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Department of English

*Centre for English Language Studies*

Open Distance Learning MA Applied Linguistics

Name	<i>Steven James Kurowski (971792)</i>
Country where registered	<i>South Korea</i>
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Name of supervisor	<i>Dr. Patrick Kiernan</i>

**DECLARATION**

I declare:

- a) that this submission is my own work;
- b) that this is written in my own words; and
- c) that all quotations from published or unpublished work are acknowledged with quotation marks and references to the work in question.
- d) that this dissertation consists of approximately 12,600 words, excluding footnotes, references, figures, tables appendices & long quotations.

Date: March 19, 2011

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**Drama in the English as a Foreign Language Classroom**  
**A Multimodal Exploration**

by

**Steven James Kurowski**

A dissertation submitted to the  
School of Humanities of the  
University of Birmingham in  
part fulfillment of the  
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Supervisor: Dr. Patrick Kiernan

Centre for English Language Studies  
Department of English  
University of Birmingham  
Edgbaston, Birmingham B15 2TT  
United Kingdom

March 2011

## **Abstract**

Drama is becoming more widely utilized in the language classroom, and research is being pursued worldwide to validate its use. Drama promises to improve students' oral competence, increase their motivation and help them to become more culturally aware within their second language. To date, research is notably qualitative in nature with few quantitative studies available. This dissertation aims to lend quantitative support to the use of drama in English as a Foreign Language (EFL) contexts. In a university EFL context within South Korea, students are ubiquitously disengaged from their L2 learning tasks, teacher and one another, and learning outcomes are compromised. Drama in EFL is explored in this dissertation by employing a series of drama techniques to maximize learner physical response and autonomy in order to utilize metaphor and raise student engagement in the task of telling a personal narrative.

A multimodal corpus of learner spoken and written narratives was compiled, encoded and analyzed for metaphor use, narrative structure, error, dysfluency and engagement features. A drama-based EFL class showed improved engagement signaling during the task of telling a personal narrative. In both speech, both verbal and gestural metaphor usage was found to increase significantly, and verbal metaphor increased in writing. Learners within the drama-based EFL class also produced more spoken and written words, and increased their lexical variation. While producing more errors, the drama-based class learners appear to have taken more risks while conveying their narratives, engaging more with their listener, lending qualitative evidence to quantitative studies advocating drama for improving oral competency in an L2.

## **Dedication**

This dissertation is dedicated to Kim Sung Yeon, a great friend, my constant, and my favorite teacher, who always has a suggestion for how to approach teaching and winning students over, and who, besides, knows all the best restaurants and food in town.

Special thanks to my students in Seoul, South Korea, who helped me to lay the foundation to becoming a better teacher, and, especially, to the KPU students outside of Seoul who had the heart to participate in this dissertation project until the end. Your help has given so much.

*There's nothing either good or bad, but thinking makes it so.*

*Hamlet, Act2, Scene2 250-251*

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*Jaques:*

*All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages.*

*As You Like It Act 2, scene 7, 139–143*

# CHAPTER 1 DRAMA INTERVENTION IN L2 LEARNING

## 1.0 Introduction

Drama has played a lengthy and recurrent, though minor role in the teaching of foreign languages from the middle ages to modern times (Via, 1980). Within the recent past few decades, researchers into drama as an pedagogical medium have sought to strengthen the position of drama in EFL (DEFL), reaffirming its unique qualities for encouraging motivation and participation as well as empathic response in students (see Almond, 2002; Chen, 2008; Kao and O'Neill, 1998; Járfa's, 2008; Maley and Duff, 1978; Ping-Yun Sun, 2003; Taylor and Warner, 2006; Liu, 2002; Tatar, 2002; Zafeiriadou, 2009; Anderson, Hughes and Manuel, 2008; Robbins, 1988; Even and Schewe, 2007; and Wan Yee Sam, 1990). Most research within this specialized segment of EFL pedagogy is qualitative with more quantitative approaches in need (Wagner, 1998).

This dissertation provides a quantitative multimodal corpus analysis of the efficacy of drama to influence university-level student engagement, narrative structure, metaphor development and learner error and dysfluency in an EFL task—the telling of a narrative—through spoken and written forms to answer the following three questions:

1. How will students respond to the use of drama as a medium of language instruction?
2. In what ways will student spoken and written narratives be affected by drama as a medium of language instruction?
3. In what ways will student engagement be affected by drama as a medium of language instruction?

Spoken recordings of students recounting personal narratives were made and these same students provided a written account of a different personal narrative than that spoken. The spoken and written narratives were analyzed for features such as engagement, narrative structure, metaphor, error and dysfluency through multimodal corpus analysis.

### **1.1 Student Engagement and Disaffection in South Korean L2 Classrooms**

Disaffection is a common feature of Korean English language classrooms as many students present themselves as disengaged from peers, instructor and lesson. This appears to be a ubiquitous phenomenon recognized as resulting from motivational issues (Dörnyei, 2007), cultural identity (Hofstede, 1986) and sociolinguistic identity (Phillipson, 1992; Kachru, 1994). When I first began teaching English in Seoul, South Korea, in 2005, most students of all levels in all English educational circumstances where I have taught, while generally willing to interact for the purpose of a given activity, seem unwilling to engage their peers in conversation for longer than a few moments' duration and typically less than the bare information exchange requires, appearing disaffected; yet, given a break from the English lesson, these same students will cheerfully slip into their former selves and reengage with one another in their native Korean language. In lesson activities, eye contact is fleeting, voices quiet, bodies are turned away and there is rarely any physical contact (see Figure 1.1, below); conversely, during breaks, these students will re-engage.



**Figure 1.1: Two D-class students displaying disaffection in pre-test narrative telling.**

Students in the language classroom position themselves as disaffected within the confines of the lesson, and as engaged insiders in their own sociolinguistic space.

Engagement is a complex combination of psychological constructs such as attitude (Pacyga, 2009), motivation (Dörnyei, 2005, 2007), willingness to communicate (WTC; Lee and Ng, 2010), and psycho-social needs of the individual, such as self-determination (Ryan and Deci, 2000), defined as the need for autonomy, competence and relatedness—“connectedness or a belongingness with others...fostered when others treat one in warm and caring ways” (Lynch, 2010: 1). Skinner et al. (2008) provide taxonomy of engagement, highlighting behavioral and emotional aspects (see Table 1.1, below). While engagement in classroom activities is exemplified by actions oriented towards getting activities done, participation, being positively disposed to the participants, the activity, and its outcomes, the opposite cannot be said of disengagement. *Disengagement* suggests a lack of connection or action but retains a neutral connotation whereas *disaffection* is “the occurrence of behaviors and emotions that reflect maladaptive motivational states” (Skinner et al., *ibid*: 767).

	<b>Engagement</b>	<b>Disaffection</b>
<b>B e h a v i o r</b>	<b>Behavioural Engagement</b>	<b>Behavioural Disaffection</b>
	Action Initiation	Passivity
	Effort, Exertion	Giving up
	Attempts, Persistence	Withdrawal
	Intensity	Inattentive
	Attention, Concentration	Distracted
	Absorption	Mentally Disengaged
	Involvement	Unprepared
<b>E m o t i o n</b>	<b>Emotional Engagement</b>	<b>Emotional Disaffection</b>
	Enthusiasm	Boredom
	Interest	Disinterest
	Enjoyment	Frustration/ anger
	Satisfaction	Sadness
	Pride	Worry/ anxiety
	Vitality	Shame
Zest	Self-blame	

**Table 1.1: A motivational conceptualization of engagement and disaffection in the classroom. Reproduced from Skinner et al. (2008).**

As such, engagement and disaffection will be considered here diametrically opposed. It has been found that student engagement is positively linked to desirable learning outcomes (Carini, Kuh and Klein, 2006), while the converse is true of disaffection (Connell et al. 1994). Student engagement in EFL classes may be transformed to disaffection by several factors including interest, personal relevance, and even stereotypical task engagement processes suggesting that “even when performance is high, a person’s motivation to choose or persist at a task may be affected by stereotypes in the situation” (Smith et al., 2007: 99). For example, the views that L2 learning is “hard” or an “unfair” graduation requirement in South Korea are ubiquitous ideas informing classroom engagement and disaffection.

## **1.2 The Multimodal Dimension of Engagement and Disaffection**

Engagement and disaffection are expressed through multiple modes utilized simultaneously to convey meaning. A mode is an abstract, non-material resource of meaning making within a particular media, the specific material form in which modes are carried out (Kress and Van Leeuwen, 2001). Gesture is a mode with the human body as the media and may supply meaning to a spoken message, such as the thumbs-up gesture when speaking the phrase, “I read the book”; such combinations of modalities are multimodal expressions. Engagement and disaffection are expressed in an L2 learning environment multimodally through, among others, such proxemics as closing or opening of space between individuals, kinesics like touch and gesture, and prosodics such as intonation and vocal dynamics (Hurley, 1992).

For this dissertation, we shall examine such physical modes as body and head tilts, leans and turns; hand raises, points and gestures; and vocal dynamics such as volume, intensity, and silence and gestural metaphor. Each of these modes will be encoded within a corpus of student spoken narratives and tallied. Engagement will be noted typically through movements associated with orienting towards another student, becoming more vocal and utilizing hand gestures. Disaffection will likewise be encoded as orienting away, becoming less vocal and limiting hand gestures. These will make up the multimodal analysis of the student spoken texts.



### **1.3 Experimental Set-Up**

This dissertation compares the multimodal engagement features of two classes of ten university-level students, each with an average of 10 years of English education. These classes were instructed in two language features, narrative structure and metaphor, through different means over fifteen classes in a four week period. One class, the D-class, was instructed using a variety of drama-based techniques, hence “D” in “D-Class”. The second class, the T-class, was instructed using a combination of communicative language teaching (CLT) and the Present-Practice-Produce method (PPP), required of South Korean English classrooms (Flattery, 2007) with native English speaking teachers (NESTs) which shall be referred to here as the “traditional methodology”—the “T” in “T-Class”.

### **1.4 Dissertation Organization**

The following chapter will examine in closer detail the literature surrounding DEFL, multimodal corpus linguistics, narrative and metaphor. The instruction and testing set-up will be discussed in more detail in chapter 3, and the multimodal corpus analysis will be presented in chapter 4. Chapter 5 will discuss pedagogical implications for the use of DEFL. It is hoped that this dissertation will begin to fill the gap in quantitative studies of DEFL, and that DEFL will begin to be given more weight in its use and effectiveness in second language acquisition (SLA), particularly in assisting students to engage more fully with their second language using specific engagement features.

## **CHAPTER 2 DEFL, MULTIMODAL CORPUS LINGUISTICS, METAPHOR AND NARRATIVE**

### **2.0 INTRODUCTION**

This chapter will provide background to the use of drama as a medium of learning in EFL, highlighting the issues relevant to this dissertation. It will connect drama as a learning medium to theories of language and learning (Richards and Rodgers, 1999) and provide a theoretical rationale for multimodal corpus linguistics, metaphor and narrative.

### **2.1 DEFL**

This section will define drama, and provide an analysis of the various discourses of DEFL, connecting to theories of learning and language (Richards and Rodgers, 1999). “Drama” is a term often used synonymously with “theatre”. Whereas theatre is product-based—focused upon play making for public consumption in the tradition of Ibsen, Stanislavski, and others—drama is processed based—it is the combination of techniques for exploration of interpersonal engagement and contains within it useful skills for improved theatrical presentation as well as character development in both personal and theatrical senses (Neelands, 1999). Worldwide, interest in drama as a medium for language instruction is growing. An international journal of drama in foreign language teaching, *Scenario* (Even and Schewe, 2007) explores the relationship between theatre, applied drama and second language learning.

DEFL has been shown to be helpful for L2 learners. Increased sensorimotor awareness through physical movement, play and vocal exploration, key features of drama, aid in working memory and vocabulary recall (Brown, 2009; Wilson, 2001; Boers, 2000; Lundstromberg and Boers, 2005). Drama in the ESL classroom allows students to reduce online processing in favor of purposeful language use (Via, 1980). Micolli (2003), Stinson (2008), Járfás (2008) and Zafeiriadou (2009) conclude oral skills developed in their experimental classes; risk taking and improved trust while accepting personal limitations were key features of students in experiment. Drama activities focus learner attention to discover how emotion is displayed, how it affects physical interpretation and how gesture subtly changes linguistic meanings of utterances (Gregerson, 2007). Increased confidence, poise and comfort in interpersonal relations can also result from DEFL (Rauen, *ibid*). Lack of voice control and speech-body synchrony in addition to inappropriate paralinguistic features considered to inhibit a learner's progress (Gassin, 1990: 437) may give rise to learner frustration and disaffection; providing learners with opportunities for exploration of these in drama activities may lead to improved performance, increased confidence and higher engagement (Hardison and Sonchaeng, 2005). In ESL, drama has a high potential for developing oral communication, online processing and vocabulary retention, and questioning techniques (Janudom and Wasanasomsithi, 2009) among other abilities, of L2 students. Students are motivated by drama to review and consolidate previously learned language, as well as to engage in additional forms and functions not taught within the lesson (Gaudart, 1990). Drama appears to help learners feel more positively disposed towards learning a second language (typically English in the above-mentioned studies) even when little or no motivation towards doing so previously existed.

Some quantitative evidence exists for the efficacy of DEFL. In one such study, a significant improvement in communicative language ability through DEFL was recorded (Bang, 2003), while another reports findings of ESL students improving in integrative and instrumental motivation over a control group when drama was the medium of instruction (Pacyga, 2009). Pacyga's study, in fact mixed-methods (Dörnyei, 2007), quantitatively measured student responses to questions about motivation and attitude through an online questionnaire while qualitatively measuring students language proficiency. Stinson's (2008) study is presumably quasi-quantitative in that it discusses significant improvements on post-test scores but does not elaborate on these. O'Gara's study (2008) found, besides increased enthusiasm and improved motivation among students in DEFL, marked improvement in appropriate verb tense. Despite these positive results, there is need for more quantitative data in the DEFL paradigm.

## **2.2 Language and Learning Theory of DEFL**

Drama as a medium for L2 learning, predicated by existing language and learning theory (Richards and Rodgers, 1999) is compatible with a constructivist viewpoint (Gruber and Vonèche, 1977) and connects to Vygotsky's (1978, 1986; see also Carkin, 2008) sociocultural theory (SCT), in particular his zone of proximal development (ZPD). In constructivist theory, learners are not passive recipients of knowledge but construct meaning about how the world works through experience—learners come to think about the world by how they act within it:

We learn by responding to stimuli and by actively constructing our own reality. Teachers are not dispensers of information but facilitators of such very complex and individual processes...If information is always received as a constituent of a whole situation, then teaching means establishing suitable situations. Which is precisely what educational drama has done.

(Renk, 1993: 3-4)

Renk draws from constructivism the idea that participants in educational drama create their own experience, generating new learning rather than remaining passive in the network of exchanges between teacher and students. Vygotsky's (1978, 1986) SCT recognizes that it is primarily through interpersonal interaction that participants in a "scaffolded" exchange create learning: the individual in the exchange with a higher degree of knowledge assists the other to higher levels of development, "erasing the boundary between language learning and language using" (Larson-Freeman, 2008: 19). In contrast to modern conceptualizations of learning which consider a student's level of development to follow his or her learning, in Vygotsky's ZPD, development precedes learning, and is measured by what one can do with the assistance of a more experienced individual. DEFL presents opportunities for learners to experience both their level of learning and their level of development and seek/ provide assistance from/ to those around them since learners themselves are a good source of their own L2 learning (Donato, 2004).

With Vygotsky's SCT, socially mediated interaction provides learning opportunities (Brown, 2007), similar to Long's (1996) Interaction Hypothesis (IH) whereby comprehensible input is the result of interaction modified through noticing. With IH, contexts for input are carefully designed, considering only those factors accounted for in design for language acquisition. Learning and teaching interactions are likely to proceed from teacher to learner in Long's hypothesis, delineating a clear hierarchy in information relation; in Vygotsky's SCT, however, students are at times learners, and at times teachers as they participate in the scaffolding process. With drama as a medium of ESL instruction, input is required of the teacher in terms of the particular linguistic aims, mode and particular activity to achieve these; however

the students themselves are in control of both the input and the output, and frequent incidental elements not only add to but enliven the process, making for a more complex outcome.

## **2.3 Observing Language Use Change through Multimodal Corpus Linguistics**

This section will discuss multimodal corpus linguistics in three phases. The first will lay the corpus linguistics foundation, the second will provide an overview of multimodality and its connection to DEFL and the final section will combine the first two topics into multimodal corpus linguistics.

### **2.3.1 Corpus Linguistics**

Corpus linguistics (CL) can provide a useful set of computer tools which uncover facts about lexical and grammatical use and is extended primarily to speech and text (Biber, Conrad and Reppen, 2006). CL is an empirical form of analysis, with a focus on linguistic performance rather than competence and use leading to theory (Leech, 1992: 107). While quantitative in essence, CL requires qualitative techniques of analysis. The tools of CL are used to assess non-linguistic associations across registers, dialects and time periods, and find individual linguistic patterns or the co-occurrence of features. When applied to the comparison of L2 learner language samples, CL tools can give an indication of L2 development over timeframes.

Corpus linguistics employs computer software tools to find linguistic patterns within text. One such analysis method is searching for collocates of lexical items, an efficient means for

analyzing senses of words, describing common phrasings and identifying common chunks of language. The specific meaning of a linguistic element is largely determined by the syntactic content in which it is present: meaning is revealed by its form or clarified by a contextual signal (Aijmer and Altenberg, 1996). When researching learner language through corpus study, CL tools can clarify how language is being used by L2 learners, highlighting salient features such as grammatical constructs, high-frequency lexical items, as well as type-to-token ratios.

CL has been noted as a study of language which attempts to understand the mind through extensive natural samples of its (linguistic) production (Chafe, 1992: 96), however, human beings are multimodally communicative and cognitive linguistics shows the interconnectedness of different motor systems with speech systems (Broca's Area, for instance; Lakoff and Johnson, 1999; Gibbs, 2008), a study of corpus data composed of spoken and written language alone can only tell half the story and reveal a portion of the mind (Knight and Adolphs, 2008). Multimodal corpus which links speech, written text, and proxemics attempts to gain a fuller understanding of language use:

All discourse is pervasive in a sense of aiming for some sort of cognitive, emotional or aesthetic effect, or all three together, in its envisaged audience. But purely verbal messages and texts in (mass) communication are nowadays often complemented, or even superseded, by information in other signifying systems.

(Forceville and Urios-Aparisi, 2008: 3)

Multiple modes working together change the form of the text, and “once the medium of the message is changed, the content of the message is changed as well” (Forceville, 2008). Multimodal corpora with annotated text, speech and video, while less studied than standard text

corpora, are becoming more important, particularly where studies into backchannel behavior, gesture and gaze are concerned (Gregersen, 2007; Hurley, 1992; Lund, 2007).

### 2.3.2 Multimodality

Multimodality is the study of sign use (Saussure, 1974, 1983; in Chandler, 2002) within more than one mode (Kress, 2010). Examples of a multimodal usage emerge from a recent film, *The King's Speech* (see Figures 2.1 and 2.2); films are multimodal in conveying ideas through combinations of modal signals delivered through scenery, spacing, sound effects, music, dialogue, gesture and costume among other media.



