploying another emblematic gesture, he conveys the meaning of `bi-` and `di-`. By doing it, he shows his index and middle finger to depict the number two. By using an elongated transition marker (`so:↑`), he extends his elaboration on prefixes via examples (`monologue↑ one person speaking only`). In this turn, he repeats his gesture in line 14 for `one person speaking` (line 17). And he shares the second example in his next turn (`dialogue two people speaking to each other↓`). In this

turn, he uses the same gesture in line 16 for `dialogue two people`. In the last line 19, by using an understanding check token (`okay↑`), he provides the preferred response (`that is dialo:gue↓`).

In this extract, the teacher generates the visual representation of the noun dialogue through his hand gestures. Without providing a verbal explanation, he tries to get the answer from the students with his hand gesture (Fig1). Besides, he tries to visually represent the meaning of *dialogue, mono, di-*, and *bi-* through emblematic gestures. He repeats the same gestures for the same words and phrases. Bu using the recurrent gestures, he draws the students' attention to the visual explanation of the vocabulary. He keeps performing the same gesture during explanation and students' contribution and leaves his gesture after displaying acknowledgment by nodding gesture.

In terms of the sequential organization of the teacher's gesture use, it is discovered that the teacher performs an embodied repair initiation through his hand gestures by depicting the expected response without providing oral corrective feedback. He signals that the response of the student is not the expected one by providing an instant visual description with gestures. The prolongated hand gestures accompany the teacher repair initiation, students' contribution, and teacher's feedback turn. This kind of prolongated gesture in the repair sequence may provide a continuous hint for the students to come up with the expected response. The visual depiction accompanied by verbal explanation leads the students to generate the expected answer. Moreover, the teacher's extended turn for further clarification concurs with the teacher's emblematic hand gestures depicting the prefixes *mono* and *di*. Overall, the extract shows that the teacher's hand gesture can be utilized as a hint and repair initiator, and the head-nodding can function as a confirmation token in feedback turn.

Extract 6: Vocabulary (noun) teaching for reading

Extract 6 is taken from an upper-intermediate reading lesson online video-mediated classroom interaction. The focus of the lesson is the vocabulary related to books and movies such as crime, horror, biopic, etc. The vocabulary list of genres is taken from the Upper-Intermediate New Language coursebook. In order to elicit the words, the teacher prepares an online activity in Padlet. The students are supposed to put the genres under three categories:

film, books, or both. The teacher shares his screen so everyone in the class can see the responses on the Padlet. The interaction evolves around the online material. The teacher checks students' responses on Padlet and provides feedback, which refers to the Materials mode of the classroom interaction (Walsh, 2003). During the lesson, the teacher's and five students' cameras are on. Since the teacher shares his screen, only a limited number of the participants' view is available on the screen. Therefore, there could be more students who turn on their cameras. Before the extract begins, the teacher checks the students' responses, and he gives feedback and clarification one by one. The extract includes the interaction in which the teacher provides feedback for the wrong answer.

```
     Extract 6: T3.L3.LE. – Vocabulary (noun) teaching for reading

1  T3:      and (0.2) PLAY↑
2            ±  (2.7)  ±
   t3:      ±gazing at screen±
3            <you wrote it (.) unde::r> (0.7) FILMS only↓ (0.4)
4            SO↑ (0.3) err actually↑ (0.5) err for example↑
5            ✿ shakespeare was a playwright ✿ (0.4)
   t3:      ✿ writing w/ finger ---------->✿
6  T3:      and ✿ she- he wrote↑ ✿ (0.5) ▲ many plays ▲ (0.7)
   t3:          ✿writing w/ finger✿        ▲leans forward▲
7            and look↑ i said he ● wro::te↑ (0.6) ● many plays (0.6)
   t3:                          ●head tilt to right●
8            so (.) PLAY (0.3) <is a book> and
9            (0.4) err if you want to see err ◊it on the screen↑◊ (0.5)
   t3:                                      ◊point to the left◊
10           e:rr that becomes a film↑ ♥not a play↓ (0.5)♥
   t3:                                 ♥waving hand ♥
11           PLAY can be only (.) in theaters↓ for example (.)
12           but here (0.2) ⊔ we don't have⊔ that option↓
   t3:                      ⊔ shaking head ⊔
13           so:↑ the word play can be use:d (0.3)
14           under the category of (0.6) books↓ (0.6) here
```

In line 1, the teacher addresses the next question by using a transition marker (`and`) and asks the question by saying the type of genre with a rising intonation (`PLAY↑`). During 2.7 seconds of silence, he gazes at the padlet screen to check the category under which the students type *play*. Starting with transition marker (`SO↑`) and hesitation marker (`err`), T3 utilizes an adversative conjunction (`actually`), introducing a situation that is unexpected (Lenk, 1998) and signals an example (`for example`) in line 4. He provides the example with an embodied action of drawing hand gestures (`shakespeare was a playwright`). In doing so, he uses an iconic gesture to pretend to be writing something imaginary with his index finger. He extends his turn by adding further explanation (`and she- he wrote↑ many plays`). He repeats his iconic writing gesture as he says (`he wrote↑`) and leans forward at the last part of the turn (`many plays`). By drawing the attention of the learners (`and look↑`), T3 repeats his previous turn (`he wrote many plays`) with elongated syllables on *wrote,* which is co-occurred with his tilting head to the right. After the example, T3 provides explicit feedback (`PLAY is a book`) to the students' dispreferred response on the Padlet. He elaborates on the students' response through another explicit feedback (`if you want to see err it on the screen that becomes a film↑ not a play`). He deploys his head and hand gestures during this elaboration turn. He points to the left (`it on the screen`) to imply an alternative in line 9 and waves his hand in the middle of the camera frame (`not a play`) to deliver the meaning of negativity in line 10. In line 12, he again uses his head gesture to demonstrate negativity (`we don't have`) with his shaking head. By using an elongated transition marker in rising pitch (`so:↑`), he repeats the preferred response (`the word play can be used under the category of books`) for the question and completes his turn with an indexical reference to the shared resource (`here`) in lines 13-14.

In this extract, the teacher describes the target vocabulary *play* with his hand gestures co-occurred by his verbal explanation. In order to depict the meaning of the *play*, he pretends to write in the air with his hand. His pretended writing action co-occurs with the noun *play* and *write* in order to convey the meaning. He emphasizes that *play* is a written concept by tilting his head by saying the word *wrote*. The extract also includes other gestures such as waving hand and shaking head to display negativity. These multifunctional hand and head

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gestures concurred with teacher talk, which may be a strong indication of the teacher's intentional gesture use during online interaction.

In the matter of the sequential organization of the teacher gesture use, the teacher initiates the interaction by asking a display question which is followed by a dispreferred response from the students. And then, he initiates a repair sequence with embodied verbal explanations. He explicates the expected response through an example accompanied by his hand gestures. The explicit feedback also co-occurs with hand and head gestures. As a result, the extract shows that the teachers' gestures can be utilized as a feedback and evaluation strategy in online interaction.

Extract 7: Vocabulary (adjective) teaching for listening

Extract 7 is taken from upper-intermediate listening classroom interaction. The focus of the lesson is related to the adjectives that students heard in the listening text. The list of adjectives is taken from the New Language Leader Upper-Intermediate coursebook. The teacher conducts the vocabulary teaching by first eliciting from the students and then providing the explanation himself by following the list on the book, which refers to the Material mode of the classroom interaction (Walsh, 2003). The teacher shares the e-book on his screen so everyone in the class can see the related page. In the extract, the lines between 12-22 and 58-64 are omitted since the interactions in these lines are not in the scope of this study. During the lesson, the teacher's and five students' cameras are open. There could be more students whose camera is available; however, because of the shared screen feature, only a limited number of participants' views are available. Before the extract begins, the students listen to the listening text. In the following extract, they will discuss the vocabularies. The extract includes the interaction in which the teacher explains the target adjectives.

```
Extract 7: T3.L4.LE. - Vocabulary (adjective) teaching for listening

1  T3:        so:↑ (0.8) let's have a look at these adjectives (0.2)
2             these are all from the text (0.7)
3             awful (.) mea:ns↑
4             (1.1)
5             ⌊very⌋ (0.8) ◙bad◙ (.) βit's not badβ it's ▲(0.6) very bad▲
   t3:        ⌊-1-⌋         ◙-2-◙      β    -3-    β     ▲    -4-    ▲
              1:head        2:head     3:shaking index   4:pointing front
              tilting        tilting       finger           w/ head and
              to the right   to the left                    index finger
6  T3:        okay↑ the meaning of awful↑ (0.7)
7  T3:        a:nd↑ brilliant↑
8             □ (1.2)
   t3:        □thumbs up->
9  T3:        you know □ for example (.)
   t3:        -------->□
10 T3:        i always say my students are brilliant
11            and you can also use it for books (.) films as well↓
```

In line 1, T3 initiates the turn by using a transition marker (so:↑) with an elongated syllable and rising intonation and signals the next activity (let's have a look at these adjectives). Referring to the adjectives in the book, he starts to elicit the first adjective *awful* through known answer question (Koshik, 2002) with a rising intonation by using designedly incomplete utterances (Koshik, 2002, p. 288) which are "designed as incomplete utterances: either grammatically incomplete sentences, phrases, or individual words to be continued, but not necessarily completed, by the student" (awful (.) mea:ns↑) (line 3). After 1.1 seconds of silence, receiving no candidate response from the students, the teacher provides the response himself by explaining the meaning through his gestures in line 5. In doing so, he tilts his head to the right (very) and to the left (bad). Here, the teacher emphasizes the high degree in the meaning with his head gestures. In the subsequent utterance, he takes the students' attention to its difference from the adjective bad by using shaking index finger in the front to convey the negativity (it's not bad). And he repeats the same utterance (it's very bad) with pointing front with his head and index finger as an attention catcher gesture. In line 6, he formulates his turn with an understanding check marker in a rising pitch (okay↑) and completes the explanation of awful. In the next turn,

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with a transition marker (`a:nd↑`), he proceeds the next adjective through DIU with a rising intonation (`brilliant↑`). In the subsequent silence of 1.2 seconds in line 8, he gesturally completes his previous utterance with a thumbs-up gesture to give a clue for the meaning of brilliant and refers to the students' knowledge by using `you know` establishing shared knowledge (Herder et al., 2020) which co-occurs with a thumbs-up gesture. After clarifying the meaning of *brilliant* through his gestures, without giving verbal definition, he generates example sentences in lines 10-11.

```
23  T3:        what about lightweight↑
24             (1.7)
25             is it a positive or negative in your opinion↑
26             +(3.6)+
    St1:       +thumbs up+
27  T3:        positive↑
28             (1.1)
29             actually (.) you can understand it in two
30             different ways↑ (0.5) if you say lightweight↑ (0.1)
31             you can say it's not a very ♣ quality one ♣ (0.7)
    t3:                                  ♣lowering palm up♣
32             #±it's lightweight± that means like↑ second degree quality↓
    t3:         ± thumbs down ±
    Fig:
```



```
             #Fig1
33  T3:        okay↑ (.) but □in another perspective□ it's lightweight
    t3:                      □tilting head to the right□
34             and↑ you can read it (0.2) ♥>quickly and easily<♥
    t3:                                  ♥ shaking open palm ♥
35             you can finish it (0.8)err i would err understand
36             □the first one□ (.)
    t3:        □tilting head right□
37             the negative one first °that comes to my mind↓°
38             (1.3)
39  T3:        okay↓
40             (0.7) and↑ moving ●like gripping and riveting●
    t3:                      ●point index finger to the right●
41             a:nd↑ what is overrated↑
42             (4.1)
```

In line 23, referring to the next adjective lightweight, he tries to elicit the meaning from the students (`what about lightweight↑`). Receiving no contribution from the learners during 1.7 seconds of wait-time, he formulates a yes/no question with alternatives (`is it a positive or negative in your opinion`) in line 25. After 3.6 seconds of silence, St1 contributes to T3's question through her thumbs-up gesture. In line 27, the teacher repeats the ST1's non-verbal candidate response verbally with a rising intonation (`positive↑`), and following 1.1 seconds of silence, he produces adversative conjunction (`actually`) introducing a situation that is unexpected (Lenk, 1998). Throughout lines 27-28, he refers to two possible preferred responses (`you can understand it in two different ways↑`). The first alternative response is explained in lines 29-30, which includes the teacher's gesture use to convey the meaning of the adjective *lightweight*. He uses his lowering open-palm gesture to indicate the low quality (`it's not a very quality one`) and his thumbs down gesture to display negativity in the meaning (`it's lightweight`). Throughout lines 31-32-33, with a contrastive discourse marker (`but`), he refers to the second alternative (`in another perspective`) by tilting his head to the right in line 31. Having signaled the second alternative, he provides the explanation, which is accompanied by his gesture. In accordance with his speech, he shakes his open-palm hand rapidly and repeatedly (`quickly and easily`). In lines 33-34, the teacher displays his preferences between the alternatives (`i would err understand`) by tilting his head to the right to refer to the first alternative (`the first one`). Following 1.3 seconds of silence, he formulates a sequence closing third (`okay↓`) (Schegloff, 2007) with a falling intonation in line 39. In line 40, it continues with the next adjective *moving* of which meaning he conveys through referring to the past instructional event (Can Daşkın & Hatipoğlu, 2019) where they discuss the meaning of *riveting* and *gripping* in the previous activity through a deictic gesture of pointing with the index finger to the right (line 40). He proceeds the next adjective *overrated* by using a prolonged transition marker (`a:nd↑`) and a referential question (`what is overrated↑`).

```
43  St2:      when *something is err* (0.6) lit- (0.5) *loved by people*
    t3:            *slightly nodding*                    *slightly nodding*
44            but not *that good (.) it's overrated*
    t3:                *nodding------------------->*
45            (0.5)
46  T3:       yeah↓ (.) we have >overrated and underrated<
47            i always give the (.)same example↑ (0.4)
48            for example in turkey↑ (0.4)recep ivedik movies are (.)
49            ⚷ very overrated ⚷ (0.8) millions of people watch it↓(0.7)
    t3:       ⚷fast rising hand⚷
50  T3:       but↑(0.3) Ω ferzan özpetek movies↑Ω are Ω very underrated Ω
    t3:                    Ω fast lower hand Ω        Ω fast lower hand Ω
51  T3:       in the cinemas (0.7) very few people watch his films
52            °for example↓ (.) okay↑° (0.5)
53            so: overrated means↑ ☻ more than ☻ ╫expected more than╫
    t3:                            ☻rising hand☻  ╫ open palms front ╫
54            normal people (.) watch the film (.)
55            and can be for the books (.) as well↓
56            that means its rating i:s (.) higher than it has to be
57            a:nd↑ underrated °is the opposite↓°
```

After 4.1 seconds of silence, St2 selects himself as a speaker for the next turn and provides a verbal contribution (when something is err lit- loved by people but not that good it's overrated) in lines 43-44. St1's utterance is accompanied by the teacher's continuous nodding gesture that can perform as an acknowledgment marker and signal to an early agreement (Duran & Sert, 2019). Following this embodied early agreement, T3 provides a confirmation token (yeah↓) displaying his agreement with St2's utterance in line 46. He extends his turn with further explanation by giving examples throughout the lines between 47-51. As he is utilizing the target adjective overrated, he manipulates his gesture. He raises his right hand quickly as if illustrating the meaning of *overrated* and lowers his right hand to produce a visual image of *underrated* while using these adjectives in the example sentences. In line 53, formulating the utterance with a transition marker (so:), T3 repeats the meaning of these target adjectives by giving

definitions through gestures. He reuses his rising hand (`more  than`) to underline the meaning of *overrated*.

```
65   T3:         a:nd thought provoking (.) is it positive↑ or negative↑
66               (3.8)
67   St3:        positive
68               (0.2)
69   T3:         *huh-huh it is positive*
     t3:         *nodding----------->*
70   T3:         #Ψthought provoking provokes you to think more and more Ψ
     t3:          Ψrolling finger around the head ----------------------->Ψ
     Fig:
```



```
                 #Fig2
71   T3:         °it means↓° *okay↑* (0.5) so↑ it is very positive↓
     t3:                       *nodding*
```

In line 65, he indicates the next adjective *thought-provoking* by using a prolongated continuation marker (`a:nd`) and formulates a yes/no question including alternatives (`is it positive↑ or negative↑`). After 3.8 seconds of silence, ST1 nominates herself as the next speaker and provides her candidate response (`positive`) in line 67. In a subsequent turn, T3 displays his agreement with a confirmation marker (`huh-huh`) and repeats the St3's turn (`it is positive`), which is synchronously accompanied by T3's nodding gesture as a confirmation marker. After eliciting the preferred response from the student, in line 70, the teacher extends his turn and provides the definition of *thought-provoking* (`provokes you to think more and more`) through his hand gesture. The teacher articulates this metaphoric gesture articulated by rolling his index finger around the head level to represent the action of thinking a lot and repeatedly. In line 71, he closes the turn with an understanding check marker (`okay↑`) with rising intonation and nodding and repetition of the preferred response (`so↑ it is very positive↓`) with a falling intonation.

In this extract, with hand and head gestures, he illustrates positivity in meaning without providing a verbal explanation, but through gestures, he gives a clue for the positive meaning

and generates an example sentence. He explains the meaning through examples that are accompanied by gestures, and then he gives the explanations that co-occurred with gestures again to make the meaning visually available to the students. When there is no contribution from the students, he clarifies the vocabulary through verbal and non-verbal explanations. In order to emphasize the degree and negativity, he uses his head gestures and shaking index finger gestures, respectively. Even though the teacher elicits the preferred response from the students, he makes further explanations and illustrates the meaning of the target vocabularies through his hand and head gestures. He also encourages the students to contribute to interaction by providing a visual display of agreement through nodding gestures.

As to the sequential organization of the teacher gesture employment, three types of interaction are observed according to the students' responses in this extract. In the first type, the teacher initiates the interaction by asking a display question. After receiving no response from the students, he provides the response by himself through further explanations, and examples co-occurred with his gestures. In the second type, the teacher uses a display question to initiate the sequence. Having received no contribution from the students, the teacher generates an elaboration question. The students orient to the teachers' second question through either verbal response or non-verbal response. The teacher displays partial agreement or agreement to the students' utterances. And he extends his turn for further clarification by using gestures. In the last type, the teacher receives the preferred response to his display question. After giving explicit positive feedback, he provides extended clarifications with his gestures.

Overall, the EFL teachers deploy their gestures in vocabulary teaching. Accordingly, the teachers gesturally explicated different vocabulary types, including adjectives, nouns, noun phrases, and verbs. Teachers' gestures were mainly found in feedback and extended explanation turns in order to convey the meaning of the target vocabularies. It is observed that the vocabulary teaching was conducted within the context of pre- and post-reading or pre- and post- listening activities. The teachers' gesture use is connected with the context of the lesson. Therefore, the meaning of the vocabularies and gestures were semantically related, which indicates the teachers' purposeful adjustment of their gestures according to their pedagogical purposes. These extracts display that teachers' gestures were not spontaneous but meaningfully fulfilling the pedagogical aim of the lesson.

Gesture use in grammar instruction

Extract 8: Grammar teaching (Present perfect continuous)

Extract 8 is taken from a lower-intermediate grammar lesson. The focus of the lesson is on the form, meaning, and use of present perfect continuous. The class is working on true/false exercises related to the usage and form of present perfect continuous from the book New Language Leader Intermediate. The interaction evolves around the coursebook. The teacher tries to elicit the answers from the students by scaffolding and provides form-focused feedback, which refers to the Materials mode of classroom interaction (Walsh, 2003). Before the extract begins, the first two of the statements are answered by the students. The extract consists of the teacher's elicitation of the answer from the students for the third statement. The interaction begins with T2's turn, in which she provides the third statement verbally to the classroom. During the interaction, students use their chat box to share their responses. A detailed analysis of extract 8 is provided below.

```
Extract 8: T2.L2.LE. - Grammar teaching (Present perfect continuous)

1  T2:        >it is used to talk about an action< (.)
2             that continue::s (0.7) <to the present> (0.2)
3             for this one (.) you sa:y↑
4             ◊ (2.5) ◊
   T2:        ◊gaze at chat box◊
5  T2:        this i::s↑ something <continuing (0.5) to the present>
6             (0.2) ± this mea:ns that ±
   T2:            ±raising open palm±
7  T2:        # ♥ something (0.2) is sti::ll↑ (0.3) <going (0.3) on>↓♥
   T2:          ♥ extending hand forward gradually----------------> ♥
   Fig:
```



```
           #Fig1
8             ◊♫ (1.7) ◊♫
   T2:        ◊gaze at chat box◊
   St1:       ♫ true ♫
   St2:       ♫ true ♫
   St3:       ♫ true ♫
9  T2:        *this is true: ↓*
              *nodding------>*
```

In lines 1 and 2, T2 formulates her turn by referring to the coursebook and reads the third statement (>it is used to talk about an action< (.)that continue::s (0.7) <to the present>) from her e-book shared on the screen. In line 3, she deploys a designedly incomplete utterance (you sa:y↑) (Koshik, 2002) by elongating the last word of the utterance with a rising intonation. During 2.5 seconds of silence, she gazes at the chat box to check the students' candidate responses. No one makes a contribution to T2's utterance. By extending her turn, the teacher provides more explanation regarding the statement and formulates her turn by rephrasing the statement (this i::s↑ something <continuing (0.5) to the present>) in line 5. Following this, she pre-announces that she will provide the definition in the pre-expansion sequence (this mea:ns that) embodied by her raising open palm hanging in the air within the frame of the camera. In line

7, she rephrases her previous utterance and gives more explanation (`something (0.2) is sti::ll↑ (0.3) <going (0.3) on>↓`). In this utterance, she elongates the word *still* and uses the word *going on* as a synonym of *continue,* which is delivered at a slower pace. At the same time, she deploys her hand gestures until the end of her turn (Fig1). At the beginning of the utterance, she moves her right hand away from her left hand, which is kept stable and extends her right hand forward gradually as verbally delivering the explanation in line 7. During 1.7 seconds of silence, she gazes at the chat box for the students' contribution. St1, St2, and St3 share their candidate responses via chat box. At the end of the 1.7 seconds of silence, T2 employs a confirmatory repetition (`this is true:`) by elongating the response, which is also accompanied by the teacher's nodding gesture.

