

Journal of Trainee Teacher Education Research

**Embodied aspects of intercultural pragmatic competence:
investigating the effects of using authentic video-based
materials on confidence, fluency and accuracy
in a Year 10 mixed-attainment language class**

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Abstract

This paper reports on a proposed research project designed to explore the impact of using a video-based drama-inspired intervention to improve levels of confidence, fluency and accuracy in relation to spoken French. Using an Action Research (AR) approach involving a sequence of 3 lessons, Year 10 students of French working towards Higher- and Foundation-level GCSE were to be exposed to authentic video-based materials and invited to perform in a Conversational Shadowing activity and a process-drama exercise. Students' confidence in relation to decoding and encoding of non-/paraverbal cues would be measured alongside the effects of the intervention on accuracy and fluency. Measures would include students' perceptions of their own confidence and performance (to be assessed by pre- and post-viewing self-assessment tasks) and subjective teacher evaluations based on GCSE assessment criteria. The following offers a review of relevant literature and describes the proposed methodology. Anticipated findings and implications of the study for professional practice and the teaching of Modern Foreign Languages (MFL) are discussed.

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Introduction

“Wie viele Sprachen du sprichst, sooft mal bist du Mensch”

[You live as many lives as the languages you speak]

(Johann Wolfgang von Goethe, 1749-1832, cited in Goethe Institut, 2020)

In my journey as a linguist, one aspect of language learning that has always fascinated me is the transformative potential that comes from speaking different languages. There are days when I feel like a speaker of French, and days when I feel more German. But equally, there are times when Italian takes over my body and mind and I wave and gesticulate profusely. This is not simply a feeling within. As others have commented, it is often a visibly perceptible change. It is, I think, the adoption of a distinct, authentic – if, albeit, transient – persona which comes from the appropriation of both the verbal and the embodied aspects of a rich repertoire which is both multilingual (Blommaert & Backus, 2013) and multimodal (Tagg, 2018).

But on this issue, the National Curriculum at Key Stage Three (KS3) (DfE, 2013) is silent. In recognising the importance of “competence, spontaneity and fluency” (2013, p.1), there is acknowledgement of the importance of communication. Yet this appears constructed as a one-dimensional linguistic component that students should be taught to identify, use and manipulate with increasing confidence and accuracy. This study starts from the view that communicative competence (Hymes, 1972) deserves recognition as more than just a linguistic construct; it extends to the inclusion of embodied behaviour. As such, it is an important part of a language learner’s repertoire. Indeed, as Gregersen and MacIntyre (2020, p.167) state, “nonverbal behaviour has a substantial impact on

teachers' and learners' ability to communicate in, express emotion through, and cognitively process languages.”

Contrastingly, at Key Stage Four (KS4), there is some recognition afforded to the non-verbal aspects of language. In line with AQA GCSE specifications for both French and German (AQA Education, 2016a, 2016b), students are expected to communicate and interact effectively producing extended sequences and using accurate pronunciation and intonation. Moreover, there is increased focus on the development of communication strategies with explicit mention of non-verbal strategies including pointing, demonstrating, expression, gesture, and mime – all of which may occur in isolation, or together with language and vocalisations, such as “Oh” in French or “Ah!” in German (2016a, p.20, 2016b, p.19). Compare, for example, the differences in pain expressions across European languages such as English, French, Spanish, German, and Italian (‘ouch’/‘aiee’/‘oiba’/‘aua’/‘ahi’) or the differential uses of gesture (e.g. chin flicks) which may vary across cultures. Researchers have long been aware of the differential meanings associated with such signs and the ways in which such features help to structure discourse at the level of interaction (Kendon, 1995).

If students are to develop these strategies, they need exposure to authentic examples of non-/paraverbal behaviour in the Target Language (TL) as well as practice opportunities so they can expand their repertoires in this direction. Yet, in my professional placements, with the exception of some incidental examples, I have seen little evidence of this in practice. Traditionally, such exposure is likely to have been facilitated through study abroad visits, pupil-exchange programmes, or through constant exposure to TL in immersion contexts, or in classrooms aiming to simulate and replicate learning in Second Language (SL) contexts. But, in the wake of dwindling finances and increased stringency over safeguarding (e.g. reductions in use of Foreign Language (FL) Assistants (FLAs), strict Disclosure and Barring Service (DBS) protocols, risk assessments), such opportunities may be increasingly rare. Teachers too may be unaware, or at best uncertain, of what to teach, and how best to draw students' attention to multimodal features which have neither been a focus of teaching and assessment in the classroom nor attended to as a matter for empirical inquiry (Gullberg, 2006). Arguably, and perhaps controversially, while the most able and interested learners *may* implicitly recognise and acquire such features during exposure, less proficient learners may struggle to appreciate such intricate and minute details.

Given these considerations, the proposed study aims to investigate whether explicit instruction, exposure to, and repeated practice of authentic TL interaction impacts on both learners' confidence in using the embodied aspects of the TL and their levels of fluency and accuracy during face-to-face interaction. Specifically, the study adopts an Action Research (AR) approach, consisting of a short, targeted intervention designed to: (a) raise students' awareness of, and (b) provide opportunities for practice of non-/paraverbal features such as those discussed above. Pre-/post-intervention questionnaire responses would be combined with data collected from post-intervention semi-structured interviews to obtain evidence as to the effects of intervention on learners' perceived confidence levels. Qualitative data obtained from observation during the intervention would be collected in the form of self-assessment reports alongside classroom field notes and mentor observation reports.

Literature review

To date, few studies have explicitly concerned themselves with the question of embodiment and communicative competence in the context of FL teaching. This review will therefore give an overview of theoretical developments in the field before moving on to consider the characteristics of an embodied pedagogical approach. Evidence from studies using visualisation methods will then be considered in terms of the potential gains that might occur in relation to the development of an embodied approach in the FL classroom.

From linguistic competence to multimodal pragmatic competence

Since the 1970s, developments in the field of S/FL teaching and changes to MFL curricula and syllabi have seen a shift from synthetic approaches (fuelled largely by the ideas of the Chomskyan generativists) to non-synthetic approaches associated with the Communicative Language Teaching (CLT) tradition and the emergence of contemporary pedagogical approaches, such as Presentation-Practice-Production (PPP) (Swan, 2005), Task-Based Language Teaching (TBLT) (Littlewood, 2004), and Content and Language Integrated Learning (CLIL) (Coyle, Hood & Marsh, 2010). Central to these developments has been the theory of 'communicative competence' developed by the ethnographer and sociolinguist Hymes (1972) who, in the spirit of empirical inquiry, called for re-evaluation of what was perceived to be a rather narrowly-defined distinction between linguistic competence and linguistic performance (Chomsky, 1965). Proposing an expansion of the notion of

linguistic competence, Hymes argued that linguistic knowledge is predicated on the basis of both grammatical competence (knowledge of grammatical structure) and contextual or sociolinguistic competence (knowledge of the rules of language use) which, together, constitute the communicative competence required to underpin actual language use.