**Figure 2.1: Multimodal scene from *The King's Speech* First Meeting in Lionel Logue's Consultation Room**



**Figure 2.2: Multimodal scene from *The King's Speech* Logue Seated upon St. Edward's Chair**

The images in Figures 2.1 and 2.2 were selected for portraying a similar interpersonal message through similar media: the concept of personal distance between (the same) two individuals of unequal rank and the discomfort transgressing one's position brings. This is achieved primarily through modes of distance, as neither man is within reach of the other, body position, both men



are seated in the first figure and one is standing in the second—in the second, the location and manner of being seated, upon St. Edward’s chair in a desultory manner suggesting a particular type of social affordance taken—gaze, facial expression, the presence or absence of important props (such as the visible hanging microphone in Figure 2.2), levels of performer (high versus low, denoting rank, power, etc.) lighting levels, background sound, vocal dynamics and camera angles. A multimodal expression, such as these shown in Figures 2.1 and 2.2 include more than one mode, as during speech, prosody, gesture, facial expression and body position all play a role in identifying the complex interplay of matter, attitude, position and emotion of the speaker—a system of signs. Saussure (in Chandler, *ibid.*) distinguishes between a *system of signs* and the signs themselves—*langue* and *parole*, respectively—where *langue* is the property of a culture of users and independent of individual users whereas *parole* is the sign use in a particular instance.

Multimodality is important in second language acquisition. Although signs—in this case speech, gesture and other communication modalities—are always newly made in the interest of the maker, sign-making relies upon the culturally-available resources (Kress, 2010: 10). Modes beyond text and speech are given little space within either language pedagogy or SLA research, yet these are highly relevant to message transmission. An understanding of modality and convention helps to uncover what L2 cultural resources are available to learners by what they do—or don’t do—with the language they are studying. Multimodal corpus linguistics provides tools to explore these potentials

### **2.3.3 Multimodal Corpus Linguistics**

Multimodal CL entails encoding different modes within a body of individual texts, usually of spoken or video-recorded speech providing for a fuller depiction of co-contextual communication event such as gesture and verbal signals (Knight and Adolphs, 2008). There are, as yet, few examples of multimodal corpora, such as the Nottingham Multi-Modal Corpus (NMMC) (Knight cites 14 in 2009), perhaps owing to the intensive commitment to repeated reviewing of video recorded interaction. Difficulties arise in creating multimodal corpora such as light sources, overlapping voices, the rustle of fabric, and the position of cameras and microphones. Once encoded, however, a concordance can be utilized for investigation using CL techniques, enabling a better view into the function of L2 interlanguage development (Selinker, 1972) and the role that extralinguistic modalities play in the construction and deployment of linguistic structures (for example, narrative and metaphor) in L2 discourse.

### **2.4 Verbal and Gestural Metaphor: The Mind-Body Connection In DEFL**

As both a physical and verbal medium, drama is a vehicle for developing metaphorical awareness and competence in L2 learners. Metaphor is more than a figure of poetic speech: metaphor permeates everyday language (Lakoff and Johnson, *ibid*), and the human body has long been understood as a resource for a large array of metaphors, more importantly, they are cognitive schemas tied to sensorimotor perception which inform how we perceive and act within the world (Kövecses, 2002; Lakoff and Johnson, *ibid*). Much metaphorical use of language is not recognized as such; instead, it is regarded as “dead” metaphor, taught as if it is, in fact, literal (Littlemore and Low, 2006). This poses a conceptual challenge to the learner who seeks to

understand a new language since for the learner, every new L2 linguistic feature is potentially figurative—possessing novel linguistic qualities—even if it is considered to be literal to L1 speakers.

Littlemore and Low (ibid) argue “metaphoric competence” as significant for L2 development, and since DEFL provides opportunities to explore the physical and spatial dimensions of language expression so important to metaphor, DEFL is a medium of instruction suited to growth of metaphoric competence. Metaphor plays a large role in structuring our conceptual realities:

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

(Lakoff and Johnson, 2003: 4)

Taking Lakoff and Johnson’s *Argument is War* example, this metaphorical concept is reflected in numerous expressions:

- Your claims are *indefensible*.
- He *attacked every weak point* in my argument.
- His criticisms were *right on target*.
- I *demolished* his argument.
- I’ve never *won* an argument with him.
- You disagree? Okay, *shoot!*

- If *you* use that *strategy*, he'll *wipe you out*.
- He *shot down* all *of my* arguments.

(Lakoff and Johnson, *ibid*: 5)

It is unlikely these instances would ever be meant in a literal way, yet they are informed by acts of war such as building defenses, attack strategy, and uses of artillery for warfare. In a DEFL context, the conceptual boundaries of these metaphors may be explored not only through verbal and cognitive means, but through physical means as well. Numerous types of metaphor which are potentially open to physical exploration using DEFL, such as conduit metaphor (i.e., linguistic expressions are containers for meaning), container metaphor, orientational metaphor (i.e., happy is up, sad is down), and entity and substance metaphor (i.e., inflation is lowering the standard of living) (Lakoff and Johnson, 2003). The use of role-play, scenarios, and improvisations may be structured to explore these metaphorical functions to develop not only verbal but gestural metaphorical competence.

Traditionally, metaphor has been considered verbal play, yet metaphor is physically embodied (Lakoff and Johnson, 1999; see also Gibbs, 2008); as drama requires the use of the entire body—mind, voice, and musculature—this makes it a useful medium for metaphoric pedagogy. Indeed, as has been discovered, students who engaged their sensorimotor systems to learn the meanings of manner of movement verbs and metaphor recall meanings or are better able to work out the meanings than a control group which did not (Boers, 2000; Lundstromberg and Boers, 2005). Current scholarship is exploring and finding the somatic dimensions of language (Gibbs 2008; see also Gullberg and McCafferty, 2008; Sueyoshi and Hardison, 2005; Kruger, 2009, Unger, 2010; McNeill, 1992; and Choi and Lantolf, 2008). Imagining physical

movement of objects, for example, has been found, in cognitive linguistics, to produce the same cognitive results (i.e., perception of the movement) as actually performing the same action (see also Wilson, 2002). Lakoff and Johnson (1999) suggest that language is tied to the same cognitive mechanisms that our physical senses and motor systems are. In other words, we speak with the same neurons that we use to sense and move about the world in. This makes sense since the brain is known to economize rather than to duplicate systems to perform the same function in different modes (Lakoff and Johnson, *ibid*).

With DEFL, L2 learners focus upon speech and gestural modalities combined, which helps them to produce more fluent and native-like speech. With the close links between speech and gesture (Forceville and Urios-Aparisi, 2008), metaphor and sensorimotor perception, it is apt to consider gesture as a modality of speech with metaphor at its core. Metaphor may be distinguished mono- and multimodal based upon whether the target and source are “exclusively or predominantly rendered in one mode” (Müller and Cienki, 2008) or more. Where a gesture is used to represent an idea expressed verbally that is itself metaphorical, such as the pressing of hands together at the mention of “peer pressure”, then it may be said that the combination of the two is a multimodal metaphor expressing peer pressure. Interpreting gesture as metaphor

entails combining perceivable visual and verbal material information; but the manual configurations and movements also appeal to our capacity during the process of interpretation to assign meaning to empty space and to fill in missing information, for example, when inferring objects and actions from gestures involving closed fists, open hand, or lines drawn in the air.

(Mittelberg and Waugh, *ibid*: 316)

Learner gesture enhances dialogue, and frequently L2 learners are aware their gesture may “fill in” where their language cannot. Learners may not recognize, however, the expressive value that gesture plays for native speakers of their L2. Metaphor helps us “see what is invisible to describe what otherwise would be indescribable” (Thornbury, 1991) and gesture is recruited as a modality of metaphor. Gesture and language are not considered by some researchers to be distinct but part of the same system (McNeill, 1992; in Choi and Lantolf, 2008). Capitalizing on gesture has been found to improve L2 acquisition (Gullberg and McCafferty, 2008; Sueyoshi and Hardison, 2005; Kruger, 2009, Unger, 2010), learners may be keeping the flow of speech moving while accessing the cognitive schemas they may already possess through sensorimotor experience and processing. In addition, gesture may allow learners to understand non-verbal pragmatics of L1 speakers (McCafferty, 2008). While gesture during L2 speech is frequently envisioned as a compensation strategy (Brown, 2007; Dörnyei, 2005), not all L2 learner gesture plays this role. Gesture for L2 learners contributes to narrative construction in the same ways that it does for L1 speakers, as a modality for expressing ideas. DEFL enhances learners’ abilities to not only produce meaningful gesture but also to develop and employ metaphoric competence.

## **2.5 Narrative as a Feature of DEFL**

Drama is primarily concerned with narrative which is the key form for describing ‘lived time’ (Bruner, 2004), ‘governed by convention and “narrative necessity” rather than by empirical verification and logical requiredness’ (Bruner, 1991; see also Hazel, 2007). In addition to

metaphor, narrative is an important construct for language learners to master to be considered 'fluent' in an L2: "We dream in narrative, daydream in narrative, remember, anticipate, hope, despair, plan, revised, criticize, gossip, learn, hate and love by narrative" (Hardy 1968:5). A significant amount of our linguistic use, suggests Hardy, is in the form of narrative. "The ability to tell a good story...is a highly regarded talent, probably in all cultures" (McCarthy, 2004). Narrative plays numerous roles in everyday life—depiction, anecdote and characterization, argumentation—or in Fisher's understanding of "narrative<sup>3</sup>" as a general framework, for understanding human decision, discourse and action (Fisher, 2003: 55). Hazel (ibid.) outlines a summary of narrative emerging from discourses of cultural studies, psychology, discourse analysis, linguistics and learning theory which position narrative with learning:

- 1: Narrative is the primary means of comprehension and expression for our experience of events changing over time.
- 2: Narrative time is subjective, not objective; elastic, not metronomic.
- 3: Event selection and event sequencing are two crucial functional elements of narrative construction, and they are reciprocally related to the subjective experience of time described in the narrative.
- 4: A narrative is re-presentation of reality from a particular perspective: reality reconfigured to express meaning.
- 5: Oral narratives always have structure. The prototypical six-part structure as described by Labov and Waletzky includes Abstract, Orientation, Complication, Evaluation, resolution, and Coda.
- 6: In practice this structure is subject to reconfiguration as meaning is socially situated.
- 7: Narrative is implicated in the efficient organization and encoding of memory.
- 8: Narrative is implicated in planning and problem-solving abilities.
- 9: Following from the two points above, we can locate narrative at the heart of the learning process.

(Hazel, 2005:7)

Narrative is utilized in ESL for two key purposes, development of oral fluency (Babaii and Yazdanpanah, 2010) and for providing autobiographical data for analysis (Pavlenko, 2007; Labov, 2010). While both are important to ESL, the first will be picked up here. Learners will certainly benefit from explicit narrative instruction, being able to "occupy more social space"

and “hold the floor longer” (Labov, 1997). In addition, explicit narrative instruction will allow ESL learners to recover from stories which do not work with an audience and to be more successful initiating and maintaining communication.

Drama is intimately linked to narrative, providing a body of techniques which allow for the telling of stories. These include characterization through voice modulation, the use of gesture for expression of pragmatics such as illocutionary force, proxemics, prosody and facial expression. The Labov model (1997) suggests that stories are composed of at least six semi-linear features: abstract, orientation, complicating event, resolution, and coda; “semi-linear” in the sense that evaluation tends to weave throughout the story as a non-linear element while orientation and complicating events tend to cycle as new data is introduced (such as scene/location change, introduction of new characters). The specifics of Labov’s model are employable within an L2 learning environment, but DEFL helps L2 students to gain practice and control of features of storytelling unavailable within the L2 classroom.

## **2.6 Conclusion**

DEFL is compatible with theories of language and learning through Vygotsky’s SCT, a constructivist viewpoint which sees learning as constructed through experience rather than passively received. In addition, development precedes learning (ZPD) and learners themselves are good sources of their own and each other’s learning through scaffolding. DEFL focuses on the physical world inhabited by the learners through space, movement and voice to allow access and development of schematic knowledge and metaphorical competence. The creation of story



through improvisation, role play and scenarios allows a direct focus on narrative development. Multimodal corpus linguistics provides a useful set of tools to measure the effects of DEFL in both metaphor use and narrative structure. The next chapter will describe the context of the DEFL experiment undertaken—location, learners, materials and procedure.

## **Chapter 3 Experiment Set-Up and Educational Context**

### **3.0 Introduction**

The experiment attempts to provide quantitative data to identify ways in which drama techniques influence the L2 development of a target group of predominantly second year university engineering students attending Korea Polytechnic University (KPU). This chapter will provide an overview of the educational context, a distinction between DEFL and “traditional” classes, description of the experimental set up, and a summary of the D-class and T-class approaches and materials.

### **3.1 Educational Context**

KPU is an engineering university approximately 50km outside of Seoul, South Korea. This is relevant for three reasons: students in this circumstance hold the (nationally held) perception that their skill in English is low as engineering students, low as students outside of the city of Seoul and low as students in an institution which is neither Seoul National University, Korea University, nor Yonsei University (Korea’s ‘SKY’ universities, so-named for their metaphorical ‘reach’). These ideas are consistently culturally reinforced and likely predispose the student to stereotyped behaviors as “bad” English speakers and learners within the classroom (Smith and White, 2007). English language training is mandatory for university students attending KPU: students are required to live within the “English dormitory”—one floor within the KPU Technoinnovation Park building which, in theory, is to be an immersion situation for students but in practice is not. Students live in the English dormitory for one full semester and

study within the English classes taught by either a native English speaking teacher, or a Korean English teacher. The classes are “English for Communication” classes, and students are placed into classes levelled 1 through 6 based on their TOEIC scores (see Table 3.1, below).

Class Level	TOEIC Score	Teacher
1	Below 400	Korean/ NEST*
2	400-500	NEST
3	500-600	NEST
4	600-650	NEST
5	650-700	NEST
6	Above 700	NEST

**Table 3.1 KPU English Class Student Leveling System**

The classes are properly termed a *hagwon*—or institute. This has implications for students, many of whom have spent much of their free time prior to university, studying mathematics, science and English extracurricularly in similar institutes (Flattery, 2007). This has further implications for English teachers, who are not required to submit to the formal exam process as does the rest of the university—there is no real oversight body for regulatory control. For most Korean students, hagwons are not “real” teaching situations and less attention is typically afforded these kinds of studies. KPU awards a maximum of 2 credits for successful English class completion but requires 6 in-class hours while higher-credit major courses are afforded less hours in class. Attendance and participation are typically low, which can be a source for frustration between teachers of a Western education system where attendance and participation are attributes correlating with successful learning, so highly valued.

Korean students can be said to hold a more ‘traditional’ view of learning where the teacher holds the balance of talk turns (Flattery, *ibid*; see also IRF model, Coulthard, 1992) and

the student is, by and large, a passive recipient of knowledge; interactions between students in English classes are minimized. This works well with an audio-lingual model of language learning, which focuses on forms as opposed to performance (Brown, 2007), but is less helpful for developing fluency and an understanding of culture (Flattery, *ibid*). In 1992, the South Korean English education policy declared the replacement of audio-lingual methods of learning with Communicative Language Teaching methodologies which focus upon performance models of learning. The shift from one to the other methodology has been met with resistance as Korean teachers of English have struggled to find ways to implement the goals of CLT (Flattery, *ibid*), attempting to balance the needs of CLT with the requirements of the university entrance exam which emphasize reading and grammar-translation. In current English education models in which native speakers of English are the teachers, CLT is now the norm, but the classroom focus for Korean teachers of English remains, primarily, lexis, grammatical form, reading and listening. Furthermore, the English education system in South Korea relies primarily upon a cohort of NESTs who are by and large perceived of as teachers within a very thin margin: it is widely known that most who come to teach have little or no actual teaching experience or training, and what is taught, when and to whom is strictly regulated (Jung, 2005; Park and Lee, 2006; Flattery, 2007; Wong, 2009).

### **3.2 Drama in an EFL Context**

The use of drama within an EFL context will vary from teacher to teacher, and upon the demands and requirements of the students. For some classes, students will be completely unfamiliar with notions of learning by doing, and so some training in expectations will be required (Ping-Yun Sun, 2003). DEFL cannot subscribe to notions of traditional classroom

experience for several reasons. Drama is primarily about maximizing interactions in positive ways between individuals, so anything which is perceived to close individuals from one another is rejected—thus, an overreliance on texts and teacher-talk would be considered to be detrimental to L2 development as it prevents student-student interaction. In addition, drama is about observation of linguistic, prosodic, kinesic and proxemics relationships, so sharpening one's observation is critical, whereas within a traditional classroom, sharpening one's memory is the prime focus.

First, to reduce student dependence upon them, the classroom is organized with as few classroom 'props' as possible (i.e., desks, chairs, as whiteboard). Second, drama as a rule requires observation of and response to participants' kinesics and proxemics. Third, the exploration of voice modulation is a key feature. Fourth, movement within the classroom is a requirement: positions, postures and locations vary upon the interactions with classmates. Fifth, the teacher is less authoritative, giving more latitude to students' exploration of linguistic and cultural material (Kao and O'Neill 1998; Wagner 1998). The entire class proceeds solely in English, except where students require scaffolding from their more capable peers (Vygotsky 1978, 1986). DEFL requires that the main 'text' is the student, and learning is a process of observation of (at times scaffolded) sensorimotor experience. Modalities of learning are sensorimotor in nature—vocal sound, kinesics and proxemics (gesture, body/ head movement, spatial dimensions, speed, pausing/ holding position, gaze, etc.)—with limited written text involvement.

In contrast, traditional English classes, particularly those in South Korea, hold the view that the teacher is the fount of English knowledge, and most of this comes from a pre-determined textbook and narrowly circumscribed syllabus (Willis and Willis, 1996, Jung, 2005, Flattery, 2007). Student movement is minimal and, frequently, the strongest students following the teacher—usually those with the best memory—receive most in-class language practice (Barnes, 2010). Language is considered to be the province of the talented, the hard working and the dedicated and operates in the domain of the cognitive. Modalities of learning are text and speech along with what limited kinesics and proxemics are presented by the teacher. While classes in South Korea tend to be of CLT orientation, the primary methodology is the Present-Practice-Produce model of teaching (PPP). The methodology of PPP assumes that learning is the accumulation of ordered, systematic knowledge. While discredited in theory (Willis and Willis, *ibid*), it continues in practice in South Korea. The PPP method, while guaranteeing professionalism and a certain measure of accountability through pre-determined aims and objectives, presents an unimpressive showing (Carral, 1975) and only the gifted seem to achieve high levels of L2 proficiency (Skehan, 1996). The PPP method, utilizing a CLT approach, will constitute the ‘traditional’ make-up of the T-Class in the experiment.

### **3.3 Experimental Set-up**

For the experiment in this dissertation, two classes were organized in drama-type and traditional classrooms (D-class and T-class, respectively; see Figure 3.1, below).



**Image 1: D-Class Classroom-Practice Space**



**Image 2: T-Class Classroom**

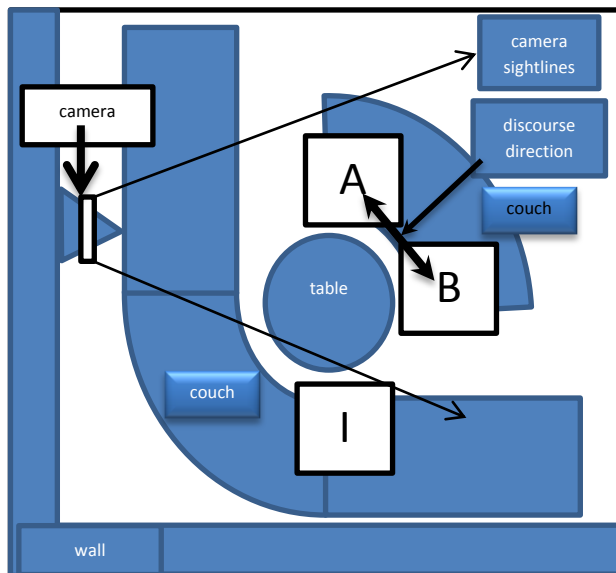
**Figure 3.1: Classroom set-up for D-Class and T-Class.**

The tables in the (carpeted) D-Class (Figure 3.1, image 1) are removed and classroom activity inhabits the open central area. Note the configuration of the T-Class—while “in the round”, direct contact with the students is efficiently enabled and communication with partners cannot be avoided; however, while interaction between dyads is increased, the teacher remains the primary participant (Figure 3.1, image 2).