In this extract, it was observed that the teacher uses her hand gestures to explain a grammar structure when the students do not contribute to question related to present perfect continuous tense after a long silence. She conveys the meaning of progressivity by moving her hands gradually within the frame of the camera. Embodied explanation of the grammar structure with verbal explanation leads to learner contribution with the preferred response.

In terms of the sequential organization of the teacher gesture use, it is observed that the teacher initiates the turn by referring to the question in the book, and after receiving no response from the students, she makes further explanations through her gestures which enables the students to come up with the preferred response. By repeating the students' chat box responses, she uses her nodding gesture to display her agreement.
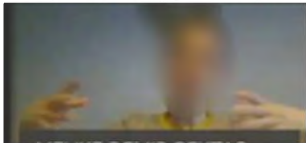
Extract 9: Grammar teaching (Since & for)

Extracts 9 is taken from a lower-intermediate grammar classroom interaction. The focus of the lesson is on the usage of *since* and *for* by working on the fill in the blanks activity from the coursebook of New Language Leader-Intermediate. In this class, the teacher tries to elicit the response from the students through display questions and provides clarifications related to the exercise when necessary, which refers to the Materials mode of the classroom interaction (Walsh, 2003). During the interaction, only the teacher's camera view is available to the classroom. Students' cameras are generally turned off when the teacher shares her screen. The interaction begins with the teacher's elicitation question. During the interaction,

students use their chat box to share their responses. A detailed analysis of the extract is provided below.

```
    Extract 9: T2.L2.LE. - Grammar teaching (Since & For)

 1  T2:        oka:y↑ (1.0) now >what about< this one↑ (.)
 2              we use: for (.) or since plus <a point in time↓> (0.8)
 3              a point in time means↑ (0.5)
 4              βthe (0.3)starting time (.) β
    T2:        βholding pinched fingers stably)
 5  T2:        ▲something started (0.5) at (.) point▲ in the past (0.7)
    T2:        ▲ shaking pinched fingers in the air ▲
 6  T2:        so:↑ err (0.2)Ω which word do we use↑ (0.4) for this one↑
    T2:                      Ω putting hands under chin --------------->
 7              (0.6)
 8  T2:        for or since↑
    T2:        ------------>
 9              ◊    (3.0)    ◊Ω
    T2:        ◊gaze chat box◊
    T2:        ------------> Ω
10  T2:        *huh-huh*
    T2:        *nodding*
11  T2:        ◊i see your (.) chat writings◊  *since↓*
    T2:        ◊gaze at chat box----------->◊
    T2:                                        *nodding*
12              (1.1)
13  T2:        a:nd↑ (0.3) if I want to (.) give # Ψ the period of time Ψ
    T2:                                           Ψ-------- 1 ---------Ψ
                   1: moving right and left hand away in opposite position
    Fig:
```


#Fig1

```
14  T2:        □ >as you remember< □ we use for (0.5)
    T2:        □  leaning forward  □
```

In line 1, T2 formulates her turn with a prolongated transition marker (`oka:y↑`) and an elicitation question with a rising intonation (`>what about< this one↑`). In line 2, she verbally states the statement given in the activity at a slower pace by placing the two alternative answers in the blanks (`we use: for (.) or since plus <a point in time↓>`). Following this, she provides an extended explanation to the phrase she expresses slowly in the previous turn (`a point in time means↑`). In line 4, she rephrases this utterance (`the (0.3) starting time`) and embodies this explanation with her hand gestures. In order to convey the meaning of the starting time and point, she stably holds her pinched fingers in the air. In line 5, she adjusts her hand gestures of pinched fingers according to her explanation (`something started (0.5) at (.) point`). To convey the meaning of `started`, she shakes her pinched fingers in the air. Having completion of the extended explanation, she uses an elongated transition marker with a rising intonation (`so:↑`) (Markee, 2015) and delivers the elicitation question (`which word do we use↑ (0.4) for this one↑`) accompanied by her hand gesture of putting her hand under her chin. In line 8, she completes her question by adding the two alternatives (`for or since↑`) and ends her hand gesture. During 3 seconds of silence, she gazes at the chat box to check students' contributions. Following, she formulates her turn with a confirmation token embodied (`huh-huh`) by a nodding gesture. In line 11, she explicitly states that she checks the students' answers on the chat (`i see your (.) chat writings`). After providing embodied confirmation in line 10 through her nodding gesture, she also verbally confirms by repeating the students' response (`since↓`) in line 11. After 1.1 seconds of silence, T2 formulates her turn with a prolongated transition marker (`a:nd↑`) with rising intonation and provides an explanation for the use of *for* by referring to the phrase stated in the question (`the period of time`). By embodying the phrase with her hand gestures, she generates the physical image of the *period of time.* So, she first gathers her hands in the middle and moves her right and left hands away in the opposite position within the frame of the camera. In line 14, by making reference to the past instructional events (`>as you remember<`) (Can Daşkın & Hatipoğlu, 2019) embodied by her leaning forward gesture, she refers to the usage of *for*.

```
15  T2:        for example↑ emm i can say↑ (0.5)
16             i have been living in ankara↑ (0.6) since 2006
17             (1.5)
18             since (0.2) 2006 (.) means that↑
19             this is the starting point (0.8)
20             o:r i can tell↑ (0.7) actually
21             <i've been living in ankara↑> (0.5) for 15 years↓
22             (1.0)
23             for 15 years means↑ (.) that
24             i #Ψ have this (0.6) period of time (.)Ψ
    T2:           Ψ -------------- 1 ----------------Ψ
                1: moving right and left hand away in opposite position
    Fig:
```
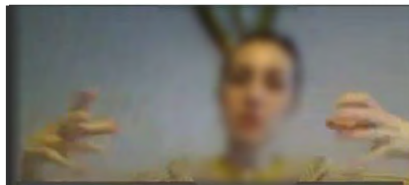

#Fig2

```
25  T2:        °something is ongoing°↓
```

In line 15, she continues her next turn with an example by pre-announcing it (`for example↑ emm i can say↑`). In line 16, she provides the first example (I `have been living in ankara↑ (0.6) since 2006`) to convey the meaning of *since*. By referring to the explanation in the activity (`this is the starting point`), she emphasizes the meaning of *since*. In line 20, with an elongated connector (`o:r`), she prepares the ground for the next example (`i can tell↑ (0.7) actually`). In line 21, she generates her second example to clarify the meaning of *for* (`i've been living in ankara↑> (0.5) for 15 years`). In line 23, she establishes the ground for the explanation of *for* (`for 15 years means↑ that`). Following this, she again refers to the phrase stated in the activity (`have this (0.6) period of time`) accompanied by her same gesture deployed in line 13 for the same phrase, which is first gathering her hands in the middle and moving her right and left hands away in the opposite position within the frame of the camera. In line 25, she provides an extended explanation to emphasize the progressivity of the situation in a reduced volume speech with a falling intonation (`°something is ongoing°↓`).
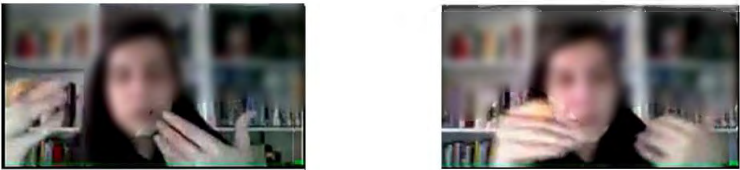
In this extract, it is observed that the teacher used her hand and head gestures to clarify the meaning of grammar structures, simple present perfect, and present perfect continues tenses in this context. Before allocating the turn to the students, she gesturally modifies her verbal input and then directs her elicitation question. Also, she displays her agreement with the students' contributions, not only repeating their answers but also using her nodding gesture.

With regard to the sequential organization of the teacher gesture use, it is discovered that the teacher initiates turn with the question stated in the activity and an extended turn through her gestures to give further clarification for the question without giving waiting time. Having received the preferred response from the students through chat-box, she provides feedback through her nodding gesture and extends the turn for further explanations, which is underlined by her gestures.

Extract 10: Grammar teaching (Narrative Tenses)

Extract 10 is taken from an upper-intermediate grammar lesson interaction. The focus grammar structure of the lesson is narrative tenses which are explained in the grammar section of the unit in the New Language Leader-Upper Intermediate coursebook. The teacher tries to elicit the meaning of narrative tenses by focusing on the example sentences in the book in the Material mode of the classroom (Walsh, 2003). During the lesson, only the teacher's camera view is available. Before the extract begins, the teacher tries to elicit from her students what kind of scene it is created through these narrative tenses in order to show that short stories have a different language than academic texts; however, the students do not provide any contribution to the teacher's elicitation question. The extract begins when the teacher explains the narrative tenses.

```
Extract 10: T1.L3.LE – Grammar teaching (Narrative Tenses)
 1  T1:        when you use (0.1) <the narrative tenses>
 2             (1.2)
 3             to- (0.2) to give the reader↑ (0.1)
 4             a sense of (0.4) ♣<vivid (0.2) description
    t1:                        ♣open-palms towards screen->
 5             (2.1)♣
    t1:        ---->♣
 6             you # ± go back ± and (0.2) # Ψ forth Ψ (0.1)
    t1:              ±----1----±              Ψ---2---Ψ
                     1:open-palms            2:open-palms
                     pointing her right      pointing left-front
```


#Fig1   #Fig2

```
 7             ±<in ti:me>± (0.4) everyone↓
    t1:        ±----3-----±
               3:point down w/ open-palms

 8             •you don't always• (0.1)   •tell us the story•
    t1:        •-------4--------•          •-------5---------•
               3:moves open-palms forth    4:moves open-palms back

 9             □in the chronological order (0.6) □
    t1:        □---------------6----------------□
               5:gathers right hand w/ left hand and
               moves right hand to the right gradually

10             but you↑ (0.4) ±<move back>± (0.5) and Ψ forward Ψ (.)
    t1:                        ±------1----±              Ψ----2----Ψ

11             Ω in time↑Ω (0.4) ♫to give us ♫ (.) the entire picture
    t1:        Ω----3----Ω        ♫-----5-----♫

12             right↑
```

In line 1, the teacher initiates her turn by signaling the upcoming explanation for the grammar structure (`when you use the narrative tenses`) with slower intonation on the target structure. After 1.2 seconds of silence, she explains the purpose of using narrative tenses in lines 3-4 which is partially accompanied by her hand gestures. She extends her open

palms towards the screen as saying `vivid description,` which lasts until the end of 2.1 seconds of silence in line 5. By using her open-palms gestures, she tries to convey the meaning of narrative tenses, which can deliver the message of going `back` and `forth in time` (lines 6-7) by addressing the whole class (`everyone↓`). As explaining this, she points to her right with open-palms of two hands to represent the act of 'go back' (Fig1), points her left-front with open-palms of two hands to represent the act of '`forth`'(Fig2). For `in time`, she points down by using her open palms. She provides a further explanation (`you don't always tell us the story in the chronological order`) which is simultaneously accompanied by different hand gestures. In line 8, she moves her open-palms forth to enhance the meaning of `you don't always` and moves her open-palms back and point herself to facilitate the meaning of `tell us the story.` In line 9, she uses a metaphoric hand gesture to depict an abstract idea that is the `chronological order.` In doing so, first, she puts her right hand next to her left hand quickly and then moves her right hand to her right gradually and slowly in order to represent the image of the timeline. Starting with a contrastive discourse marker (`but`), she reformulates her previous turns in lines 6-7 and restates the meaning delivered through narrative tenses (`you move back and forward to give us the entire picture`) (lines 10-11). These reformulated turns of the teacher are co-occurred with repeated gestures she used in her previous turns. For `move back`, she again points her right with open-palms; for `forward`, she points her left-front with open-palms in line 10. To visually represent the noun phrase `in time`, she repeats the same pointing down gesture in line 7. Finally, she points herself with open-palms to provide a visual image `to give us.` She completes her explanation turn with a comprehension check token in a rising intonation (`right`).

In this extract, the teacher uses her gestures in narrative tense explanation sequences when she does not get any contribution from the students. To emphasize that there is no chronological order when using narrative tenses, she creates the visual representation of a transition between events by using her hand gestures. By using recurrent gestures, she repeats herself verbally and also gesturally for transition. In this extract, she makes use of her hand gestures to bring the visual representation of the abstract notion, tense, onto space in order to clarify the meaning.

In terms of the sequential organization of the teacher gesture use, it is inferred that the teacher uses her gestures in extended explanation turn on the condition that she receives no response from the students. So, the teacher provides the explanation for the grammar structure by herself through her gestures.

Extract 11: Feedback for grammar (Simple past and past perfect tense)

Extract 11 is taken from an upper-intermediate grammar revision classroom interaction. The interactional organization is evolved around the worksheet for grammar revision. The objective of the activity is to fill in the blanks with the correct form of the verbs. The extract has comprised the interaction in which they work on the eighth question related to tenses. During the interaction, the teacher's and five students' cameras are available. The micro context of the interaction is mainly Skills and Systems mode (Walsh, 2003) since the teacher provides explanation and corrective feedback after the students try to produce the correct form of the target structure. Besides, it is also Materials Mode since the interaction evolves around the course material. A detailed explanation of the segments is given below.

```
Extract 11: T3.L2.LE – Feedback for grammar (Past and past perfect tense)
1   T3:             a::nd (0.6) the next o::ne↑
2                   (3.1)
3                   ♣number eight↑
    st2:            ♣raising hand
4                   (4.4)
    st2:            ---->
5   T3:             the others↑ come on↓
    st2:            ------------------->
6                   (2.6)
    st2:            ---->
7   T3:             Ω let me see mo:re hands
    t3:             Ω gazing at screen------>
    st1:            ----------------------->
8                   (7.9) Ω ♣
    t3:             ----->Ω
    st2:            ----->♣
9   T3:             o:kay↓ yes selina↑
10                  (3.6)
11  St2:            emm (.) in a study among gun owning (0.3) emm parents
12                  the *parents reported that* (.) their children had never
    t3:                 *nodding------------->
13  St2:            handled their (0.3) firearms at home↓
14                  (0.2)
15  T3:             *huh-huh*  □ <had never handled> (0.5) □
    t3:             *nodding*
    t3:                        □ typing on the word doc.    □
```

T3 formulates his turn with an elongated transition marker (a::nd) and orients to the next question (the next o::ne↑) in line 1. After 3.1 seconds of silence, in line 2, he specifies the number of the question with a rising intonation (number eight↑) accompanied by St2's raising hand gesture which is in action until line 8 when the teacher allocates the turn St2. Following the explicit statement of the question, the teacher waits for 4.4 seconds and encourages other students to contribute to his question (the others↑ come on↓). After 2.6 seconds of silence in line 6, he rephrases his previous turn again to make others

participate (`let me see mo:re hands`), which is co-occurred with his eye gazing gesture. His eye gazing at the screen continues during 7.9 seconds of silence in line 8. Although the students whose camera is open do not show any willingness to participate in T3's utterance, they keep looking at the screen without changing their motion during the T3's encouragement for participation. In line 9, he allocates the turn by using the student's name (Käöntä, 2010) to St2, who provides a candidate response (lines 11-12) after 3.6 of silence. The teacher immediately displays his agreement to St2's candidate response with a confirmation token (`huh-huh`) which is accompanied by nodding and a repetition (`had never handled`) (Park, 2013) which is delivered at a slower pace (line 15). As T3 is repeating the preferred response verbally, he is also typing on the word document, which is screen shared to make the response available to everyone.

```
16   T3:          ⋔  o:r  ⋔  you can also: err (0.2) say (0.3)
     t3:          ⋔head tilt⋔
17   T3:          never handled that's also possible (0.4)
18                e::rr of course the first alternative (.)
19                had never handled is much better (0.5)
20                becau:se it's the same logic he:re (0.8)
21                +this (0.8) this is (0.4) no::w↑+
     t3:          +drawing timeline on word document+
22   T3:          and here the parents "reportED" (0.5) that (0.6)
     t3:                                "circling -ed"
23   T3:          when did they report↑(0.4)   ⋔    in the past↓   ⋔  (0.5)
     t3:                                       ⋔head tilt to right   ⋔
24   T3:          and ⋔ reported tha:t↑ ⋔ (0.5) their children↑ (0.4)
     t3:              ⋔head tilt to right⋔
25   T3:          ~  <in this period> ~ (0.8)
     t3:          ~marking the timeline~
26   T3:          ◊ had (0.3)◊  ▲never (0.5)▲  ◊ handled↓◊
     t3:          ◊head down ◊  ▲  head up  ▲  ◊head down◊
27   T3:          (0.8) oka::y↓ very goo::d↓
```

In line 16, after the teacher's immediate confirmation of St2's candidate response, the teacher extends his turn by a connector (`o:r`), signaling an alternative response (Sert, 2015) which is embodied with his head tilting gesture to provide the visual act of *alternative*. In line 17, he proposes the alternative response (`never handled that's also possible`) and again orients to St2's utterance by providing another confirmation (`of course the first alternative had never handled is much better`) in lines 18 and 19. He continues clarification for his alternative response by drawing a timeline on the word document. He asks an elaboration question (`when did they report↑`) with a rising intonation (line 23). He provides the answer himself (`in the past↓`) embodied by his head tilting gesture to the right side to represent the act of *past*. In line 24, he provides the past form of *report* (`reported tha:t↑`) that is co-occurred with the same head tilting gesture he acted in his previous turn. In line 36, he orients to a word document and highlights the timeline he drew as referring to past tense (`in this period`). He repeats the St2's utterance (`had (0.3)never (0.5) handled↓`), which is accompanied by beat gesture (McNeill, 1992) used to emphasize certain words with the rhythm of the speech (line 26). The teacher moves his head down, up, and down as verbally expressing the words had, never, and handled respectively. Following this gestural repetition of the confirmed response, in the last line 27, he produces an elongated sequence closing third (`oka::y↓`) (Schegloff, 2007) and an elongated explicit positive assessment with a falling intonation (`very goo::d↓`) (Waring, 2008).

In this extract, the teacher uses his head gestures to give feedback and explanations for the grammar structure. He draws students' attention to the past form by tilting his head to the right. Also, he synchronizes his beat gesture with the preferred response, so he makes it recognizable for everyone.

In terms of the sequential organization of the teacher gesture use, it is observed that after the teacher elicits the preferred response from the student, he acknowledges it by his nodding gesture and extends his turn to explain an alternative response, during which he deploys his gestures to provide a concrete representation of the grammar structure. As unfolded in the analysis, the teacher uses his hand gestures as giving oral corrective feedback.

Furthermore, the teacher uses his head gestures as giving extended explanations to the student's preferred response after he displays his agreement with a nodding gesture.

Extract 12: Feedback for grammar (Simple present and present perfect tense)

Extract 12 is taken from an upper-intermediate grammar revision classroom interaction. The focus of the lesson is on tenses by working on a worksheet. The objective of the activity is to fill in the blanks with the correct form of the verbs. The students are working on the tenth question which is related to simple present and present perfect tense. During the interaction, the teacher's and five students' cameras are available. The teacher checks the students' answers and displays the preferred response and clarifications related to the question on the worksheet, referring to the Materials Mode of the classroom interaction (Walsh, 2003). It is also Skills and Systems mode since the students work on the target structure and produce the correct form, and the teacher provides explanations with corrective feedback when it is required. A detailed explanation of the segments is given below.