Not without criticism (see Pachler, 2000), Hymes' theoretical contribution has been largely influential in the development of subsequent frameworks which have underpinned language teaching and research in the communicative tradition (Canale, 2013; Canale & Swain, 1980; Celce-Murcia, Dornyei & Thurrell, 1995). A widely cited framework is the work of Canale (2013) who, following Canale and Swain (1980), builds on Hymes' early conceptualisation of communicative competence developing its theoretical depth and outlining its relevance and application to language teaching in relation to syllabus design, teaching methodology, teacher training and materials development. Here, four components, or competencies, are identified as forming the basis of communicative competence: 1) grammatical competence; 2) sociolinguistic competence; 3) discourse competence; and 4) strategic competence. Just as in the Hymesian model (1972), both Canale (2013) and Canale and Swain (1980) recognise the importance of sociolinguistic competence, defined as “the extent to which utterances are produced and understood *appropriately* [emphasis in original] in different sociolinguistic contexts depending on contextual factors” (Canale, 2013, p.7). Explicitly noting the role of both production and understanding of utterances, such a definition, it seems, entails a shift away from a focus on more individual competencies towards a more discursive perspective which, as Beltrán-Palanques and Querol-Julián (2018) point out, recognises the actional and interactional competencies (Celce-Murcia, 2007; Celce-Murcia et al., 1995) underlying authentic communication. Yet, with the exception of only strategic competence – said to “be made up of [compensatory] verbal and non-verbal communication strategies” (Canale & Swain, 1980, p.30) that can counter communication breakdown caused by inadequate performance or insufficient competence – little acknowledgement is given to the embodied aspects of communication which, whether deliberately or unintentionally, are an equally vital resource in a learner's FL repertoire (Gregersen & MacIntyre, 2020).

One inherent aspect of competence stemming from the above frameworks, and an increasingly important area of Second Language Acquisition (SLA) research, is the notion of pragmatic competence, defined, following Crystal (2008, p.379), as:

the study of LANGUAGE from the point of view of the users, especially of the choices they make, the CONSTRAINTS they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication.

Referencing knowledge of sociopragmatic norms and pragmalinguistic skills as essential to development of both communicative competence and avoidance of pragmatic failure among S/FL learners, Beltrán-Palanques (2016) goes on to propose an expansion of the concept of pragmatic competence. He offers the term “multimodal pragmatic competence” (Beltrán-Palanques, 2016, p.102) noting that meaning – which is conveyed across a range of different modes – should be accounted for and described with reference to “not only verbal performance but also other elements, such as paralanguage and extra-linguistic features, which are employed to communicate [and involve] ... kinesic, ... proxemics, haptic knowledge, and non-linguistic phenomena”. Such an approach allows for the study of non-verbal competencies without compromising the traditional importance and interactional import of the speech act as a central component in the study of pragmatic competence.

What does an embodied pragmatic approach to FL pedagogy look like?

Given the theoretical perspectives outlined above, a key question to arise is what the characteristics of an embodied approach might be. Hence, it is interesting to consider the more empirically-defined frameworks associated with work by Gregersen and MacIntyre (2020), Beltrán-Palanques (2016) and Barraja-Rohan (2000, 2011), all of whom stress the need for both awareness raising activities and modelling, and the inclusion of practice and reflection opportunities.

Noting Gullberg’s findings (1998, as cited in Gregersen & MacIntyre, 2020) on the importance of gesture to the repertoires of Swedish and French FL learners (both as an accompaniment to speech and as an indicator of the speaker’s perceived proficiency as assessed by native speaker evaluations), Gregersen and MacIntyre (2020) propose “Explicit Compensatory Strategy Training” – a seven-staged approach designed to provide explicit instruction in and development of compensation strategies from an embodied perspective. Here, it is recommended that teachers should: (1) raise students’ awareness of non-/paraverbal components; (2) deepen students’ awareness using discovery-based approaches; (3) present and model strategies in a contextualised manner relative to their needs; (4) provide opportunities for practice through gradual reduction of scaffolding; (5) encourage self-evaluation of strategy efficacy in accordance with target-setting and success criteria; (6) promote transfer of strategies to new tasks; and (7) ensure continued evaluation and monitoring of strategy

use through peer or self-assessed feedback and discussion (Gregersen & MacIntyre, 2020, pp.180–182). Such a framework is not dissimilar from Barraja-Rohan’s (2000, 2011) five-stage pragmatically-inspired teaching methodology (redrawn in Figure 1 below) for the teaching of interactional competence among English as a Second Language (ESL) learners, or the framework advocated in Beltrán-Palanques (2016) and Beltrán-Palanques & Querol-Julián (2018) which is said to foster FL learners’ multimodal pragmatic competence on account of progression through the following stages: (1) elicitation of learners’ prior knowledge of pragmatic phenomena and multiple modes; (2) exploration of the sequential performance of particular speech acts; (3) examination of speakers’ intentions; (4) revision and explicit instruction relevant to pragmalinguistic and sociopragmatic aspects; (5) production opportunities through use of communicative spoken activities; (6) retrospective verbal reports to provide opportunities for introspection; and (7) feedback and discussion offering opportunities for peer- or teacher-feedback of multimodal pragmatic performance (Beltrán-Palanques, 2016, pp.108–111).

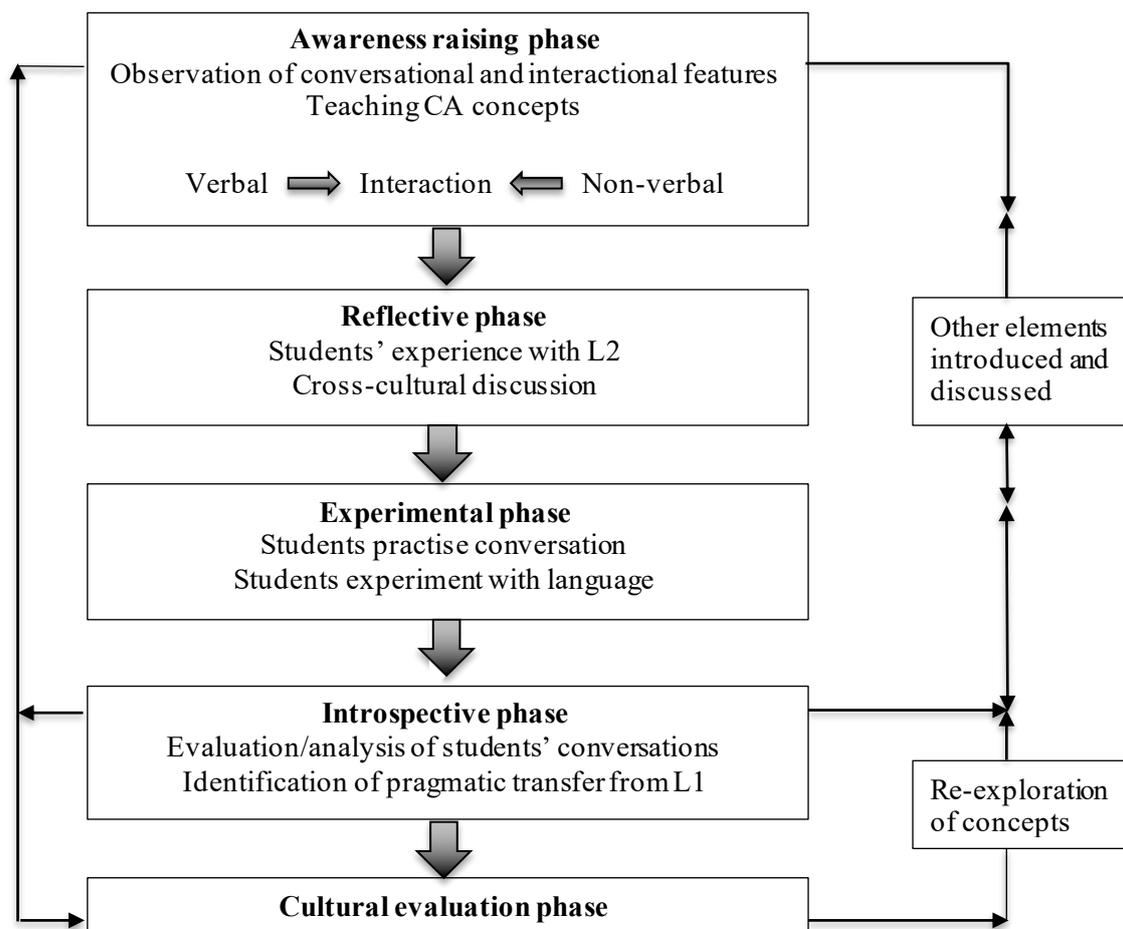


Figure 1: Schematic diagram of teaching methodology used in Barraja-Rohan (2000, 2011) redrawn from Barraja-Rohan, 2011, p.10