Students were organized into their classes by deciding upon which time they would prefer, 9:00pm or 10:00pm (other times were unavailable). I made the decision to hold the D-class at the earlier time and the T-class at the later in advance of the learners’ choice and withheld the instruction method until the date of the first lesson class—after the initial testing class. Learners who participated were all between level 4 and level 6 in the KPU curriculum (see Table 3.1, above). Some of these learners were my own students from regular classes, and it must be admitted that these students may have been influenced by my regular approach (categorizable as the “T-class” approach), although I attempted to avoid this.

### 3.3.1 Obtaining Experimental Results

For both the first and last of both the D- and T-classes, students met at their preset time and participated in two activities: a written narrative of a personal event in each students' life, and a video-recorded narration of a different personal event in each students' life told to a fellow classmate (see Figure 3.2).



**Figure 3.2: Orientation of Student Narrative Interviews for both D- and T- classes within the D-classroom (see Image 1 in figure 3.1, above).** Written portions of the initial and final 'tests' occurred in the T-classroom (Note: the camera is placed to pick up the movements of the speaker (A) and the responses of the listener (B), but out of direct view of the speaker). Direction of discourse is between A and B with I (instructor) playing a facilitative role.

As the teacher, I was merely present to facilitate the event, neither to ask questions nor to scaffold the telling of the students' story, fill in knowledge gaps etc. The students sat side-by-side and student A directed his or her story to student B. After the narration was complete, student A returned to the classroom to complete the written narrative test, and student B moved into the student A seat while a new student joined the interview to become the new student B. In



the last interview, the first student A of the group returned to play student B to the final student A.

This process was identical for both D- and T- classes on the first and the last class, with one minor difference: in the concluding class, student B was asked not to interrupt the telling of student A's narration, but could ask questions to get more information about the story should anything be lacking. This was so the narrating student would have the opportunity for online narrative development and follow the Labovian sequence and develop potential metaphor usage without being sidetracked. This may have been erroneous, but in hindsight, may have afforded little difference.

### **3.3.2 T-Class Materials and Presentation**

The linguistic focus for both classes was the development of narrative and metaphor since both of these have been recognized as strong technical measures for L2 acquisition (McCarthy, 2004; Littlemore and Low, 2006). The T-class was held in the smaller classrooms, which were already outfitted for 'traditional' CLT/ PPP classroom learning (see image 3.1; image 2, above). The T-class comprised explicit instruction in narrative and metaphor through a handout of one or two pages per class employing oral communication of personal narrative which employed the daily elements explored (Labov, 1972; Lakoff and Johnson 1999; please see Figure 3.3, below, for a sample and Appendix 11). Handouts were completed each class, and for homework, students were asked to write in a provided journal. This journal allowed students to employ new narrative or metaphor techniques they had learned in class. Handouts were

designed to approximate as closely as possible the kinds of textbook materials students are exposed to in regular classes—though lacking in some fine formatting details such as sidebars, additional exploration topics and colour. Notice the use of images, the pre-study vocabulary, and the mixing of writing, reading, but, above all, speaking.

**Research Class T**  
**Narrative Structure**

**Pre-study vocabulary**

Check the list of words, below. What words are new for you? Check the old words, circle the new.




story	specific	event	structure
real	fictional	actors	characters
happen	resolution	guess	possess
inanimate	basic	handle	earn

**A. What are Narratives?**

When we use the word narratives, we are talking about stories. Everyone has a story. Everyone's story is different in some way. We tell our stories differently. We use different words.

**Exercise 1:**

a.) Look at the pictures below. What specific words would you use to tell the stories of these people, below. Write 10 words per picture which you think tell the story of the people or event shown.

b.) Now, tell your partner the story of each image.




**B. What is the Basic Structure of Narratives?**

Narratives have a structure. They have a beginning, a middle, and an end. People in the stories—*real and fictional*—are the actors in the story—otherwise known as the characters. The actors perform actions. The actions make the story *happen* and lead to a *resolution*—the *end*.

**Research Class T**  
**Narrative Structure**

**Exercise 2:**

Look at the pictures below. What is the beginning, middle and end of each story in the picture? Use your best guess. Tell your partner.








**C. People are Important in Narratives, But So are Objects.**

Though they are inanimate, objects can be the actors. They make us *feel* something to possess them, handle them, or give them to another person.

**Exercise 3:**

What object is shown in each image? For each of the objects shown, what feeling words can you use to describe the situations in which the objects are shown? How would it feel to give, earn or receive the object?

Object:  
Feeling(s):

Object:  
Feeling(s):

Object:  
Feeling(s):

**Exercise 4:**

Tell your partner a story about a person or object in your life. Be specific about your feelings towards this person or object and make sure your story has a beginning, middle and an end. Partner, ask for descriptive details which are missing.

**Homework:** In your journal, write the story you told your partner in exercise 4, above. Be more specific about your feelings towards this person or object and make sure your story has a beginning, middle and an end.

**Figure 3.3: T-Class handout for the first class.**

Students spent the first few minutes with a partner reviewing new vocabulary and checking definitions; simultaneously, I would monitor and assist student dyads who could not define a vocabulary item. Then, as a class, we would review any which stood out for any of the student dyads as new or unique. Each section was designed to last for a maximum of 5-7 minutes, with activities progressing in detail and scope from section to section. Each section limits exposure to the full final product by employing the next piece of the puzzle. Often, exercises presented topic information, such as narrative orientations (Labov, 1972), and dyads

were asked to first identify the feature presented in example texts, then to create their own examples from situations in their own life and finally to present them to their classmates in discussion. Discussions between students, overall, appeared positive, as students required little persuasion to talk in English. Following narrative, some three weeks later, T-class students were introduced to metaphor. Metaphor was not introduced as abstractly as in Littlemore and Low (2006), as target mappings onto source domains but in less abstract terms: the meaning of metaphor is derived from the image the metaphor engenders in the mind plus the connotation it might carry in its context of use. For example, the expression, *at the end of my rope*, is generally used in a negative context, as in the context of losing one's job, but may also be used positively as in the context of quitting a difficult job for a better one. Metaphor meaning is algebraically envisioned as:

**Metaphor Meaning = mental image + context + connotation**

Students were asked to create a mental image of the metaphors presented and then to identify from the text the context and connotation. Finally, in class this learning was extended into dialogue with the hope that students would begin to use more metaphorical approaches to their language. For the most part, there was reluctance to do so, and only the 'highly skilled' individuals, with scaffolding, could achieve some semblance of dialogic metaphoric construction in the class setting. I felt that more could have been achieved with the T-Class in terms of figurative language. Once, for instance, metaphor had been understood then simile and personification would be a short step behind. This thinking, of course, is in line with a PPP tradition of learning: metaphor had already been presented, practiced and produced, and therefore learned. Thus, other learning was prepared and ready to be acquired with a few simple steps.

### 3.3.3 D-Class Materials and Presentation

Students in the D-class followed a different tactic than those in the T-class. The classes were held in a larger room with a carpeted floor, with no desks or whiteboard (See Figure 3.1; image 2). There were no handouts and all learning was through vocal instruction and demonstration. Initially, students required orientation to this new form of learning as I expected they would experience some discomfort interacting so closely with one another and to familiarize them to the conventions of drama exploration (Ping-Yun Sun, 2003). All activities were explored without shoes—a seemingly innocuous detail, but one I felt was important: shoes provide both a physical as well as a psychological insulator; removing them places the students in a vulnerable space, heightening physical and emotional awareness. As the teacher, I was essentially a facilitator, initiating activities, providing support where needed, encouraging action and movement and engendering engagement.

Physical contact with partners was critical as participants needed to begin exploring and reducing the margins of separation from between one another and to expand an awareness of safety. This was accomplished through activities such as blindfolded leading, falling/trust activities whereby a blindfolded classmate is to fall in any direction into the waiting hands of his or her encircling classmates to be supported and pushed gently into another direction to be caught again repeatedly; sound and movement activities requiring a heightening of observation skill (of the voice—sound, diaphragm and articulators; body, and of other bodies and voices in relation to one’s own) and games of “silly” choral sound and motion activities. Everything the students did, I did—particularly those activities which put one in danger of appearing and

sounding foolish, such as “Zap!” Students practiced developing sensitivity to sensorimotor input through activities such as mirroring, vocal activities, and mime (McCaffery, 2008). Many of these activities were choral in nature, engaged in a circle of students, and required whole-group participation, and rapport appeared to be quickly built within the first class and extended through the remaining classes.

All activities were considered for their capacity to engage students’ sensorimotor systems and L2 interlanguages through dyad and triad improvisations. Mime skills, while seemingly disconnected from linguistics, were utilized to good effect. With mime, students listened to verbal descriptions of, watched movements of and imitated mimed movements following the idea that schematic knowledge can be built through mirror neurons associated with Broca’s area (Gibbs 2008; Lakoff and Johnson 1999; McCafferty, *ibid.*). Furthermore, students built upon this experiential activity by creating mime narratives through discourse and movement. While engaged in the dialogue, students were focused on movements to tell the story. Skills developed and practiced in these early sessions were built upon with activities which were narrative in nature: developing dialogues, short imaginative stories and physical exploration of metaphor. Critical to the use of all these activities was the engagement with students in dialogue about ways the seemingly drama-based activities are actually relevant to L2 development. Students were provided with opportunities to ask questions and reflect critically on what they had experienced (Kao and O’Neill, 1998).

Metaphor was handled within the final week of class, and it was felt that more time for exploration might bring better results, especially in the creation of narrative, and the use of conceptual metaphor. However, students explored the use of verbs and noun in metaphorical contexts, by physically “creating” the metaphor, again through movement and vocal exploration. Mimed nouns and verbs were explored in context and then students were asked to explore these within a different context to develop an understanding of metaphorical usage. As with the T-class, D-class exploration of metaphor was approached using familiar language as opposed to abstract terminology.

### **3.4 Conclusion**

This chapter has reviewed the context of learning, a Korean university outside Seoul where stereotyped viewpoints of learners and of English are strong. The T-class approach has followed a mixing of CLT with a PPP approach to material introduction and practice. The D-class has utilized physical drama-based activities ranging from vocal activities and mime to observational activities and improvised scenarios. There are many more avenues of dramatic exploration in L2 pedagogy than those enumerated here. Whole bodies of activities designed for this kind of study exists for the professional actor who, as a commonplace of theatrical art, takes the dramatist’s words and makes them his or her own. A professional actor is an analogue to the L2 learner who likewise takes another culture’s words to make them his or her own. Schematic knowledge of the sort required for the learner’s role may not previously exist, but through a process of exploration and constant refinement, the L2 learner discovers resources and creates schematic knowledge to fit the words. When we talk about ‘gifted’ students, we are not

necessarily talking about the students best able to put on the target language like an overcoat, but the ones who have learned how to fit the words into themselves: in the words of Viola Spolin,

It is highly possible that what is called talented behavior is simply a greater individual capacity for experiencing. From this point of view, it is in the increasing of the individual capacity for experiencing that the untold potentiality of a personality can be evoked.

(Spolin, 1999)

The implication for ESL educators is to devise and provide environments which can increase the individual's capacity for experiential learning. The next section will undertake an analysis of the gathered data.

## **Chapter 4 Data Analysis and Discussion**

### **4.0 Introduction**

This chapter will present findings of this dissertation experiment. The data shows that the D-class improved in engagement on the spoken test, utilized gesture more frequently and spoke longer. The T-class improved in measures on the written portion but disaffection increased during the post-test. These results will be discussed in more detail in this chapter. The next section details how the data was collected and encoded.

### **4.1 Methodology**

The written activity elicited a narrative about a past event, but did not explicitly utilize either the word “narrative” or “metaphor” in the instructions. The spoken pre- and post-tests, likewise, elicited a different narrative than the one written. Written narratives were collected and transcribed, keeping all spelling, grammatical and lexical errors. Spoken narratives were recorded using a video camera as described in chapter 3 (see figure 3.2) and transcribed keeping all dysfluencies, grammatical and lexical errors, pauses and pause-features. Video was recorded on a Canon digital handheld camera (IXUS 980 IS) which had a built-in microphone and encoded in .mov format. Spoken narratives took as the starting point the first moment where the learner appears to be directly addressing the challenge of telling the narrative. All moments before and after this were ignored for the transcription and not encoded. Video was replayed utilizing VLC media player, a free video player available at <http://www.videolan.org/vlc/>. This player was utilized because it includes speed control with enabled sound to make verbal



expression and kinesics easier to distinguish at lower speeds. The videos were transcribed and encoded utilizing Microsoft Excel.

Encoding occurred over several passes with a limited selection of codes to make manageable and accurate the observational load of each pass. Language for each speaker was transcribed in the narrative exchange, but only the primary speaker's speech was encoded multimodally. Both written and spoken narratives were encoded for similar features, though those belonging to the live production of speech, such as proxemics, prosody, kinesics or dysfluency features were only encoded for spoken narratives. Modalities were operationalized into 76 different codes (Appendix 1). Proxemics include body positioning through turns, leans and posture, and head tilts, turns, nods and shakes; kinesics include hand movements such as raising and lowering of hands, points and descriptive gesture; and prosody includes amplitude, strength, silence and articulation. Elements which allow for confident transmission of narrative by making the body, face and hands visible and articulate are of especial interest as these would signal engagement. Where the body was observed to be rigid or still, the voice silent, the hands unmoving and body and face oriented away from the listener, these were considered to be signals of disaffection. Each extra-text element was encoded in the corpus with a code structure similar to that for gesture, identified by the code, "<47>". This code form expedited corpus searching, eliminating confusion with numerals encoded in text, such as when a student writes "1" to stand in for the number 1 instead of writing "one".

Error analysis was completed for each spoken and written narrative to give an indication of how surface structure and fluency factors of language use change as a result of DEFL. Error analysis usually takes target-language norms as taxonomy and in so doing commits a comparative fallacy (Bley-Vroman, 1983) since these do not take into account that a learner's interlanguages are grammars in their own right. These are, however, psycholinguistically valid since learners do attempt to make cognitive comparisons by noticing simplifications, additions, misinformation or misordered elements (Ellis and Barkhuizen, 2009). Error analysis was encoded (see Appendix 1 for codes) as suggested by Dulay, Burt and Krashen, (1982) and James, (1998) (see Table 4.1). These codes were to quantify the nature of the change in engagement and learner error.

1. **Omission** (for example, omission of copula *be* in the utterance *My sisters very pretty.*)
2. **Addition** (i.e. the presence of a form that does not appear in a well-formed utterance). This is sub-categorized into:
  - a. Regularization (for example, *eated* for *ate*)
  - b. Double-marking (for example, *He didn't came*)
  - c. Simple additions (i.e. additions not describable as regularizations or as double-markings).
3. **Misinformation** (i.e. the use of the wrong form of the morpheme or structure):
  - a. Regularization (for example, *Do they be happy?*)
  - b. Archi-forms (for example, the learner uses *me* as both a subject and object pronoun)
  - c. Alternating forms (for example, *Don't + v* and *No + v*).
4. **Misordering** (i.e. errors characterized by the incorrect placement of a morpheme or group of morphemes in an utterance as in *She fights all the time her brother*).
5. **Blends** (i.e. errors that reflect the learner's uncertainty as to which of the two forms is required). This can result in over-inclusion as in the sentence *The only one thing I want* which is an amalgam of *The only thing I want* and *The one thing I want*.

**Table 4.1: Taxonomy of Learner Surface Error (Ellis and Barkhuizen, 2009: 61)**

Measures of dysfluency were undertaken utilizing taxonomy (see Table 4.2, below) explicated by Foster et al. (2000), though not the Analysis of Speech Unit (AS-unit; Foster et al., *ibid*: 354). Foster et al. explain that in research exploring spoken language, one of the most frustrating issues to deal with is the lack of an appropriate unit as there is little standardization across research papers dealing with the measurement of spoken language. The use of an “Analysis of Speech Unit” is suggested (AS-unit; Foster et al., *ibid*: 354) which consists of a “single speaker’s utterance consisting of an independent clause or sub-clausal unit, together with any subordinate clause(s) associated with it” (*ibid*, 365). The advantage an AS-unit holds for analyzing speech is one of complexity, since “subordination is frequently used as a measure of complexity” (366); yet how this is assessed is unclear. Presumably, it is not simply the fact that subordination occurs but also the type of subordination which provides evidence of complexity in speech as some forms of subordination are less complex than others. *And, but, so* as well as *because* tend to be the main subordinators for Korean L2 speakers of English, and these are the least taxing logical operations required for subordination perhaps owing to their proliferation in use. Analysis with individual clauses (i.e., subject plus finite verb, object complement and adjunct) as the main unit of speech is taken in this dissertation since it divides the spoken text into analyzable units and since the prevalence of the above noted subordinators does not reliably indicate a remarkable degree of complexity across clause boundaries. In fact, these subordinators have been found in the analysis of narrative produced for this dissertation to be utilized for pausing discourse for cognizing the next part of the narrative (see Appendix 6).

1. **False Start**—utterance begun then abandoned or reformulated.
2. **Repetition**—repeating previously produced speech.
3. **Self-correction**—error identified and corrected during or immediately following production with reformulation of speech.
4. **Topicalization**—topic stated without grammatical incorporation.
5. **Interruption and Scaffolding**—second speaker interrupts the first before completion of utterance to continue/ complete it.

**Table 4.2: Taxonomy of Dysfluency (Ellis and Barkhuize, *ibid.*: 148)**

Once encoded, each transcript was transformed into a .txt file for corpus sorting. Concordancing was completed utilizing a software program called *Concordance*, written by R.J.C. Watt available at <http://www.concordancesoftware.co.uk/>. Results for each code can be found in Appendix 2 for the spoken texts and Appendix 3 for the written texts. Code results were inputted into an Excel spreadsheet and differences were noted for each class' pre- and post-tests. Percent differences (*%diff*) and frequencies were noted and a mean frequency for each code was calculated. As well, text lengths (spoken and written) were measured by sentence count and length, word count, and lexical variation; and pauses and pause frequencies were determined. In addition to enumerating multimodal codes, the corpus was searched for prevalent grammatical and lexical features to determine what, if any changes had taken place as a result of the DEFL intervention. The results of the analysis will be discussed in the next section.

## 4.2 Results

This section will present the results from the experiment in two sections: engagement through proxemics, kinesics and prosody, and textual features.

The concordance of recorded and written texts showed a positive increase in almost all areas in terms of word and sentence count, sentence length, lexical variation and in the recorded narratives, pauses and frequency of pausing (see Tables 4.1 and 4.2, below). Both classes increased their words spoken, but only the T-class increased the amount of words written, a 3% increase over the pre-test, whereas D-class wrote 13% less on the post-test.