Extract 12: T3.L2.LE – Feedback for grammar (Simple present and present perfect tense)

```
1    T3:        a::nd number te::n↑

2               (1.1)

3               aytuğ↑

4               (3.0)

5    St1:       err (0.4) <unfortunately> no matter

6               how many people have  been killed wit- (0.3)

7               with gu::ns (0.7)

8               the gun lobby (0.2) ╫ refuses to take responsibility↓
     t3:                            ╫ moving left hand to his chin-->
                                         (continuous till line 19)
9               (1.4)

10   TAN:       e::rr let (0.2) me (0.2) check it↓(0.4)
     t3:        ------------------------------------->

11              e::rr (0.4) it sounds >possible<

12              it is not the expected answer XXX actually↓ (0.5)

13              but let me check your answer↑

14              °unfortunately no matter how many people (0.6) have been

15              killed (0.2) by (0.3) err with guns (0.6) the GUN lobby↓

16              refuses (0.3) to take <responsibility>↓ (1.6)

17              °(unintelligible) have been (0.4)

18              *gun lobby refuses* to take°
     t3:        *small headshakes*
     t3:        ----------------->

19              (1.3) ╫
     t3:        ----> ╫

20              ╥ e:::r  (0.2) ╥ i think↑ (0.2) err
     t3:        ╥raised eyebrow╥

21              your answer(0.2) e:rr must be accepted

22              (1.6)

23              e:rr XXX
```

In line 1, T3 formulates his turn with an elongated transition marker (`a::nd`) and refers to the next question (`number te::n↑`) with a rising intonation. Following 1.1 seconds of silence, T3 allocates the turn to the St1 by calling his name. From the recordings, it is not possible to detect that T3 nominates St1 because he raises his hand or uses the hand-raising button of Zoom or neither of them. After 3 seconds of silence, St1 provides his candidate response (`have been killed`) in lines 5-6-7-8. In line 8, as St1 expresses the last part of her answer, T3 moves his left hand to his chin, which represents the thinking face. This embodied action of thinking gesture lasts until line 19, in which T3 displays his personal stance to the St1's candidate response. This second pair part provided by St1 is followed by 1.4 seconds of pause in line 9. This pause is followed by an elongated hesitation marker (`e::rr`) and an individual attempt (`let (0.2) me (0.2) check it↓`) by T3 in line 10. He continues with an elongated hesitation marker (`e::rr`) and displays his partial agreement (`it sounds >possible<`) with St1's candidate response in line 11. He provides negative feedback by emphasizing this is not the expected answer according to the answer key. In line 13, he initiates his turn with a contrastive discourse marker (`but`) (Fraser 2011) and an individual attempt (`let me check your answer↑`) in order to revise the unexpected learner contribution (Fagan, 2012). In lines between 14 and 18, the teacher reads the sentence twice with a lower voice tone by placing the St1's unexpected response in the blank. After 1.3 seconds of silence, T3 initiates his turn with an elongated hesitation marker (`e:rr`) and takes a personal epistemic stance (`i think↑`) (Sert, 2015) with a rising intonation. In line 21, she shows his partial agreement (`your answer(0.2) e:rr must be accepted`) with the St1's candidate response at first. However, following 1.6 seconds of silence, an elongated hesitation marker (`e:rr`) and addressing the St1 by calling his name in line 23, T3 provides negative feedback (`that's not the answer in the answer (0.2)key↓`) to St1's utterance, which could be an indication of disagreement according to the answer key in line 24.

```
24              that's not the answer in the answer (0.2)key↓ (0.5)
25              but (0.4) e:::r (0.6) * why not↑ *(0.4)


  t3:                              *head shake*
26              tense agreement is oka:y↓ (0.3)
27              and the meaning is very similar↓
28              (0.3)the expected answer is↑ are killed ↓ oka:y↑
29              but Ψ  have been killed Ψ is also possible↓ i think (.)
  t3:         Ψtilting head to right Ψ
30    T3:      it's also present tense↑ and meaning doesn't change a lot↓
31            (.)
32    St2:     err can we (0.2) say were killed↑=
33    St3:     =yes↑
34            (0.4)
35    T3:      e::rr >°no matter how many people work ( ) the gun lobby<°
36            (0.4) so↑ HERE (0.5) e:rr IF you say were killed↓
37            first of all (.) you don't have tense agreement↑
38            °because° here >it says refuses< (0.7) eer and↑ (0.4)
39            you just err destroy the ⌂   link  between   ⌂ (.)
  t3:                                  ⌂ gather hands in middle ⌂
40    T3:      # ▲ past↑▲ and # ♣ present↑♣      ⊛  if you do this    ⊛
  t3:          ▲  -1- ▲ and ♣   -2-  ♣          ⊛pointing to screen⊛
              1: pointing right side w/ hand
              2: pointing left side w/hand
  Fig:
```

#Fig1   #Fig2

```
  T3:      (0.6)  ♠but this action still continuous♠
  t3:            ♠extending hand gesture--------->♠
```

In line 25, he initiates the turn by using a contrastive discourse marker (but) (Fraser 2011), a prolongated hesitation marker (e::rr), and his positive comment (why not↑) with a rising intonation, which could be an early indication of agreement. In lines 26 and 27, he clarifies his agreement with further metalinguistic explanations (tense agreement is oka::y↓)(and the meaning is very similar↓). After making comments of the

St1's candidate response, he gives the preferred response (`the expected answer is↑ are killed`) according to the answer key and completes his turn with an understanding check token with a rising intonation (`oka:y↑`) (Koole, 2010). In line 29, formulating a contrastive discourse marker (`but`), he repeats St1's candidate response (`have been killed`) by tilting his head to the right side, which may represent the visual image of an *alternative response* for the St1' candidate response for the answer key. In line 30, he continues to explain the reasons why St1's response can be accepted as an alternative by providing a metalinguistic explanation (`it's also present tense↑ and meaning doesn't change a lot↓`) with a falling intonation. This extended explanations for the possibility of accepting St1's candidate response and ending his turn with a falling intonation imply a potential resolution for trouble. After a micro-pause of T3's turn, St2 takes the opportunity to self-select the turn in line 32 and proceeds his turn with a hesitation marker (`err`) and poses a clarification request question for another unexpected response alternative (`can we (0.2) say were killed↑`). Following this learner-initiated negotiation of the recent topic at this sequential boundary (Waring, 2009), St3 self-selects herself as the next speaker and formulates her turn with a confirmation marker (`yes↑`) with a rising intonation to contribute her peer utterance, which is latched with St2's turn in line 33. Immediately after (`0.4 seconds of silence only`), in line 35, T3 takes the turn accepting the role of information provider (Fagan, 2012) when the students display their confusion. Throughout the lines between 35 and 42, T3 employs verbal and non-verbal strategies to provide an elaborate answer for the students in need and the whole class. In line 35, he formulates his turn with a prolonged hesitation marker (`e::rr`) and reads the sentence with a lowered voice to check St2's and St3's candidate response. In line 36, T3 initiates his turn with a transition marker (`so↑`) marked with a rising intonation (Markee, 2015) and makes an indexical reference to the shared resource (`HERE`), which can be due to the T3's willingness to make the explanation available to the whole classroom. In line 37, T3 provides the explicit feedback (`you don't have tense agreement↑`)for why their candidate's alternative response cannot be accepted as the correct response. He refers to the first part of the sentence on the activity (`°because° here >it says refuses<`) to emphasize the tense agreement rule in line 38. He proceeds to explain the tense agreement rule by embodied

actions throughout lines 39-40-41. In lines 39-40, he explains why they cannot use *were killed* response in a simple present tense sentence (`you just err destroy the link between (.) past↑ and present↑ if you do this`). He visually represents the phrase *link between* by gathering his hands in the middle of the camera view (`you just err destroy the link  between`). Gathering the hands in the middle is the preparation for the next part of the explanation, which is `past↑ and present`. He gesturally describes the meaning of *past* by pointing and extending his right hand to the right and the meaning of *present* by pointing and extending his left hand to the left in order to clarify that present and past tenses are on the opposite side timeline. In the last part of his turn (`if you do this`) in line 40, he uses a deictic gesture (McNeill, 1992) by pointing to the screen. Here, T3 may use the pointing gesture to emphasize the sentence on the word document, which is available to everyone through shared-screen, or T3 may point to the students who provided this unexpected answer. In line 41, starting with a contrastive discourse marker, he puts emphasis on the progressive meaning of the sentence (`but this action still continuous`) by embodying the meaning of *continuous* through his gradually extending right-hand gesture.

In this extract, the teacher uses his gestures to emphasize the keywords in his speech to gather the attention of the learners for the explanations. Also, he employs his gestures to explain the grammar structures. As providing feedback, he visualizes the tense agreement with his hand gestures by pointing to the left for past and pointing to the right for present meaning.

Pertinent to the sequential organization of the teacher gesture use, he utilizes his gestures as providing feedback for the students' contribution. Also, when the students pose a question for an alternative response, first, he verbally provides negative feedback, and then he extends his turn for further explanations to students' clarification requests through hand gestures. This extract display how teachers can make us of their gestures while providing the explanation for the dispreferred response.

Extract 13: Feedback for grammar (Relative clause)

Extract 13 is taken from a grammar revision instruction in intermediate-level classroom interaction. Before the extract begins, the class has been working on the defining and non-defining relative clause. Students practice the target language structure through the course material and share their responses to the classroom, referring to the Materials mode of the classroom interaction. In addition, the material includes form-focused questions. The students also try to produce the correct form, and the teacher gives explanations and corrective feedback when it is necessary, which signals the Skills and Systems mode of the interaction (Walsh, 2003). This extract which is teacher-initiated includes interaction after all questions are checked as a whole class. St1, who is in need of clarification for the tenth question, selects himself as the next speaker. The worksheet is screen-shared which means it is available to all students, and the teacher types or draws on it when it is necessary. During the lesson, only the teacher's and one student's camera is open.

Extract 13: T4.L3.LE – Feedback for grammar (Relative clause)

```
1    T4:      is there anything you would like ask↑ (.)
2             anything you did not understand↑
3             (2.7)
4    St1:     can I ask a question↑
5             (0.1)
6    T4:      *>yea:h↑ su:re<*
     t4:      *small nodding*
7             (0.6)
8    St1:     for the nineth one (.) err (0.7)
9             <what is an important food> (.)in your country (0.8)
10            °when we say° (0.3) err we can't understand the rise (0.9)
11            but err (0.4) other way (.)
12            <which we used served meat> (0.6) is (.) very unnecessary (.)
13            *i (0.7) understand the comma*
     t4:      *nodding-------------------->*
14   St1:     but↑ err (0.4) second clause is not (.) defined properly the-
15            (.) properly the rice item↓
16            (0.6)
17   T4:      ǂ >you don't have to↑< ǂ
     t4:      ǂshakes his head rapidlyǂ
18            the second clause doesn't have to define rice (0.5)
19            when we read this sentence
20            >rice is an important food in my country < (0.8)
21            ♣what is the IMAGE (0.6) that you get ♣  # □ in your head
     t4:      ♣showing his head repeatedly ------->♣  □touches his head->
```

Fig:

#Fig1

```
22            (1.1) □
     t4:      ----> □
23   T4:      ❀  when you say rice↑  ❀
     t4:      ❀holding open palm hand up
```

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In line 1, T4 asks an understanding checking question (`is there anything you would like ask↑`) and reformulates the question (`anything you did not understand`) with a rising intonation in line 2. After a long silence of 2.7 seconds, St1 selects himself as the next speaker (Sacks et al., 1974) by asking for permission to take the turn (`can I ask a question↑`). Immediately after, T4 provides a go-ahead response (`yea:h↑ su:re`) (Schegloff, 2007), encouraging the student-self-selecting practice, which is also embodied by T4's small nodding gesture. Following a short silence in line 7, St1 formulates his turn first by revealing the problematic question on the worksheet (line 8), and by reading aloud the question, he explains his trouble which is related to the use of defining and non-defining relative clause. By referring to the main clause in the question (`what is an important food> (.)in your country`) in line 9, he tries to clarify his trouble in understanding (`when we say° err we can't understand the rise`) in line 10. By using a contrastive discourse marker (`but`), he refers to the relative clause in the question (`which we used served meat`) and explicitly shares his trouble (`is (.) very unnecessary`). In line 13, he clarifies that he does not have any problem with the comma rule, which is one of the objectives of the activity (`i (0.7) understand the comma`). This turn of St1 is accompanied by T4's acknowledgment gesture of nodding. In line 14, with a contrastive discourse marker, he points to his trouble source, which is the main clause. After this trouble explanation of St1, the teacher immediately provides feedback (`you don't have to↑`) and shakes his head to indicate negativity (line17). He continues to provide elaborated answers by using various strategies. In line 18, he provides explicit feedback (`the second clause doesn't have to define rice`) to the St1's trouble. He extends his turn for further clarification by referring to the question (`when we read this sentence`) and reads the question loudly even though it is available to the class through shared-screen (line20). He formulates an information-seeking question to provide further clarification (`what is the IMAGE that you get in your head when you say rice↑`), which is embodied by teacher gestures. In doing so, in the first part of the question (`what is the IMAGE that you get`), he shows and hits his head with his index finger repeatedly. For the rest of the question, he adjusts his gesture according to the noun phrase (`in your head`), during which the teacher stops hitting his head and acts

touching his head gesture until the end of the 1.1 seconds of silence in line 22. Then he provides the initiation of the response to his own question (`when you say rice`) in line 23. As doing this, he raises his right hand and holds it up with an open-palm gesture and moves back and forward slowly.

```
24              (2.2) ❀
    t4:         ---->❀
25  T4:         ▲it is the grain right↑ (.) β the white (.) β  little grain↓
    t4:         ▲ tiny right hand gesture---------------------------------->
    t4:                             βtiny left hand g.β
    Fig:
```


#Fig2

```
26              (2.1) ▲
    t4:         ----->▲
27  T4:         Ω it doesn't change↑Ω (0.8)
    t4:         Ω shaking head----> Ω
28              okay↑ (.) that's the important thing
29              so we don't ▲ need to define that (0.4)
    t4:                     ▲tiny right hand gesture-->
30              white (.) little (.) grain ▲
    t4:         ------------------------> ▲
31              (2.7)
32              that's the reason↓
33              (1.2)
34              okay↑
35              (0.7)
36  Stl:        thanks↓
```

After 2.2 seconds of silence, T4 provides a response (`it is the grain right↑ the white little grain`) for his own clarification question when there is no contribution from the students during the extended wait time in line 25. This utterance of the teacher is accompanied by two hand gestures of the teacher. As soon as he generates the response, he raises his right hand, joins the tip of the index finger with the tip of the thumb,

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and closes the rest three fingers, which is the depiction of the hand gesture in the meaning of tiny he used for the word *rice*. This hand gesture for tiny meaning lasts until the 2.1 of silence in line 26. During this turn, he also performs this hand gesture with his left hand simultaneously for a short time (`the white`). In line 27, he provides a further explanation with an embodied action of shaking head to show refusal. Utilizing a confirmation check token with a rising intonation (`okay↑`), he emphasizes the message he wants to convey (`that's the important thing`) in line 28. He extends his turn with a transition marker (`so`) and provides feedback for the student's trouble (`we don't need to define that white (.) little (.) grain`). The teacher employs the same gesture in the meaning of tiny with his right hand again in order to demonstrate the word *rice*. After 2.7 seconds of extended silence, he signals that he completes the explanation (`that's the reason↓`) with a falling intonation. After 1.2 seconds of silence in line 33, he reproduces the understanding check token (`okay↑`) with a rising intonation. St1 takes the turn and displays his acceptance by using the sequence-closing third (`thanks↓`) (Schegloff, 2007) with a falling intonation.

In this extract, the teacher utilizes his gestures as a strategy in order to solve a student's trouble in understanding the defining and non-defining relative clause. He employs nodding gestures to provide positive feedback, shaking head gestures to display refusal, and hand gestures to demonstrate the meaning of words such as image, head, and rice. In the extract, the teacher adjusts his hand gestures according to his speech.

According to the sequential organization of the teacher's gesture use, it is detected that he initiates the turn by asking an understanding checking question which is followed by a student-initiated turn. The teacher provides feedback through his head shaking gesture and extends his turn to clarify the preferred response by using his gestures after the students' explicit indication of trouble. So, the teacher uses his gestures in feedback and extended turns.

In summary, the EFL teachers' gesture use were observed in the teaching of grammar structures, including tenses, if conditionals, and relative clause from the coursebook and worksheets. The teachers mainly deployed their gestures in explanation of the structures and giving feedback. Besides, gestures were utilized as a hint aiding the student to use the correct

form. These analyses present that teachers brought the physical representation of grammar structures which are abstract onto virtual classroom interaction through their gestures.

All in all, this section explicated teachers' gesture use in language clarification, including vocabulary and grammar. They make use of their gestures to clarify the meaning of the target vocabulary. By using gestures as a pedagogical tool, they can unpack the meaning, make the input noticeable and accessible to all students, and maintain students' attention during vocabulary and grammar explanation sequences in online VMI. Teachers' gestures as a semiotic tool synchronized with the teacher talk; therefore, it can be deduced that the teacher consciously utilized their gestures in order to convey a message and information, serving to achieve their pedagogical goals.

Extract 14: Feedback for grammar (If conditionals)

Extract 14 is taken from an upper-intermediate grammar revision classroom interaction. The interactional organization is determined around the worksheet for grammar revision. The objective of the activity is to fill in the blanks with the correct form of the verbs. The extract has comprised the interaction in which they work on the seventh question related to conditional type three structure. The students work on a form-focused activity, and the teacher provides explanation and corrective feedback, referring to the Skills and Systems mode (Walsh, 2003) of the classroom interaction. Since the interaction is managed by the material, it can also refer to the Materials mode. During the first 15 lines, the teacher nominates one of the students to elicit the answer, and she provides her candidate response. Therefore, lines between 1-15 were omitted from the analysis since they are not related to the scope of the study. During the interaction, the teacher's and five students' cameras are available. Before the extract begins, one of the students provides a dispreferred response to the question. The extract begins the teacher feedback for the student's dispreferred response. A detailed explanation of the extract is given below.

```
        Extract 14: T3.L2.LE - Feedback for grammar (If Conditionals)
16   T3:        = β here (0.6) err we see if (0.6) β
     t3:          β highlights if ---------------> β
17              and we see if (.)we need to ask ourselves this question
18              ◙ <which type ◙ (0.5) is this↑>
     t3:        ◙ head tilting▩
19              (2.5)
20              err is it % type one↑% (.) ♫ type two↑♫ (.) % type three↓%
     T3:                   %  -1-  %      ♫   -2-   ♫      %   -1-    %
                        1:right head tilt  2:left head tilt
21              (.) so↑(0.4) uh when does this event take place↑
22   T3:        # past↑ present↑ future↓  #
     T3:        #extending hand gradually #
23                Ψ (5.6) Ψ
     t3:          Ψgazing screenΨ
24   St1:       pa[st↑]
25   T3:          [past]
26              (0.4)
27              * past *  a:nd  if  0.2) and is the event real↑ (0.1)
     t3:        *slightly nod*
28              % yes there is an event↓% (0.4)
     t3:        % tilting head to right %
29               but what it is err mentioning is a kind of speculation
30               and that mea:ns err conditional type three
31              (0.9) and how do we form (.) conditional type three↑
32              (0.2)
33   St2:       err could have been prevented↑
34              (1.0)
35   T3:        *huh-huh*
     tan:       *nodding*
36              (1.4)
```

The extract begins with an indexical reference to the shared resource (here) and reference to grammar structure (err we see if) during which T3 highlights *if* on the word document shared on the screen in line 16. In order to clarify the use of if clause structure, he forms a display question (which type is this↑) with a rising intonation in line 18. The