Given the similarities between these frameworks and the importance of explicit instruction and feedback in the teaching of pragmatic-related phenomena (Félix-Brasdefer & Cohen, 2012), it is argued that such frameworks are likely to provide a valuable starting point for the design of the proposed intervention.

As findings from pragmatic intervention research have shown, explicit instruction has been found to have a broadly positive effect on learning and the acquisition of pragmatic features. While there is some evidence to suggest that implicit instruction may be effective among more motivated learners at higher levels of proficiency (Takahashi, 2015), it is clear that students' propensity to notice and learn from pragmatic input may be facilitated by careful attention to the complexity and frequency of exemplars, provision of immediate feedback and regular 'output' opportunities, and use of tasks compatible with students' communicative needs (Takahashi, 2015). Such was the case in a pre/post experimentally-controlled intervention by Ghavamnia, Eslami-Rasekh & Vahid Dastjerdi (2018) who found improvements in the pragmatic output of Iranian English as a Foreign Language (EFL) learners following enhanced input. Here, pragmatic appropriateness and the effectiveness of pragmatic instruction was examined in written and spoken tasks using video materials supplemented by four different types of input enhancement: (1) metapragmatic explanation; (2) form comparison; (3) typographically enhanced subtitling and input flooding; and (4) meaning-focused instruction. Irrespective of task- and input-enhancement-type, the performance of all groups improved. There were, however, marginally greater gains accrued by students who had received instruction in the form of metapragmatic explanation and form-comparison, and especially among those who had completed the oral task, where the difference was found to be significant.

While pragmatic intervention may, thus, be considered a worthwhile and teachable endeavour in the FL classroom, there is less clarity in relation to the teaching of embodied aspects due, in part perhaps, to the distinction between conventionalised and non-conventionalised forms. Gullberg (2006), for example, reports findings from work in immersion contexts by Kida (2005) and McCafferty and Ahmed (2000). In both cases, Japanese learners were found to adopt non-conventionalised forms of embodied behaviour without explicit instruction which Gullberg cites as evidence of learner ability to acquire and move towards "more target-like gesture production" (Gullberg, 2006, p.110). Similarly, in relation to the acquisition of conventionalised forms, Jungheim's (1991) quasi-experimental research showed that, in a post-experiment comprehension test, Japanese learners of

English who had been explicitly taught to recognise the meanings of American English emblems outperformed learners who had been merely exposed to those same embodied behaviours.

These studies seem to suggest that interventions designed to facilitate the learning of pragmatic and embodied behaviour are both feasible and valuable, and while the question over how such knowledge may be best conveyed in the classroom setting is far from resolved, conscious raising approaches (Batstone, 1996; Skehan, 1998) are a key staple of the FL teacher's toolbox.

Equally, the approaches advocated above also stress the importance of feedback and reflection opportunities which, although valued from a pragmatic perspective, may be challenging for teachers to implement in practice (Shirkhani & Tajeddin, 2017). Indeed, citing evidence, for example, from interactional data recorded in longitudinal studies (Bardovi-Harlig & Hartford, 1993; Taguchi, 2011), Taguchi (2015) notes that Corrective Feedback (CF) may be limited, or neglected altogether, on account of insufficient attention to form, classroom constraints which limit opportunities for teacher input, or – perhaps ironically – other considerations relating to rapport building within classrooms. Such difficulties she likens to the problems faced by students in study abroad contexts whose pragmatic development may be slowed by insufficient modelling through the withholding of necessary and timely feedback. She goes on to note, however, that in the FL context such difficulties may be especially acute since “the lack of negative feedback in a domestic instructional context could lead to even slower development in pragmatics because of the paucity of positive evidence in that context” (Taguchi, 2015, p.9).

In the FL classroom then, this is likely to be a tricky area to navigate. This is partly because, much like in a CLIL approach (Morgan, 2006) where there is a dichotomous choice to be made in respect of form and meaning, there is a dilemma to be resolved in deciding which and/or to what extent pragmatic, or embodied, inappropriateness should be attended to and corrected. Such difficulties would need to be factored into the current study at the intervention stage.

What are the benefits of an embodied pragmatic approach?

Having outlined some of the theoretical and practical considerations involved in the adoption of an embodied pragmatic perspective, a further question arises as to what the particular benefits might be.

While there are relatively few studies which have explored this area in any depth, some answers are provided by Gregersen and MacIntyre (2020) who, based on a review of visualisation studies with teachers and learners of S/FL, draw attention to the communicative, affective and cognitive benefits to be gained by attending to the non-/paraverbal aspects of communication and behaviour. They cite evidence, for example, from two experimental studies (Gullberg, 1998; and Sueyoshi & Hardison, 2005, as cited in Gregersen & MacIntyre, 2020) which showed that learners' communicative skills – both productive and receptive – were improved on account of the strategic use of gestures and facial expression. Particularly impressive, as reported in Gullberg (2008, p.293), is the finding (obtained from evidence on native speaker assessments of Swedish and French FL learners' narrative retellings) that “learners who are seen to gesture are often more positively evaluated on proficiency than those who are not”.

Some of this seems to concur with the findings reported by Kaminski (2019) who investigated learners' responses to, and the extent to which, the multimodal and embodied aspects of visual stimuli (including film, song and chant) enabled German pupils in the primary Key Stage Two (KS2) context to invoke meaning. Based on participant observation of three lessons in which video clips were used to support teaching of topics covered in the Scheme of Work (SoW), analysis of fieldnotes and transcripts showed that learners interacted enthusiastically with the multimodal materials presented. Spontaneously, and often without prompt from the teacher, they participated verbally and non-verbally through use of imitation and reproduction of lexical items, multi-unit chunks, movements and gestures. Increasingly, they showed evidence of progression in their verbal contributions with every repeated viewing of each video extract (up to three repetitions per session). Moreover, at the level of understanding, it was apparent that meanings were constructed on account of visual cues, with learners showing a tendency to rely on their processing skills not in relation to the spoken word, but rather in relation to the decoding of image, movement, and sound effects. Recognising the role that immediate imitation, repeated performance and recurring exposure to items embedded within a meaningful context can play with respect to memorisation, reproduction and noticing, Kaminski argues that, for her younger learners at least, repeated encounters with multimodal texts offer a potentially motivating approach which can be exploited to create opportunities for language learning whilst still respecting more traditional patterns of behaviourist-inspired learning fundamental to SL acquisition.