Recorded Text Only	T-Class			D-Class		
	<i>Pre</i>	<i>Post</i>	<i>%diff</i>	<i>Pre</i>	<i>Post</i>	<i>%diff</i>
<b>Sentence Count</b>	1810	2239	24%	1955	2672	37%
<b>Sentence Length</b>	1.07	1.12	4%	1.18	1.13	-4%
<b>Word Count</b>	1943	2503	29%	2304	3014	31%
<b>Type-Token Ratio (Lexical Variation)</b>	4.03	4.31	7%	4.25	4.94	16%
<b>Pauses</b>	343	382	11%	233	587	152%
<b>Pause Frequency</b>	2.47	1.99	-19%	1.47	2.88	95%
<b>Pause Duration</b>	0.41	0.50	24%	0.68	0.35	-49%

**Table 4.3: Learner Spoken Narrative Production Metrics By Class**

Interestingly, the D-class wrote and spoke more than the T-class on all tests, pre- and post-, suggestive of a group of learners with a greater verbal and oral capacity. Pausing was calculated by enumerating the total number of pause devices, such as *Mmmm*, *ahhh*, and other similar devices and included coordinators *and*, *but* and *so* since these were nearly always followed by a pause of one second or greater. The D-class, however, can be seen to have increased in the amount of pausing by 95%; pause frequencies (calculated per second) are approximately equal

for both classes yet when considering the average duration of pauses, the D-class substantially reduced pause duration whereas the T-class increased in pause duration.

Written	T-Class			D-Class		
	<i>Pre</i>	<i>Post</i>	<i>%diff</i>	<i>Pre</i>	<i>Post</i>	<i>%diff</i>
<b>Text Only</b>						
<b>Sentence Count</b>	195	177	-9%	216	186	-14%
<b>Sentence Length</b>	8.57	9.69	13%	9.49	9.71	2%
<b>Word Count</b>	1672	1715	3%	2049	1806	-12%
<b>Type-Token Ratio (Lexical Variation)</b>	3.04	2.95	-3%	3.12	3.20	3%

**Table 4.4: Learner Written Narrative Production By Class**

The T-class increased their sentence length by a margin larger than the D-class, though in both the written and spoken classes, D-class increased their lexical variation. The T-class lexical variation decreased for the T-class' written test, but increased for the spoken test.

#### 4.2.1 Multimodal Features of Spoken Narratives

Table 4.3 summarizes the encoding of body orientation during spoken narratives. Mean frequencies of the D-class show that learners in this class were balanced in terms of their body lean orientations, though they showed increases in movements toward and backwards into seat backs (not to be confused with away-movements which encode moving away from listeners). The T-class encoded fewer body movements overall, though forward movements, which could be perceived as a clam-shell effort to close oneself from scrutiny were most frequent (0.49).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Body Lean</b>	Toward	1	284%	0.51	-76%	0.12
	Away	2	106%	0.53	5%	0.12
	Forward	3	-74%	0.55	-8%	0.49
	Back	4	405%	0.35	1433%	0.30
<b>Body Turn</b>	Away	5	-12%	1.27	33%	2.03
	Toward	6	35%	0.98	-67%	0.36
<b>Body Posture</b>	Straight	7	-26%	1.54	35%	1.11
	Relaxed	8	38%	1.00	-19%	0.43
	Rigid	9	-50%	0.01	120%	0.54
	Collapsed	10	395%	0.61	-37%	0.42

**Table 4.5: Body Orientation Encoded During Spoken Narratives**

T-class learners showed a higher propensity to turning away from partners (frequency = 2.03) with less turning of the body towards partners (frequency = 0.36), presenting a side-on view of their bodies in a more closed position. D-class, by contrast showed more open positions by being turned towards partners more frequently (frequency = 0.98). D-class students also decreased their turns away from partners (%diff = -12%). D-class postures were most frequently straight (frequency = 1.54) and relaxed (frequency = 1.00) while T-class postures were primarily straight (frequency = 1.11) but showing a prevalence for more rigidity in post-testing (frequency = 0.54 vs. D-class frequency = 0.01). Relaxed postures increased significantly for D-class students (38%) whereas T-class learners significantly increased in rigid postures (120%).

Table 4.4 summarizes encoded head orientations during spoken narratives. As with the body, D-class learners moved their heads more than the T-class, though appeared to be oriented less frequently towards their partners (frequency = 2.46 vs. T-class frequency = 2.51) while showing a marked increase in toward-orientation over T-class students (44% vs. T-class = 11%).

Forward tilts which may be construed as closed head positions (i.e., looking downwards) were more frequent for the T-class (frequency = 0.07 vs. D-class frequency = 0.04), as were backwards tilts (i.e. searching; frequency = 0.25 vs. D-class frequency = 0.06) and tilting away (frequency = 0.39 vs. D-class 0.19). Nodding and shaking were statistically more prevalent for T-class learners (frequency = 0.45/0.11 vs. D-class 0.39/0.05), although D-class learners showed a predominance of nodding. Thrusting movements of the head were significantly increased in the backward direction for T-class students (313%) and were generally insignificant for the D-class.

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Head Tilt</b>	Toward	11	-69%	0.22	0%	0.05
	Away	12	58%	0.19	24%	0.39
	Forward	13	29%	0.28	-8%	0.54
	Back	14	-7%	0.16	-41%	0.42
<b>Head Orientation</b>	Toward	15	44%	2.46	11%	2.51
	Away	16	13%	1.54	20%	1.21
<b>Head Movements</b>	Nod	17	-12%	0.39	37%	0.45
	Shake	18	25%	0.05	64%	0.11
	Side-to-Side	19	33%	0.08	300%	0.06
<b>Head Thrust</b>	Forward	20	-33%	0.04	18%	0.07
	Back	21	9%	0.06	313%	0.25

**Table 4.6: Head Orientation Encoded During Spoken Narratives**

Encoded in Table 4.5 are hand orientation and gestural metaphor. Both classes showed an increase in hand movements overall, but the D-class showed the largest increases in gesture of any type (95%) and gestural metaphor (59%). Significant is the general reduction across most categories of hand orientation in the T-class and the significant increase in stillness (13%). More interesting is the more frequent use of gestural metaphor (frequency = 1.15) over general gesture



(frequency = 0.36) for the D-class, whereas the T-class shows a nearly balanced use of general gesture and gestural metaphor (frequency = 0.91 vs. 1.06, respectively).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Hand Orientation</b>	Still	22	16%	2.22	13%	2.13
	Gesture	23	95%	0.36	-2%	0.91
	Point	24	35%	1.16	-15%	0.55
	Raise	25	68%	0.62	-19%	0.43
	Lower	26	64%	0.39	-17%	0.33
<b>Gestural Metaphor</b>		47	59%	1.15	6%	1.06

**Table 4.7: Hand Orientation During Spoken Narratives**

Table 4.6 encodes gaze orientation during spoken narratives. Gazing towards one's listener increased more significantly for the D-class (32%), as did gazing away (42%), though the former was statistically more prevalent for the same class (frequency = 2.75 vs. D-class gazing away frequency = 1.59). Gregersen (2007: 60) notes that listeners look at interlocutors more than speakers since the latter are more focused on constructing comprehensible utterances, and speakers willing to give up their turn increase eye contact. T-class learners gazed far more towards their listeners (frequency = 3.17) and away less frequently (1.44) than the D-class. D-class showed a decrease in gazing towards the teacher (-7%). The T-class increased gazing towards the teacher (17%).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Gaze</b>	Toward	27	32%	2.75	7%	3.17
	Away	28	42%	1.59	21%	1.44
<b>Gaze Objects</b>	Ceiling	29	80%	0.46	54%	0.50
	Wall	30	-24%	0.65	27%	0.77
	Floor	31	-3%	0.44	-24%	0.52
	Hands	32	188%	0.09	-9%	0.20
	Table	34	188%	0.64	314%	0.22
	Empty space	35	31%	0.29	-17%	0.03
	Teacher	36	-7%	0.45	17%	0.20
	Outside Person	37	-80%	0.02	-67%	0.01

**Table 4.8: Gaze Orientation During Spoken Narratives**

Vocally, D-class encoded (see Table 4.9) more confident-sounding speech than the T-class (frequency = 1.42 vs. T-class 0.14). Both classes spoke slowly, and the T-class learners spoke loudly more frequently (frequency = 1.18 vs. D-class frequency = 0.69).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Voice</b>	Normal	38	-31%	0.64	5%	0.37
	Slow	39	69%	1.44	34%	1.47
	Confident	40	32%	1.42	460%	0.14
	Jittery	41	32%	0.73	10%	1.70
	Loud	42	35%	0.69	-2%	1.18
	Quiet	43	32%	1.26	101%	0.68
	Silence	44	129%	0.06	550%	0.05
	Articulate	45	67%	1.36	55%	1.25
	Inarticulate	46	-13%	0.08	-14%	0.60

**Table 4.9: Vocal Dynamics During Spoken Narratives**

Both classes encoded more articulate speech, but the D-class slightly more so (frequency = 1.36 vs. T-class 1.25); inarticulate speech, however, was significantly more frequent for the T-class (frequency = 0.60 vs. D-class 0.08).

Spoken narrative structure (see Table 4.8) showed interesting changes between classes. Labovian abstract statements were more prevalent for the T-class (frequency = 0.08), but showed more positive change in use by the D-class (400%). Orientation statements decreased with the D-class (-14%), but increased with the T-class (10%). Complicating action statements increased significantly and showed higher frequency for the D-class (123%; frequency = 0.54), while increasing for the T-class with less use than the D-class (77%, frequency = 0.26). Evaluations were more frequent in T-class spoken narratives (0.50) and showed highest growth in use for the D-class (64%). Result and resolution statements increased most for the D-class (350%), though on balance were more frequent for the T-class (0.21). Codas were employed more frequently for the D-class (0.05 vs. T-class frequency = 0.01) though showed more growth for the T-class (300% vs. D-class 180%).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Narrative Features</b>	Abstract	48	400%	0.03	60%	0.08
	Orientation	49	-14%	0.69	10%	0.58
	Complicating Action	50	123%	0.54	77%	0.26
	Evaluation	51	64%	0.33	26%	0.50
	Result/ Resolution	52	350%	0.15	69%	0.21
	Coda	53	180%	0.05	300%	0.01

**Table 4.10: Narrative Structuring During Spoken Narratives**

Verbal metaphor, encoded in Table 4.9 showed the greatest increase for the T-class in conceptual metaphor (75%; frequency = 0.10), though this feature was statistically more relevant for the D-class (45%; frequency = 0.14). There were more uses in metonymy, synecdoche and polysemy by the D-class, though these are nearly irrelevant, with a frequency ranging from 0.01 to 0.07.

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Verbal Metaphor</b>	Conceptual	54	45%	0.14	75%	0.10
	Simile	55	-100%	0.00	0%	0.00
	Personification	56	-50%	0.02	-100%	0.01
	Hyperbole	57	-50%	0.01	-100%	0.01
	Metonymy	58	700%	0.02	0%	0.01
	Synecdoche	59	200%	0.01	0%	0.00
	Polyseny	60	70%	0.07	-33%	0.02

**Table 4.11: Verbal Metaphor Usage During Spoken Narratives**

Learner error, encoded in Table 4.10, was similar between classes. The most frequent error types were omission and misinformation-regularization errors. These were approximately equivalent across both classes in terms of frequency, though the D-class appeared to increase more significantly in omission errors (89%) compared to the T-class (38%) as well as in misinformation errors (132%) compared to the T-class (43%). Other kinds of errors were statistically irrelevant for both classes.

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Learner Error</b>	Omission	61	89%	0.29	38%	0.35
	Addition: Regularization	62	20%	0.06	155%	0.12
	Addition: Double Marking	63	300%	0.01	0%	0.00
	Addition: Simple Additions	64	300%	0.01	-100%	0.00
	Misinformation: Regularization	65	132%	0.49	43%	0.52
	Misinformation: Archi Forms	66	0%	0.02	300%	0.01
	Misinformation: Alternating Forms	67	100%	0.02	200%	0.01
	Misordering	68	-73%	0.04	0%	0.03
	Blends	69	-75%	0.01	-100%	0.01

**Table 4.12: Learner Error During Spoken Narratives**

Dysfluency, encoded in Table 4.11, as with learner error, showed similarities across classes. Self-corrections (D-class frequency = 0.13 vs. T-class frequency = 0.14) and lexical error (D-class frequency = 0.20 vs. T-class frequency = 0.15) were most frequent in both classes, followed by false starts. In speech, the D-class maintained a higher frequency of error-free clauses (frequency = 0.51 vs. T-class frequency = 0.41). Interruption and scaffolding was approximately equally frequent across classes, though diminishing most for the T-class (-49% vs. D-class -17%). D-class showed highest increases in lexical error (152% vs. T-class 29%) and false starts (113% vs. T-class 56%).

	Coded	D-Class Spoken		T-Class Spoken		
		%diff	Mean Frequency	%diff	Mean Frequency	
Dysfluency	False Start	70	113%	0.13	56%	0.14
	Self-Correction	71	93%	0.23	122%	0.18
	Repetition	72	-9%	0.06	13%	0.05
	Topicalization	73	0%	0.05	-43%	0.03
	Interruption and Scaffolding	74	-17%	0.27	-49%	0.29
	Error Free Clause	75	0%	0.51	-7%	0.41
	Lexical Error	76	152%	0.20	29%	0.15

**Table 4.13: Dysfluency During Spoken Narratives**

#### 4.2.2 Structure, Error and Metaphor within Written Narratives

In written narratives, T-class students were considerably more concerned with orienting their reader to the situation of the story as they employed a higher frequency of orientation statements (0.25 vs. D-class 0.02), and increasing more significantly (53% vs. D-class 33%). Evaluative statements were also more frequent (0.30 vs. D-class 0.19) whereas D-class utilized a higher frequency of result-resolution statements (0.41 vs. T-class 0.30) and coda statements (0.24 vs. T-class 0.05).

	Coded	D-Class Written		T-Class Written		
		%diff	Mean Frequency	%diff	Mean Frequency	
		Abstract	48	0%	0.00	-38%
<b>Narrative Features</b>	Orientation	49	33%	0.02	53%	0.25
	Complicating Action	50	-30%	0.24	-32%	0.28
	Evaluation	51	0%	0.19	-19%	0.30
	Result/ Resolution	52	11%	0.41	20%	0.30
	Coda	53	7%	0.24	-11%	0.05

**Table 4.14: Narrative Structuring of Written Narratives**

Conceptual metaphor was more significant for the T-class (frequency = 0.20 vs. D-class 0.05) with higher growth (88% vs. D-class %diff = 10%), yet D-class encoded more use of simile (frequency = 0.16 vs. T-class 0.01), an increase of 30% over a T-class decrease of 100%. Other forms of metaphor were insignificant for both classes.

	Coded	D-Class Written		T-Class Written		
		%diff	Mean Frequency	%diff	Mean Frequency	
		Conceptual	54	10%	0.05	88%
<b>Verbal Metaphor</b>	Simile	55	30%	0.16	-100%	0.01
	Personification	56	0%	0.00	-100%	0.00
	Hyperbole	57	150%	0.02	300%	0.01
	Metonymy	58	50%	0.01	-100%	0.00
	Synecdoche	59	-75%	0.01	0%	0.01
	Polysemy	60	100%	0.00	400%	0.01

**Table 4.15: Verbal Metaphor Usage of Written Narratives**

In learner error, omissions were significant for the T-class (frequency = 0.34) yet insignificant for the D-class (0.04). Misinformation-archi forms were significant for the D-class (frequency = 0.36) though insignificant for the T-class (frequency = 0.01). Misinformation-regularization was significant for the T-class (frequency = 0.50) though insignificant for the D-class (frequency = 0.03). Both classes showed a relatively equal frequency of lexical error (0.24-0.25) while D-class showed a higher frequency of error-free clauses (frequency = 0.33 vs. T-class 0.24).

	Coded	D-Class Written		T-Class Written		
		%diff	Mean Frequency	%diff	Mean Frequency	
<b>Learner Error</b>	Omission	61	267%	0.04	-16%	0.34
	Addition: Regularization	62	19%	0.30	-46%	0.11
	Addition: Double Marking	63	-27%	0.07	0%	0.00
	Addition: Simple Additions	64	0%	0.00	0%	0.00
	Misinformation: Regularization	65	20%	0.03	21%	0.50
	Misinformation: Archi Forms	66	4%	0.36	-67%	0.01
	Misinformation: Alternating Forms	67	0%	0.00	-100%	0.00
	Misordering	68	0%	0.00	-14%	0.04
	Blends	69	-44%	0.04	100%	0.00
	Error Free Clause	75	14%	0.33	10%	0.24
	Lexical Error	76	-21%	0.25	13%	0.24

**Table 4.16: Learner Error Within Written Narratives**

### 4.2.3 Lexis, Grammar and Performance Variables

The D-class spoken lexical variation (LV) was 4.25 pre spoken and 4.94 post spoken—an increase of 16.2%; and 3.12 pre- written and 3.20 post- written—an increase of 2.5%. The T-class had a lexical variation of 4.03 pre- spoken and 4.31 post- spoken—an increase of 6.0% with a LV of 3.04 pre- written and 2.95 post- written—a decrease of 2.9%. The D-class made a total of 233 pre-test pauses for online processing, and 587 post-test pauses for online processing—an increase of 151.9% with a frequency for pre- and post-tests of 1.48 and 2.88, respectively. The T-class made 343 and 382 pauses for online processing for pre- and post-tests, respectively, for a frequency of 2.47 and 1.99. The T-class made fewer pauses for online processing, though the T-class also spoke and wrote less on all narrative tasks than the D-class.

The D-class used, on average, 158 seconds for their narratives pre-, and 204 seconds post-test for an average narrative speaking speed of 1.19 words per second (WPS) pre- and 1.17 WPS post-. The T-class used 139 seconds pre- and 192 seconds post-, with an average speed of 1.09 WPS and 1.02 WPS pre- and post- respectively. The D-class spoke faster and declined in average speed less than the T-class.

Grammatically, both sets of classes produced text simple in form. Sentences were typically simple in structure with some compounding and few complex sentences. Compounding coordinators were “and”, “but”, and “so”. These tend also to be devices for online processing, delaying speech production for both classes. D-class pause devices accounted for 21% of vocalizations within the top 35 pre-test lexical items, and 37% for the post-test lexical items. T-class pause devices accounted for 40% and 31.5% respectively. “Because” was the only subordinator creating complex sentences while time and place clauses were frequently employed. The simple tense (past and present) dominated the majority of clauses with some present perfect, past perfect, present progressive and passive in decreasing order. Relative clauses were infrequent, with “that” and “who” the primary devices used.

Grammatical words are highly frequent with both classes, and the top 15 lexical words arrive within the 35 highest frequency words for both classes on both narrative activities, making 20 of the top 35 lexical words functional words. A full structural breakdown can be seen in appendices 6 and 7. Students of both classes showed a predilection for the copula while a limited supply of basic verbs were employed, such as *go*, *know*, *think*, *see*, *eat*. Adverbs to



accompany verbs were infrequent, and adjectives to describe nouns were more frequent yet basic.

In writing, there was little difference between classes in the pre- and post-test results. Neither class can be said to have shown more or less improvement, though D-class showed a 14% increase in correct clauses and a 21% decrease in lexical errors while T-class showed 10% increase in correct clauses with a 13% increase in lexical errors. As with speech, the simple tense dominates. Subordination appears over two complete sentences rather than one. Both classes improved the overall length of sentences, the T-class more so: 2.4% and 13.0% for D and T class, respectively.