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interrogative word (`which type`) of the question is accompanied by a head tilting to the right gesture. During 2.5 seconds of silence, the students do not contribute to the teacher's question in line 19. Following this, he proposes choices (`is it type one type two type three`) for his display question. As he is verbally stating them, he also uses his head tilting gesture for each choice. He tilts his head to the right for `type one`, to the left for `type two`, and to the right again for `type three`. The tilting head gestures of the teacher embody the three choices for the students. In line 21, after a micro-pause, he initiates his turn with a transition marker (`so↑`) and reformulates his display question (`when does this event take place`). Without giving a pause, T3 continues his turn with choices (`past present future`) for his information-seeking question in line 22. While he is verbally proposing the choices, he deploys his hand gesture. Starting from bottom to up, he gradually extends his right hand to visually depict the meaning of *past, present,* and *future*. This verbal and embodied turn is followed by 5.6 seconds of silence accompanied by the teacher's eye-gazing gesture. Since the students did not contribute to the teacher's question in line 18, the teacher provides extended wait time, which is linked to fewer failures to respond (Rowe, 1972) and students self-selecting for the next speaker. In line 24, St1 self-selects herself as the next speaker and provides her candidate response (`past`) with a rising intonation which is latched with the teacher's turn (`past`) in which he provides the response himself in line 25. Immediately, he displays his agreement by repeating the response (Park, 2013), which is co-occurred with his slightly nodding gesture. By using an elongated connector (`a:nd`), he forms another question (`is the event real↑`) in line 27 and provides the preferred response by himself (`yes there is an event`) in line 28 by deploying his tilting head to the right gesture as a confirmation act. By using a contrastive discourse marker (`but`) (Fraser 2011), he provides an extended clarification for his response (`what it is err mentioning is a kind of speculation`). In line 30, he provides the preferred response (`that mea:ns err conditional type three`) for the display question (`which type is this`) he asked in line 18. Following this, he formulates another display question (`how do we form (.) conditional type three↑`) with a rising intonation. After a very short silence (`0.2`) in line 32, initiating with a hesitation marker (`err`), St2 shares his candidate response (`could have been prevented↑`) which is confirmed by

T3's confirmation token (huh-huh) and nodding. Following 1.4 seconds of silence, the teacher extends his explanation about conditional type three by providing information about modals.

```
37   T3:            here err you know we have #╫ three ╫  err models
     tan:                                       ╫---3---╫
                           3: showing index, middle, and fourth finger
     Fig:
```



```
                                     #Fig1
38                  here (0.5) would (1.0) o:r (0.6) cou:ld (0.6) o:r (0.3)
39                  mi:ght↑ (1.4) a:nd (0.4) have bee::n prevented (1.3)
40                  this is the first type (1.0) a::nd here↑
41                  (4.8)
42   St3:           must placed ↑
43                  (2.2)
44   T3:            ¥     uh-uh      ¥
     tan:           ¥ raising eyebrows ¥
45                  (1.7)
46   St4:           had been placed ↑
47                  (0.5)
48   T3:            *had been placed* yes↓
     tan:           *    nodding    *
```

In line 37, by using an indexical reference to the shared resource (here) that is the word document and a reference marker to shared knowledge gained in the past (you know) (Can Daşkın & Hatipoğlu, 2019) that is the grammar structure conditional type three, he explains the modals (we have three err models). The quantity marker three is emblematized by the teacher's hand gesture (Fig1). He shows his index, middle, and the fourth finger synchronously expressing the word *three*. Throughout lines 38-39-40, he provides clarification for his previous turn. At the end of line 40, he implies question seven again with a connector marker and with a rising intonation (and here↑). After 4.8 seconds of silence, St3 provides a candidate response (must placed) with a rising intonation in line 42. T3 gives negative feedback with a disconfirmation token (uh-uh) co-occurred with raising eyebrows gesture which is associated with a problem with the prior talk (Seo &

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Koshik, 2010). This turn of the teacher indicates that the St3's candidate response is a dispreferred response for the T3's question. After 1.7 seconds of silence in line 45, St4 shares his candidate response (`had been placed`) which immediately accepted by T3 through confirmatory repetition (`had been placed`) (Park, 2013), explicit positive feedback (`yes`) (Waring, 2013), and nodding for a positive assessment. (Schegloff, 2007).

In this extract, the teacher uses his gestures to explain the grammar structure *if conditionals* to make the question clearer for the learners after receiving a dispreferred response. He employs a scaffolding strategy in order to elicit the expected response from the students. He asks a display question and gives explanations accompanied by hand gestures. He uses his head and hand to signal the possible choices for the display questions. He brings the verbal choices onto space by emphasizing them with hand and head movements, which makes the answers more recognizable and salient for the students. Besides explanations, he also displays his agreement and disagreement with his nodding and raising eyebrow gestures, respectively.

In terms of the sequential organization of the teacher's gesture use, the teacher utilizes his gestures in elaboration questions and the grammar structure explanations in extended turns. Furthermore, he demonstrates his agreement and disagreement through his head gestures in feedback turns. This extract displays how embodied scaffolding with verbal explanations leads to the preferred response from the students.

4.2.2. Gestures for interaction management

This section focuses on how EFL teachers deploy their gestures to regulate online classroom interaction. According to the microanalysis of the interaction, it was found that the EFL teachers deploy their gestures during eliciting the responses from the students in order to arrange turn allocation by demonstrating how the students should provide the response. Furthermore, they deploy their gestures in instruction, giving turns to make it salient for the students. Thus, in this part, the gestures in elicitation and instruction giving will be explained in detail within the given extracts.

Extract 15: Turn-design in a listening activity

Extract 15 is taken from an upper-intermediate listening lesson online classroom interaction. The focus of the lesson is based on the material that is the coursebook of New Language Leader – Upper-intermediate. The objective of the lesson is to listen to the listening text which speakers explain their preferences for liking and disliking the book and the film version of Da Vinci Code. The students are supposed to answer the first comprehension question that is which speakers like or dislike the book and movie. Also, the teacher instructed his students that if they wanted, they could also seek the answer for the second comprehension question, which is related to the adjective list on the coursebook. The list includes adjectives such as gripping, riveting, tedious, awful, etc. The interactional sequence is monitored by the coursebook, which refers to Materials mode (Walsh, 2003), which includes IRF sequences predominantly. The main reason for selecting this extract is to show how teachers use their embodied action to manage the interaction in elicitation. However, the extract also includes repeated turns for vocabulary explanations. These turns will be explicated here as well not to harm the sequential organization of the talk. During the lesson, the camera of the teacher is on; however, only four students' camera view is available in the recordings. A detailed analysis of the extract is provided below.

Extract 15: T3.L4.L2.IM - Turn-design in a listening activity

```
1   T3:        #    oka:y↑° # ladies and gentleme:n°↑ (0.5) err (0.2)
    t3:        #leaning screen#
2              michael (0.3) ▲ liked↑ ▲  or  ■ disliked↑■
    t3:                      ▲thumbs up▲    ■thumbs down■
    Fig:
```



```
                #Fig1              #Fig2
3              ¥+ (1.1)
    t3:        + gazing screen->
    st1:       ¥ thumbs up->
4   T3:        + can you € show it↑ plea:se↓+
    t3:        ----------------------------> +
    st1:       ---------------------------->
    st2:              € thumbs up------->
    st3:              β thumbs up------->
5              (1.0) * (1.3)
    t3:              * nods->
    st1:       ------------->
    sts:       &thumbs up&
6   T3:        huh-huh yeah* β Michael ¥€ liked it (0.4)
    t3:        ----------->*
    st1:       ---------------------->¥
    st2:       ---------------------->€
    st3:       ----------->β
7   T3:        wh:y↑ (.) do you remember any (.) adjectives (0.2)
8              he used↑ or any (0.1) expressions↑
9              (1.4)
10  ST4:       °e:rr he said (.) brilliant°
11             (0.5)
12  T:         *brilliant↓ (0.2) huh-huh*
    t3:        *nodding-------------->*
```

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In line 1, T3 initiates the talk with a prefigure action (o̲ka:y↑°), affecting the trajectory of the conversation (Beach, 1995) by leaning forward to the screen synchronously with the production of his speech. After addressing the whole classroom (ladies and gentleme:n°↑) with a rising intonation, he continues his turn with a display question (michael liked↑ or disliked↑) accompanied by embodied action fit in the frame of the camera. As he verbally states 'liked' and 'disliked', he shows his thumbs-up (Fig1) and thumbs-down (Fig2) gestures synchronously with the verbal input in line 2. During the extended pause (1.1) in line 3, St1 upholds her thumbs-up gesture in the frame of the camera. She holds her gestures until line 6, in which the teacher acknowledges the answer verbally (huh-huh yeah) and nonverbally (nodding). After T3 provides the display question, he gazes at the screen during 1.1 seconds of wait time and until in line 4. Only St1 contributes to the teacher's turn with her gesture. In line 4, the teacher elaborates his preference of eliciting the multimodal answer from the students and specifically requests from his students to participate through multimodal actions -thumbs-up and thumbs-down gestures- (can you € show it↑ plea:se↓) accompanied by eye-gaze to screen synchronously in line 4. St2 and St3 also contribute to the teacher's turn through their embodied actions of thumbs-up gestures. After T3 looks at the students who provided non-verbal turns, he acknowledges their answers with an acknowledgment token (huh-huh yeah) and embodied action (nodding) (Kellermen, 1992) in lines 5 and 6. T3 repeats the preferred response verbally (Michael liked it) in line 6. The students who give the non-verbal responses hold their gestures until line 6, in which T3 confirms their answers with an acknowledgment token and embodied action. Then, he asks an elaboration question (wh:y↑) about adjectives with a rising intonation in line 7. He requires a verbal response, and here, students take turns themselves to give the answers. After 1.4 seconds of silence in line 9, St4 comes up with a candidate answer with a lower voice preceded with an elongated hesitation marker (°e:rr he said (.) brilliant°) in line 10. The teacher confirms her answer with a repetition (Park, 2013) and an acknowledgment token (huh-huh) (Kellermen, 1992).

```
13                  ∑ (4.9) ∑
       t3:          ∑ gazing at screen ∑
14     ST6:         ± [he said] ±
15     ST3:         ±°[(..)tom] hanks°±
       t3:          ± rising eyebrows ±
16                  (0.7)
17     ST6:         (…) (0.3) YES (0.4) it's tom hanks ((laughing))=
18     T3:          =((laughing)) ÷*huh-huh yes (.) yes exactly↓*÷
       t3:                         *nodding------------------->*
       t3:                         ÷ smiles-------------------> ÷
19     T3:        >he- he is a fan of tom hanks he also liked the film↓<
20                 ⊛ because of ⊛  Tom Hanks *(0.7)* uh-huh (0.6) yes (0.5)
       t3:         ⊛ head-lean R ⊛            *nods*
21     T3:         a::nd↑ he also said it's a PAGE (.)# ▲ turner
       t3:                                            ▲index-f. swiping->
```

       Fig:

```
                  #Fig3
```

```
22                  (1.2)
       t3:          ---->
23                  that means (0.1) you always
       t3:          -------------------------->
24     T3:          want to read more and mo:re↓ ▲ (0.3)
       t3:          --------------------------->▲
25     T3:          a::nd (0.1) good and fast moving story↓
26                  (0.4)
```

In line 13, with an extended pause of 4.9 seconds, T3 gazes at the screen without allocating the turn to any of the students. The silence is interrupted by the self-selecting of St6 and St3. They self-select themselves as the next speakers and give a candidate response (`ST6: [he said], ST3:±°[(..)tom] hanks°`) (Antaki, 2012) in an overlapped fashion to one another turn accompanied by the teacher's embodied action of questioning eyebrow-raising gestures (Ekman, 1979) in lines 14 and 15. Following a short pause of these overlapping turns in line 16, St6 displays her understanding (`YES`) (Sacks, 1992) to her peer's

turn with a louder voice and repeats St3's candidate response by ending her turn with a completion stance marker laughter (Schegloff, 1996) in line 17. Although the teacher tries to elicit the adjective from the students in line 7, St3 and St6' turns do not include the target adjectives. The teacher laughs in an overlapping fashion following St6's turn and confirms their candidate responses with acknowledgment tokens (`huh-huh yes (.) yes exactly↓`) accompanied by embodied actions which are nodding gestures and smiling in line 18. The teacher shapes the learners' contribution with a modified turn (Stivers, 2005) in lines 19 (`he- he is a fan of tom hanks he also liked the film↓`) and 20 (`because of tom hanks huh-huh yes`). In line 21, by extending the IRF sequence, he gives an additional account by drawing attention to the target adjectives in the listening text by initiating the turn with an elongated continuation marker (`a::nd↑`) with a rising intonation. With this extended turn, he orients to the goal of the exercise by providing the keyword (`he also said it's a PAGE turner`). The target adjective page-turner is accompanied by the teacher's embodied action of index finger swiping in the frame of the camera (Fig3) until line 24, in which he continues the explanation of the adjective. After a short pause (`1.2`) in line 22, the teacher provides further clarification about the keyword (`that means you always want to read more and mo:re↓`) synchronously accompanied by index finger swiping embodied action in lines 23 and 24. With an elongated continuation marker (`a::nd↑`), he continues to elaborate on the target adjective by providing additional information (`a::nd good and fast moving story↓`) in line 25.

```
27              <what about jenny↑> (0.3) # ▲liked↑▲ or  # ■disliked↑■
    t3:                                     ▲thumbs up▲    ■thumbs down■
                ∑   (1.1)  €  (1.9)
    t3:         ∑ gazing at screen->
    st2:              €thumbs up->
28   T3:        the others↑
    t3:         ---------->
    st2:        ---------->
29              π (3.1) ∑ π
    t3:         ----->∑
    st2:        ----->
    st5:        πthumbs upπ
30   T3:        *huh-huh jenny also (.) € LIKED it↓*
    t3:         *nodding------------------------->*
    st2:        --------------------> €
31   T3:        e::rr  wh:y↑ (.)
32              do you remember (0.4) anything err jenny said↑
33              (1.7)
34   ST1:       err (0.2) she (0.1) found it (.)
35              gripping (0.2) and (0.1) riveting↓
36              (0.3)
37   T3:        *and riveting huh-huh*
    t3:         *nodding----------->*
38              (0.2) riveting is also like (.) gripping (.)
39              you like it↑ and
40              you want to read # ◊ more and mo:re (.)
    t3:                             ◊ raising hand---->
```
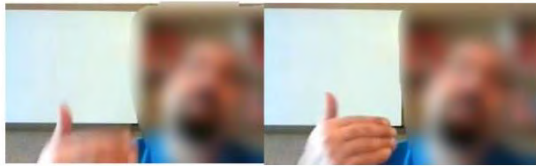
```
    Fig:
                #Fig4
41              you don't want ◊ to stop (0.4) that is riveting↓ (.)
    t3:         ---------------------->◊
42   T3:        ♦we will talk♦ about it (0.2) e:rr in th- e:rr next part↓8b
    t3:         ♦ pointing down ♦
```

Beginning from line 27 until line 43, it represents the same sequential organization in between lines 1-26. In line 27, the teacher formulates a display question that is delivered at a slower pace and a rising intonation (`<what about jenny↑>`). The question is synchronously embodied by the teacher through his thumbs up (`liked↑`), and thumbs down (`disliked↑`) gestures to show how he wants the answers from the students. After delivering the question, he keeps gazing at the screen for 3.1 seconds, although St2 provides a candidate's non-verbal response through her thumbs-up gesture in 1.2 seconds in line 28. In order to increase the contribution from other students, he creates a turn asking the others with a rising intonation (`the others↑`) in line 29 and gives quite a long pause (`3.1`) to elicit the answer from students in line 30 and keeps gazing at the screen until 31. During this extended wait time, St5 raises his thumbs-up gesture within the frame of the camera. Without giving any pause, the teacher confirms the students embodied responses with an acknowledgment marker (`huh-huh`) and formulates the preferred response verbally (`jenny also LIKED it↓`), which is accompanied by nodding as a confirmation action (Kellermen, 1992). The teacher initiates his turn with an elongated hesitation marker (`e::rr`) and asks an explanation question with a rising intonation (`wh:y↑`) in line 32. After a quite short pause of less than a second, he completes his turn with a yes/no interrogative question (`do you remember anything err jenny said↑`) (Mehan, 1979) to check whether the students remember any adjectives mentioned in the listening text in line 33 and provides wait time for 1.7 seconds. St1 initiates her turn with a hesitation marker (`err`) and completes it with two candidate responses (`gripping and riveting↓`) in lines 35-36. After giving a short pause, the teacher formulates his turn with a repetition of the last part of the St1's turn (`and riveting`) and terminates it with a confirmation token (`huh-huh`), which is accompanied by his embodied confirmation action nodding. In line 39, he extends his turn with clarification of the adjective *riveting*. Even though there is no trouble sign from the students and the target keyword *riveting* comes from the St1, the teacher provides the explanation of *riveting* in lines between 39-42. In any case, without any indication of trouble and without any projection in earlier utterances, the teacher uses his extended turn to deliver these vocabulary explanations, which shows his pedagogical objective here to explain the target adjectives. In line 41, he provides an explanation for *riveting* (`you want to read more`

and `mo:re`), and he intensifies his vocabulary explanation through his embodied action of the rising hand gesture as saying `more and more` (Fig4) and continues until line 42 in which he completes the explanation (`you don't want to stop`). In line 43, he terminates his turn by referring to the focus of the next activity in which they study adjectives in detail (`we will talk about it  e:rr in th- e:rr next part↓ 8b`).

Extract 15 shows that how an EFL teacher generates his embodied actions such as thumbs up, thumbs down gestures, swiping fingers, gazing at the screen, raising hand gestures, smiling, nodding, and leaning forward to the screen during online synchronous video-mediate interaction. Among them, the use of thumbs-up and thumbs-down gestures to elicit the preferred response from the students demonstrates how teachers' gestures can be utilized as an interaction management strategy, which is the main focus of this extract. Besides, the teacher deploys his hand gestures as clarifying the target vocabularies, which can indicate that he regulates his embodied actions according to his pedagogical purposes, such as eliciting the answers and explaining the target vocabulary.

With regard to the sequential organization of the teacher gesture use, he formulates his turn by referring to display the question on the book and tries to elicit the answers through thumbs-up and thumbs-down gestures. The students contribute to the teacher's utterance gesturally through their thumbs-up and thumbs down gestures. The teacher displays his agreement through nodding gestures, confirmation markers, and repetition, which is followed by an elaboration question. The students again illustrate their responses through thumbs-up and thumbs down gestures. After the teacher shows his agreement through his nodding gesture, confirmation marker, and repetition in feedback turn, he extends his talk for the explanation of the second preferred response, which is stated by the teacher through his hand gestures.