While the study by Kaminski (2019) offers context-sensitive evidence as to the potentially motivating effects of a multimodal approach to language teaching among younger learners, similar studies exploring the value of multimodal-inspired pedagogy among ESL learners have suggested that learners' multimodal communicative competence can be developed in ways which bring about improvements to both receptive and productive skills. Bonsignori (2018), for instance, proposes that by exploiting video and film clips involving native speakers in ways which target skills at different levels of linguistic and semiotic structure, students can be exposed to authentic varieties of language. These, in turn, can create opportunities to: (a) see how meaning is constructed using a combination of semiotic modes; and (b) explore the relevance to meaning of non-verbal features such as gesture and prosodic stress. Such was the aim of a recent longitudinal study with advanced L2 learners of English conducted by Coccetta (2018). Here, university students enrolled in an English for Specific Purposes (ESP) course were exposed to digital and video-animated texts rich in multimodal features and asked to consider, through reflective prompt questions, how the various semiotic resources present in the texts function and relate, in a Hallidayan sense, to the cultural and situational context (Halliday, 1989) of the texts in question. While the students' observations were informed by their advanced understanding of the principles of Systemic Functional Linguistics (SFL) (Halliday & Matthiesen, 2014), Coccetta (2018) argues that the observed improvements in receptive skills and enhanced analytical skills evidenced by their descriptions and reflections on the texts they encountered could contribute to improvements in productive skills and development of their multimodal communicative competence.

Similarly, Abrams (2014, 2016) has shown that through careful scaffolding and task design, guided discussion opportunities and reiterative use of materials, awareness of the synergies between linguistic structure and semiotic features can be raised "even among early L2 learners" (Abrams, 2016, p.357). Combining Kress and Van Leeuwen's (2001, cited in Abrams, 2016) multimodal analysis framework, insights from multi-modal interaction analysis and TBLT activities, first year undergraduate learners of German viewed successive video segments from the popular German detective series *Rosenheim-Cops*. Pre-viewing tasks designed to activate and review relevant vocabulary, characters and events from earlier segments were followed by short viewings of individual segments during which participants were guided (e.g. through matrices and specific prompts) to take notes on the different layers of meaning created by sound, body language, movement and speech. Post-viewing reflective tasks and written assignments (such as dialogue creation, screenwriting exercises) gave opportunities for participant groups to discuss and demonstrate how

the features they had observed contributed to the ongoing storyline and their developing understanding of the genre as a whole. These tasks, alongside pre-intervention survey data and optional post-intervention focus group discussions, were then analysed to ascertain the extent to which: (a) learners engaged with the multimodal analysis; and (b) challenges emerged during the viewing and analytical process. Abrams notes that through a focus on multimodal aspects and guided examination of culturally contextualised practices and interaction, learners' understanding of attitudinal and identity factors was enhanced and their ability to draw out cultural similarities and differences was activated. Moreover, despite feeling daunted during initial viewing, self-reports seemed to indicate that learners had enjoyed the authenticity of the materials which were delivered in manageable segments and separated by a variety of pre- and post-viewing tasks. These positive experiences do, however, need to be weighed up in relation to the negative effects reported by a small number of the participants. For these learners, variability in language skills and cognitive abilities was found to affect the extent to which they experienced difficulties understanding the materials or engaging during discussion activities conducted in TL. It was also apparent that for an even smaller number of participants, the lack of explicit focus on form called into question the relevance of the tasks they had been required to complete. As such, Abrams notes that while the approach adopted was generally enthusiastically received and accessible to most, challenges associated with relevance and accessibility could be offset by careful selection of materials and use of more open-ended tasks.

Offering insight into the communicative benefits that can be accrued from exposure to non-/paraverbal behaviour, these studies would suggest that multimodal pedagogies are of much value in the FL classroom. Moreover, there is evidence, from perception studies, to indicate that verbal output too might also be enhanced through the multimodal pedagogic effects of films or television programmes. Drawing on studies which have reported positive associations between exposure to subtitled audio-visual materials and factors such as grammar/vocabulary acquisition (Bylund & Athanasopoulos, 2015; Frumuselu, De Maeyer, Donche & del Mar Gutiérrez-Colón Plana, 2015) and students' Willingness-To-Communicate (WTC) (Macintyre, Burns & Jessome, 2011), Peng (2019) hypothesised that WTC would be positively associated with use of audio/video materials. Survey data obtained from 2058 Chinese EFL learners in the university context showed that students rated use of audio/visual materials more favourably than traditional PowerPoint slides. Both WTC and classroom environment were found to be positively associated with use of audio/video resources. Given these positive associations, Peng concludes that through use of alternative modalities such as film or television clips, "contextualised input tied to real-life situations... can create a rich linguistic context"

(2019, p.170). Incorporated alongside tasks such as written discourse completion, summary-writing and pre-/post-viewing role-play, such material can be valuable in the teaching of specific linguistic skills as well as broader communication skills.

Just as there are communicative benefits to be gained from the use of visual materials, so too it has been suggested that training in non-verbal and paralinguistic features might be beneficial in relation to management of affective stance. In a complex study conducted by Gregersen, Macintyre and Meza (2014) designed to explore the relationship between language anxiety and its triggers, post-intervention interview data was combined with self-report data and physiological and idiodynamic readings (measuring heart rate and state anxiety levels respectively) obtained from FL learners of Spanish during video-recorded presentation delivery. While no measures of non-/paraverbal behaviour were employed in the study and anxiety scores may have been impacted by the use of video-recording, the self-reports of some participants seemed to indicate that non-/paraverbal strategies created opportunities to plan ‘escape routes’ (2014, p.586) during moments of increased anxiety; thus, causing the researchers to concur with Cohen (2009, as cited in Gregersen et al., 2014):

Rather than getting sucked into a vicious cycle of anxiety because they have forgotten a word in the middle of a speech, language learners can potentially capitalize on devices [including gesture, mime, sounds, and/or facial expressions] that broaden their communicative language proficiency and as a result boost their linguistic confidence.

(Gregersen et al., 2014, p.587)

These observations seem particularly valuable in light of earlier research conducted by members from the same research group (Gregersen, Oliveras-Cuhat & Storm, 2009) who found a significant link between proficiency levels and some gestures used by U.S. undergraduate learners of Spanish: advanced learners used more *illustrator* gestures alongside, and in support of, speech while beginners were found to use more *emblems* (in replace of speech) than either intermediate or advanced learners. Here, it was argued that, with sensitive reflection on the part of the teacher and the creation of a safe, confidence-enhancing environment, communicative effectiveness could be improved among “learners (whether anxious or not) who successfully free up their hands and learn to use gestures as aids in the communication of meaning rather than anxiety” (Gregersen et al., 2009, p.205). This, in turn, they suggest can lead to both compensatory benefits for learners at lower levels of proficiency, as well as enhanced communication among more proficient users.

Language learning as performance: drama-inspired approaches

The psychological, affective gains here for FL learners are evident. But, as the earlier discussion of feedback and instruction has already suggested, there are likely to be difficulties (especially among KS4 students) in developing a classroom environment that can foster authentic interaction in TL. Moreover, meaningful and extensive non-verbal practice and output might be difficult to facilitate among learners whose anxieties might make them fearful of the ‘performative’ elements of TL usage (Macaro, 1997).