#### **4.2.4 Metaphorical Gesture**

Metaphorical gesture played a role in scaffolding speakers and listeners to more sophisticated understandings. Literature on gesture suggests four types important for effective communication: illustrators, regulators, emblems, and affect displays (Ekman and Friesen, 1969). Turn-taking regulating gestures, and affect displays were unmeasured in this dissertation, whereas emblematic gestures, like the “ok” gesture, were encoded within the metaphorical gesture counts yet played a limited role during speech. Illustrators, “the natural hand and body gestures that accompany speech, such as gesturing, smiling, frowning, or pointing to illustrate a point” Gregersen (2007: 54), were greatly utilized and encompassed a more complex variety than those described by Gregersen’s definition. I would argue that whereas facial expressions and pointing were indeed evident with learners during speech production, metaphorical gesture was

far more prevalent and employed for a wide variety of functions. Where a less basic verb was employed, this was often accompanied by a gesture for support (see appendix 4). An example is the verb *to program*, as in “computer programming”. While using this verb in speech, CYS, a D-class student, began to type on a mimed computer (see image 4.1) then checked for comprehension from his classmate. KSE, likewise in the D-class, when utilizing a basic verb in the past tense, *went*, when describing the passing of her friend, described her as “went to sky” and made an upwards spiraling point with her left hand (see Figure 4.2). These suggest an over-reliance on basic verbal vocabulary, requiring understanding of a secondary or tertiary lexical sense while attempting to keep the narrative moving forward.



**Figure 4.1: Verb Gesture: *Programming***



**Figure 4.2: Metaphor Gesture: *Went to Sky***



**Figure 4.3: Adverb Gesture: *Loudly***



**Figure 4.4: Adjective Gesture: *Interesting***

Verbs and nouns were not the only items gestured. Adverbs and adjectives were often gestured (see images 4.3 and 4.4, above), and even the conjunctions *and*, *but* and *so* appeared in gesture throughout the spoken narratives. Furthermore, appendix 5 highlights an important fact about gesture use in spoken dialogue: the majority of gesture was utilized to visually illustrate concepts as opposed to physical objects or actions, as a term like “mime” used to describe gesture as a compensation strategy might suggest (Oxford, 1990). It is interesting to note that the T-class employed the majority of gesture to compensate for concepts (71% pre- and 75% post-) whereas the D-class gesture use, while weighted more towards concept, also included more gesture for action—nearly double that of the T-class.

### **4.3 Conclusion**

Conclusions to be drawn from the results of this experiment divide the development of narrative and metaphor for both classes between speech and writing. While the T-class shows improved narrative and metaphor use in writing, the D-class improved these significantly in speech and in writing to a lesser degree than the T-class. In addition, the D-class appears to have developed a significant tool in compensating for linguistic limitations that the T-class has not—the use of gesture. In addition, the D-class appears to have been more prolific in speech and text production, speaking and writing more than the T-class, though it must be noted that both classes reduced their amount of speaking and writing on the post-test from pre-test levels. Grammatically, in both speech and text, clause construction was simple, relying on basic structures and vocabularies. Lexically, the most frequent words utilized were functional words; however the D-class does appear to have improved their type-token ratio on both spoken and narrative texts. Finally, the D-class appears to be more engaged during speech than the T-class.

Learners were more physically oriented towards their listeners, and became more physically expressive whereas the T-class became more oriented away from listeners and became more still.

## Chapter 5 Discussion and Conclusion

### 5.0 Introduction

This chapter will discuss the results of the experiment to answer the questions outlined in chapter 1:

1. How will students respond to the use of drama as a medium of language instruction?
2. In what ways will student spoken and written narratives be affected by drama as a medium of language instruction?
3. In what ways will student engagement be affected by drama as a medium of language instruction?

As the previous chapter has indicated, there were improvements for both classes in ways which might be considered apropos to the mode of instruction. In terms of recent pedagogy within the past century, drama has been long in service beginning with Palmer's (1925) *English through Actions* (Howatt and Widdowson, 2004) later adapted by James Asher in his non-drama Total Physical Response method (1965); more recently, drama began to be employed in the 1970's as a way to engender empathic response, to motivate learners, help develop responsible citizenship and facilitate the negotiation of meaning (Kao and O'Neill, 1998; Wagner, 1998). Kao and O'Neill point out that the primary purpose of DEFL should be to allow students to do things with words, echoing Austin (1962). DEFL has helped L2 learners to engage with one another, to do

narrative retellings more effectively and to communicate their meanings in a wider variety of ways through metaphor and gesture.

## **5.1 Engagement**

The DEFL utilized in this dissertation realized a significant increase in engagement signals for learners over the non-DEFL students, who produced more disaffection signals. Engagement signals included orienting bodies towards the listener, increases in movement, including gesture, and increased gaze towards partners, while disaffection signals included reduced gazing and turning towards the listener, as well as reduced use of gesture while speaking. Whereas Gregersen (2007) states gaze towards a partner as increasing with a desire to relinquish one's speaking turn, gaze also plays a role in signaling engagement, as interlocutors who do not gaze towards one another cannot check for signal comprehension (via speech or gesture) leading to diminished communication. Gesture is posited in L2 learning as a compensation strategy (Oxford, 1992), yet since gesture is prevalent even in L1 speech, a lack of gesture during speech even when compensation is unneeded may signal inhibition to relating with one's interlocutor and disaffection.

Engagement in language use begins through mimesis—observation and repetition of perceived movements, gestures and sounds as well as language. Mimesis has been tied to language learning through Vygotsky's (1978) Zone of Proximal Development (ZPD) in that learners are only able to imitate that which is within his or her ZPD. DEFL activities are frequently mimesis-oriented and observation-focused, training learners to observe their partners

movements and imitate or respond to them in some observable way. All DEFL training occurred experientially, rather than cognitively. That is, learners received physical instruction, were provided with visual examples, and were asked to imitate the particular skill physically with instructor scaffolding in what to observe. The use of mime was especially key here as training proceeded from physical to linguistic modes, allowing learners to create physical messages one to another, then to supplement these with some verbal messaging, and following with a reversal so that gesture and movement supplement the verbal message. Thus, engagement in DEFL was initiated through explicit focus on mimesis and learning how to observe what one's partner is doing to what one's partner is saying verbally and physically.

Mimesis plays a vital role in first language learning, yet virtually all L2 instruction entails creating new structures through cognitive exercise via the modes of written text (Cook, 2000). Much of current SLA pedagogy follows this paradigm, and may lead learners to a corresponding viewpoint of language as a property solely of the mind and innately paper-based—a viewpoint relinquishing the body as an intimate part of language use. Control group learners, in using their L2, reinforced this notion: they reduced physical activity significantly during speech and frequently produced “writing” gestures alongside careful construction or grammatical reformulation of their utterances as they seemed to visualize the paper upon which their gesturing hand was writing. Experimental group learners rarely produced writing gestures, instead using metaphoric gesture to accentuate the spoken message, as CYS did when discussing “programming” (see Figure 4.1, above). A cognitive-paper-based view of language learning may lead learners to infer (albeit subconsciously) that their L2 is solipsistic in nature, existing only on paper or in their own heads. Frustration at a lack of understanding by listeners in

discussion compounded by a lack of observing the other person while speaking may lead to missed signals of incomprehension and opportunities for correction resulting in embarrassment, a loss of face and an increased inhibition to use the L2. McCafferty (2008) reinforces this, and goes further: mimesis continues throughout the language using process, not just in the learning phase, and grounds the experiential aspect of language use.

D-class exploration of physical movement in concert with language may explain why the class as a whole performed in a much more engaged way on the spoken test. The learners were observing their partners and providing the necessary scaffolding, both verbally and gesturally—both ways, that is, from speaker to listener and from listener to speaker. As schematic knowledge relies upon sensorimotor experience, D-class learners may have developed reliance on communicative physical movement. Listeners may have observed an increased variety of kinesics, proxemics and prosodics in speech, and responded by reciprocating; simultaneously, speakers would have noticed a listener who was more interested in their story, who provided signals of understanding and who shared the moment with the speaker, resulting in higher confidence and motivation to tell the story. In addition, speakers could observe signals of incomprehension, allowing message modification with necessary details or gesture “on-the-fly”, furthering communications—in short, producing longer, more detailed and comprehensible narrative accounts.

## **5.2 Narrative Structure**

DEFL has been found to improve learners’ narrative structure most in speech, but also in writing, although to a lesser degree. As writing is a skill in its own right, and is widely



acknowledged to improve through direct practice, it is likely that the paucity of writing-based activities in this DEFL approach accounts for reduced grammatical improvement compared with the control group. There were more surface errors produced by the experimental class in both speech and writing, suggesting that, as with writing, an explicit focus on form may be important. There was greater production of spoken language accompanied by more frequent pausing—although pauses were much reduced in length with the experimental group—while the control group spoke less and paused for significantly longer. Since error avoidance is highly important for most L2 learners in a Korean context, this suggests that while speaking, the experimental group took more risks speaking more and using forms which add to the narrative. It appears control learners focused most importantly on narrative structure and grammatical form and secondarily on the engagement with their listener, suggesting stronger avoidance of error. Interestingly, narrative structure of the experimental group appears to have shown strongest change in areas where action is central to the story—that is in the *complicating action* and *resolution/ result* types of statements. Experiential learning in DELT may affect the weight a speaker puts onto expressing these features of language, leading to a higher prevalence within the retelling.

### **5.3 Metaphor**

DEFL may have a positive effect on the growth in spoken and gestural metaphor usage as found by Boers (2000) and Lundstromberg and Boers (2005) who, while not utilizing drama in their approach, approached verbal metaphor through movement, the primary medium of drama. Metaphor, as a collection of cognitive schemas which are tied to sensorimotor experience in the human body (Kövecses 2002, Lakoff and Johnson, 1999), was explored physically in the

experimental class to enable learners to intuit how language is embodied. Once explored in one direction, the path to metaphorical understanding may be traced in the reverse—that is, learners may become aware of a large body of cognitive schemas previously untapped because they were lacking the means to the vocabulary and grammar of metaphor. For example, learning that the metaphor *hit over the head* has an experiential basis, and exploring physically (and carefully!) what it means to hit someone over the head, or to have been hit over the head, then expanding the experiential learning to another kind of “strike”, say, *a slap in the face*, may simply be a matter of shifting from one cognitive schema to another. Speech, a sound medium physically produced through large muscle groups such as the diaphragm, accompanied by physical action, such as gesture (typically with large muscle groups), may have a closer connection to cognitive schemas and thus occasioning the proliferation of metaphor. Since writing is a physically limited mode of communication—that is, physical exertion when writing is limited to smaller muscles which generate less feedback, the connection to cognitive schemas may be tenuous resulting in reduced metaphor production. Control and experimental groups were asked to write a narrative journal entry after each class, and this may have allowed the DEFL group to connect metaphor in speech to metaphor in writing, as shown by their growth in written metaphor use. The sensorimotor experience of metaphor encoded in cognitive schemas may not operate in the reverse for cognitive-based metaphor instruction in a non-DEFL setting. In fact, the T-class received more explicit instruction and practice in the use of metaphor over a longer time-period than the D-class. While their growth in metaphor outperformed the D-class on the written post-test, both D-class gestural and spoken metaphor outperformed the T-class on the spoken post-test, lending credibility to DEFL as a means to develop metaphorical competence.

## 5.4 Conclusion

This dissertation has utilized multimodal corpus analysis to quantitatively explore the development of L2 learner engagement, narrative and metaphor through the use of drama as a medium of foreign language instruction. Multimodal corpus data suggests that DEFL aids in the development of engagement signals by training learners to observe and to orient themselves by making animated movements such as body and head turns, leans and gestures towards their interlocutor as opposed to movements away or stillness. DEFL also appears to aid in the development of metaphor, in particular gestural metaphor, although verbal metaphor was found to increase both in speech and writing. It is hypothesized that learning which takes account of sensorimotor systems as part of the cognitive learning system may improve uptake of language features such as metaphor and help to make them more prevalent in use. It is also suggested that learning spaces which limit learner movement may, in fact, present a view of language learning which places too much emphasis on language as a cognitive construct and eliminate most sensorimotor experience in accessing cognitive schemas and developing connections between these and language use, thus limiting learners' full L2 acquisition potential. In addition, when learners are provided with more opportunities for autonomous learning and the teacher facilitates learning rather than directing it, learners increase the complexity of their learning environment, destabilizing their interlanguages and increasing substantially more opportunities for learner-directed study. DEFL takes advantage of open learning spaces to utilize movement-based activities which develop observational skills and facilitate complexity generated within the learner environment to increase learner-learner L2 scaffolding and L2 language uptake.

The findings of this dissertation are important because they show that DEFL helps learners to become more oriented towards each other and increases learner engagement within the classroom. This has implications outside the classroom as much of language use is built upon habit, and those habits which are practiced most in the language classroom will likely be carried forward into the outside world. Thus, if disaffection is the most practiced habit while learning an L2, it is likely that disaffection will carry forward in L2 interactions outside the classroom. Engagement signals identified and practiced in the learning environment can be identified and utilized outside. In terms of materials and classroom setup, the implication is to redesign these to accommodate more physically-oriented language use is needed.

This dissertation measured the response of a small number of participants, and, while the participants are of similar age, education and family background, as well as gender-balanced, these results may not generalize to other age groups or categories of L2 learner. The limited duration of the study also reduces the generalizability of these dissertation results, so research of a larger scale and of longer duration is needed. Further research into DEFL is also needed to determine its applicability in other domains of language use beyond narrative. While exploring development of engagement, metaphoric growth and deployment and learner error and dysfluency within spoken and written modes of narrative retelling (where applicable), this dissertation did not explore these through reading or listening. In speech, narratives became more action-oriented and utilized more gestural and verbal metaphor, but were more grammatically erroneous. In writing, narratives showed more metaphor and error and less structural development than in speech. This suggests that activities with a focus on form are needed in the DEFL context, though learners may have made more error because they felt less

inhibited to make errors while speaking or writing. There is evidence that learning grammar explicitly through drama has some benefit (O’Gara, 2008). Other types of speech such as dialogue or writing such as expository writing may show improvement through a DEFL approach.

DEFL has been shown through multimodal corpus linguistics to be an effective intervention to help one class of Korean university engineering students become more engaged in narrative recounting. There may be a more general applicability of DEFL in other contexts such as in Korean high schools or abroad in other countries, such as Japan, where L2 instruction is exam-oriented and teacher-fronted. It may also be prosperous to utilize DEFL in earlier grade levels where learners are less inhibited by social performance pressures, thus establishing an early foundation of engagement for later language learning. However, it is important to realize that drama requires types of activities and ways of learning with which students may be unfamiliar, so teachers employing DEFL should take this into consideration by building in a series of drama-training activities to acquaint the learner with the expectations of this type of instruction. In addition, it is important for teachers to establish with learners how drama-based activities are L2-oriented—that is, what the benefits to the learners are. Finally, teachers who are accustomed to a learning environment which ensures the balance of control of learning outcomes rests in their hands must be prepared to relinquish this; learners likewise accustomed, must be given time and encouragement to take more control.

## APPENDIX 1 MULTIMODAL CORPUS CODES

Type	Orientation/ Feature	Code
<b>Body Lean</b>	Toward	<1>
	Away	<2>
	Forward	<3>
	Back	<4>
<b>Body Turn</b>	Away	<5>
	Toward	<6>
<b>Body Posture</b>	Straight	<7>
	Relaxed	<8>
	Rigid	<9>
	Collapsed	<10>
<b>Head Tilt</b>	Toward	<11>
	Away	<12>
	Forward	<13>
	Back	<14>
<b>Head Orientation</b>	Toward	<15>
	Away	<16>
<b>Head Movements</b>	Nod	<17>
	Shake	<18>
	Side-to-Side	<19>
<b>Head Thrust</b>	Forward	<20>
	Back	<21>
<b>Hand Orientation</b>	Still	<22>
	Gesture	<23>
	Point	<24>
	Raise	<25>
	Lower	<26>
<b>Gaze</b>	Toward	<27>
	Away	<28>
<b>Gaze Objects</b>	Ceiling	<29>
	Wall	<30>
	Floor	<31>
	Hands	<32>
	Book	<33>
	Table	<34>
	Empty space	<35>
	Teacher	<36>
Outside Person	<37>	
<b>Voice</b>	Normal	<38>
	Slow	<39>

	Confident	<40>
	Jittery	<41>
	Loud	<42>
	Quiet	<43>
	Silence	<44>
	Articulate	<45>
	Inarticulate	<46>
<b>Gestural Metaphor</b>		<47>
<b>Narrative Features (Labov, 1972; in Jaworsky, 2006)</b>	Abstract	<48>
	Orientation	<49>
	Complicating Action	<50>
	Evaluation	<51>
	Result/ Resolution	<52>
	Coda	<53>
<b>Verbal Metaphor</b>	Conceptual	<54>
	Simile	<55>
	Personification	<56>
	Hyperbole	<57>
	Metonymy	<58>
	Synecdoche	<59>
	Polysemy	<60>
<b>Learner Error (Dulay, Burt and Krashen, 1982; and James, 1998; in Ellis and Barkhuizen, 2009)</b>	Omission	<61>
	Addition: Regularization	<62>
	Addition: Double Marking	<63>
	Addition: Simple Additions	<64>
	Misinformation: Regularization	<65>
	Misinformation: Archi Forms	<66>
	Misinformation: Alternating Forms	<67>
	Misordering	<68>
	Blends	<69>
<b>Dysfluency (Foster et al., 2000; in Ellis and Barkhuizen, 2009)</b>	False Start	<70>
	Self-Correction	<71>
	Repetition	<72>
	Topicalization	<73>
	Interruption and Scaffolding	<74>
	Error Free Clause	<75>
	Lexical Error	<76>

## Appendix 2 Spoken Test Multimodal Corpus Results

	D-Class Spoken								
		Coded	Recorded				Freq		
			Pre	Post	Diff	%diff	Pre	Post	Mean
<b>Body Lean</b>	Toward	1	38	146	108	284%	0.24	0.72	0.51
	Away	2	63	130	67	106%	0.40	0.64	0.53
	Forward	3	159	41	-118	-74%	1.01	0.20	0.55
	Back	4	21	106	85	405%	0.13	0.52	0.35
<b>Body Turn</b>	Away	5	245	216	-29	-12%	1.55	1.06	1.27
	Toward	6	151	204	53	35%	0.96	1.00	0.98
<b>Body Posture</b>	Straight	7	321	237	-84	-26%	2.03	1.16	1.54
	Relaxed	8	152	210	58	38%	0.96	1.03	1.00
	Rigid	9	2	1	-1	-50%	0.01	0.00	0.01
	Collapsed	10	37	183	146	395%	0.23	0.90	0.61
<b>Head Tilt</b>	Toward	11	61	19	-42	-69%	0.39	0.09	0.22
	Away	12	26	41	15	58%	0.16	0.20	0.19
	Forward	13	45	58	13	29%	0.28	0.28	0.28
	Back	14	30	28	-2	-7%	0.19	0.14	0.16
<b>Head Orientation</b>	Toward	15	365	526	161	44%	2.31	2.58	2.46
	Away	16	262	297	35	13%	1.66	1.46	1.54
<b>Head Movements</b>	Nod	17	75	66	-9	-12%	0.47	0.32	0.39
	Shake	18	8	10	2	25%	0.05	0.05	0.05
	Side-to-Side	19	12	16	4	33%	0.08	0.08	0.08
<b>Head Thrust</b>	Forward	20	9	6	-3	-33%	0.06	0.03	0.04
	Back	21	11	12	1	9%	0.07	0.06	0.06
<b>Hand Orientation</b>	Still	22	372	431	59	16%	2.35	2.11	2.22
	Gesture	23	44	86	42	95%	0.28	0.42	0.36
	Point	24	178	241	63	35%	1.13	1.18	1.16
	Raise	25	84	141	57	68%	0.53	0.69	0.62
	Lower	26	53	87	34	64%	0.34	0.43	0.39
<b>Gaze</b>	Toward	27	428	566	138	32%	2.71	2.77	2.75
	Away	28	238	339	101	42%	1.51	1.66	1.59
<b>Gaze Objects</b>	Ceiling	29	59	106	47	80%	0.37	0.52	0.46
	Wall	30	135	102	-33	-24%	0.85	0.50	0.65
	Floor	31	80	78	-2	-3%	0.51	0.38	0.44
	Hands	32	8	23	15	188%	0.05	0.11	0.09
	Book	33	0	0	0	0%	-	-	-
	Table	34	60	173	113	188%	0.38	0.85	0.64
	Empty space	35	45	59	14	31%	0.28	0.29	0.29
	Teacher	36	84	78	-6	-7%	0.53	0.38	0.45
Outside Person	37	5	1	-4	-80%	0.03	0.00	0.02	