Extract 16: Turn-design in a grammar activity

Extract 16 is taken from an upper-intermediate level of grammar instruction classroom interaction. The interaction focus is on the revision of relative clause structure through cloze-test with six multiple-choice questions. The cloze-test activity is based on a Word document screen-shared by the teacher to make it available for all learners. The teacher tries to make

the learners produce the correct form of the relative clause sentences by working on the cloze-test, which is available to everyone through screen sharing. The interaction is mostly determined by this activity to practice the language, referring to Materials mode (Walsh, 2003). Also, the main aim of the material is to make the students produce the correct form of the grammatical structures. Besides, the teacher provides corrective feedback when it is necessary; therefore, it refers to the Skills and Systems mode, too. Only the teacher's and six students' camera view is available during the recordings. Before the extract begins, the teacher explains the instruction for the cloze-test activity and gives five minutes for the completion. For the first question, only two students (St1 and St2) whose camera is open raise their hands to provide the answer. The teacher asks the classroom for the other participants and chooses another student. The student gives a dispreferred response, and then the teacher provides the correct version by drawing visuals on the word document. A detailed analysis of the extract is provided below.

```
Extract 16: T3.L4.L2.IM — Turn-design in a grammar activity

1   T3:         a::nd↑ <for number three↑> (.) le- let's e::rr use our

2               (0.2) other strategy (.) to check (0.3) your answers↓(0.5)

            #♣ a↑♣ (.)  #▲ b↑▲ (.)      #❀ c↑❀ (.)        #♥ d↓♥      (0.2)

             ♣-1-♣        ▲-2-▲          ❀-3-❀              ♥-4-♥

            ♣1:showing index finger
            ▲2:showing index and middle together
            ❀3:showing index, middle, and fourth finger
            ♥4:showing index, middle, fourth and fifth finger
    Fig:
```



```
            Fig1         Fig2         Fig3         Fig4

3           err can you (0.1) show me the answer (.) to the third
4           question (.) please↑

            β  Ψ  ±  ◙  Ω (4.3) β  Ψ  ±  ◙  Ω

    St1:    βshowing index, middle, fourth and fifth together β
    St2:    Ψshowing index, middle, fourth and fifth together Ψ
    St3:    ±showing index, middle, fourth and fifth together ±
    St4:    ◙showing index, middle, fourth and fifth together ◙
    St6:    Ωshowing index, middle, fourth and fifth together Ω

5   T3:     *◊huh-huh (0.1)  yeah ◊*

    St5:     ◊showing index, middle, fourth and fifth together ◊

    T3:     *nodding-------------->*

6   T3:     (0.7) e::rr there are only (.) one or two (0.3) err
7           wrong answers yet (0.4)
8           the expected answer  + i:s (0.7) d::↑ +
    T3:                             +highlight answer+
9   T3:     (0.5)
10          why::↑ (0.2) let's check it
11          (0.4)
12          it sa:ys↑ (0.6) e::rr
13          >some of the studies also analyze
14          the blood levels of lycope:ne↑<
15          (0.3) a compound↑ (0.3) <principally< (0.3)fou::nd (0.4)
16          look it is normally (0.3) err (0.2) WHICH is a compound↑
17          (0.7)principally fou::nd↑ (0.6)
18          and↑ it is found again <it's passive> (0.4) in tomatoes
19          >that protect cells from cancer causing< (0.2) oxidants
```

In line 1, T3 formulates his turn with a transition marker (`and`) for the third cloze-test question. Before asking the question, he explains another strategy to elicit the response from the students in pre-expansion turn (Schegloff, 2007) to establish a ground for the announcement in lines 1 and 2 (`le- let's e::rr use our other strategy to check your answers↓`). In line 3, he explains the strategy by using his hand gestures. He assigns each choice (a, b, c, d) to his fingers. For choice *a*, he shows his index finger; for the choice b, he shows his index and middle finger together; for the choice c, he shows his index, middle and fourth finger; and for the choice d, he shows his index, middle, fourth and fifth finger. In lines 4 and 5, starting with a filled pause (`err`) (Carter & McCarthy, 2006), he composes the question to elicit embodied response from the students for the third question with a rising intonation (`can you show me the answer to the third question please`). For 4.3 seconds, five students, St1, St2, St3, St4, and St6, whose camera is on, show their index, middle, fourth and fifth together within the frame of the camera. After gazing at the screen, T3 provides a confirmation marker (`huh-huh`) and positive feedback (`yeah`), accompanied by a nodding gesture in line 5. This teacher's turn is overlapped with St5's gesture to give the response. He keeps gazing at the screen to check the students' embodied responses and gives feedback mentioning there are some wrong answers (`there are only one or two wrong answers yet`) in line 6. And in line 8, he explicitly provides the preferred response for the whole classroom with an elongated syllable and rising intonation (`the expected answer is d`) while highlighting the choice on the word document. After a short pause (`0.5`), he extends his turn and asks an elaborated question with rising intonation and an elongated syllable (`why`). Without waiting for any contribution, he invites the students to examine the question on the screen together (`let's check it`) in line 10. He orients to a Word document on the shared screen and reads the given sentence in the cloze-test in lines 13-14 and 15. To catch the students' attention to the relative clause, he starts his turn with *look* by emphasizing it and provides the full version without reduction of the relative clause (`it is normally err WHICH is a compound`). In line 18, he provides explicit feedback (`it's passive`) (Lyster and Ranta, 1997), which is delivered more slowly than his normal speech.

```
20   T3:          (1.0) a::nd↑ for number fou::r↑ (0.3)
21                can you show me the answer (0.2)plea:se↑
22                Ψ±▧Ω (4.2) Ψ±▧Ω
     St2:         Ψshowing index and middle together Ψ
     St3:         ±showing index and middle together ±
     St4:         ▧showing index and middle together ▧
     St6:         Ωshowing index and middle together Ω
23   T3:          *huh-huh* (0.3) yes (0.4) exactly↓
     T3:          *nodding*
24                (0.2)
25                the answer i::s↑ (0.7) b::↑ (0.1)
26                for the +first (0.5) fourth one↑ +(2.0)
     T3:                 + highlight answer------>+
27                it sa:ys↑ (0.6) doctor edward (0.1) giv- giovannucci of
28                harvard medical school said (0.2) in the repo:rt↑ (0.7)
29                WHICH (0.8) he (0.4)wrote↓(0.5)
30                this is (.) not reduction↑ (.) this is (.) omission↓ (0.7)
31                a:nd what was the rule of (.) omission↑
32                (0.4)
33                i:f it is followed (0.2) if the relative pronoun
34                >who which that< (0.2) is followed by a subject (0.4)
35                we can (0.3) omit it↓
36                a:nd here repo:rt↑ (0.4) which (0.3)or that (0.5) he↑ (0.2)
37                wrote↓
```

After providing the explanation for the number three, by using a transition marker (and) with an elongated syllable and rising intonation, he continues with the next question (for number four) in line 20 and asks the question for the answer (can you show me the answer). St2, St3, St4, and St6 demonstrate their index and middle fingers together to refer to choice *b*. T4 provides a confirmation token (huh-huh) accompanied by a nodding gesture and displays his agreement with explicit positive feedback (yes exactly) (Waring, 2008) in line 23. And then, he verbally repeats the answer with an elongated syllable and rising intonation (the answer i::s↑ b::↑) and concurrently highlights it on the word document. In lines 27, 28, and 29, he reads the sentence on the cloze test by emphasizing the relative pronoun (WHICH he wrote). In line 30, he provides a metalinguistic explanation

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for the relative clause (`this is not reduction↑ this is omissio↓`). By extending this feedback turn, he seeks the evidence of what students remember about the rule of relative clause omission by addressing the question to the whole classroom with a rising intonation (`what was the rule of omission↑`). Having a very short pause (`0.4`), T4 provides the preferred response by himself with a metalinguistic explanation in lines 33, 34, and 35. By giving reference to the shared resource (`here`) and indicating with the cursor on a Word document, rephrase the correct answer (`report which or that he wrote`) in line 36.

```
38                (1.1) a::nd↑ numbe:r fi:ve↑ (.)
39                >can you show me the answer< (.) plea:se↑
40                ⊤Ψ±◼ (5.3) ⊤Ψ±◼
      St1:        ⊤showing index finger⊤
      St2:        Ψshowing index and middle togetherΨ
      St3:        ±showing index and middle together±
      St4:        ◼showing index and middle together◼
41    T3:         *huh-huh* (0.3) yeah (0.4) again it is b::↑
      T3:         *nodding*
42                (0.6) wh:y B:↑ (1.3) + ca::lled↑ +
      T3:                              +highlight answer+
43                (1.8)
44                LOOK (0.5) doctor (.) claire (.) hasler (0.6)
45                a:nd↑ +between two commas↑+ (0.8)
      T3:              +highlights sentence+
46                this part is extra↓(0.3)
47                so:↑ >forget about it< (0.8)
48                a:nd↑ (0.4) the answer i:s↑ err (0.5)
49                doctor (.) claire (.) hesler (0.5)called
50                <giovannucci's work> (0.6)
51                >the most comprehensive to date on this< (0.5)issue (.)
52                okay↑ (0.4)
53                so: this is (.) a (.) normal e:::rr
54                active (0.2) sentence (3.4)
```

Having given the explicit feedback for the fourth question, T4 makes a transition to the fifth question with a continuation marker (`and`) in line 38. He formulates his turn again with the elicitation question (`can you show me the answer plea:se`). During 5.3 seconds of pause, St2, St3, and St4 gesturally contribute to T3's question by showing their index and middle together, referring to the choice *b*. St2 shows his index finger referring to the choice *a*. in line 40. The teacher displays his agreement with a confirmation token (`huh-huh yeah`) (Kellermen, 1992) embodied by nodding gesture and repetition (`again it is b`) with an elongated syllable and rising intonation. By extending his turn, T4 asks an elaborated question (`why B`) followed by a pause for 1.3 seconds and highlights the correct response (`called`) on the Word document in line 42. After 1.8 of pause, T4 provides an account for why the answer is *b* in line 41. Between lines 44-54, he clarifies the answer and gives a metalinguistic explanation by referring to a Word document on the shared screen. The rest of the extract, the lines between 44-54, continues with the same pattern of teacher question, students embodied response with their finger gestures, teachers elaborated question of why and extended explanation with metalinguistic feedback. The rest of the extract for these omitted lines is added to the Appendix.

Extract 16 shows that EFL teachers deploy their gestures to elicit a response from the students. After eliciting the first two questions, he changes his strategy from verbal responses to gestured responses. By creating a relation between the fingers and choices, the teacher manages the interaction. He also explicitly asks his students to use their gestures as giving the answer. This extract demonstrates how the teacher uses his gestures to serve as a model for his students. The main inference made from this extract is how teachers' gesture modeling can maximize participation in online interaction.

Pertinent to the sequential organization of teacher gesture use, the teacher formulates his turn by explaining the elicitation strategy based on gestures and refers to the question on the worksheet and tries to elicit the response through finger counting gestures from the students. The students provide both the preferred and dispreferred response through their finger gestures by imitating the teacher. The teacher demonstrates his agreement with the confirmation marker accompanied by nodding, explicit positive feedback, and repetition in the feedback turn. He extends his turn through an elaboration question. For the next question,

he addresses the next question and elicits the gestured preferred response from the students. In the feedback turn, he displays his agreement through nodding, confirmation marker, and explicit positive feedback. And continues the next question by initiation another turn by addressing the next question. After receiving both preferred and dispreferred gestured responses from the students, he shows his agreement with nodding, confirmation marker, explicit positive feedback, and repetition. And he extends his turn with an elaboration question. After receiving no response from the students, he provides the answer by himself. So, the teacher uses his finger gestures as a strategy for the elicitation of the preferred response in initiation turn and head gesture nodding to display his agreement in feedback turn.

Extract 17: Feedback in reading

Extract 17 is taken from an intermediate level of reading classroom interaction. The instruction is comprised warm-up stage of the lesson before working on the reading text. Therefore, it could be deduced that the extract includes teacher-student interaction in Classroom Context mode since the teacher tries to establish a genuine communication by providing interactional space for the learners' contribution (Walsh, 2003). Only the camera of the teacher, St1, and St2, is open during the interaction. Before the extract begins, they have been talking about the advertisements for specific groups by comparing advertisements for different target groups such as adults, children, and babies. They watch an advertisement related to baby products and talk about the features of advertisements for children. During the interaction, the teacher's and two students' cameras are available. In extract 4, T4 initiates the interaction with a referential question to enable learners to express their ideas and experiences. As stated by Walsh (2003), in the Classroom Context mode, learners are free to say whatever and whenever they want. A detailed analysis of the extract is provided below.

Extract 17: T4.L1.IM – Feedback in reading

```
1   T4:       can you tell me what kind of products(0.4)
2             are mostly advertised (0.6) e:rr for children
3             (0.5) in the commercials↑
4             ∑ (4.1) ∑
    T4:       ∑gazing at screen∑
5   St1:      toys↑
6             ¥ (0.4)
    T4:       #¥touching little f.->
    Fig:      #fig1                              Fig1
7   T4:       [toys]
8   St3:      [toys]
    T4:       ------>¥
9             (0.6)
10  St2:      [(...)]
11  T4:       *[huh-huh]*
    T4:       * nodding *
    T4:       ---------->
12            (1.3)
    T4:       ---------->
13            doctors↑ ± (0.5) you said↑±
    T4:               ±leaning to screen±
    T4:       -------------------------->
14            (1.0)
    T4:       ---->
15  St2:      >no no< (0.2) of course I said↓=
    T4:       ------------------------------->
16  T4:       =*hu: of course* ¥ okay↓
    T4:        *nodding----->*
    T4:       --------------->¥
17  T4:       ♦  to::ys  ♦  (.)  ¥ very good↓
    T4:       ♦pointing screen♦
    T4:                          ¥touching little f.->
```

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Between lines 1-3, T4 formulates his turn with a referential question (Long & Sato, 1983) with a rising intonation. During the extended wait time (4.1) in line 4, T4 gazes at the screen as waiting contribution from the students. In line 5, St1 provides a candidate response (`toys↑`) to the teacher's question with a rising intonation. After St1 provides the candidate response, T4 provides an embodied action by touching his little finger to indicate the response of St1 is counted as the first example. As he touches his little finger, T4 repeats St1's last contribution in line 7. The teacher's repetition (`[toys]`) overlaps with St3's turn (`[toys]`) in line 8. This overlap is also accompanied by the teacher's counting gesture (`touching little finger`) (Fig1). Following a short pause (`(0.6)`), the teacher provides a confirmation token accompanied by nodding (`[huh-huh]`) (Kellermen, 1992) in line 11. This turn of T4 overlaps with St2's turn in line 10. Because of the overlap, what St2 contributed is not clear. Here, T4 initiates a repair sequence that caused the hearing problem by offering a candidate understanding (`doctors↑ you said↑`) (Schegloff et al., 1977, p.368), accompanied by leaning forward embodied action in line 13. He does not only provides candidate understanding but also a candidate solution for the problem in understanding St2's turn. After T4's offer of the candidate understanding, St2 constructs his turn to display his repair responsibility (Robinson, 2006). After a short pause, St2 replies to the teacher's turn with a rapid negative response (`>no no<`) and reformulates his previous turn with a clear voice (`of course I said↓`). With a subsequent turn, T4 produces a change of state token with an elongated syllable (`huh:`) and repeats St2's turn (`of course`) by emphasizing it in line 16. He stops acting his embodied action of touching index finger gesture in this turn. The change of state token and repetition of the St2's turn is accompanied by T4's nodding. The teacher continues his turn with an acknowledgment token `okay↓` with a falling intonation. In line 17, T4 again repeats the previous turns of St1 and St3 (`toys`) by pointing to the screen and providing explicit positive feedback (`very good↓`) (Waring, 2008) accompanied by a continuation of the same gesture, touching little finger. As he touches his index finger to demonstrate the first candidate responses of St1 and St3 are confirmed, he gazes at the screen to elicit more contribution from the learners.

```
18                  Σ  (5.3)  Σ
     T4:            Σgazing at screenΣ
     T4:            ----------->
19   St2:           maybe some snacks·Y
     T4:            ----------------->Y
20                  #π (0.9)
     T4:             πtouch fourth finger->
     Fig:           #fig2                          Fig2
21   T4:            *huh-huh (.) we might be talking about some sna:cks * (0.4)
     T4:            *nodding----------------------------------------->·*
     T4:            ---------------------------------------------------------·
22                  very good (0.7)π and #▼drinks· (.) maybe. (0.6) ▼
     T4:            --------------·π
     T4:                                    ▼touch middle finger---->▼
     Fig:
```

Fig3

```
23                  ¶°snacks and drinks° (0.3) °huh-huh very goo:d° (2.0)
     T4:            ¶ hold the fourth and middle finger together ------->
24                  what kind of snacks are we talking about·
     T4:            ---------------------------------------->
25                  (2.5)
     T4:            ---->
26   St2:           chips↑ (0.2)  chocolates·
     T4:            ----------------------->
27                  (0.4)
     T4:            ---->
28   T4:            *huh-huh (1.0) very good·* (1.2) °chips (.) chocolate° ¶
     T4:            *nodding--------------->*
     T4:            -------------------------------------------------->· ¶
29                  (1.9)
30   T4:            oka::y↓
```

In line 18, after a quite extended wait time (`5.3`), St2 provides a candidate response with a rising intonation (`maybe some snacks↑`) in line 19. After 0.9 seconds of wait time, T4 adjusts his gesture according to the St3's turn. T4 stops touching his index finger and starts touching his fourth finger to indicate St3's turn as the second confirmed answer because as acting this embodied action (`touching fourth finger`) (Fig2), the teacher displays agreement with an acknowledgment token (`huh-huh`) followed by a modified repeat of St'3 utterance, which accompanied by nodding in line 21. The teacher also provides positive feedback (`very good`) (Waring, 2008) and makes a contribution to St3's utterance (`drinks↑ (.) maybe↓`) accompanied by touching middle finger gesture (Fig3). As he is giving an extra answer, he changes his embodied position. Until he provides the positive feedback in 22, he has been touching his fourth finger. After he contributes to his own question with his own answer, he changes his embodied action and keeps touching his middle finger, which may be counted as the third preferred response. In line 23, he repeats St3's utterance and his own utterance and again shows his agreement with an acknowledgment token (`huh-huh`) and positive feedback (`very good`). In this turn, he adjusts his embodied actions according to his utterances. As he combines both preferred responses (`snacks and drinks`), he also touches and holds both his fourth finger representing the *snacks* response and middle finger representing *drinks* together until line 27. In line 24, he formulates an elaborative question with a rising intonation (`what kind of snacks are we talking about↑`) accompanied by the embodied action of holding the fourth and middle fingers together. After 2.5 seconds of pauses, St2 provides his candidate response with a rising intonation (`chips↑ chocolates↑`). With a micro pause (`0.4`), T4 shows his agreement with an acknowledgment token (`huh-huh`), positive feedback with a rising intonation (`very good↑`), and nodding. He also shows his agreement by repeating the St2's utterance in a lower voice (`°chips chocolate°`). After waiting 1.9 seconds, the teacher formulates his turn with a sequence closing third (`oka::y↓`) (Schegloff, 2007) with an elongated syllable and falling intonation.

Extract 17 shows that embodied actions such as counting with finger gestures can be one of the interactional strategies used by EFL teachers in order to emblematize the preferred responses. By adjusting the finger gestures according to the students' utterances, he shows

his agreement with the candidate's response. In this extract, it is observed that teachers' gestures concurrently occur with not only teacher talk but also student talk.

In terms of the sequential organization of teacher gesture use, the teacher initiates the turn with a referential question. After receiving responses from the students, he displays his agreement by using his fingers to count the examples and nodding gestures in feedback turn. After receiving the preferred responses from the students, he acknowledges them through his counting fingers gestures, nodding gestures, repetition, and explicit positive feedback.
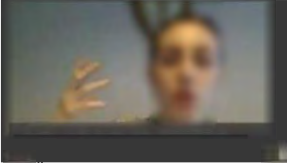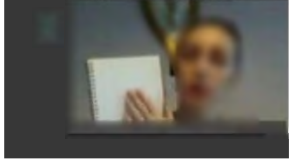
On the whole, these extracts demonstrate that the EFL teachers deploy their gestures to manage online classroom interaction. They arrange the turn-design by using their gestures which solved the overlapping issue in online interaction and maximized students' participation. Furthermore, through gestures, the teachers engender the accepted responses visually available to the students during elicitation.

Instruction giving

Extract 18: Giving instruction for listening

Extract 18 is taken from a lower-intermediate listening lesson classroom interaction. The listening is related to the topic of *working from home*. In general, the micro context of this interaction is Materials mode (Walsh, 2003) as the teacher tries to elicit the answer to the questions from the coursebook. However, specifically, we will analyze the Managerial mode of the interaction in which the teacher introduces the activity by referring to the material. Before the extract begins, the students listen to the text once to find out the speakers' profession. They will listen to it again to answer other comprehension questions such as how long they have been working from home, whether they like it or not etc. During the interaction, only the teacher's camera is available. The extract includes the teacher's instruction for the second listening. A detailed explanation of the interaction is given below.

Extract 18: T2.L3.IM – Giving instruction for listening

```
1   T2:        <how lo:ng> (.) has each person been working from home↑

2              (1.1)

3              so↑ # ♣ please listen for these years (0.5) ♣
    t2:              ♣ showing ear with open-palm -------->♣
    Fig:
```


Fig1

```
4              ±  since (0.2 ±   Ψ for  etc.↓ Ψ
    t2:        ±head tilt right±   Ψhead tilt leftΨ

5              do they like it↑ (0.6) are they positive↑ (1.0)

6              and what reasons do they↓ give

7              (1.6)

8              plea:se write down the reasons as well (0.4)

9              for this activity of course↓ (0.1)

10             we will do a note-taking↓ (0.2)

11             so↑ make sure that # ▣ (.) you have a notebook (0.5)
    t2:                              ▣showing notebook------------->
    Fig:
```


Fig2

```
12             okay↑▣
    t2:        ---->▣

13             β some (0.9) empty page with you β
    t2:        β tapping on the notebook -----> β

14             (1.1)

15             all right↓

16             (1.2)

17             so (.) here we go↑
```

In line 1, T2 initiates the instruction giving sequence by referring to the comprehension question on the activity with a rising intonation (how lo:ng has each person been working from home↑). After 1.1 seconds of silence, with a transition

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marker (so↑), she generates the instruction for the listening (`please listen for these years`) (line 3), which is accompanied by her hand gesture. In doing so, she moves her right hand to her right ear and shows her ear with her open-palm hand gesture to signal the task, which is listening. Then, she provides alternatives for the question (`since for`) by tilting her head to the right for *since* and to the left for *for* as indicating to separate alternatives. Throughout lines 5-6, she refers to the comprehension questions stated in the book (`do they like it↑ are they positive and what reasons do they give`). After 1.6 seconds of silence, in lines 8-9, she extends her turn with a further direction (`plea:se write down the reasons as well`) and in line 10, explains what the students are supposed to do as listening (`we will do a note-taking↓`). Starting with a transition marker (`so↑`), she gives instruction for note-taking (`you have a notebook`), which is embodied by showing her notebook in the camera (line 11). She provides an understanding check token (`okay↑`) with rising intonation and continues showing the notebook. In line 13, she extends her explanation for the note-taking by adjusting her gesture. By doing so, she changes her showing gesture to tapping gesture which is aligned with her speech (`some empty page with you`) in line 13. By tapping the notebook, she conveys the meaning of an empty page through deictic movements (McNeill, 1992) by pointing at the physical object available in the environment. By using sequence closing third (`all right↓`) (Schegloff, 2007) with a falling intonation, which is followed by 1.1 seconds of silence, she moves to listen to activity by using transition marker and signals the listening activity is going to begin (`here we go↑`).