Taking these points into consideration, one promising solution is the use of techniques derived from process drama which, as Liu (2002, p.4) suggests, can involve “environment-enhancing activities” that are thought to engage, challenge and motivate through the creation of collaborative, and often tense, “dramatic” (ibid., p.5) worlds. Here, students are said to take on roles and identities becoming actively and creatively involved in meaningful and authentic situations which require not only accuracy, but also – and importantly – fluency and spontaneity. Rothwell’s (2011) dramatic intervention with FL learners of German at an Australian middle-school offers a clear example of how this is particularly effective in relation to the embodied aspects of FL teaching. Using triangulated data from pre-/post-intervention surveys, focus groups and multimodal transcripts of video-recorded classroom interaction, she shows how beginner students, immersed in the fictional story world she had created, used the full range of their kinaesthetic repertoire, including repetition, hesitation, intonation, stress, speed, pause, tone, rhythm, gesture, facial expression, eye contact, and proxemics. Influenced by a Bakhtinian socio-cultural perspective (1981, as cited in Rothwell, 2011), she notes that learners used embodied actions:

not instead of verbal language, but to communicate **more** [emphasis added] than the language at their disposal allowed [such that their] actions appeared to act as a scaffold for some students – a way that they could participate fully in the drama while playing safe with the verbal language.

(Rothwell, 2011, p.584)

She goes on to show how, despite some initial discomfort, students in the post-intervention focus groups highlighted both their enjoyment and the value of the physical aspects of participation. This, she argues, provides evidence of the affective and cognitive benefits (e.g. improved recall and memorisation, active engagement in the cultural context) of a drama-inspired approach that can offset some of the reported challenges inherent in its use (Hulse & Owens, 2019). Such findings are not inconsistent with the arguments raised in Vygotskian-inspired (1978/1997) socio-cultural approaches

to both SLA research and studies investigating aspects such as acculturation and the development of intercultural pragmatic competence in the study abroad context (Kinginger & Belz, 2005; Sánchez-Hernández & Alcón-Soler, 2019; Taguchi, 2011, 2015, 2018).

Research Questions

As the discussion above has shown, there is evidence to suggest that exposure to authentic interactions is both a feasible and effective means by which FL teachers can raise awareness of the contribution that non-/paraverbal features might make to a FL learner's repertoire. What is less clear, however, is whether explicit exposure (input) and repeated practice (output) can raise students' confidence in relation to TL use and contribute to improvements in fluency and accuracy.

These deliberations have led to the development of the following three research questions (RQ) seeking to deal with the problem of how to improve students' confidence, fluency, and accuracy in producing extended discourse:

- RQ1: To what extent does a video-based drama-inspired intervention impact on student confidence in using the embodied aspects of the TL?
- RQ2: Does a video-based drama-inspired intervention impact on pragmatic performance in relation to fluency and accuracy?
- RQ3: How were embodied aspects deployed and valued in TL interaction with their peers following exposure to a video-based drama-inspired intervention?

Methodology

The aim of the proposed investigation was to ascertain whether a video-based drama-inspired intervention to raise awareness of embodied pragmatic features would lead to improvements in the confidence levels of Year 10 French students, and whether this might have a bearing upon their perceived and actual spoken fluency and accuracy levels during face-to-face interaction. I was also interested to understand how authentic video materials and a drama-inspired approach were valued by these Year 10 students. Thus, I chose a mixed methods approach combining both qualitative and quantitative data obtained from sources including questionnaires, semi-structured interviews and

observation. Considering the interpretivist paradigm (Taber, 2013) largely underpinning the research, triangulating the data in this way was thought to provide a measure of validity acceptable in practitioner-based Action Research (Koshy, 2010).

Context and participants

The intervention targeted students in my Year 10 French group at a high-achieving secondary school in a relatively affluent demographic area. Levels of attainment in the class of twenty were mixed: students were working at Foundation- and Higher-GCSE level with average Cognitive Ability Test (CAT) scores ranging from 93 to 127 and GCSE target grades of five to eight. Forecast GCSE grades were between four and eight and, while most were on track to meet these grades, three students – at the time of writing – were identified as working below target. Out of five students identified as being ‘most able’, four had GCSE target grades of eight and one had a target grade of six. Two students were in the Pupil Premium (PP) category, and one was identified as having a diagnosed special educational need or disability. The gender ratio of male to female students was 6:8 respectively. In the time I had worked with the students during Term 2, class attendance had been consistently excellent. All students had chosen to study French optionally and, with the exception of some occasional low-lying chatter, there were rarely behavioural issues – an important consideration when lively activities drawn from drama-inspired approaches are deployed (Liu, 2002).

As noted in the introduction, although KS4 specifications for GCSE French and German (AQA Education, 2016a, 2016b) expect students to be able to deploy non-verbal strategies as part of their strategic communicative repertoire, exposure to and practice in using more embodied aspects of language appear to be rare, as was the case in my Year 10 French group. This class, therefore, was felt to be ideally suited to the proposed AR, the key characteristics of which are reported in Dry (2010, as cited in Taber, 2013); I had been regularly working with the class who were following the AQA specifications in preparation for GCSE and, as a trainee, I was keen to increase my understanding of how to “effect change” (Dry, 2010, as cited in Taber, 2013, p.152) in a largely neglected area of professional practice. Moreover, my conversations with their regular teacher had revealed that, despite their level of proficiency, many students in the class struggled to speak fluently and spontaneously in TL when attempting to produce extended units of speech.

Teaching Intervention

The proposed research had been planned and was ready to be undertaken when it was unexpectedly announced that all schools would be closed due to the Covid-19 pandemic and all teaching would take place remotely. Although I was unable to carry through this project as hoped, the plan is detailed here to convey the proposed approach to the study which I look forward to realising in the future when the current situation changes and in-person face-to-face teaching resumes.

The proposed teaching intervention would take place over three consecutive lessons and was conceived so as to incorporate aspects of the frameworks valued in earlier pragmatic intervention research studies, such as Barraja-Rohan (2011): awareness-raising activities, reflection opportunities, explicit instruction, practice opportunities, and self-evaluation. Table 1 presents the proposed objectives and resources for each of these lessons:

#	Objectives	Resources
1	To introduce and gauge confidence levels in relation to decoding and encoding of non-/paraverbal features in non-TL spoken interaction with recourse to L1 To raise awareness of and teach non-/paraverbal features in TL spoken interaction	Pre-intervention visual decoding task, including authentic video data in non-TL (Appendix 1) Video-based instructional PowerPoint highlighting aspects of non-/paraverbal embodied behaviour in TL, including: Dysfluency features: <i>false starts, hesitations(euh/bah), repetitions</i> Fillers: <i>quoi, enfin, du coup, genre, voilà, alors</i> Gestures: <i>emblems, icons, metaphors, deixis, beats</i> Imitation and repetition practice tasks
2	To notice and record non-/paraverbal components in TL spoken interactions To practise use of non-/paraverbal features in TL interaction To self-assess and evaluate performance	Pre-exposure performance task in TL based on transcript and self-assessment task [Output 1] (Appendix 2) Authentic video clip in TL, e.g. <i>Easy French</i> dialogue Post-exposure transcript annotation task Post-exposure performance task in TL based on transcript and self-assessment task [Output 2] (Appendix 3)
3	To create and 'perform' <i>Dragons'</i> <i>Den</i> pitch through collaborative process-drama activities	Scene setting using authentic video clip in TL: <i>Qui veut être mon associé</i> Allocation of groups Negotiation of product and features Group pitches Q&A by <i>Dragons</i> Evaluation and final selection by <i>Dragons</i>

Table 1 Lesson sequence for intervention phase

In lesson one, to consolidate instruction in non-/paraverbal behaviour, students would be taught the technique of dialogue, or conversational, shadowing for use in practice opportunities. Used in conversation teaching in EFL contexts (Fouladi Nashta & Rahimy, 2018; Murphey, 2001) and derived from translation and interpreting techniques such as ‘phrase shadowing’ (Lambert, 2002), learners receive audio or video input and identify meaning units which are then repeated back with a slight time lag. This allows for repetition and imitation, giving learners a chance to notice and practise what they had observed during exposure. In lesson two, learners would be exposed to authentic video dialogues containing the target forms. Both before and after exposure, students would be encouraged to record themselves acting out the transcript in pairs and “trying on” the language (Haught & McCafferty, 2008, as cited in Gregersen & MacIntyre, 2017, p.64).