<b>Voice</b>	Normal	38	137	94	-43	-31%	0.87	0.46	0.64
	Slow	39	194	328	134	69%	1.23	1.61	1.44
	Confident	40	222	293	71	32%	1.41	1.44	1.42
	Jittery	41	114	150	36	32%	0.72	0.74	0.73
	Loud	42	107	144	37	35%	0.68	0.71	0.69
	Quiet	43	196	259	63	32%	1.24	1.27	1.26
	Silence	44	7	16	9	129%	0.04	0.08	0.06
	Articulate	45	184	307	123	67%	1.16	1.50	1.36
	Inarticulate	46	16	14	-2	-13%	0.10	0.07	0.08
<b>Gestural Metaphor</b>		47	160	255	95	59%	1.01	1.25	1.15
<b>Narrative Features</b>	Abstract	48	2	10	8	400%	0.01	0.05	0.03
	Orientation	49	133	115	-18	-14%	0.84	0.56	0.69
	Complicating Action	50	60	134	74	123%	0.38	0.66	0.54
	Evaluation	51	45	74	29	64%	0.28	0.36	0.33
	Result/Resolution	52	10	45	35	350%	0.06	0.22	0.15
	Coda	53	5	14	9	180%	0.03	0.07	0.05
<b>Verbal Metaphor</b>	Conceptual	54	20	29	9	45%	0.13	0.14	0.14
	Simile	55	1	0	-1	-100%	0.01	-	0.00
	Personification	56	4	2	-2	-50%	0.03	0.01	0.02
	Hyperbole	57	2	1	-1	-50%	0.01	0.00	0.01
	Metonymy	58	0	7	7	700%	-	0.03	0.02
	Synecdoche	59	0	2	2	200%	-	0.01	0.01
	Polysemy	60	10	17	7	70%	0.06	0.08	0.07
<b>Learner Error</b>	Omission	61	36	68	32	89%	0.23	0.33	0.29
	Addition: Regularization	62	10	12	2	20%	0.06	0.06	0.06
	Addition: Double Marking	63	0	3	3	300%	-	0.01	0.01
	Addition: Simple Additions	64	0	3	3	300%	-	0.01	0.01
	Misinformation: Regularization	65	53	123	70	132%	0.34	0.60	0.49
	Misinformation: Archi Forms	66	4	4	0	0%	0.03	0.02	0.02
	Misinformation: Alternating Forms	67	3	6	3	100%	0.02	0.03	0.02
	Misordering	68	11	3	-8	-73%	0.07	0.01	0.04
	Blends	69	4	1	-3	-75%	0.03	0.00	0.01
<b>Dysfluency</b>	False Start	70	15	32	17	113%	0.09	0.16	0.13
	Self-Correction	71	29	56	27	93%	0.18	0.27	0.23
	Repetition	72	11	10	-1	-9%	0.07	0.05	0.06

	Topicalization	73	9	9	0	0%	0.06	0.04	0.05
	Interruption and Scaffolding	74	54	45	-9	-17%	0.34	0.22	0.27
	Error Free Clause	75	92	92	0	0%	0.58	0.45	0.51
	Lexical Error	76	21	53	32	152%	0.13	0.26	0.20

	T-Class Spoken								
		Coded	Recorded				Freq		
			Pre	Post	Diff	%diff	Pre	Post	Mean
<b>Body Lean</b>	Toward	1	33	8	-25	-76%	0.24	0.04	0.12
	Away	2	19	20	1	5%	0.14	0.10	0.12
	Forward	3	84	77	-7	-8%	0.60	0.40	0.49
	Back	4	6	92	86	1433%	0.04	0.48	0.30
<b>Body Turn</b>	Away	5	287	382	95	33%	2.06	1.99	2.03
	Toward	6	90	30	-60	-67%	0.65	0.16	0.36
<b>Body Posture</b>	Straight	7	155	210	55	35%	1.12	1.09	1.11
	Relaxed	8	78	63	-15	-19%	0.56	0.33	0.43
	Rigid	9	56	123	67	120%	0.40	0.64	0.54
	Collapsed	10	84	53	-31	-37%	0.60	0.28	0.42
<b>Head Tilt</b>	Toward	11	9	9	0	0%	0.06	0.05	0.05
	Away	12	58	72	14	24%	0.42	0.38	0.39
	Forward	13	93	86	-7	-8%	0.67	0.45	0.54
	Back	14	86	51	-35	-41%	0.62	0.27	0.42
<b>Head Orientation</b>	Toward	15	392	436	44	11%	2.82	2.27	2.51
	Away	16	182	218	36	20%	1.31	1.14	1.21
<b>Head Movements</b>	Nod	17	63	86	23	37%	0.45	0.45	0.45
	Shake	18	14	23	9	64%	0.10	0.12	0.11
	Side-to-Side	19	4	16	12	300%	0.03	0.08	0.06
<b>Head Thrust</b>	Forward	20	11	13	2	18%	0.08	0.07	0.07
	Back	21	16	66	50	313%	0.12	0.34	0.25
<b>Hand Orientation</b>	Still	22	330	372	42	13%	2.37	1.94	2.13
	Gesture	23	152	149	-3	-2%	1.09	0.78	0.91
	Point	24	99	84	-15	-15%	0.71	0.44	0.55
	Raise	25	78	63	-15	-19%	0.56	0.33	0.43
	Lower	26	60	50	-10	-17%	0.43	0.26	0.33
<b>Gaze</b>	Toward	27	505	542	37	7%	3.63	2.82	3.17
	Away	28	215	260	45	21%	1.55	1.35	1.44
<b>Gaze Objects</b>	Ceiling	29	65	100	35	54%	0.47	0.52	0.50

	Wall	30	112	142	30	27%	0.81	0.74	0.77
	Floor	31	97	74	-23	-24%	0.70	0.39	0.52
	Hands	32	35	32	-3	-9%	0.25	0.17	0.20
	Book	33	0	0	0	0%	0.00	0.00	0.00
	Table	34	14	58	44	314%	0.10	0.30	0.22
	Empty space	35	6	5	-1	-17%	0.04	0.03	0.03
	Teacher	36	30	35	5	17%	0.22	0.18	0.20
	Outside Person	37	3	1	-2	-67%	0.02	0.01	0.01
<b>Voice</b>	Normal	38	60	63	3	5%	0.43	0.33	0.37
	Slow	39	207	278	71	34%	1.49	1.45	1.47
	Confident	40	0	46	46	460%	0.00	0.24	0.14
	Jittery	41	267	295	28	10%	1.92	1.54	1.70
	Loud	42	196	192	-4	-2%	1.41	1.00	1.18
	Quiet	43	74	149	75	101%	0.53	0.78	0.68
	Silence	44	2	13	11	550%	0.01	0.07	0.05
	Articulate	45	161	250	89	55%	1.16	1.30	1.25
<b>Gestural Metaphor</b>	Inarticulate	46	106	91	-15	-14%	0.76	0.47	0.60
		47	170	180	10	6%	1.22	0.94	1.06
<b>Narrative Features</b>	Abstract	48	10	16	6	60%	0.07	0.08	0.08
	Orientation	49	91	100	9	10%	0.65	0.52	0.58
	Complicating Action	50	31	55	24	77%	0.22	0.29	0.26
	Evaluation	51	73	92	19	26%	0.53	0.48	0.50
	Result/Resolution	52	26	44	18	69%	0.19	0.23	0.21
	Coda	53	0	3	3	300%	0.00	0.02	0.01
<b>Verbal Metaphor</b>	Conceptual	54	12	21	9	75%	0.09	0.11	0.10
	Simile	55	0	0	0	0%	0.00	0.00	0.00
	Personification	56	2	0	-2	-100%	0.01	0.00	0.01
	Hyperbole	57	3	0	-3	-100%	0.02	0.00	0.01
	Metonymy	58	1	1	0	0%	0.01	0.01	0.01
	Synecdoche	59	0	0	0	0%	0.00	0.00	0.00
	Polysemy	60	3	2	-1	-33%	0.02	0.01	0.02
<b>Learner Error</b>	Omission	61	48	66	18	38%	0.35	0.34	0.35
	Addition: Regularization	62	11	28	17	155%	0.08	0.15	0.12
	Addition: Double Marking	63	0	0	0	0%	0.00	0.00	0.00
	Addition: Simple	64	1	0	-1	-100%	0.01	0.00	0.00

	Additions								
	Misinformation: Regularization	65	70	100	30	43%	0.50	0.52	0.52
	Misinformation: Archi Forms	66	0	3	3	300%	0.00	0.02	0.01
	Misinformation: Alternating Forms	67	0	2	2	200%	0.00	0.01	0.01
	Misordering	68	5	5	0	0%	0.04	0.03	0.03
	Blends	69	2	0	-2	-100%	0.01	0.00	0.01
<b>Dysfluency</b>	False Start	70	18	28	10	56%	0.13	0.15	0.14
	Self-Correction	71	18	40	22	122%	0.13	0.21	0.18
	Repetition	72	8	9	1	13%	0.06	0.05	0.05
	Topicalization	73	7	4	-3	-43%	0.05	0.02	0.03
	Interruption and Scaffolding	74	63	32	-31	-49%	0.45	0.17	0.29
	Error Free Clause	75	70	65	-5	-7%	0.50	0.34	0.41
	Lexical Error	76	21	27	6	29%	0.15	0.14	0.15

**APPENDIX 3 WRITTEN TEST CORPUS RESULTS**

	<b>D-Class Written</b>								
		<b>Coded</b>	<b>Written</b>				<b>Freq</b>		
			Pre	Post	Diff	%diff	Pre	Post	Mean
<b>Narrative Features</b>	Abstract	48	0	0	0	0%			
	Orientation	49	3	4	1	33%	0.01	0.02	0.02
	Complicating Action	50	54	38	-16	-30%	0.26	0.21	0.24
	Evaluation	51	37	37	0	0%	0.18	0.21	0.19
	Result/Resolution	52	75	83	8	11%	0.36	0.46	0.41
	Coda	53	45	48	3	7%	0.22	0.27	0.24
<b>Verbal Metaphor</b>	Conceptual	54	10	11	1	10%	0.05	0.06	0.05
	Simile	55	27	35	8	30%	0.13	0.20	0.16
	Personification	56	0	0	0	0%	0.00	0.00	0.00
	Hyperbole	57	2	5	3	150%	0.01	0.03	0.02
	Metonymy	58	2	3	1	50%	0.01	0.02	0.01
	Synecdoche	59	4	1	-3	-75%	0.02	0.01	0.01
	Polysemy	60	0	1	1	100%	0.00	0.01	0.00
<b>Learner Error</b>	Omission	61	3	11	8	267%	0.01	0.06	0.04
	Addition: Regularization	62	52	62	10	19%	0.25	0.35	0.30
	Addition: Double Marking	63	15	11	-4	-27%	0.07	0.06	0.07
	Addition: Simple Additions	64	0	0	0	0%	0.00	0.00	0.00
	Misinformation: Regularization	65	5	6	1	20%	0.02	0.03	0.03
	Misinformation: Archi Forms	66	67	70	3	4%	0.32	0.39	0.36
	Misinformation: Alternating Forms	67	0	0	0	0%	0.00	0.00	0.00
	Misordering	68	0	0	0	0%	0.00	0.00	0.00
	Blends	69	9	5	-4	-44%	0.04	0.03	0.04
<b>Dysfluency</b>	Error Free Clause	75	59	67	8	14%	0.29	0.37	0.33
	Lexical Error	76	53	42	-11	-21%	0.26	0.23	0.25

	<b>T-Class Written</b>								
		<b>Coded</b>	<b>Written</b>				<b>Freq</b>		
			Pre	Post	Diff	%diff	Pre	Post	Mean

<b>Narrative Features</b>	Abstract	48	8	5	-3	-38%	0.05	0.03	0.04
	Orientation	49	34	52	18	53%	0.20	0.30	0.25
	Complicating Action	50	56	38	-18	-32%	0.34	0.22	0.28
	Evaluation	51	57	46	-11	-19%	0.34	0.27	0.30
	Result/Resolution	52	46	55	9	20%	0.28	0.32	0.30
	Coda	53	9	8	-1	-11%	0.05	0.05	0.05
<b>Verbal Metaphor</b>	Conceptual	54	24	45	21	88%	0.14	0.26	0.20
	Simile	55	2	0	-2	-100%	0.01	0.00	0.01
	Personification	56	1	0	-1	-100%	0.01	0.00	0.00
	Hyperbole	57	1	4	3	300%	0.01	0.02	0.01
	Metonymy	58	1	0	-1	-100%	0.01	0.00	0.00
	Synecdoche	59	1	1	0	0%	0.01	0.01	0.01
	Polysemy	60	0	4	4	400%	0.00	0.02	0.01
<b>Learner Error</b>	Omission	61	62	52	-10	-16%	0.37	0.30	0.34
	Addition: Regularization	62	24	13	-11	-46%	0.14	0.08	0.11
	Addition: Double Marking	63	0	0	0	0%	0.00	0.00	0.00
	Addition: Simple Additions	64	0	0	0	0%	0.00	0.00	0.00
	Misinformation: Regularization	65	77	93	16	21%	0.46	0.54	0.50
	Misinformation: Archi Forms	66	3	1	-2	-67%	0.02	0.01	0.01
	Misinformation: Alternating Forms	67	1	0	-1	-100%	0.01	0.00	0.00
	Misordering	68	7	6	-1	-14%	0.04	0.03	0.04
	Blends	69	0	1	1	100%	0.00	0.01	0.00
<b>Dysfluency</b>	Error Free Clause	75	39	43	4	10%	0.23	0.25	0.24
	Lexical Error	76	38	43	5	13%	0.23	0.25	0.24

## APPENDIX 4 CODE 47 USES

<b>D-Class Pre</b>			<b>D-Class Post</b>		
Code 47		Freq	Code 47		Freq
Fact	39	0.247	Fact	43	0.211
Planning	8	0.051	Negative	7	0.034
Location	6	0.038	Assemble	5	0.025
Continuing	4	0.025	Eating	5	0.025
Friend	4	0.025	Group	5	0.025
Other	4	0.025	Cogitation	4	0.020
Cap	3	0.019	Frustration	4	0.020
Past	3	0.019	Location	4	0.020
Unknown	3	0.019	Movement	4	0.020
Apartment	2	0.013	Each	3	0.015
Brace	2	0.013	Fighting	3	0.015
Hammering	2	0.013	Hearing	3	0.015
Numeral	2	0.013	Hitting	3	0.015
Person	2	0.013	Numeral	3	0.015
Playing	2	0.013	Other	3	0.015
Slap	2	0.013	Small	3	0.015
Transportation	2	0.013	Area	2	0.010
Walking	2	0.013	Arrival	2	0.010
Writing	2	0.013	Body	2	0.010
Absence	1	0.006	Bring	2	0.010
Anxiety	1	0.006	Different	2	0.010
Applause	1	0.006	Discard	2	0.010
Artifact	1	0.006	Drawing	2	0.010
Being	1	0.006	Foul	2	0.010
Body	1	0.006	Friend	2	0.010
Bring	1	0.006	Giving	2	0.010
Climbing	1	0.006	Go	2	0.010
Cogitation	1	0.006	Hold	2	0.010
Compare	1	0.006	Intimate	2	0.010
Consideration	1	0.006	Knife	2	0.010
Counting	1	0.006	Numerals	2	0.010
Cruise	1	0.006	Object	2	0.010
Digestion	1	0.006	Pull	2	0.010
Directed	1	0.006	Roadway	2	0.010
Don't	1	0.006	Smoking	2	0.010
Drinking	1	0.006	Surprise	2	0.010
Eating	1	0.006	Take	2	0.010
Embarrassed	1	0.006	That	2	0.010
Final	1	0.006	Thinking	2	0.010

Floor	1	0.006	Transportation	2	0.010
Food	1	0.006	Writing	2	0.010
Gathering	1	0.006	Approach	1	0.005
Give	1	0.006	Bad	1	0.005
Go	1	0.006	Ball	1	0.005
Grab	1	0.006	Behind	1	0.005
Group	1	0.006	Blush	1	0.005
Hand	1	0.006	Building	1	0.005
Healing	1	0.006	Cake	1	0.005
Hearing	1	0.006	Check	1	0.005
Hiding	1	0.006	Choice	1	0.005
Hitting	1	0.006	Chopsticks	1	0.005
Hold	1	0.006	Close	1	0.005
Honorable	1	0.006	Coin	1	0.005
Identify	1	0.006	Complete	1	0.005
In	1	0.006	Continuing	1	0.005
Mouth	1	0.006	Crash	1	0.005
Move	1	0.006	Cutter	1	0.005
Movement	1	0.006	Cycle	1	0.005
Negative	1	0.006	Deliberation	1	0.005
Next	1	0.006	Discipline	1	0.005
Northwards	1	0.006	Dismiss	1	0.005
One	1	0.006	Display	1	0.005
Open	1	0.006	Down	1	0.005
Organize	1	0.006	Entire	1	0.005
Painful	1	0.006	Erase	1	0.005
Parents	1	0.006	Everything	1	0.005
Present	1	0.006	Fierce	1	0.005
Raise	1	0.006	Final	1	0.005
Rays	1	0.006	Flattened	1	0.005
Reach	1	0.006	Friendly	1	0.005
Redo	1	0.006	Full	1	0.005
Roughly	1	0.006	Gift	1	0.005
Ship	1	0.006	Giving	1	0.005
Tears	1	0.006	Graduate	1	0.005
Telephone	1	0.006	Great	1	0.005
Time	1	0.006	Ground	1	0.005
To	1	0.006	Heart	1	0.005
Traditional	1	0.006	Height	1	0.005
Transformation	1	0.006	Hidden	1	0.005
Typing	1	0.006	Hit	1	0.005
Very	1	0.006	Hole	1	0.005
View	1	0.006	How	1	0.005



Wash	1	0.006
Weigh	1	0.006
Width	1	0.006
Total	160	

Idea	1	0.005
I'm	1	0.005
Inside	1	0.005
Judgment	1	0.005
Jump	1	0.005
Jumping	1	0.005
Large	1	0.005
Leaving	1	0.005
Level	1	0.005
Listening	1	0.005
Low	1	0.005
Making	1	0.005
Maneuvering	1	0.005
Many	1	0.005
Measure	1	0.005
Meeting	1	0.005
Mind	1	0.005
Mistake	1	0.005
Mountain	1	0.005
Move	1	0.005
Next	1	0.005
No	1	0.005
One	1	0.005
Passage	1	0.005
Pay	1	0.005
Personality	1	0.005
Pick	1	0.005
Playing	1	0.005
Powerful	1	0.005
Prayer	1	0.005
Present	1	0.005
Question	1	0.005
Receiving	1	0.005
Repeat	1	0.005
Sammaksa	1	0.005
Sashimi	1	0.005
Saying	1	0.005
Scanning	1	0.005
Searching	1	0.005
Shield	1	0.005
Sneak	1	0.005
Speaking	1	0.005
Spirit	1	0.005