In this extract, the teacher deploys her gestures in order to explain the instruction for the listening activity. According to her speech, she adjusts her gestures and manipulates a physical object, notebook, to create copresence between herself and the students in the online environment.

Pertinent to the sequential organization of the teacher's gesture use, the teacher formulates her turn with the listening instruction. Accordingly, she adjusts her hand and head gestures as explaining the listening task. Also, she orients to a physical object existing in the environment to illustrate the visual representation of the instruction.

Extract 19: Giving instruction for listening

Extract 19 is taken from an upper-intermediate listening lesson online video-mediated classroom interaction. The students following the New Language Leader- Upper Intermediate coursebook listen to a text about four speakers sharing their preference of liking or disliking the movies based on books. The interaction evolves around the activity in the coursebook, referring to Materials mode (Walsh, 2003). Besides, this extract particularly includes the teacher's introduction for the activity by providing explanations; hence, it is also Managerial Mode. The extract is based on the teacher's instruction giving for the listening task. A detailed explanation of the extract is given below.

```
Extract 19: T3.L4.IM - Giving instruction for listening

1   T3:        what we are going to do i::s↑ (0.3)

2              who ⊛liked it⊛ a:nd (0.2) who ▲disliked it▲

    t3:             ⊛----1---⊛              ▲-----2-----▲

             1:tilting head to the right      2: tilting head to the left

3              and↑ if you want (.) # ±you can try to remember±


    t3:                                    ±pointing to head------>±

    Fig:
```



```
                                   #Fig1
             some of the ⊛ positive⊛ o:r (.) ▲negative▲ adjectives

    t3:                 ⊛----1---⊛            ▲---2----▲

             1:tilting head to the right    2: tilting head to the left

4              these people use in the listening (0.2) oka:y ↑
```

In line 1, T3 signals the next activity (what we are going to do i::s↑). In line 2, he gives the instruction for the listening task by providing two alternatives (who liked it a:nd who disliked it) by embodying them with his head gesture. In doing so, he explains the first option for who liked it by tilting his head to the right and the second option for who disliked it by tilting his head to the left. By extending his turn with a continuation marker with an increasing pitch (and↑), he addresses to second optional task

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for the listening task (`if you want you can try to remember`). As he is referring to *remember*, he points his head and touches it several times quickly. In the next line, he continues his previous turn and provides the objective of the second instruction (some `of the positive o:r negative adjectives`). Again he provides two alternatives which are embodied by his same head gesture in line 2. He uses tilting head to the right gesture for `positive` and tilting head to the left gesture for `negative`. In line 5, he pursues giving instructions and completes his turn with an understanding check marker (`oka:y↑`) in an increased pitch.

In this extract, the teacher deploys his head and hand gestures to give instruction through both verbal and non-verbal channels. According to the sequential organization of the teacher gesture use, the teacher initiates the turn by addressing the listening activity and explains the task through his head gestures. As he is providing the instruction, he demonstrates the imagery representation of the instruction through his gestures.
Briefly, these extracts display how the EFL teachers make the instructions recognizable and understandable for the students through their gestures during online classroom interaction.

All in all, the microanalysis of the online language classroom interaction demonstrated that the EFL teachers deploy various hand and head gestures for several purposes in accordance with the pedagogical goals of the lesson in different classroom modes (Managerial mode, Materials mode, Skills and Systems mode, and Classroom Context mode). In Appendix 7, a taxonomy for the teachers' gestures were explained through sample visuals to convey the description of each gesture. Considering the features of online classroom interaction, including limited shared physical context and limited appearance of the students as a result of turning off their cameras, the teachers may deploy their gestures to compensate for these deficiencies of online interaction. By doing so, the teachers establish and maintain the online interaction and create an environment that includes visual representations of the input. As a consequence, gesturally enhanced input becomes more salient and comprehensible to the students in the online language learning process.

CHAPTER 5

5. DISCUSSION

This chapter discusses the findings of this current study in terms of the research questions and pertinent studies in the literature. The study had two main aims; first, to examine the functions of EFL teachers' gesture use and second, to reveal their sequential organization in online synchronous VMI. For these aims, the qualitative data gathered from the online classroom interaction recordings was scrutinized through CA. The study revealed that the teachers use three channels based on their pedagogical purposes: (1) verbal, (2) written, and (3) non-verbal during online language classroom interaction. They gave verbal clarifications through speech, provided written explanations via chat, and generated visual representations of the language with their gestures. Based on this finding, it can be deduced that gesture is one of the teaching strategies that can be utilized for various functions in online language classroom interaction. Overall, the microanalysis of online classroom interaction demonstrated that the EFL teachers deploy their gestures mainly in language explanation and interaction management during online interaction. In the following section, the teachers' gesture use in these two categories will concurrently be discussed, referring to each research question of the current study.

5.1. The EFL Teachers' Gesture Use in Language Explanation and Interaction Management

The microanalysis of online video-mediated language classroom interaction corpus demonstrated that the teachers' gesture use falls into two broad categories: language explanations and interaction management by taking into consideration the pedagogical purposes of the teachers. It could be due to the context in which this study is conducted since the lessons' focus generally revolves around grammar and vocabulary teaching in the preparatory school. The gestures in language explanations were clustered around vocabulary explanations followed by grammar explanations. The gestures for interaction management are primarily found in elicitation and giving instructions. A similar category for teachers' gesture use was established by Sime (2006) as cognitive gestures facilitating the learning process and organizational gestures functioning as a classroom management tool. A strong

relationship between gesture and L2 learning in terms of enhancing input by making it more salient and comprehensible has been demonstrated in the literature by several studies (Allen,1995; Davis, 2006; Mortensen, 2016; Eskildsen & Wagner, 2013; Gullberg, 2011, 2014; Kääntä, 2012; Kanagy, 1999; Lazaraton 2004; Olsher, 2004; Smotrova & Lantolf 2013; Smotrova, 2014; Lewis & Kirkhart, 2018). The findings of this current study also demonstrate the crucial role of gestures in language teaching, including depicting and facilitating verbal input, establishing mutual understanding between the teacher and students, creating learning opportunities, maximizing students' participation, and arranging classroom interaction.

The teachers' gesture in language explanation

According to Schmidt (1990), consciously noticing the input is necessary for language learners to improve their language skills and seize the language features. There is a close relationship between the availability for noticing and L2 development. Based on Schmidt's *Noticing Hypothesis*, it can be deduced that gesturally enhanced input may increase the saliency for the learners. The findings pinpointed that the EFL teachers utilized their gestures to engender input noticeable to the learners. Language explanation gestures were observed during vocabulary and grammar teaching. The teachers in the study mainly illustrated the meaning of vocabularies through their hand and head gestures. The physical representation of L2 vocabularies provided the visual cues of abstract concepts. It can be deduced that by this way, the students noticed the verbal input enhanced by gestures since they orient to teachers' gestural explanations with expected responses. As suggested by Hostetter and Alibali (2004), gestures play important roles in capturing students' attention by basing the speech on concrete representations. Besides, the teachers deployed their gestures to explicate the grammar structures and provide form-focused feedback. In accordance with the present results, previous studies have demonstrated that teachers' gestures made the abstract grammatical concepts concrete and recognizable to students (Matsumoto & Dobs, 2017) and the oral corrective feedback more salient and understandable, leading to noticing and student uptake (Güvendir, 2011). Consequently, derived from the features of VMI, the teachers and students cannot establish a physical connection. Therefore, teachers' gestures found in this study might serve the purpose of enhancing input by drawing the students' attention to visual

representations in order to compensate for the limited shared physical environment with students.

Vocabulary

The cases found in the corpus of the study demonstrated that the teachers deploy their gestures synchronized with their talk and in relation to the semantic meaning of the vocabularies, which lead to a visual representation of the input (Allen & Valette, 1994). According to the analysis findings, the teachers' gesture use in vocabulary explanation sequences accomplished various pedagogical functions. One of the significant functions of teachers' gestures in online VMI was to enhance the verbal vocabulary explanations, predominantly adjectives and nouns, to conceptualize the literal and figurative meanings. This finding contradicts the previous study conducted by Lazaraton (2004), suggesting teachers deploy their gestures primarily to describe verbs. A possible explanation for this difference may be the focus of the lessons comprising the data for this study. The data of this study comprised mainly reading and listening lessons in which the target vocabularies were adjectives and nouns.

Lazaraton (2004, p. 100) further proposes that there is "an inherent synchronicity of speech and gesture" in face-to-face interaction. In line with this assertion, this study provides evidence for this inherent synchronization of gestures with talk in VMI as well. It was observed that teachers' gestures were semantically related to their talk and synchronously adapted in accordance with the target input. It can thus be suggested that the teachers' gesture use in vocabulary teaching facilitates recall and creates learning opportunities in VMI. More precisely, students can create a link between the teachers' verbal input and gestures since the teachers' gestures are semantically related to the teacher talk. As discussed by several scholars (Allen, 1995; Lindgren & Johnson-Glenberg, 2013; Rowe et al., 2013; Tellier, 2008), learning L2 vocabularies with gestures facilitates retention in vocabulary acquisition. Furthermore, the purposeful and conscious use of gestures indicates the teachers' CIC in language teaching since they created learning opportunities for the students by providing the visual description of the abstract concept in vocabulary and grammar and maximized interactional spaces through embodied scaffoldings. These gestural actions of teachers in online interaction mediated and facilitated learning, which signals the CIC of the EFL

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teachers (Walsh, 2011). In this study, the functions of teachers' gesture use in online interaction to enhance L2 teaching and create a link for learning can indicate their OCIC, which is different from face-to-face CIC due to the features of the interaction. Therefore, CIC can be reconsidered within the context of language teaching via VMI.

In addition to the literal and figurative meanings explained through gestures, the teachers employed their gestures to highlight the meaning of collective vocabularies denoting a group by contrasting them to related categories. They used their hand gestures to illustrate the comprehensive aspect of the vocabulary via their hand gestures. Some of the gestures concurred with teacher talk reflected the concrete representation of an abstract vocabulary when introducing a new vocabulary item, which was the third function found in the study. Doing this could bring the visual representation of an abstract vocabulary onto space and make the explanation recognizable during online interaction. These results are consistent with Wanphet's (2015) findings which showed that gestures could function as a teaching strategy in explaining word meaning, and the explanation turns closely occur in combination gestures with verbal explanations in face-to-face interaction. In terms of VMI, this current study shares similar results with the study of Codreanu and Celik (2013), who claimed that French as a Foreign Language teachers deployed co-verbal gestures semantically related to the speech to explain vocabularies in VMI.

Besides, the teachers' gestures were designed to make the input salient for all students. The microanalysis of the data proved that the teachers used their gestures even though they gathered the correct response from the students. They engendered the input available during interaction by deploying their gestures. As asserted by Gullberg (2006), gestures are interactional actions that consist of a wealth of semiotic affordances available to all interlocutors who orient to gestures and their encoded meaning. Hence, gestures can function as input, leading to comprehension and learning. Considering the significant role of gestures in the language classroom, the result of this study confirms that teacher gestures can be one of the teaching tools in language classrooms (Allen, 2000). The analysis also demonstrated that in some cases, the teachers repeated the same gestures to enhance the meaning of the same vocabulary, which increases the saliency of the target language and creates small learning episodes for the language learners (Eskildsen & Wagner, 2013). The recurrent hand gestures can sustain the 'coherence of a joint interactional discourse' (Sert, 2015, p. 145) and

provide a visual representation of the input in a salient way. Another function was to utilize gestures alone to provide elicitation clues by making the explanation recognizable after receiving incorrect responses from the students. By doing so, the teachers elaborated the meaning of the vocabularies through their gestures. The explanation of the expected response through gestures without a verbal explanation provided visual input that is understandable and noticeable for all students. Hence, the teachers' gesture use enhances the interactional participation of the students in VMI.

Similarly, teachers' gesture use was observed in scaffolding after students did not respond. So, the teachers' gestures were functioned to facilitate scaffolding. It can be deduced that the teachers' gestures played a crucial role in reinforcing the scaffolding when the teachers did not receive any response from the students since the students were able to come up with the correct response thanks to the gestured scaffolding. Consistent with the study conducted by Lazaraton (2004), the gestures underlining verbal language facilitate the quality of input by making it more salient for students. Furthermore, gestures were observed during teacher talk for the vocabularies that are not in the teachers' pedagogical agenda to make the teacher talk more comprehensible and easier to follow for the students. It is observed that teacher talk has a rich gesture use, which can establish an effective classroom interaction and increase students' motivation (Castellon, 2006). Therefore, integration gestures in language teaching can facilitate learning and classroom interaction. Goldin-Meadow (2010) stated that gestures do not only have an indirect influence on learning by affecting the communicative input but also have an impact on learning by changing the learners' cognition.

Teachers' gestures are also functioned as a repair initiator before the verbal explanation. They formed the gesture in the absence of the talk and continued during the verbal explanation. Negi (2009) reached a similar conclusion indicating gesture itself can initiate repair, which he defined as 'substitution' in face-to-interaction. In line with Negi's study, this current study demonstrates that repair is substituted for meaning through teachers' gestures in VMI. The teachers utilized their hand gestures to represent the expected vocabulary when the students gave unexpected vocabulary answers. This finding contradicts a previous study from one aspect conducted by Seo and Koshik (2010), claiming some certain gestures co-occur with verbal repair initiation, such as head poke and upper body movement forward toward the recipient. In this study, it is observed that the gesture was directly the

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illustration of the vocabulary itself as a clue for the expected answer. It could be related to the focus of the exercise since the class was working on the vocabulary meaning match, and the expected answers were nouns or noun phrases that can be described through gestures alone. On the other hand, this study is similar to their study regarding the occurrence of embodied repair with speech. As demonstrated, the repair initiator gestures may occur in the absence of the talk or followed by a talk. This finding shows that gestures not only occur as a part of sequences of talk but also initiate the sequence of talk in VMI. Furthermore, this study demonstrated that teachers' gestures as a repair initiator could provide clues for the expected response. This result also accords with earlier observations made by Taleghani-Nikazm (2008) and Al-Ghamdi and Al-Bargi (2017), which showed that teachers could utilize iconic and deictic gestures as a clue to guide students to find an expected answer in face-to-face interaction. This consistency between the current study and previous studies provides evidence for the possibility of application of some of the face-to-face interaction teaching strategies into VMI. Lastly, the teachers deployed their gestures to resolve the students' display of non-understanding. When the students explicitly stated their non-understanding for a specific vocabulary, the teachers combined their verbal explanations with gestures.

The microanalysis of the cases consisting of gestural explanations revealed that there are two types of sequences in which teachers deployed their gestures in terms of the objective of the lesson: the planned vocabulary explanations included the target vocabularies of the lesson and the unplanned vocabulary explanations consisted of the concepts utilized during classroom interaction. The former of these sequences were teacher-initiated by putting the target vocabularies in focus through either display questions, repetition of the vocabulary, or designedly incomplete utterances with a rising intonation to invite the students to contribute to the interaction. The latter includes vocabularies that the teachers utilized during classroom interaction. The planned and unplanned vocabulary explanations accompanied by the teachers' gestures were followed by either the students' preferred response, dispreferred response, or no response. When the teachers received the preferred response, they provided positive feedback with nodding gestures and extended their turns with further clarification co-existed with their gestures. The teachers' gestural explanations after receiving the expected response from the students could be related to the VMI. As it was stated in the

literature, monitoring all students in the online lesson is a challenging skill, especially when students do not turn on their cameras. Considering this challenge, the EFL teachers engender the expected response available and noticeable for all students by drawing their attention to the visual representation of the answers. On the condition that the students came up with a dispreferred response, the teachers either tried to elicit the response by giving clues that co-occurred with gestures or single-handedly started the response with their gestures. After receiving the unexpected response from the students, the teachers hinted at the expected response through their gestures by delaying the repair. In this way, they maximized the interactional space and shaped the learners' contribution through embodied scaffolding during VMI, which indicates the teachers' CIC in the online environment.

Besides, there were other sequences in which the students did not contribute to the teachers' turn. As observed in sequences including dispreferred response, when the students did not display any participation, the teachers either explicitly provided the response or tried to elicit it by giving a hint through yes/no questions. Moreover, the embodied elicitation practice of the teachers was followed by students' contributions. The teachers embodied elicitation engendered the students to provide the expected response in some cases, which was followed by teachers' demonstration of agreement with their nodding gestures. This finding broadly supports the work of Taleghani-Nikazm's (2008) study in terms of encouraging the students through gestures to find the expected response in the face-to-face language classroom. One of the findings she emphasized is that the L2 teachers deployed iconic gestures to signal that the students' responses were not acceptable and to support them to give the expected response by providing cues through gestures in face-to-face interaction. Moreover, one of the students who realized and understood the teacher's gesture provided the correct response. Overall, these similar repair sequences (teacher initiation with questions → students' dispreferred response → teachers' embodied elicitation → students' preferred response) demonstrate a significant finding in terms of teachers' gesture use in online and face-to-face language classroom interaction. Despite the limited visual interaction, the EFL teachers deployed their gestures in order to extend the interactional space in VMI and elicited the expected response from the student. That is to indicate that teachers' gestures were recognized and understood by the students and led to students' contribution. Hence, it can be deduced that the language teachers generated their gestures meaningfully and purposefully

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in accordance with their pedagogical goals. Even the teachers' physical appearance is available within the frame of the camera, the students were able to realize the gesture and made an alignment by providing the expected response, which proves the teachers' online CIC in VMI.

Moreover, the teachers' gesture use was observed in evaluation turns for feedback and the third turn for extended vocabulary explanations combined with teacher talk in all sequences. Interestingly, the teachers deployed their gestures to illustrate further embodied clarifications even though they received the preferred response from the students directly. It could be due to the challenges of the online classroom environment, such as limited shared environment and attention deficiency of the students. The teachers demonstrated visual representation of the vocabularies to make it noticeable for whole students, not only for the students who gave the response, through which they create learning opportunities for all students. According to the findings of the study, the teachers deployed their gestures in accordance with talk (Wanphet, 2015) mainly to represent and clarify the meaning of target vocabularies and spontaneous vocabularies visually. When the teachers received a dispreferred response from the students, they generated an example sentence and explanations, accompanied by their gestures, or invited the students again with further verbal explanations and gestures, which led to a preferred response from the students. Gestures co-occurred with speech can be seen as a source for the students since they can benefit from these gestures on the condition that they cannot comprehend the verbal input (Hostter, 2011). Moreover, the teachers ended the sequence with further explanations through their gestures.

Another condition in which the teachers utilized their gestures when they received no response from the students. The reasons for no contribution of students could be either because of the limited L2 knowledge or their unwillingness to participate in online interaction. Considering these reasons, the teachers followed two strategies. For the former one, they explicitly provided the definition through their gestures. For the latter one, they asked alternative questions related to the meaning. By doing it, they both allow their students to think about the answer and make them find the answer by asking elaboration questions. It was observed that the students could come up with a preferred response after this strategy. Following the preferred response from the students, the teachers produced verbal clarifications combined with their gestures for the target vocabularies. Not receiving the

answer at the beginning of the interaction might render the teachers to explain with gestures to make it clear for whole students. It can be deduced that the embodiment of the vocabulary through the hand and head gestures supplies a resource for the learners when they cannot comprehend the input because the teachers make use of their gestures accompanied their verbal explanation creates a rich interactional source which may move 'a student from a state of not knowing to a state of understanding' (Sert, 2013, p.154). So, teacher gestures may increase the intersubjectivity between the teacher and the students (Belhiah, 2013) by enabling a physical representation of the abstract idea and supplementary semantic meaning to the message. Moreover, the teachers not only use their gestures during vocabulary explanation turns but also benefit from their gestures in pre-sequences of vocabulary explanation to prepare learners for the input. Even though the learners share a virtual environment, the teachers create a common ground through their gestures so that all students can access it. So, through their use of their gestures, they enhance the mutual orientation to learning and enable the target language available for all students (Sert, 2013).

Grammar

According to the findings, it was revealed that the teachers deployed their gestures for the explanation of grammar structures during online classroom interaction. They adjusted their hands and head gestures according to their explanations, which may indicate their awareness of gestures as a teaching strategy. Furthermore, there were some recurrent gestures utilized to describe the same concepts.