Materials would include short video extracts of conversations alongside accompanying transcripts that learners could then annotate for non-/paraverbal features including gesture, fillers and dysfluency features. Given the complexity of the multimodal channel and the fact that only three lessons could be allocated for the intervention, this focus was necessarily selective, but based on the observation that “a target language spoken with the body motions of the source language manifests a ‘foreign accent’ in more ways than simply its inadequate gesticulation” (Raffler-Engel, 1980, as cited in Gregersen & MacIntyre, 2017, pp.30–31).

In terms of content, materials would be contextualised and aligned with the topical focus in the existing SoW, thus helping to ensure that vocabulary learnt in earlier lessons could be recycled, practised and consolidated. At the time the study was planned to take place, this was intended to be “Technology in Everyday Life” – a core sub-topic of “Theme 1: Identity and Culture” (AQA Education, 2016a). Although not easy to find conversational, video-based materials suited to this topic, some relevant materials could be adapted from interviews available on the Easy French YouTube channel (Easy French, 2019) in which interaction takes place between speakers from France and other parts of the Francophone world.

In lesson three, a presentation activity scheduled within the existing Year 10 SoW and designed to give practice in preparing for GCSE-style picture-card descriptions would be exploited as an opportunity for students to prepare short business pitches in the style of the British entertainment show, *Dragons’ Den*. I felt the newly-aired French version, « *Qui veut être mon associé* », would provide material that could be adapted and used with students to model the format and help recreate

the tension of process-drama. With the class teacher’s approval, I planned to modify the existing activity using a process-drama approach (Liu, 2002; Rothwell, 2011) so that students would work in groups of four to deliver business pitches to four *Dragons*: students would work collaboratively in TL to develop products and pitches, then recreate the boardroom drama of the *Dragons’ Den*. As the teacher, I would act as commentator on the action, allowing opportunities to create tension during introduction of the activity (Liu, 2002). In this role, I would also be able to take limited time out from participating so as to observe and take notes on the students’ ‘performance’ in relation to non-/paraverbal activity, fluency and accuracy.

Data Collection Methods

Given the cyclical, iterative and reflective nature of action research (Koshy, 2010), the data I intended to collect during this first research cycle would be necessarily selective, constrained by both time-scale and ethical considerations.

Research Questions

Research questions, which emerged from the discussion in the literature and sought to deal with the problem of how to improve students’ confidence, fluency, and accuracy in producing extended discourse, are shown in Table 2 alongside the proposed data collection instruments:

#	Research Questions	Data Collection Instruments
1	To what extent does a video-based drama-inspired intervention impact on student confidence?	Pre-/post-intervention visual decoding task Pre-/post-exposure performance task and self-assessment
2	Does a video-based drama-inspired intervention impact on pragmatic performance in relation to fluency and accuracy?	Class observation field notes, lesson plan evaluations, and teaching evaluations Pre-/post-exposure performance task and self-assessment Semi-structured interviews
3	How were embodied aspects deployed and valued in TL interaction with their peers following exposure to a video-based drama-inspired intervention?	Pre-/post-exposure performance task and self-assessment Semi-structured interview Class observation field notes, lesson plan evaluations and teaching evaluations

Table 2 Research Questions and Data Collection Instruments

Pre-/post-intervention visual decoding task

In order to gauge baseline levels of confidence relevant to the decoding of non-/paraverbal activity (RQ1), I initially considered using questionnaires as a data collection tool. One possibility here would have been to ask students outright how confident (on a score of 1-5) they felt in decoding visual and paravocal cues alongside speech. I felt, however, that this might be difficult for students given that they may have received little, or no, training in embodied behaviour and may, therefore, lack the metalanguage for describing non-/paraverbal behaviour. The alternative, therefore, would be to use a pre-/post-intervention visual perception task that would require students to: (a) identify and classify communicative and affective meaning from a series of still and video stimuli; and (b) attach a Likert-style confidence value to their responses. This would be based around a storyboarding activity and an extract from a short 2-minute video clip of face-to-face embodied interaction (Fairburn, 2011) containing partially recognisable L1 audio intentionally manipulated to focus attention on the para-/non-verbal resources of the speakers (e.g. tone, intonation, gestures, eye contact and facial expression). The visual perception task would be used in lesson one and repeated at the end of the intervention to provide a quantifiable measure of the extent to which students' overall confidence in decoding non-verbal/paraverbal activity changed following exposure to explicit teaching and the video-based classroom intervention. The pre-/post-intervention visual perception task is included in Appendix 1. Still images extracted from the video clip have been removed for copyright purposes.

Pre-/post-exposure performance task and self-assessment data

To obtain quantitative data on students' perceptions of their encoding of non-/paraverbal activity during their own performance, students would be asked, following each output in lesson two, to self-assess their own recorded performances in terms of their confidence, accuracy and fluency relative to the use of dysfluency features, fillers and gestures. Here, they would be asked to attach likert-style confidence values (on a scale of 1-5) to their use of the non-/paraverbal features (taught in lesson one) both before and after exposure to the authentic video material. Fluency and accuracy would be self-assessed by asking students to: (a) create a tally of the number of times each feature was deployed; and (b) rate their use of fillers in accordance with French interactional norms. The pre-/post-exposure performance task and those questions that would be used for self-assessment in lesson 2 are included in Appendices 2 and 3.

Notwithstanding the difficulties associated with the collection of data by means of subjective ratings (especially problematic due to the tendency to under-estimate embodied behaviour during self-report (Gullberg, 2006)) and the challenge of observer effects induced by the use of video-recordings, I felt that such data would provide pre-/post-measures amenable to quantitative analysis and capable of capturing behaviour which, under different circumstances, might be more reliably captured through the use of video recording and extensive participant observation.

Semi-structured interviews

Following the intervention, I felt that semi-structured interviews would provide a means to collect qualitative data relevant to the students' perceptions of both their confidence in relation to non-/paraverbal cues and their perceived fluency and accuracy. Although not completely exempt from methodological difficulties, which might include misunderstandings or responses designed to 'please' interviewers (Taber, 2013), semi-structured interviews were considered to provide a flexible approach that would be useful in exploring the extent to which students felt their use of non-/paraverbal behaviour had been improved by the intervention. I also felt that such flexibility would be valuable as a means to check and confirm students' responses, thereby helping to achieve the "constant transactional calibration" advocated by Bruner (1987, cited in Taber, 2013, p.275). Interviews would also be designed to capture the students' thoughts and feelings in relation to the value of the shadowing techniques and drama-inspired activities incorporated within the teaching sequence.