Spooning	1	0.005
Spooning	1	0.005
Stick	1	0.005
Story	1	0.005
Students	1	0.005
Surface	1	0.005
Surprised	1	0.005
Talking	1	0.005
Tears	1	0.005
Thought	1	0.005
Top	1	0.005
Turn	1	0.005
Typing	1	0.005
Using	1	0.005
Vision	1	0.005
Wagging	1	0.005
We	1	0.005
Wheels	1	0.005
Wiping	1	0.005
Total	255	

**T-Class Pre**

Code 47	Freq	
Fact	36	0.259
Numeral	12	0.086
Cogitation	5	0.036
Negative	5	0.036
Cherry	4	0.029
Little	4	0.029
Structure	4	0.029
Student	4	0.029
Direction	3	0.022
Girl's	3	0.022
I	3	0.022
Kindness	3	0.022
Other	3	0.022
Outside	3	0.022
Self-directed	3	0.022
Travel	3	0.022
Beside	2	0.014
Cross	2	0.014
Crying	2	0.014

**T-Class Post**

Code 47	Freq	
Fact	15	0.078
Negative	9	0.047
Numeral	7	0.036
Cogitation	6	0.031
Other	6	0.031
Many	5	0.026
Open	5	0.026
Hearing	4	0.021
Increase	4	0.021
Feed	3	0.016
Growing	3	0.016
Telephone	3	0.016
Yell	3	0.016
Addicted	2	0.010
After	2	0.010
Approach	2	0.010
Food	2	0.010
House	2	0.010
Line	2	0.010

Directed	2	0.014	Location	2	0.010
Large	2	0.014	Oil	2	0.010
Location	2	0.014	Onto	2	0.010
Memory	2	0.014	Past	2	0.010
Play	2	0.014	Present	2	0.010
Same	2	0.014	Ring	2	0.010
Scared	2	0.014	Stealing	2	0.010
They	2	0.014	Strong	2	0.010
Us	2	0.014	Teaching	2	0.010
Wishing	2	0.014	Train	2	0.010
Working	2	0.014	Travel	2	0.010
Area	1	0.007	Wanting	2	0.010
Calculator	1	0.007	Alternative	1	0.005
Chorus	1	0.007	Among	1	0.005
Classmate	1	0.007	Boat	1	0.005
Classmates	1	0.007	Brother's	1	0.005
Clear	1	0.007	Circus	1	0.005
Collapse	1	0.007	Clear	1	0.005
Covered	1	0.007	College	1	0.005
Dangerous	1	0.007	Common	1	0.005
Dirty	1	0.007	Comparison	1	0.005
Distant	1	0.007	Connect	1	0.005
Easy	1	0.007	Constantly	1	0.005
Enter	1	0.007	Container	1	0.005
Envy	1	0.007	Continuing	1	0.005
Exiting	1	0.007	Crying	1	0.005
Experience	1	0.007	Cupboard	1	0.005
Fighting	1	0.007	Delicious	1	0.005
Frustration	1	0.007	Directed	1	0.005
Full	1	0.007	Dry	1	0.005
Go	1	0.007	Eating	1	0.005
Grass	1	0.007	End	1	0.005
Kungangsam	1	0.007	Entire	1	0.005
L2-->11	1	0.007	Feeling	1	0.005
Many	1	0.007	Fruit	1	0.005
Messy	1	0.007	Frustration	1	0.005
More	1	0.007	Gain	1	0.005
Mud	1	0.007	Gap	1	0.005
Muddy	1	0.007	Give-a-hand	1	0.005
People	1	0.007	Giving	1	0.005
Playgrounds	1	0.007	Group	1	0.005
Present	1	0.007	Harvest	1	0.005
Pretty	1	0.007	Hot	1	0.005

Shyness	1	0.007
Singing	1	0.007
Sleeping	1	0.007
Speaker-directed	1	0.007
Studying	1	0.007
Take	1	0.007
Voice	1	0.007
We	1	0.007
Welcome	1	0.007
Wind	1	0.007
Woman	1	0.007
Writing	1	0.007
Total	170	

Image	1	0.005
Insanity	1	0.005
Inside	1	0.005
Interesting	1	0.005
Jumping	1	0.005
Jungle	1	0.005
Kitchen	1	0.005
Korea	1	0.005
Lonely	1	0.005
Money	1	0.005
Morning	1	0.005
One	1	0.005
Opening	1	0.005
Our	1	0.005
Outside	1	0.005
Philippines	1	0.005
Piano	1	0.005
Picking	1	0.005
Plan	1	0.005
Play	1	0.005
Pompom	1	0.005
Poor	1	0.005
Pouring	1	0.005
Return	1	0.005
Sadness	1	0.005
Sell	1	0.005
Sickness	1	0.005
Something	1	0.005
Sowing	1	0.005
Spending	1	0.005
Strangeness	1	0.005
Surprise	1	0.005
Take	1	0.005
The	1	0.005
Time	1	0.005
Village	1	0.005
Washing	1	0.005
White	1	0.005
Writing	1	0.005
Total	179	

## APPENDIX 5 CODE 47 TYPES

1=Abstract    2=Object    3=Action

### Unique to DPre

Applause	3
Brace	3
Climbing	3
Counting	3
Drinking	3
Give	3
Grab	3
Hammering	3
Hiding	3
Raise	3
Reach	3
Slap	3
Walking	3
Wash	3
Weigh	3
Apartment	2
Artifact	2
Floor	2
Food	2
Hand	2
Mouth	2
Parents	2
Person	2
Ship	2
Telephone	2
Absence	1
Anxiety	1
Being	1
Cap	1
Compare	1
Consideration	1
Cruise	1
Digestion	1
Directed	1
Don't	1
Embarrassed	1
Gathering	1
Healing	1

### Unique to Dpost

Blush	3
Close	3
Crash	3
Discard	3
DisPlay	3
Drawing	3
Erase	3
Fighting	3
Hit	3
Jump	3
Leaving	3
Measure	3
Meeting	3
Pay	3
Pick	3
Pull	3
Saying	3
Smoking	3
Sneak	3
Speaking	3
Spooning	3
Take	3
Talking	3
Turn	3
Wagging	3
Wiping	3
Ball	2
Building	2
Cake	2
Chopsticks	2
Coin	2
Cutter	2
Gift	2
Ground	2
Heart	2
Hole	2
Knife	2
Mountain	2

Honorable	1	Object	2	
Identify	1	Roadway	2	
In	1	Sammaksa	2	
Northwards	1	Sashimi	2	
Open	1	Shield	2	
Organize	1	Stick	2	
Painful	1	Surface	2	
Past	1	Wheels	2	
Planning	1	Approach	1	
Rays	1	Area	1	
Redo	1	Arrival	1	
Roughly	1	Assemble	1	
Time	1	Bad	1	
To	1	Behind	1	
Traditional	1	Check	1	
Transformation	1	Choice	1	
Unknown	1	Complete	1	
Very	1	Cycle	1	
View	1	Deliberation	1	
Mode:	1	Different	1	
Median:	1	Discipline	1	
		Dismiss	1	
1	Concept	55%	Down	1
2	Object	14%	Each	1
3	Action	31%	Entire	1
			Everything	1
			Fierce	1
			Flattened	1
			Foul	1
			Friendly	1
			Frustration	1
			Full	1
			Graduate	1
			Great	1
			Height	1
			Hidden	1
			How	1
			Idea	1
			I'm	1
			Inside	1
			Intimate	1
			Judgment	1
			Large	1

Level	1
Listening	1
Low	1
Making	1
Maneuvering	1
Many	1
Mind	1
Mistake	1
No	1
Numerals	1
Passage	1
Personality	1
Powerful	1
Prayer	1
Question	1
Receiving	1
Repeat	1
Scanning	1
Searching	1
Small	1
Spirit	1
Story	1
Students	1
Surprise	1
That	1
Thinking	1
Thought	1
Top	1
Using	1
Vision	1
We	1
<hr/>	
Mode	1
Median	1

1	Concept	59%
2	Object	16%
3	Action	25%

**Common to D**

Bring	3
Eating	3
Go	3

Hearing	3
Hitting	3
Hold	3
Move	3
Typing	3
Writing	3
Body	2
Tears	2
Cogitation	1
Continuing	1
Final	1
Friend	1
Group	1
Fact	1
Location	1
Negative	1
Next	1
Numeral	1
One	1
Other	1
Playing	1
Present	1
Transportation	1
Mode	1
Median	1

**Unique to Tpre**

Collapse	3
Fighting	3
Singing	3
Sleeping	3
Studying	3
Wishing	3
Calculator	2
Cherry	2
Grass	2
Kungangsam	2
Mud	2
People	2
Playgrounds	2
Wind	2
Woman	2

**Unique to Tpost**

Eating	3
Harvest	3
Jumping	3
Open	3
Picking	3
Pouring	3
Sowing	3
Stealing	3
Washing	3
Yell	3
Boat	2
Container	2
Cupboard	2
Feed	2
Food	2



Area	1	Fruit	2
Beside	1	House	2
Chorus	1	Jungle	2
Classmates	1	Kitchen	2
Covered	1	Money	2
Cross	1	Oil	2
Dangerous	1	Piano	2
Direction	1	Pompom	2
Dirty	1	Ring	2
Distant	1	Telephone	2
Easy	1	Train	2
Enter	1	Addicted	1
Envy	1	After	1
Exiting	1	Alternative	1
Experience	1	Among	1
Full	1	Approach	1
Girl's	1	Brother's	1
Go	1	Circus	1
I	1	College	1
Kindness	1	Common	1
L2-->11	1	Comparison	1
Large	1	Connect	1
Little	1	Constantly	1
Memory	1	Continuing	1
Messy	1	Delicious	1
More	1	Dry	1
Muddy	1	End	1
Pretty	1	Entire	1
Same	1	Feeling	1
Scared	1	Gain	1
Self-directed	1	Gap	1
		Give-a- hand	1
Shyness	1		
Speaker- directed	1	Giving	1
Structure	1	Group	1
Student	1	Growing	1
They	1	Hearing	1
Us	1	Hot	1
Voice	1	Image	1
We	1	Increase	1
Welcome	1	Insanity	1
Working	1	Inside	1

Mode	1	Interesting	1	
Median	1	Korea	1	
		Line	1	
1	Concept	75%	Lonely	1
2	Object	12%	Morning	1
3	Action	13%	One	1
			Onto	1
			Our	1
			Past	1
			Philippines	1
			Plan	1
			Poor	1
			Return	1
			Sadness	1
			Sell	1
			Sickness	1
			Something	1
			Spending	1
			Strangeness	1
			Strong	1
			Surprise	1
			Teaching	1
			Time	1
			Village	1
			Wanting	1
			White	1
			Mode	1
			Median	1

1	Concept	71%
2	Object	16%
3	Action	13%

**Common to T**

Crying	3
Take	3
Writing	3
Clear	1
Cogitation	1
Directed	1
Frustration	1
Fact	1

Location	1
Many	1
Negative	1
Numeral	1
Other	1
Outside	1
Play	1
Present	1
Travel	1
<hr/>	
Mode	1
Median	1

**Ubiquitous**

Cogitation	1
Fact	1
Location	1
Negative	1
Numeral	1
Other	1
Present	1
Writing	3
<hr/>	
Mode	1
Median	1

## APPENDIX 6 TOP 35 CORPUS ITEMS

### D-Class Pre Spoken

Item	Word	Count	Structure Formed in Text
1.	I	102	Was;have;and my friend; have to; don't; first make; learn; gained; mean; met; +be+np; I+can (+not) + verb; I + have + to inf.; I+pv;
2.	Ah	88	Pause for thinking; Restatement; Continuation of proposition; Make new proposition
3.	And	86	List; Pause for thinking—like “ah”; Continue idea missing proposition/ content word; Holding narrative turn; Compound sentence
4.	[laugh]	59	Affirmation of funny moment; Face-saving gesture
5.	Uh	52	Creating space for thinking; Invitation for support
6.	Yeah	52	Affirmation; Confirmation; Verifying comprehension; Continuing narrative turn
7.	We	46	+ ptv; +past verb; + Pres. Part.
8.	My	43	+ obj; + person—esp. family; + school; + story; + life
9.	To	43	+ location; +me; + inf; + person;
10.	The	40	+ singular obj; + singular person;
11.	So	34	Start of sentence; pause; continuance of narrative turn; indicate result;
12.	In	33	In + place; in time (i.e., high school)
13.	You	32	+ present verb—be, have, know, meet;
14.	School	31	High, middle, international + school; + bus, trip
15.	Is	29	+ np; +adj;
16.	Yes	28	Confirmation; Affirmation; Indicating understanding; Pause for thinking;
17.	Um	23	Pause for thinking, invitation for interruption
18.	Was	23	+ adj; + in time; +past tense verb; + very+adj;
19.	But	22	Pause for thinking; + subject (I, we, you); contradiction; affirmation;
20.	Breath]	19	Intake/ expel; pause for thinking; express finish of narrative
21.	Have	19	Confirmation; possession (i.e., obj, free time); Present perfect;
22.	Mmm	18	Pause for thinking;
23.	A	16	+ person; + very adj
24.	Like	16	+ present participle; + that; + kind of; pause for thinking
25.	Mmmm	15	Confirmation
26.	That	15	About +; like +; that + n; +be +important
27.	Me	14	to me; S + me; help me; make me; me and subject;
28.	Oh	14	Laughter; surprise; pause for thinking
29.	There	14	To go there; is there; s + heard there + be;
30.	Very	14	+ adj; +np
31.	For	13	+ location; + length of time (e.g., one day); limitation; + example;

32.	High	13	+ school
33.	Of	13	+ noun; kind + of
34.	Our	13	+ np (esp. school)
35.	Friends	12	Best/ good +; country adj +
	Total	1104	
		223	Used for controlling space of narrative for thinking (21%)

### D-Class Post Spoken

Item	Word	Count	Structure Formed in Text
1.	I	134	+ copula + adj; +past verb; + present verb; +don't + verb (know, like); + think/ thought; + want; went
2.	Ah	109	Pause for thinking; exclamation for remembering; correction;
3.	And	106	Listing; pause for thinking; compound sentence;
4.	Uh	96	Pause for thinking; invitation for interruption
5.	So	80	Don't think +; pause for thinking; so + adj; narrative continuation; produce reason;
6.	[laugh]	80	Agreement; appreciation of humour; humorous detail marker; face saving; deflection negative feelings; Schadenfreude;
7.	We	59	+ copula; + present tense verb; + past tense verb;
8.	The	58	+ noun (obj; group; + adj;
9.	To	51	To+ inf; to+individual/ group (her, me, us, each other); + location;
10.	Is	48	+ adj; + np; + sub+verb+? + obj. compl.
11.	In	47	+group/ location/ my+(case, eye, life, opinion), time (i.e., middle school)
12.	She	40	+ past tense verb; + don't + understand me; + copula; Is + She + adj+?
13.	Um	38	Pause for thinking; invitation to interrupt;
14.	You	37	+ present tense verb; + don't + present tense verb; if + you + copula; you + can + present tense verb; you + copula
15.	Was	36	S + was + adj; +time; +time period + ago; + very + adj; + young
16.	Yeah	34	Ending story; confirmation; affirmation; pause for thinking
17.	My	33	+ obj;
18.	But	32	Pause for thinking; contrast; compound sentence;
19.	School	30	Adj + school (high, middle, elementary, our, my)
20.	That	29	Determiner, + np;
21.	Very	29	+ adj; + np;
22.	Her	27	+ obj; to+her
23.	mmm	26	Pause for thinking;
24.	Our	26	+ obj (esp. school, teacher, classmates)
25.	Some	26	+person; +obj
26.	Breath]	23	Pause for thinking; frustration; excitement;
27.	Like	23	+determiner; +noun(s); + present Participle; pause for thinking

28.	Mmmm	20	Confirmation; pause for thinking;
29.	There	20	Determiner—there + copula; location—went there, in there go there;
30.	Yes	20	Confirmation; signal end of narrative; agreement;
31.	Me	19	With+; simple present tense +; to +; person +; good to +
32.	Went	19	+away; + location; +to + location
33.	A	18	A + noun;
34.	Not	18	+ yet; + good; + noun;
35.	When	18	+ I + was + adj/np; + I + past tense; + subject + past tense; + you + present tense
	Total	1509	
		587	Used for controlling space of narrative for thinking (37%)

### T-Class Pre Spoken

Item	Word	Count	Structure Formed in Text
1.	I	102	+ past tense; + present tense; doing/ not doing; thinking/ knowing; going went; work; seeing
2.	Ah	94	Pause for thinking; exclamation for remembering; correction;
3.	[laugh]	55	Pause for thinking; preceding correction; face saving;
4.	uh	50	Pause for thinking; invitation for interruption
5.	And	41	Adding additional information, listing, compound sentence; add next detail in narrative
6.	The	37	+np
7.	Mmmm	34	Understanding; pause for thinking; ending of the narrative
8.	Is	32	Copula;
9.	Was	32	Copula; past pro verb;
10.	Very	30	Be+very+adj; +adj; very very; very; +not
11.	To	29	+location; +me; +to study/take/postpone
12.	So	26	Pause for thinking; continuation of narrative; result; invite interaction
13.	A	25	+np
14.	In	25	+location; +facility; + TV; + time
15.	Mmm	24	Pause for thinking
16.	Breath]	22	Intake+ thinking; expel+ finish, invite interruption, signal end;
17.	You	20	+verb—know, think, want; +too; Do(n't)+you
18.	Of	19	Adj+law+np; s+v+of+det; because of; all of; adj+of
19.	Yeah	19	Pause for thinking; agreement; invite interruption; signal end
20.	[intake	19	Pause for thinking;
21.	But	16	Contrast; introduce new detail; compound sentence
22.	For	16	+time period; +me; +taking; +what?; +example
23.	He	16	+ copula + adj (angry); + said/told; + passive
24.	We	16	+present/ past tense verb;
25.	School	15	High/ middle/ elementary + school; + student

26.	Big	14	+ n—boy/ voice
27.	Ghost	13	The + ghost;
28.	Went	13	+ to +location, event
29.	Because	12	Cause/ effect;
30.	Me	11	With, for, to + me; called, told, excuse + me
31.	No	11	Reject proposition; correction;
32.	Kind	10	+ of + np; very + kind
33.	Know	10	(Do) I/you + know; already + know
34.	People	10	North Korea's + people; a lot of + people; all of the + people; people + copula
35.	They	10	+ always/ usually; +past tense verb
		928	
		343	Pause for thinking spaces =40.0%

### T-Class Post Spoken

Item	Word	Count	Structure Formed in Text
1.	AH	120	Pause for thinking; exclamation for remembering; correction;
2.	I	118	+ copula + emotion; + did/do (not); + have (possession); + present perfect; + modal perfect; + present/ past tense verb; + think/ went
3.	AND	68	Listing; add detail; subordination
4.	[LAUGH]	57	Share humour; save face; signal end of narrative;
5.	WAS	55	Passive; past copula (+ emotion);
6.	THE	53	+ np; + end;
7.	MY	51	+ obj; +person; + space;
8.	TO	51	+ inf; + time period; + receiver; + received words; + location; call/ go/ listen/ talk/ want/ went + to
9.	SO	48	Pause for thinking; intensifier; add detail to story; cause/ result
10.	BUT	37	Contrast; compound sentence; pause for thinking
11.	IS	37	Copula;
12.	MMMM	36	Signal understanding; end of story; pause for thinking;
13.	THEY	34	+ copula; + present tense; think/ thinking
14.	MMM	33	Pause for thinking
15.	UH	33	Pause for thinking
16.	IN	30	Time frame; place; time period; institution
17.	BREATH]	28	Intake-thinking; expel-frustration, invitation for interruption;
18.	HE	28	+ can; + have (possession); + copula; + past copula
19.	VERY	27	+ adj; +np; + emotion/ body condition;
20.	A	26	+ n;
21.	[INTAKE	25	Pause for thinking
22.	[CLICK]	22	Pause for thinking