One of the main functions of teachers' gesture use was to visually represent the abstract grammar structures through their hands and head gestures during grammar instruction. Synchronizing with their explanations, the teachers explained the meaning of grammar structures. As suggested by Faraco and Kida (2008, p. 292), teachers' gestures can serve as a "meta-linguistic gloss" visually represent the abstract grammar topics. The results of this study present that tenses are the most commonly taught grammar structures through gestures. The abstract temporal concepts are illustrated through teachers' gestures. This finding can be supported by Gullberg (1998), claiming that abstract deictic gestures can be deployed to represent temporal points as past, present, and future. It is found that the teachers utilize their gestures to depict the past, present and progressive tenses. This result supports previous

research into teachers' gestures in grammar teaching. Hudson (2011) explored that teachers use their deictic gestures to indicate past and present temporal points by showing back and ground with thumb by orienting their body. Furthermore, Smotrova (2014) found that metaphoric gestures can convey the meaning of progressivity and simultaneity, which proves the supplementary function of the teachers' gestures in teaching (Kendon, 2004). By using gestures, teachers can move abstract concepts related to grammar to a more concrete space (Smotrova, 2014). Especially in the absence of shared physical conduct, the teachers may need to manipulate their gestures according to the pedagogical purpose to facilitate language learning. Sime (2008, p.269) alleged that by examining gestures from the students' perspective, teachers' gestures can function as "a clarification unit" that facilitates the meaning-making process. Considering the profound effect of teachers' gestures in grammar teaching, it is highly significant to integrate gestures in the teaching process not only in face-to-face interaction but also in VMI.

In addition to teaching grammar via gestures, they also used gestures to emphasize the keywords and explain the structures to draw the students' attention to critical explanations. A possible explanation for this result may be related to the context of the study. In this EFL context, the students have to take an English proficiency exam to start their undergraduate studies. Thus, the teachers try their utmost to provide comprehensible and recognizable input for the students. Gestures accompanied by teacher explanations can support learners in learning new grammar structures by tackling the understanding problem in verbal input. Another function of using gestures was to provide clarifications before eliciting the students' responses. The teachers generated embodied clues to encourage the students to give the preferred response. Finally, the teachers' gestures functioned as an enhancer for the scaffolding in grammar structure explanation. The findings illustrated how embodied scaffolding made the students reach the preferred response. These findings show that teachers utilize gestures with verbal explanations to create a ground to connect their instruction and the real world (Alibali & Nathan, 2007).

There were two types of embodied grammar explanation sequences concerning the pedagogical purpose of the teachers: (1) grammar instruction sequences and (2) feedback and clarification sequences during revision activities. The former included the present perfect tense and narrative tenses; the latter included if conditionals, relative clauses, and mixed

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tenses. The first type of embodied grammar explanations was observed in grammar instruction. The teachers made the grammar structures focus on the lesson by displaying questions or explicit explanations. They initiated their turn with a display question to elicit information for the grammar structures. Having received preferred responses from the students, the teachers continued their further explanations concurred with their gestures. It could be because of the context of the study that is the preparatory school for the English language. The teachers have a pedagogical agenda to follow and fulfill their lesson objectives. They need to create an environment where the students can benefit from language instruction to achieve this. Guichon (2010) asserted that applying face-to-face teaching strategies to online teaching is insufficient. There should be pedagogical regulation to facilitate language learning through various strategies. Thus, the teachers enhance the input by providing a non-verbal and verbal explanation for all students. In doing so, the teachers accommodate their classroom management strategies according to the online teaching setting. By adjusting their gestures, they comply with the online video-mediated settings. Monitoring students during online lessons might be challenging due to the lack of shared physical context. Teachers may not observe who follows the lesson or who can receive the input due to the limitation of the visible conduct because the majority of the students do not turn on their cameras. Therefore, even after receiving the expected response, the extended embodied explanation of the teachers engender the input available and recognizable for everyone. Likewise, when the teachers received dispreferred responses, they restated the explanation accompanied by gestures, which aided the students in coming up with the preferred response. Comparison of the finding with those of other studies confirms that teachers' gestures can function as an enhancer in elicitation. Muñoz et al. (2020) discussed this issue regarding NVBs in giving oral corrective feedback. They also found that the teachers primarily deployed NVBs co-occurred with elicitation techniques and then provided verbal corrections. This finding is in line with this current study in terms of the combination gestures and further explanations as an elicitation technique in order to facilitate scaffolding. The teachers extended their explanations co-occurred with their gestures despite the preferred responses. When the teachers explicitly taught the grammar structures, their verbal explanations were synchronized with their gestures.

The second type of embodied grammar explanations was discovered as giving feedback and extended explanations sequences during grammar revision activities. The use of gestures in evaluation turns to initiate repair can generate an encouraging atmosphere in the classroom, as suggested by Bayat et al. (2020). The teachers utilized their gestures mainly to provide elucidations for preferred and dispreferred responses. As observed in grammar instruction sequences, preferred and dispreferred responses followed by gesticulated explanations and corrective feedback focused on both the meaning and form of the grammar structure. These findings are in line with the study of Davies (2006), who investigated the paralinguistics, defined as teachers' body language, accompanied focus-on-form feedback, and their effects on students' uptake. Accordingly, the pure paralinguistic feedback always resulted in students' uptake. Also, the feedback enhanced with paralinguistics dominantly led to students' uptake, which shows the students realized the error and produced the correct form, whereas feedback without paralinguistics led to topic continuation, which indicates the students fail to notice and continue the topic. Even though students' uptake is not in the scope of this study, the detailed microanalysis of the interaction displayed that students provided the preferred response after the teachers' feedback and explanation through gestures. Therefore, in line with Davies's study, focus-on-form feedback enhanced with gestures can lead to students' uptake in VMI. Additionally, embodied explanations were used to resolve the students' display of non-understanding. Some of the students directly displayed their non-understanding by referring to trouble sources. The teachers resolved these troubles through verbal explanations synchronized with their gestures. This result corroborates the ideas of McCafferty (2002), who asserted that L2 learners with limited language knowledge benefit from nonverbal channels when they have experience difficulty in understanding the verbal channel.

Hence, it can be deduced that teachers made the grammatical explanation salient and understandable as much as possible by facilitating the verbal explanation with gestures after the students explicitly signaled the trouble. This gestural explanation can compensate for two limitations of VMI: monitoring the students (Ng, 2007) and the personal attention of the learners (Dhawan, 2020). Since the students generally turn off their cameras, it is quite challenging for the teachers to observe each learning during VMI. Besides, students do not pay attention to the lesson as much as they do during face-to-face interaction. Based on these

reasons, teachers could draw the students' attention and make the feedback available for everyone through their gestures.

The teachers' gesture in interaction management

The second category of teachers' gesture use was for interaction management. The microanalysis found evidence for teachers' hand and head gestures used for two purposes: to arrange turn-allocation and give instruction.

Turn-allocation

The teachers' hand gestures were observed in arranging turn allocations during online classroom interaction. The teachers explicitly showed their preferences of using hand gestures to elicit responses from the students. As a result of this demonstration, it was observed that the students repeated the teachers' gestures and contributed to the lesson only through their hand gestures. The teachers' gesture use as a strategy for turn allocation resulted in embodied participation. It is worth discussing this interesting finding in terms of the VMI as being a fractured environment, students' unwillingness to participate in online classroom interaction, and latency causing overlap that frustrates smooth turn-taking in VMI.

Earlier literature indicates that the appearance of gestures is "distorted by the technology" in VMI, leading to a decrease in employment of gesture and body movements (Heath & Luff, 1991, p.101). As stated by Luff et al. (2003, p. 7), "a gesture or shift in bodily comportment may appear well on the screen, but how it emerges concerning relevant features of its immediate environment is largely unrecoverable by the remote participant", which results in a fractured environment. Hence, the participants in this study may experience challenges in making relevant sense of the co-participants' utterances in a VMI setting due to the limited access to the setting in which actions through gestures are performed. In this study, the explicit verbal indication of the teachers' preference for gestures and demonstration of gestures within the camera frame may diminish the effects of the fractured feature of VMI settings. The students' performance through embodied participation throughout the exercise can provide evidence for how teachers and students can benefit from the gestures and create a meaningful interaction during online interaction despite the fractured environment. The use of gestures as a powerful interaction management strategy in

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the classroom can also indicate the CIC of the teachers, that is, the 'teachers' and learners' ability to use interaction as a tool for mediating and assisting learning' (Walsh, 2011, p.158). Therefore, the findings of the current study suggest that embodied participation is a legitimate form of participation in an online synchronous VMI setting.

In language classrooms, which are teacher-centered, the teachers generally perform turn-taking and select the speaker for the next turn (Gardner, 2013). However, it can change according to the pedagogical purpose of the lesson. In form-focused lessons in which the linguistic structures are prioritized, the teacher controls the interaction, so generally, turn-allocation is conducted by the teacher. On the other hand, in the meaning-and-fluency-focused lessons, the purpose is to produce meaningful personal expressions, which makes the interaction less firm (Seedhouse, 2004). Whether the teacher is in complete control of the classroom interaction or only organizes the interaction, deictic gestures, or eye-gaze to allocate turns can be utilized in face-to-face classroom settings. Eye-gazing turn-allocation is a 'multi-part accomplishment' since its successful completion depends on the gazing practice of the co-participants (Lerner, 2003). It is claimed that mutual eye gaze with the students signals their willingness to participate. Directing eye-gaze to the co-participant is one of the turn-allocation strategies in face-to-face classroom interaction besides utilizing an addressing term (Sacks et al., 1974). However, even though the participants' visual conduct is available through the screen during VMI, it is not exactly possible to differentiate to whom and what they orient (Hjulstad, 2016). Establishing mutual eye-gaze is one of the shortcomings of VMI (Bohannon, 2010). Therefore, the lack of mutual eye gaze may lead the teachers to find other turn-design strategies during VMI. Considering the interactional differences between face-to-face and online classrooms, this study demonstrated that the teachers adjust their turn designs in accordance with the limitation of the online settings. The teachers deploy other embodied turn-allocation strategies in order to manage the interaction. They accomplish it by using their hand gestures. Through this embodied strategy, the teachers establish an environment in which the students can self-select themselves for the next turn and provide their response through their gestures at the same time with their peers. The embodied participation strategy illustrated by the teachers leads to the production of multimodal answers by students through using their hand gestures such as thumbs-up and down.

The embodied participation through the teachers' guidance through gesture use can also resolve the overlapping issue during VMI. Overlap was defined as 'the sort of simultaneous talk produced by another in anticipation of the projected imminent completion of the current turn, rather than precipitating it.' (Schegloff, 1996, p. 28-29). Turn-taking design is a way of diminishing overlapping talk by following the rule of "one-speaker-at-a-time" (Sacks et al., 1974). In physically shared environments, turn-taking can be visible to others. However, in VMI, because of the latency, the technology-originated transmission delay occurs between a participant's production of action and co-participants recognition of that action (Seuren et al., 2021). Latency in VMI affects turn-taking and leads to overlaps and interruption, which can intervene in the flow of ongoing interaction and preclude co-presence of the participants during interaction (Ruhleder & Jordan, 2001). However, the findings of the study provide evidence for a resolution for the overlapping issue during VMI. The teachers' gestural practice for embodied participation can establish a smooth turn-design in online interaction since embodied participation gives the opportunity to students to contribute concurrently with their multimodal responses through their hand gestures. Hence, it can be considered as a solution for the overlapping problem in online interaction

From the findings of the study, it can be deduced that the students display their unwillingness to contribute by not unmuting themselves even though they look at the screen. It could be related to the negative influence of VMI on students' participation. Allocating the turn of the student who does not display any willingness could be a 'face-threatening act' (Brown & Levinson 1987). It is observed that the teachers resolve this issue through their gesture use since the employment of embodied participation through hand gestures maximizes the students' participation. A similar conclusion was reached by Ishino (2021), who examined a classroom interaction in which the teachers find a solution for the student's unwillingness to participate by shifting the gaze direction away from the students before allocating the turn. The embodied turn-design observed in this study demonstrate that teachers' gesture can be utilized in next-speaker selection in VMI. Moreover, the students' embodied participation is available to others through the screen. Thus, checking peers' embodied responses may have encouraged the students to contribute, creating a collaborative classroom atmosphere. This study found that the employment of embodied participation strategy during exercise increased the number of students who participated in the lesson.

In a nutshell, the teachers' preference and encouragement in using gestures for interaction management contribute to the literature in three ways. First of all, teachers' gestures can be utilized to decrease the effects of the fractured environment in online teaching on classroom interaction. McCafferty (2002, p. 192) asserts that gestures can generate "a sense of a shared social, symbolic, physical, and mental space". The teachers' gestural action might compensate for the shared physical context in VMI. Secondly, using gestures without verbal contributions during elicitation may resolve the overlapping issue generated by technology. Lastly, the explicit demonstration of embodied turn design can be a classroom interaction management strategy to encourage students to contribute to the lesson.

Giving instruction

Teachers utilized the deictic pointing hand gestures as giving verbal instruction for the activity. The synchronization of the gesture with the specific keywords made the instruction recognizable for the students. A possible explanation for this result might be that compared with face-to-face interaction, the VMI can hinder the learners' attention to the lesson; hence, they may not follow the interaction effectively. The teachers being aware of this issue, might deploy gestures to provide a visual interpretation of the instructions. By doing so, the teachers were able to establish intersubjectivity by drawing the learners' attention to the instruction and orienting to the goal of the exercise. Online synchronous teaching requires adjustments in teaching strategies. Clear and straightforward instruction is also crucial for online interaction (Guichon, 2009). This study demonstrates that the teachers regulate their verbal aspect of teaching and NVBs following the requirements of the online teaching setting.

5.2. Other Functions of Teachers' Gesture Use

In this study, it was observed that the teachers deployed their gestures for other purposes in addition to the language explanation and interaction management.

One of the gestures that teachers frequently performed was nodding gestures. First of all, it was utilized as a go-ahead response. This finding is in line with Girgin and Brandt's (2020) study showing that a rapid head-down nodding in IRF sequences serves as a continuer eliciting further participation from the learners, which creates space for learning in face-to-face interaction. On the other hand, focusing on VMI, Develotte et al. (2010) also found that

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teacher trainees utilize nodding gestures to encourage students' contribution. Secondly, the findings of this study demonstrated that nodding gestures also functioned as confirmation tokens to students' responses. A similar conclusion was reported by Wang and Loewen (2016), claiming that nodding was among the used gestures used during interaction to acknowledge the students' utterances. This common finding proves the similar interactional actions between face-to-face and VMIs even though the previous literature shows that the affordance of the video-mediated tools such as chatting substituted for the teachers' gestures such as smiling and nodding to display their agreement (Hampel & Stickler, 2012), in this study, it is found that teachers show their agreement through their nodding gesture which is one of the teacher gestures type commonly observed in the study.

The other gesture was leaning forward to address the whole class and establish shared knowledge. Atar, Walsh and Seedhouse (2020), Balaman (2018), and Rasmussen (2013) found that leaning forward gesture is a sign of repair initiation. However, in this study, it was found that teachers initiated repair through waving hands, shaking hands, shaking the head, and index-finger shaking raising eyebrows. This inconsistency may be due to this current research setting as in VMI. A close examination of these gestures shows that they are performed through the most visible part of the body from the screen: head and hands. This could signal the teachers' adaptations for video-mediated language teaching. Peachey (2017) suggested that teachers need to transfer their face-to-face classroom skills to online teaching. Thus, manipulation of gestures in terms of the affordances of online settings can indicate the online CIC of the teacher. Moreover, the teachers might prefer to use these gestures to indicate repair because of limited visual conduct and shared physical space during VMI. The use of gestures increased the saliency of the repair for the students. As suggested by Tai and Poon (2016), using hand gestures in combination with feedback may serve a role in drawing students' attention to the contradiction between their interlanguage and the target language. On the other hand, in this study, leaning forward gesture was also utilized for another purpose. The teachers used this gesture to reference past learning events "when the teacher contingently extends the main instructional activity to focus on what was presented interactionally earlier" (Can Daşkın & Hatipoğlu, 2019, p.1). This current study contributes embodied reference to a past learning event in VMI. Also, a leaning forward gesture is utilized to indicate a hearing problem. During VMI, when the teachers cannot clearly hear

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the students' speech because of the technology-originated reasons, they visibly lean forward and then verbally state there is a hearing problem. This finding is in line with the study by Mortensen (2016), suggesting that this gesture may signal a hearing problem when it occurs alone.

All in all, the findings of the current study presented the functions and sequential organizations of EFL teachers' gesture use in language teaching through VMI. Thus, overall results pointed out that teachers' gestures function as a teaching strategy to achieve the pedagogical goals of the lesson in online synchronous VMI even though there are limitations and challenges derived from the virtual teaching environment. Therefore, it is hoped that the findings of this study will guide both in-service and pre-service language teachers in employing their gestures in accordance with their pedagogical goals in online VMI.

CHAPTER 6

6. CONCLUSION

6.1. Summary of the Study

The purpose of this study was to examine the EFL teachers' gesture use during online synchronous VMI in a higher education setting. Therefore, the current study was designed to investigate (1) the functions of EFL teachers' gestures and (2) their sequential organization in online interaction. With these in mind, the qualitative data was obtained via video recordings of online English lessons with the participation of four EFL teachers working in a preparatory school. A total of 16 classroom-hours of online interaction were recorded through recording features of video-conferencing tools including Zoom and Webex. As the study adopted a qualitative research design, data were analyzed in the vein of qualitative procedures. The data analysis was conducted by employing CA. Approaching the data with an unmotivated looking, the whole recordings were watched repeatedly to reveal the candidate case. After examination of the whole data in terms of the candidate case, the recordings were rewatched to build a collection of cases. Following, all cases were transcribed in detail through the Jeffersonian transcription convention for verbal interaction and Mondada's multimodal transcription convention for gestures.

Drawing on a corpus of recordings of online synchronous VMI in an English preparatory school at a state university in Turkey, the micro analysis of the data has revealed the functions of the EFL teachers' gesture use and how they deploy their gestures in different classroom contexts according to their sequential organization in online synchronous VMI. Accordingly, the findings were collected under two main categories as revealed from the analysis, which are language explanations and interaction management. The language explanation category includes gestures for vocabulary and grammar teaching, and the interaction management category includes gestures for turn allocation and instruction giving. All in all, these findings highlighted the functions of the EFL teachers' gesture use in VMI. This study showed that teachers' gestures are one of the teaching strategies that can be utilized in VMI for various purposes in order to enhance online language teaching and compensate for the limitations that originated from VMI.

6.2. Conclusions

The results obtained from micro analysis of VMI in English language teaching classrooms revealed that the EFL teachers deploy their gestures in accordance with their pedagogical purposes. Despite the restricted affordances of the VMI, such as the lack of shared physical context, limited visual conduct, and technology-originated problems, the language teachers deployed their gestures mainly in order to explain language and manage the online classroom interaction. It can be concluded that the integration of teachers' gestures may facilitate the language learning process not only in face-to-face but also in online classroom settings. This is because teachers employ their gestures as explaining the language in a synchronized fashion with their verbal explanations, which provides a visual and noticeable representation of input for students.

This study has found that teachers deploy their gestures mainly in vocabulary explanation followed by grammar teaching in terms of language explanations. The micro-analysis of the teachers' gesture use in vocabulary explanation and grammar teaching through VMI demonstrated that teachers' gestures are multifunctional and fulfill several pedagogical objectives, including illustrations of verbal explanations, highlighting the literal and figurative meaning of L2 vocabularies, bringing the visual representation of abstract concepts onto virtual space, eliciting a response from students, enhancing scaffolding, indicating repair, and more importantly making teacher talk more understandable for students in VMI.

Another finding of this study is the teachers' gestures for managing the online interaction. Turn-designs and instructions concurred with teachers' gestures, leading to more smooth interaction and establishing an intersubjectivity in an online setting. The turn-designs and instructions accompanied by teachers' gestures maximized the students' participation as a consequence, enabled a smooth classroom interaction by resolving the overlapping issue and making the teacher talk more understandable and recognizable for the students. In addition to functions of teachers' gestures, the result drawn from the microanalysis of the gestures' sequence position suggested that teachers' gestures were commonly found in teacher feedback and evaluation sequences. They were observed after the students expected and unexpected responses. For the unexpected responses, the teacher provides clarification through their gestures. Also, they made extended explanations even after receiving the expected responses from the students. Therefore, these results of the study display that as a

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result of the probable effect of VMI, the teachers intensely deployed their gestures in both providing and explicating the expected answer for all students. This usage of gestures creates social relations and learning opportunities for students in online language learning settings. The visual depiction of the responses provided a comprehensible and recognizable input for students; therefore, the teachers' gestures increased learning opportunities in online interaction. It can be deduced that gesturally enhanced verbal input aided the teachers to convey the input effectively and the students to realize the input smoothly in VMI. The semantic relation between teachers' talk and gestures accompanying or occurring in the absence of talk indicates the intentional use of gestures as a teaching strategy in the online teaching environment. The physical synchronization of gestures with teacher talk displayed that the language teachers as being aware of the impacts of VMI on classroom interaction since they adjusted and regulated their gestures according to their pedagogical purposes.