Given time constraints, only four students would be interviewed: a male/female pairing from each level, Foundation and Higher, so as to capture the views of both males and females. Interviews would be audio-recorded within the ethical constraints allowed and pseudonymised responses would be transcribed verbatim so that qualitative observations could be selected relevant to the key issues of confidence, accuracy and fluency. Inevitably, considering the small number of participants that would be selected for interview, it was anticipated that this would be a key limitation of the study that, under more favourable circumstances, might have been offset by more extensive thematic coding had a greater number of student participants been included.

Lesson plan evaluations and teacher observation notes

Taber (2013, p.258) cautions that lesson planning on its own may be limited in terms of reliability and unsuited to the collection of data in AR due to increased subjectivity and the risk of bias, so I felt it was important not to rely on this as a robust method of data collection. However, since the students' recorded performances would only be used for their own self-assessment purposes and unavailable to me after the lesson for detailed transcription, coding and more qualitative analysis, I decided that it would be nonetheless valuable to keep a careful record of notes from my impressions during the teaching intervention stage. This would be supported with a checklist of non-/paraverbal features and indicators of spontaneity and fluency which, as Hawkes (2012, p.165) suggests, might offer evidence of “‘online’ processing [including] hesitations, repetitions, pauses, as well as incomplete or irregular syntax”. Using the scores obtained from the students' self-assessments and supported by my observations of their performances during the teaching intervention, accuracy would be assessed on the basis of the GCSE speaking assessment criteria in which marks are awarded for both speaking accuracy, as well as fluency and spontaneity.

Additionally, given that the class would be observed by the regular teacher, I anticipated that any teacher observation notes would add an additional source of data that I could call on to supplement my own impressions.

Ethical considerations

Discussing this proposal with my mentor and the class teacher, I was keen to stress that the research would be carried out within the ethical requirements endorsed by the British Educational Research Association (BERA, 2018). Parents would be informed in writing about the nature of their child's participation in the study. Given the proposal that students would participate in questionnaires, interviews and the use of video-recording for self-assessment purposes, parents would be asked to consent to their child's involvement. Students also would be made aware that they may withdraw their responses or refrain from participating if they felt uncomfortable doing so. All data collected, including from questionnaire responses, interviews and in researcher notes, would be kept anonymous through use of pseudonyms and coded extracts. Any findings emerging from the report would furthermore be handled with confidentiality and stored securely.

Discussion

Designed to investigate the effects of a video-based drama-inspired intervention on students' confidence, fluency and accuracy in relation to the embodied aspects of face-to-face interaction, it was unfortunately not possible to carry through with the study due to extenuating circumstances that necessitated a switch to whole-school online provision. The following discussion attempts, therefore, to highlight and speculate on some of the possible outcomes that might have occurred in light of what is known about the students themselves and the existing literature in this area.

Predicted outcomes

Regarding RQ1, it is impossible to say whether the proposed intervention would lead to improved confidence among learners. However, it is important to note that research into non-verbal communication among FL learners (Gregersen & MacIntyre, 2017) has shown that non-/paraverbal features associated with improved confidence are amenable to teaching through the use of modified and enhanced forms of imitation and repetition. These include shadowing, which has been shown (Fouladi Nashta & Rahimy, 2018) to bring improvements to learners' conversational interactions and performance in the EFL context. If this is indeed the case, then plausibly one might suggest that FL language learners would also benefit from the application of such approaches in the classroom. While this remains untested in the current study, it does nevertheless appear to fit within a Vygotskian socio-cultural perspective (Lantolf & Thorne, 2007) which sees processes such as mediation, imitation and internalisation as key factors in foreign language teaching and learning.

Likewise, in relation to RQ2, developments in fluency and accuracy are difficult to judge, and the assessment criteria I planned to employ are relatively subjective. Work by Murphey (2001) shows, albeit on the basis of a limited sample, that EFL learners who were able to successfully use discourse shadowing approaches (in Native Speaker (NS)/Non-Native Speaker (NNS) pairs) and move away from the repetition involved in more traditional drills produced more spontaneous comments (as assessed by disfluencies and length of utterance) and developed better rapport with interlocutors. But as Hawkes (2012) seems to be suggesting, disfluencies may be more an indicator of spontaneity than of fluency *per se*. Further, Murphey's learners were also more likely to create for themselves opportunities for correction, feedback and uptake. This, in turn, impacted on development in the Zone of Proximal Development (Vygotsky, 1978/1997) and improved communicative competence. In

acknowledging that some of their learners seemed less able to escape the rigidity of more traditional patterns of repetition, it is possible that some students in my classroom may have shown reluctance to fully embrace the shadowing technique as an opportunity to experiment and try out the language, thereby limiting their opportunities to stretch and challenge themselves. Had this been the case, finding ways to manage such learners and win their trust so that they would commit to the task with energy and enthusiasm would have been crucial in order to maximise any potential gains associated with the approach. As their teacher, I had anticipated this eventuality with potential changes to the seating arrangements. However, my honest reflection is that these students would have largely embraced the opportunity; my experience with them showed that they were amenable to new approaches and, as the observing teacher of this class had noted, we had developed a good relationship which, I consider, would have facilitated their engagement in the tasks proposed.

Concerning RQ3, again, it is difficult to speculate, without any real certainty, whether the process-drama would have resulted in increased fluency or accuracy, or whether students may have valued participating in the “imagined experiential learning” (Hulse & Owens, 2019, p.18) opportunity. This phase of the intervention was planned to take students on a journey into a fictional world which involved them in collaborative problem-solving and negotiation within a meaningful context. As narrator, I had planned to build up the tension required of process-drama through commentary, and the game-style genre (with which students would be familiar from the UK version) would have added a competitive element which the students in this group would have likely valued. But this is based on my impressions from earlier competitive activities which they had wholeheartedly embraced in prior starters and plenaries. From my knowledge of the group, there was also an appetite for challenge and creativity and, at least as far as their writing was concerned, students were not afraid of taking risks by seeking out language beyond their current level: I regularly noted that they looked ahead in their vocabulary guides or asked questions seeking out additional vocabulary or, as yet, unknown grammar structures. Nonetheless, there are challenges involved; there is, for example, the challenge of identifying and recording evidence of fluency and accuracy; but there is also the question of proficiency and, although reportedly the technique works effectively with younger learners (Rothwell, 2011), it has been pointed out that “the key to successful implementation...lies in matching the linguistic demands of the drama with the prior knowledge and abilities of the students” (Hulse & Owens, 2019, p.20). I had hoped to offset this on account of the fact that the process-drama element would occur towards the end of the module so that students would have a substantial stock of vocabulary to draw upon and recycle.

Limitations

As the above discussion has suggested, in addition to the subjective ratings of fluency and accuracy, one methodological limitation of the study lies in the difficulty of using transcript-based activities to obtain data relative to fluency, accuracy and embodied behaviour. On the one hand, it could be argued that fluency and accuracy are likely to be improved through reliance on a transcribed extract, while embodied actions might be impeded by the need to refer to and read from a transcribed extract of interaction. There appears to be no easy solution to this since the absence of a transcript is likely to add additional burden to the cognitive processing required. This, in itself, would be likely to affect both fluency and accuracy, as well as the presence or absence of embodied behaviour.