In terms of the CIC of the teachers, the findings revealed that gestures are a significant component of teachers' CIC. The sequential position of teachers' gestures revealed that the EFL teachers utilized gestures as an interactional resource to facilitate learning. As a result, by using gestures, the teachers elicited and shaped the students' contribution, provided an appropriate level of language, and maximized students' participation through extended interactional space, which indicated the CIC of the teachers.

In conclusion, the significance of teachers' gestures in VMI cannot be denied in the new era of digital transformation in educational settings due to ubiquitous technological developments and the recent pandemic issue. Considering the widespread L2 teaching via video-mediated conferencing tools, it is significant for language teachers to use various teaching strategies to establish a more interactive and positive atmosphere appropriate for language teaching. As established in this study, there is a need to employ not only verbal but also non-verbal teaching strategies to facilitate and sustain students' language development in online language learning.

Although the majority of the previous literature has focused on the teachers' gesture use in face-to-face language classrooms, studies exploring the functions of teachers' gestures in online synchronous VMI remain scarce. This study contributes to the existing literature related to the place of teachers' gesture use in VMI; therefore, the findings of this study

presented that gestures are one of the most commonly employed teaching strategies in VMI offer several implications to L2 education.

6.3. Implications

The main aim of this current study was to reveal the functions and sequence position of EFL teachers' gesture use in online VMI. The micro analysis of the online classroom interaction demonstrated that the teachers deployed their gestures concurrently with their language instruction and in the absence of their talk as a complementary strategy in order to explain the language and manage online classroom interaction. The analysis of the representative extracts demonstrated that EFL teachers' gesture use has a crucial impact on online L2 teaching. With the current increase in the use of using video-mediated conferencing tools in teaching L2 learning, this study suggests some pedagogical implications for in-service teacher trainers, pre-service teacher educators, and e-tool developers.

First of all, the findings demonstrated that EFL teachers deploy their gestures in order to enhance the vocabulary explanation process by providing visual representations depicting the literal and figurative meanings, to provide a concrete image of abstract ideas in grammar teaching and giving instructions, to manage turn-takings, to deal with repairs by providing embodied repair initiation, to make teacher talk appropriate and understandable for students, to maximize and sustain students' participation through embodied feedback, and to establish intersubjectivity as providing input during VMI. Therefore, this study informs language teachers about the benefits of gestures in establishing learning opportunities for students and enhancing intersubjectivity during online classroom interaction. In order to raise in-service teachers' awareness of their gestures in L2 teaching through VMI, teacher trainers can conduct training and workshops for in-service teachers. It should be taken into consideration that the purpose of the interaction in classroom contexts is different from the interaction in daily conversations. The classroom environment is designed in order to fulfill the pedagogical purposes intentionally. Therefore, the intentional gestures generated consciously should be discriminated from the spontaneous gestures that they use in their daily lives. Therefore, the training should be developed in accordance with the pedagogical purposes of the gestures in online language classrooms. Focusing on instructional functions of gestures, the in-service teachers can be trained in how teachers' gestures can shape online language

teaching and how they can adjust their gestures intentionally in language teaching based on the pedagogical purposes. To raise the teachers' self-awareness in their gesture use, workshops can be designed regarding the examination of gesture use in video recordings of online lessons. By encouraging collaboration, the teachers can be motivated to work on each other's classroom recordings. Hence, they can observe various functions of gesture use in different classroom settings. Their awareness of gesture use can also develop their online language teaching skills by means of multifunctional features of gestures.

This study also provides some implications for pre-service teacher educators. To begin with, the majority of the teacher education programs in Turkey focus on the teachers' and students' verbal interaction. The teacher education curricula do not give enough attention to the place of gestures in the language classroom. Therefore, pre-service teachers graduate from their programs without being aware of the influence of their gestures on their teaching. The teacher education programs may underline that teacher talk is 'plurimodal', which means that verbal and non-verbal behaviors concur together to convey meaning (Allen, 2000, p.170). The awareness of pre-service teachers can be raised through theoretical education and reflective practices as well. For theoretical education, curriculum designers can design syllabi and curriculum related to the connection between gestures and language teaching by focusing on the gestures' categorizations, functions, and effects on language teaching and learning. In addition, to prepare the pre-service teachers for the online teaching requirements in the 21st century, they also need to be aware of the competencies needed for online teaching. Therefore, the reflective practices about gestures can be used to train the pre-service teachers by raising their awareness through the Self-Evaluation of Teacher Talk (SETT) framework. SETT is designed by Walsh (2006) in order to assist teachers in depicting their classroom interaction and understand their interactional processes by dividing the classroom interaction into micro context called *modes,* including managerial mode, materials mode, skills and system mode, and classroom context mode. By using this framework or other similar frameworks, pre-service teachers can evaluate their gesture use according to micro contexts to understand their interrelatedness of their gesture use and pedagogical purposes. Moreover, they can observe in-service teachers' lessons and discuss the use of gestures in the classroom. An in-depth analysis and discussion can raise the pre-service teachers' awareness of recognizing teachers' gestures as teaching and classroom interaction management strategies.

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Implications drawn from this study offer that e-tool developers can create an online platform that automatically recognizes teachers' gestures during the interaction. In order to achieve this, this online platform can include a virtual classroom context in which the teachers can conduct their lessons as they do in real classrooms. The feature of the online platform in recognizing teachers' gesture use can lead to close examination gestures utilized in virtual classrooms, which improves teachers' teaching and classroom management strategies by examining the recorded lessons. Moreover, the recognition feature can be elaborated by adding eye-tracking (Coskun & Cagiltay, 2020), eyebrow and head tracking (Kim, Cvejic & Davis, 2014), and hand tracking (Potnis & Jahagirdar, 2014) features. The recognized and saved gestures can be ranked according to their pedagogical purposes in classroom modes, and the most common ones can be analyzed in terms of their functions and effects on language learning. Besides, the platform may analyze the relation of gestures to teach talk in terms of synchronization. Teachers can watch themselves repeatedly and make comments on their gestures by employing this platform. Furthermore, the platform may also allow the teachers to observe and comment on other gesture recordings of different teachers. By doing this, teachers can have an opportunity to experience various functions of teachers' gestures. By extending the scope of the platform to an international level, the teachers can gain awareness of using gestures in a different L2 context. The integration of other cultures into the platform can create a collaborative environment for language teachers by sharing their experiences in language teaching and provides opportunities for the comparison of gestures culturally. Moreover, this platform can also include the participation of teachers from other instructional settings. The teachers of different subjects can analyze and compare their gestures via this platform. There can also be sub-divided sections such as the teaching area of the teachers, the level of the students, the teaching context, and the content of the lesson. The recognized gestures can be stored in the platform and generate a corpus of teachers' gesture use in classroom interaction with these functions. The abovementioned platform can be utilized in the training of both in-service teachers and pre-service language teachers. Figure 6.1 below summarizes the implications of the current study.

Implications

In-service Teacher Trainers	Raising in-service teachers' awareness of their gestures in L2 teaching through VMI. • Training based on the pedagogical purposes of the gestures, • Workshops to examine teachers' gesture use in VMI
Pre-service Teacher Educators	Raising pre-service teachers' awareness of their gestures in L2 teaching through VMI. • Theoretical education → Integration of gestures' categorizations, functions, and effects on language teaching and learning into curriculum, • Reflective practices → evaluation of gestures according to classroom modes by using SETT and observation of in-service teachers' lessons
E-tool Developers	Creating an online platform recognizing teachers' gestures automatically • Including virtual classrooms for practice, • Merging of eye-tracking, eyebrow tracking, head tracking, and hand tracking systems, • Integration of different instructional settings, • Extending the scope to international level, • Generating a corpus of teachers' gestures

Figure 6.1. *The implications of the study*

6.4. Suggestions for Further Studies

The current study's findings provide an insight into the functions of teachers' gestures in online VMI. Since the role of EFL teachers' gesture used in online teaching has not been explored enough in Turkish EFL contexts, future studies should be conducted to examine the EFL teachers' gestures in online settings. Through detailed analysis of teachers' gestures according to the classroom modes may extend the understanding of the functions of gestures. The different proficiency levels of online classrooms can be compared to reveal whether teachers' gesture use is affected by students' language level. The gesture use of native and non-native English teachers can be investigated to display whether there is any cultural effect of using gestures during online interaction.

This study examined the teachers' gesture use from a microanalysis perspective without focusing on the teachers' own experiences. Hence, further studies can focus on the teachers' ideas and awareness of their gestures use. Stimulated recalls can be conducted to examine and discuss their gesture strategies in online lessons. Moreover, the students' perceptions of teachers' gesture use during the online lesson can be scrutinized. Another suggestion for further studies is pertinent to expanding the scope of the language by integrating the students' verbal and non-verbal reactions to teachers' gestures. In addition to this, students' gesture use during online interaction can be scrutinized in order to reveal their functions. With a longitudinal study, the developments of students' gesture use can be examined to observe whether language development affects the use of gesture as utilizing the target language.

Through the findings of this study, it was found that teachers' gesture use in VMI can be multifunctional and enhance learning by creating learning opportunities, which indicated the teachers' OCIC. The teachers' gestures in order to facilitate learning in VMI are observed as one of the features of teachers' OCIC. Other studies focusing on language teaching in VMI may provide new insight into OCIC by examining the teachers' verbal and non-verbal actions in online classroom interaction because, as it was suggested in the literature, online interaction requires new teaching skills (Lamy & Flewitt, 2011). Moreover, teachers' gesture use can be added as one of the interactional features of the self-evaluation of teacher talk (SETT) framework suggested by Walsh (2003). The detailed analysis of the pedagogical goals of teachers' gestures in terms of the classroom modes can shed light on the place of gestures in language teaching.

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APPENDIX-1. Consent Form for Teachers

Online classroom interaction in a higher education EFL classroom (Teachers)

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu araştırma Anadolu Üniversitesi Eğitim Bilimleri Enstitüsü, İngiliz Dili Öğretimi Bölümü'nden yüksek lisans öğrencisi Asuman Şimşek tarafından Doç. Dr. S. İpek Kuru Gönen danışmanlığındaki yüksek lisans tezi kapsamında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Bu çalışmanın amacı, İngilizcenin yabancı dil olarak öğretildiği yükseöğretim sınıflarında öğretmen-öğrenci arasında gerçekleşen sınıf içi etkileşimi incelemektir. Doğal bir şekilde gerçekleşen sınıf ortamındaki öğretmen-öğrenci etkileşimi araştırıldığı için sizlerden ders izlenceniz dışında farklı bir aktivite uygulamanız istenmeyecektir. Böylece kayıtlar sırasında derslerinizin doğal işleyişi bozulmayacaktır. Araştırma için derslerinizin video ve ses kayıtları alınacaktır. Araştırmada şu şekilde ilerleyecektir: Öncelikle sizlerden demografik bilgilerinizin yer aldığı bir anket doldurmanızı isteyeceğiz. Daha sonrasındaki aşama iki basamaktan oluşmaktadır. Birinci basamakta derslerinizin video ve ses kayıtları alınacaktır. İkinci basamakta ise kayıt altına alınan derslerin araştırmacı tarafından incelenmesi sonrasında sizlerle uyarılmış geri çağırma görüşmeleri yapılacaktır.

Bu çalışmaya katılmak tamamen gönüllülük esasına dayalıdır. Veri toplama sürecinde/süreçlerinde size rahatsızlık verebilecek herhangi bir soru/talep olmayacaktır. Yine de katılımınız sırasında herhangi bir sebepten dolayı rahatsızlık hissederseniz çalışmadan istediğiniz zamanda ayrılabileceksiniz. Çalışmadan ayrılmanız durumunda sizden toplanan veriler çalışmadan çıkarılacak ve imha edilecektir. Araştırmaya katılanlardan toplanan veriler tamamen gizli tutulacak, veriler ve kimlik bilgileri herhangi bir şekilde eşleştirilmeyecektir. Kayıtlardaki görüntüler veya katılımcıların gerçek isimleri hiçbir şekilde başka bir bağlamda kullanılmayacaktır. Ayrıca toplanan verilere sadece araştırmacılar ulaşabilecektir. Bu araştırmanın sonuçları bilimsel ve profesyonel yayınlarda veya eğitim amaçlı kullanılabilecek, fakat katılımcıların kimliği gizli tutulacaktır.

Bu çalışmaya katıldığınız için şimdiden teşekkür ederiz. Çalışma hakkında daha fazla bilgi almak için Anadolu Üniversitesi öğretim üyelerinden Doç.Dr.İpek Kuru Gönen   ya da ODTÜ araştırma görevlisi Asuman Şimşek ;   ile iletişim kurabilirsiniz.

Email *

Valid email address

This form is collecting email addresses. Change settings

Ad ve Soyad:

Short-answer text

Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum. *

☐ Kabul ediyorum.

APPENDIX-2. Consent Form for Students

Classroom interaction in a higher education EFL classroom (Students)

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu araştırma Anadolu Üniversitesi Eğitim Bilimleri Enstitüsü, İngiliz Dili Öğretimi Bölümü'nde yüksek lisans öğrencisi Asuman Şimşek tarafından Doç. Dr. S. İpek Kuru Gönen danışmanlığındaki yüksek lisans tezi kapsamında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Bu çalışmanın amacı, İngilizcenin yabancı dil olarak öğretildiği yükseöğretim sınıflarında öğretmen-öğrenci arasında gerçekleşen sınıf içi etkileşimi incelemektir. Öğretmen öğrenci arasında gerçekleşen doğal etkileşimi incelemek için derslerin video ve ses kayıtları alınacaktır. Öğrencilerin video kaydı araştırma kapsamının dışındadır. Bu sebeple sadece öğretmeninizle olan iletişiminiz sırasında gerçekleşen diyalogların ses kayıtları çalışmaya dahil edilecektir. Video kayıtlarınız araştırma kapsamında olmadığından toplanan veriye dahil edilmeyecektir.

Bu çalışmaya katılmak tamamen gönüllülük esasına dayalıdır. Veri toplama sürecinde/süreçlerinde size rahatsızlık verebilecek herhangi bir soru/talep olmayacaktır. Yine de katılımınız sırasında herhangi bir sebepten rahatsızlık hissederseniz çalışmadan istediğiniz zamanda ayrılabileceksiniz. Çalışmadan ayrılmanız durumunda sizden toplanan veriler çalışmadan çıkarılacak ve imha edilecektir. Araştırmaya katılanlardan toplanan veriler tamamen gizli tutulacak, veriler ve kimlik bilgileri herhangi bir şekilde eşleştirilmeyecektir. Kayıtlardaki sesler veya katılımcıların gerçek isimleri hiçbir şekilde başka bir bağlamda kullanılmayacaktır. Ayrıca toplanan verilere sadece araştırmacılar ulaşabilecektir. Bu araştırmanın sonuçları bilimsel ve profesyonel yayınlarda veya eğitim amaçlı kullanılabilir, fakat katılımcıların kimliği gizli tutulacaktır.

Bu çalışmaya katıldığınız için şimdiden teşekkür ederiz. Çalışma hakkında daha fazla bilgi almak için Anadolu Üniversitesi öğretim üyelerinden Doç.Dr.İpek Kuru Gonen   ya da ODTÜ araştırma görevlisi Asuman Şimşek   ile iletişim kurabilirsiniz.

Email *

Valid email address
....

This form is collecting email addresses. Change settings

Ad ve Soyad:

Short-answer text

Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum. *

☐ Kabul ediyorum.

APPENDIX-3. Demographic survey for Teachers

Demographic Survey for teachers

Form açıklaması

Name and Surname: *

Kısa yanıt metni

Age: *

Kısa yanıt metni

Educational Background - 1 *

☐ BA - English Language Teaching

☐ BA - English Language & Literature

☐ BA - American Language & Literature

☐ BA - English Interpretation & Translation

☐ Diğer...

Educational Background - 2 (If you have completed/ are completing any of them, please click.) *

☐ MA

☐ Ph.d

☐ Tesol

☐ Celta

☐ I-Celta

☐ Delta

Educational Background - 3 (If you do not follow MA/ PhD degree, please ignore this question.)

	Continue	Completed
MA	☐	☐
Ph.d	☐	☐

Educational Background - 4 (If you do not follow MA/ PhD degree, please ignore this question.)

	English Langua...	English Langua...	American Lang...	English Interpre...	other
MA	☐	☐	☐	☐	☐
Ph.d	☐	☐	☐	☐	☐

Total years of teaching experience *

Kısa yanıt metni

Previous teaching experience *

☐ Kindergarten

☐ Primary School

☐ Secondary School

☐ High School

☐ Higher Education

☐ Language Schools

☐ Diğer...

The level teaching now *

☐ Beginner Level   ☐ Intermediate Level

☐ Elementary Level   ☐ Upper-Intermediate Level

☐ Pre-Intermediate Level   ☐ Advanced Level

☐ Lower-Intermediate Level   ☐ Repeat Group

The type of lessons teaching now *

☐ Grammar   ☐ Writing

☐ Listening   ☐ Speaking

☐ Reading   ☐ Diğer...

APPENDIX-4. Ethical Committee Approval (Anadolu University)

ANADOLU ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER BİLİMSEL ARAŞTIRMA VE YAYIN ETİĞİ KURULU
KARAR BELGESİ

ÇALIŞMANIN TÜRÜ:	Yüksek Lisans Tez Çalışması
KONU:	Eğitim Bilimleri
BAŞLIK:	Sözel Düzeltici Geribildirimle Jest Kullanımı: İngilizce Öğretmenlerinin Uygulamaları ve Algıları
PROJE/TEZ YÜRÜTÜCÜSÜ:	Doç. Dr. Safiye İpek KURU GÖNEN
TEZ YAZARI:	Asuman ŞİMŞEK
ALT KOMİSYON GÖRÜŞÜ:	:
KARAR:	Olumlu

APPENDIX-5. Ethical Committee Approval (METU)

Sayı: 28620816   /

18 MART 2021

Konu   :   Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi   : İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Doç. Dr. S. İpek Kuru GÖNEN

Danışmanlığını yürüttüğünüz Asuman ŞİMŞEK'in *"The Use of Gestures in Oral Corrective Feedback Episodes: The Practice and Perceptions of EFL Teachers"* başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve **054-ODTU-2021** protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız.

APPENDIX-6. Jefferson Transcription Convention

Symbol	Name	Use
[text]	Brackets	Indicates the start and end points of overlapping speech.
=	Equal Sign	Indicates the break and subsequent continuation of a single interrupted utterance.
(# of seconds)	Timed Pause	A number in parentheses indicates the time, in seconds, of a pause in speech.
(.)	Micropause	A brief pause, usually less than 0.2 seconds.
. or ↓	Period or Down Arrow	Indicates falling pitch.
? or ↑	Question Mark or Up Arrow	Indicates rising pitch.
,	Comma	Indicates a temporary rise or fall in intonation.
-	Hyphen	Indicates an abrupt halt or interruption in utterance.
>text<	Greater than / Less than symbols	Indicates that the enclosed speech was delivered more rapidly than usual for the speaker.
<text>	Less than / Greater than symbols	Indicates that the enclosed speech was delivered more slowly than usual for the speaker.
°	Degree symbol	Indicates whisper or reduced volume speech.
ALL CAPS	Capitalized text	Indicates shouted or increased volume speech.
underline	Underlined text	Indicates the speaker is emphasizing or stressing the speech.
:::	Colon(s)	Indicates prolongation of an utterance.
(hhh)		Audible exhalation
? or (.hhh)	High Dot	Audible inhalation
(text)	Parentheses	Speech which is unclear or in doubt in the transcript.
((italic text))	Double Parentheses	Annotation of non-verbal activity.

APPENDIX-7. The Taxonomy of Teachers' Gestures in Video-mediated Interaction

1 Nodding	2 Leaning forward/screen	3 Tilting head to the right	4 Tilting head to the left
5 Showing index finger	6 Showing index and middle finger	7 Showing index, middle and fourth finger	8 Showing index, middle, fourth and fifth finger
9 Extending hands	10 Gathering hands	11 Lowering hand	12 Rising hand
13 Pointing down	14 Pointing front/screen	15 Pointing right	16 Pointing left

17 Thumbs-down	18 Thumbs-up	19 Pointing head/ear	20 Showing head/ear
21 Rolling finger	22 Shaking index finger	23 Shaking hand	24 Shaking head
25 Writing hand	26 Touching index finger with thumb	27 Pinched fingers	28 Touching the little finger
29 Touching the fourth finger	30 Touching the middle finger	31 Touching the index finger	32 Touching the thumb