Conclusions and Recommendations

In the absence of empirical data to draw upon, it is inevitably difficult to suggest concrete conclusions and make recommendations as to whether, and how, such an approach might impact on my own professional practice or contribute to broader developments in the field of MFL teaching.

My background in interactional sociolinguistics makes me keen to explore the ways in which authentic interaction can be incorporated into classroom practice so as to raise students' confidence as multilingual speakers and develop their accuracy and fluency across the full extent of their communicative repertoires. What I had hoped to achieve here was intended to create opportunity for my students to walk, perhaps tentatively, in the footsteps of others, so that, within a meaningful and creative context, they could 'try out' the language, and experience, to some extent, a French identity. At a time in which study abroad opportunities are increasingly rare, contact with FLAs is perhaps limited and curricula are becoming increasingly academic, I see creative opportunities as a means by which to enable students to experiment with language in a safe and secure space that is, indeed, student-centred.

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Appendix 1

Pre-/Post-intervention visual decoding task [Lessons 1 and 3]

Your teacher will give you a handout containing 12 screenshot images. These images have been taken from a 20-minute video-recording of a discussion between a young couple during their evening meal. In up to 12 short sentences, describe the storyline that you think is unfolding between them. Write an answer **in English** under each image, e.g. you might indicate an emotion or describe briefly what you think is happening in each image.

Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
1. _____	2. _____	3. _____	4. _____
Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
5. _____	6. _____	7. _____	8. _____
Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
9. _____	10. _____	11. _____	12. _____

A. How confident do you feel about the storyline you have identified. Indicate your response by ticking in the box below. Tick ONE box only.

No confidence	Very little confidence	Some confidence	Good level of confidence	High level of confidence
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B. What evidence did you use to help you decide how the story unfolded?

facial expressions hand gestures eye contact

Other. If so, please indicate : _____

Your teacher will now show you the video-recording of the discussion between the young couple. Watch the story unfold in the video. What changes, if any, would you make to the storyline you created? Add any changes below by writing underneath the image/s you think you might change.

Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
1. _____	2. _____	3. _____	4. _____
Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
5. _____	6. _____	7. _____	8. _____
Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes	Images removed for copyright purposes
9. _____	10. _____	11. _____	12. _____

C. If you made changes to the storyline, how confident do you now feel about the storyline you have identified. Indicate your response by ticking in the box below. Tick ONE box only.

No confidence	Very little confidence	Some confidence	Good level of confidence	High level of confidence
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

D. What evidence did you use to help you decide on any changes you made?

- facial expressions
 hand gestures
 eye contact
 body movement
 tone of voice
 volume
 Other. If so, please indicate : _____

Appendix 2

Pre-exposure performance task and self-assessment [Output 1, lesson 2]

A. In pairs, practise the dialogue below several times with your partner. Without changing the information content, make any changes you would like to by adding:

- Vocalisations; fillers; and/or any other small adjustments.
- Can you include gestures at any point in the conversation?

B. When you are satisfied with your performance, record yourselves on your iPad.

Journo :	Dis-moi, quelle est la place des réseaux sociaux dans ta vie ?
Homme 1 :	Essentiellement, ça me sert à la communication, pour communiquer sur les évènements puisqu'en fait, je suis artiste de spectacle. Et donc ça me sert essentiellement à communiquer des spectacles, des informations, etcetera mais assez peu dans ma vie personnelle.
Homme 2 :	Moi je ne suis pas du tout sur réseaux sociaux. Je n'ai pas une présence sur Facebook, Twitter, etcetera. C'est mon avis. C'est mon choix personnel. Je considère qu'il y a une petite part de voyeurisme dans tout ce qui est réseaux sociaux, etcetera.
Fille 1 :	Avant, j'y passais beaucoup de temps, c'est vrai. Mais depuis quelques temps je trouve que ça me sert plus trop à grand-chose. Je joins mes amis par téléphone. Après Facebook, c'est un moyen de montrer sa vie H24 et moi je ne suis pas du tout comme ça.
Homme 1 :	Je considère que la plupart des gens qui sont sur Facebook, etcetera. Tout le monde aime montrer un petit peu sa vie, c'est normal. Moi, ce n'est pas mon trip. Pour moi un page Facebook, c'est un peu comme une belle vitrine. Quand tu passes devant, il y a des belles choses, etcetera. Et puis alors qu'en réalité derrière ce n'est souvent pas aussi génial que les gens veulent te le faire croire.
Journo :	D'accord ! De bons arguments.

C. Watch your performance several times.

D. Evaluate your performance for each of the criteria below:

a) How **confident** do you feel in your ability to use each of the following?

	No confidence	Very little confidence	Some confidence	Good level of confidence	High level of confidence
Vocalisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fillers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

b) How **accurately** do you feel you used each of the following?

	No accuracy	Very little accuracy	Some accuracy	Good level of accuracy	High level of accuracy
Vocalisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fillers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

c) How **fluently** do you feel you performed?

No fluency	Very little fluency	Some fluency	Good level of fluency	High level of fluency
<input type="radio"/>				

Appendix 3

Post-exposure performance task and self-assessment [Output 2, Lesson 2]

A. Watch and listen to the video extract. Based on your viewing of the recording and without changing the information content, make any changes you would like to by adding:

- Vocalisations; fillers; and/or any other small adjustments.
- Did the speakers include gestures at any point in the conversation?

Journo :	Dis-moi, quelle est la place des réseaux sociaux dans ta vie ?
Homme 1 :	Essentiellement, ça me sert à la communication, pour communiquer sur les évènements puisqu'en fait, je suis artiste de spectacle. Et donc ça me sert essentiellement à communiquer des spectacles, des informations, etcetera mais assez peu dans ma vie personnelle.
Homme 2 :	Moi je ne suis pas du tout sur réseaux sociaux. Je n'ai pas une présence sur Facebook, Twitter, etcetera. C'est mon avis. C'est mon choix personnel. Je considère qu'il y a une petite part de voyeurisme dans tout ce qui est réseaux sociaux, etcetera.
Fille 1 :	Avant, j'y passais beaucoup de temps, c'est vrai. Mais depuis quelques temps je trouve que ça me sert plus trop à grand-chose. Je joins mes amis par téléphone. Après Facebook, c'est un moyen de montrer sa vie H24 et moi je ne suis pas du tout comme ça.
Homme 1 :	Je considère que la plupart des gens qui sont sur Facebook, etcetera. Tout le monde aime montrer un petit peu sa vie, c'est normal. Moi, ce n'est pas mon trip. Pour moi un page Facebook, c'est un peu comme une belle vitrine. Quand tu passes devant, il y a des belles choses, etcetera. Et puis alors qu'en réalité derrière ce n'est souvent pas aussi génial que les gens veulent te le faire croire.
Journo :	D'accord ! De bons arguments.

B. In pairs, practise your revised dialogue several times with your partner.

C. When you are satisfied with your performance, record yourselves on your iPad.

D. Watch your performance several times.

E. Evaluate your performance for each of the criteria below:

a) How **confident** do you feel in your ability to use each of the following?

	No confidence	Very little confidence	Some confidence	Good level of confidence	High level of confidence
Vocalisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fillers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

b) How **accurately** do you feel you used each of the following?

	No accuracy	Very little accuracy	Some accuracy	Good level of accuracy	High level of accuracy
Vocalisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fillers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gestures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

c) How **fluently** do you feel you performed?

No fluency	Very little fluency	Some fluency	Good level of fluency	High level of fluency
<input type="radio"/>				