23.	HAVE	19	Possession; present progressive; modal perfect
24.	MONEY	19	Have/ spend lots of+; using/ earn+; about +; have enough+; gain some+; money+copula; money + can + help/ serve/ be
25.	THAT	18	Det; + place, obj, problem, story; end of story
26.	FRIEND	15	My +; many +; + present tense verb; + past copula
27.	ME	15	At/ for/ to/ with +; call/ give/ kid/ took +;
28.	NOT	15	Contradiction; copula+; + for; + true; + match; + funny
29.	SHE	15	+ past tense verb; + past perfect; + past copula; + passive
30.	WHEN	14	+ I/we + time period (e.g. was in middle school)/ listened,get,go + to;
31.	YOU	14	+ copula; + have; + know;
32.	ARE	13	Copula; present progressive
33.	IT	13	pronoun
34.	LIKE	13	+ adj; + np; pause for thinking; don't +; looks +; pronoun+
35.	MANY	13	+ friend/ people/ students/ times; called+; have+; so+;
		1213	
		382	Pause for thinking spaces = 31.5%

#### D-Class Pre Written

Item	Word	Count	Structure Formed in Text
1.	I	110	+ could(n't)/ can('t)/ did(n't)/ don't; +emotion/thinking/ remembering/ wonder verb; + go/ walk/ went; + past perfect, + make/ prepare/ study; + always/ usually/ really/; + copula; + will
2.	TO	71	To inf; to+ location; + go; + the +np; +me; want+; went+; had+
3.	AND	52	List, subordination (addition)
4.	MY	49	+ life/ friend/ mind; of+; about+
5.	WAS	45	+so/ very/ not; I/ we+; object+ adj; past progressive; passive
6.	WE	40	+ travel verb; + modal perfect; + possession; + past verb; past progressive
7.	IN	38	+ location; + language; + my life; in institution;
8.	THE	33	+ object; + abstract concept (direction of life); + group/ institute
9.	BUT	30	Contrast; + I (guess/ think); + we;
10.	SO	30	Intensifier; result
11.	IS	26	Copula; typically judgement
12.	THAT	26	+ object; + time/ day; + copula; in+; did+;
13.	A	24	+ week; + break; + person/ institution
14.	OF	24	+ my; because of; direction of; most of; one of;
15.	HER	23	Love/ to/ remember/ saw/+; +and I
16.	HAD	20	Modal perfect; +np; past perfect;
17.	SCHOOL	20	High +; +food; our/my+;
18.	THIS	18	+ accident/ situation/ narrative/ story/ time
19.	SHE	16	+ couldn't/didn't/ said



20.	REALLY	15	+ Quality words; +emotion words
21.	VERY	15	+ angry/ problem/ disappointed/ expectation/ emotion word
22.	FOR	13	+ time/ person/ (np)
23.	FOOD	12	Was + qualification; + manager; school+
24.	ME	12	To+; helped/ cared for/ taught+; weird/ impressive+ to+; +to inf
25.	THEY	12	+ Past tense verb; modal + inf; + copula + qualification
26.	TIME	12	+ after time frame; study/ a long/ break/ +;
27.	WERE	12	Past progressive; passive; + physical / emotional quality
28.	GO	11	+ there; + location; + with
29.	LIFE	11	(best/ impressive)+ (direction/ event) +(of) my+;
30.	OUR	11	+ school; + way; in+
31.	THEM	11	(connect/ really) + with/ miss/ to +
32.	THERE	11	To + go +;
33.	DAY	10	That/ the/ +; next+
34.	DIDN'T	10	+ have; she/ students/ we+;
35.	FRIEND	10	My+; good/ best/ country+
		883	

#### D-Class Post Written

Item	Word	Count	Structure Formed in Text
1.	I	110	+ copula; + did(n't)/ can('t)/ could(n't)/ don't; + have (possession)/ modal + to inf; + feeling/ thinking/ knowing/ trying/ wondering; verbs; + seeing/ searching/ asking/ saying/ singing; + want + to inf; + past copula;
2.	MY	55	+ event; + object; + close person (father/ mother/ friend/ grandmother); + body element (hair); + life; to+; and+; cut+;
3.	TO	54	+inf (process / activity verb); +location/ destination; + receiver (me)
4.	AND	44	Listing; subordination
5.	WAS	43	Past copula; passive; past emotion; past physical state.
6.	THE	36	+ np;
7.	IN	33	+ time phrase; + time period; + event; + institution; + location
8.	THAT	30	Determiner; + time/ place/situation;
9.	WE	29	+ copula; + could/ did(n't); + modal had + inf; + possessive had;
10.	VERY	28	+ physical, mental, emotional state; + quality
11.	A	24	+ np (time, location, object, event)
12.	BUT	22	Contrast; subordination
13.	ME	22	+to; to+;

14.	SO	19	Result; intensifier
15.	IS	16	Copula, + qualification/ evaluation;
16.	OF	16	+course; +our possession; most/ all/ a lot/ some, +;
17.	THERE	16	Determiner + copula; location
18.	BECAUSE	15	Cause;
19.	OUR	13	+ family/ friends/ school/ dormitory/ food
20.	TIME	13	(in/at/have/any) + (Det)+; quality +; quantity +
21.	WHEN	13	+ I + copula/ modal had/ have; + event
22.	HAD	12	Modal + to inf; possession
23.	HAIR	12	Cut my+; find one+; + salon
24.	ARE	11	Copula; + result/ location; + age/ age difference;
25.	FOR	11	+ time period; reason; me+ to inf; receiver
26.	WENT	11	+ destination
27.	AT	10	+ time/ day/ season; + location; + event
28.	SAID	10	+ that; + to + receiver; sayer+
29.	SCHOOL	10	Our+; high+; +food
30.	FOOD	9	+ manager; school+; our+
31.	GO	9	+ direction/ location/ destination
32.	IT	9	+ past copula; + didn't/ wasn't/ might; But/ actually+;
33.	ONE	9	+ person/ object/ time period/ place
34.	REALLY	9	+ quality (annoying/ beautiful); + emotional/ physical state
35.	THEY	9	+ copula; + past tense verb; + present tense verb
		792	

### T-Class Pre Written

Item	Word	Count	Structure Formed in Text
1.	I	113	+did(n't)/ can('t)/ do(n't)/ could(n't)/ past and present copula/ mental process verb/ feeling verb/ transaction verb/ transportation verb/ possession verb/; So +; When +; because +; but+; and+; day+; that+
2.	TO	56	To+inf; verb +; + person/ people;
3.	WAS	46	+ time; + age; past progressive; passive; past copula; + prep+location; + intensifier+adj;
4.	THE	42	(After) + the + event; + np; prep + the + np;
5.	AND	36	Listing; subordination;
6.	MY	31	+ family/ friend; + life; + event; prep + my + life
7.	WE	30	+ past/ present tense verb (esp. go); past copula
8.	SO	29	Result; subordination; + I/ we + copula; intensifier + adj
9.	IN	28	+ location/ institution/ country/ + past time frame; + specific future/ past date.

10.	A	26	+ np
11.	IS	26	Copula;
12.	OF	22	All/ lots +; + the/ my/ np
13.	THAT	21	Determiner; adj. clause head
14.	GO	17	+ to + location/ institution;
15.	HE	17	+ copula; + has (possession); said/ called/ don't
16.	LIKE	15	I+like+person/ people; + stick;
17.	WHEN	15	+ I + copula + time period/ event
18.	BUT	14	Contrast; subordination;
19.	VERY	14	+ annoying/ beautiful/ complicated/ depressed/ happy/ kind/ important/ nice/ noisy/ scared/ trivial
20.	ME	13	Made/ gave/ thought/ told +; for/ about +
21.	SCHOOL	11	High/ middle/ elementary/ +; passed/ went to +; + entrance/ grade/ restaurant
22.	AT	10	+ location/ time/ event; + that/ the/
23.	HER	10	See/ call/ believe +; about/ of/ to/ with +;
24.	IT	10	+ past/ present copula
25.	BECAUSE	9	Cause; + I + verb
26.	DON'T	9	I +; + see/ regret/ like/ know/ habituate/ get/ forget
27.	SEE	9	To/ don't/ can +; + a/ any/ + np
28.	WITH	9	+ my + friends/ individual/ object
29.	FOR	8	+ time period/ institution/ me
30.	PUPPY	8	White/ adopted/ bought/ buy/ happy/ have/ little +
31.	HARD	7	+ time (story); + to + hiking/ study; copula +; study English +
32.	HAVE	7	+ a hard time/ photo class; + affected/ challenged; perfect tense; I +; to+
33.	HOME	7	Arrived/ came/ leave/ rushed +; to+; my/ our+; + to see
34.	OTHER	7	+ one/ thing/ trees/ people/ story; any/ do/ each/ from/ saying/ than/ to +
35.	REALLY	7	Intensifier; past copula + really + funny/ kind/ good/ hope/ nice/ precious/ surprised/ tired;
		739	

### T-Class Post Written

Item	Word	Count	Structure Formed in Text
1.	I	98	+ present/ past copula; can('t)/ can/ did(n't)/ + past/ present tense verb; +past perfect; + emotion/ thinking/ transport/ verb; when/ and/ so/ because +;
2.	THE	63	+ event/ ordinal/ institution/ people/ time/ object
3.	MY	53	+ ability/ attitude/ close person/ family/ mind/ object/

			space/ thinking; prep +;
4.	AND	43	List; subordination; + I/ person/ determiner;
5.	TO	39	To inf; + me/ close person/; + location/ destination
6.	WAS	39	I/ we + past copula + position/ emotion/ evaluation/
7.	IN	36	+ country/ institution/ personal space/ mental space/ life/ location
8.	IS	31	Copula + evaluation phrase
9.	WE	28	We + past/ present tense verb; + verbs of effort, doing, thinking, feeling
10.	A	21	+ np (event, institution, time period, result, location, judgement, effect)
11.	BUT	20	Contrast, contradiction, subordination
12.	OF	19	+ location/ institution/ thing/ event/ person; lots/ because/ back/ body/ top +; Of course
13.	SO	19	Intensifier + adj of emotion; result; + I/ it/ we
14.	VERY	17	Intensifier + adj of emotion
15.	THAT	16	Determiner; relative clause head; verb of mind (realized/ heard/ thought) +;
16.	GAME	15	That/ the +; sport type+; judgement adj +
17.	AT	14	+ institute/ location/ decision reached/ time
18.	BECAUSE	13	Cause; +of/ there/ we/ I
19.	HAVE	12	+np; present perfect; modal have + to inf;
20.	IT	12	(But/ so) + copula/ became
21.	SCHOOL	12	Middle/ elementary/ high/ +; at/ to +; + and/ in/ copula
22.	WHEN	12	+ I + verb (event/ activity)/ copula + time frame/ age
23.	WITH	12	+ my + close person(s); + emotion
24.	LOST	9	I + lost + my + close person/ object/ event
25.	ME	9	With/ to +; + about/ to/ with
26.	THERE	9	+ past/ present copula; in+; present copula +
27.	DIDN'T	8	I + didn't+ present participle/ adj + np/ to inf
28.	MOTHER	8	My +; + advised/ copula + emotion/ location
29.	AFTER	7	+ time frame/ event/ activity/ situation
30.	BEAUTIFUL	7	+ age/ because + reason/ place/ creatures(i.e. fish); most/ copula +
31.	COLOR	7	+ copula + (intensifier) + adj
32.	HAD	7	+ event; + mental object/ situation/ emotion/; + to inf
33.	HE	7	Det+; he+copula/ past/ present tense verb
34.	ISLAND	7	+ environment; + copula; + with (people)
35.	MAN	7	Flag+man+match + copula
		736	

## APPENDIX 7 TOP 20 LEXICAL ITEMS

### D-Class Pre Spoken

1.	SCHOOL	31	High, middle, international + school; + bus, trip,
2.	FRIEND	25	Best/ good +; country adj +
3.	HAVE	19	Confirmation; possession (i.e., obj, free time); Present perfect;
4.	LIKE	16	+ present participle; + that; + kind of; pause for thinking
5.	VERY	14	+ adj; +np
6.	HIGH	13	+ school
7.	GOOD	11	Very +; really+; + things; + friend(s); + nature; + high school
8.	MANY	11	+ Korean/ people/ professor/ things/ friend; gain/ call/ are+; how+many + ...?
9.	REALLY	11	I +; we + (past) copula; we + have/ had/ were/ are +; + miss/ good friend(s)/ best friends/ fun/ nice person/ want to see
10.	GO	10	She/ we/ you +; +to location; + there
11.	KNOW	10	(Do) I/you (don't) + (?); + about; + their
12.	DID	9	Person +; + you go/ do (+ in location)
13.	BUSAN	8	To +; going to+; lived in+; arrived to+
14.	GERMANY	8	In +
15.	WALKING	8	+ all night; + to Seoul; + over and over
16.	WENT	8	I/ we/ (often) + went + to location;
17.	HEARD	7	(I) Have (you) +; just +; +her voice; + about; +there
18.	MEAN	7	I +;
19.	TRIP	7	School/ my/ to+
20.	DAYS	6	Number +
		239	

### D-Class Post Spoken

1.	WAS	36	S + was + adj; +time; +time period + ago; + very + adj; + young
2.	SCHOOL	30	Adj + school (high, middle, elementary, our, my)
3.	VERY	29	+ adj; + np;
4.	SOME	26	+person; +obj
5.	LIKE	23	+determiner; +noun(s); + present Participle; pause for thinking
6.	WENT	19	+away; + location; +to + location
7.	WHEN	18	+ I + was + adj/np; + I + past tense; + subject + past tense; + you + present tense
8.	KNOW	13	I/ you (don't)+; Do you +; + about; + their location
9.	THINK	13	I/ we+; + about; + present participle; + I am/ it is
10.	WANT	12	I/ we/ he +; +to inf
11.	ARE	11	There/ you/ we+; + not/ really/ so/ more/ in/ very(+ friendly/

			intimate)
12.	FOOD	11	+ manager; + was (not) good/ better; school (cafeteria) +; delicious+; eat some+
13.	GOOD	11	We were+; not+; was/ were+; +to me
14.	MAKE	11	Want to +; + object
15.	NOW	11	Occurred/ tricking/ question/ 21 years old/ right +; and+; +I
16.	MANY	10	Because+; draw+; do+;about+; take+; +things/ friends/ people/ mistakes
17.	REALLY	10	I+; present participle + copula; + friendly/ like/ want + to inf/ don't know/ cool/ fun
18.	AFTER	9	+I/ we/ she/ determiner/ present participle
19.	DO	9	+ you know/ buy/ like/; Why/what/wanted to/+; I/ we+; Don't + do + that
20.	GUY	9	Determiner/ bad/ Chinese +; + present tense verb;
		321	

### T-Class Pre Spoken

1.	VERY	30	Be+very+adj; +adj; very very; very; +not
2.	SCHOOL	15	High/ middle/ elementary + school; + student
3.	BIG	14	+ n—boy/ voice
4.	GHOST	13	The + ghost;
5.	WENT	13	+ to +location, event
6.	KIND	10	+ of + np; very + kind
7.	KNOW	10	(Do) I/you + know; already + know
8.	PEOPLE	10	North Korea's + people; a lot of + people; all of the + people; people + copula
9.	GRADE	8	First/ second+
10.	LIKE	8	Just/ looks+; + that/ our +np
11.	MORE	8	+np; + than; once+
12.	SAW	8	I + saw + np
13.	THINK	8	I/ you (don't) + think (so) (?)
14.	WHEN	8	+ time period (I was in middle school); + time frame (we woke up)
15.	GROUP	7	Student/ study group; enter the +; + team;
16.	NORTH	7	+ Korea/ people
17.	STUDY	7	(want)To +; didn't+; will +
18.	VOICE	7	Big +
19.	BOY	6	Big +
20.	COLD	6	Catch a +
		203	

### T-Class Post Spoken

1.	WAS	55	Passive; past copula (+ emotion);
2.	VERY	27	+ adj; +np; + emotion/ body condition;
3.	HAVE	19	Possession; present progressive; modal perfect
4.	MONEY	19	Have/ spend lots of+; using/ earn+; about +; have enough+; gain some+; money+copula; money + can + help/ serve/ be
5.	FRIEND	15	My +; many +; + present tense verb; + past copula
6.	WHEN	14	+ I/we + time period (e.g. was in middle school)/ listened,get,go + to;
7.	LIKE	13	+ adj; + np; pause for thinking; don't +; looks +; pronoun+
8.	MANY	13	+ friend/ people/ students/ times; called+; have+; so+;
9.	THINK	13	I (don't) +; they+
10.	BROTHER	11	Younger+; strong+; and I
11.	DAY	11	That +; one +; peaceful+
12.	WENT	11	I+went+to location
13.	FRUIT	10	His +; sell+; produce+
14.	WANT	10	+to+be/ meet; I/ we/ they+;
15.	GAMER	8	+can gain/ harvest/ sell/ have
16.	GRADE	8	Your/ good/ third+; +is good/ poor
17.	YOUNGER	8	Brother
18.	FOOD	7	Delicious/ popular+;the+; some+;their+
19.	GOOD	7	Grade is+; + grade
20.	KNOW	7	You/ I (don't) +
		286	

Important: money, close relationships, entertainment, time, judgements, knowledge

### D-Class Pre Written

1.	WAS	45	+so/ very/ not; I/ we+; object+ adj; past progressive; passive
2.	SCHOOL	20	High +; +food; our/my+;
3.	REALLY	15	+ Quality words; +emotion words
4.	VERY	15	+ angry/ problem/ disappointed/ expectation/ emotion word
5.	FOOD	12	Was + qualification; + manager; school+
6.	TIME	12	+ after time frame; study/ a long/ break/ +;
7.	WERE	12	Past progressive; passive; + physical / emotional quality
8.	GO	11	+ there; + location; + with
9.	LIFE	11	(best/ impressive)+ (direction/ event) +(of) my+;
10.	DAY	10	That/ the/ +; next+
11.	DIDN'T	10	+ have; she/ students/ we+;
12.	FRIEND	10	My+; good/ best/ country+
13.	AFTER	9	+ school/ university; + event;

14.	HAVE	9	Must+; + time/ quality/ activity/ object of affection/ chances; modal perfect
15.	ONE	9	+ person/ time period/ event
16.	WELL	9	Live/ perform activity/ +;
17.	WENT	9	+ to location
18.	LOVE	8	+ person(s); was + also + emotional quality (negative)
19.	STUDY	8	+ time period/ + reason
20.	WHEN	8	+ age/ event/ time period/ past activity/ present activity
		252	

### D-Class Post Written

1.	WAS	43	Past copula; passive; past emotion; past physical state.
2.	VERY	28	+ physical, mental, emotional state; + quality
3.	TIME	13	(in/at/have/any) + (Det)+; quality +; quantity +
4.	WHEN	13	+ I + copula/ modal had/ have; + event
5.	HAD	12	Modal + to inf; possession
6.	HAIR	12	Cut my+; find one+; + salon
7.	ARE	11	Copula; + result/ location; + age/ age difference;
8.	WENT	11	+ destination
9.	SAID	10	+ that; + to + receiver; sayer+
10.	SCHOOL	10	Our+; high+; +food
11.	FOOD	9	+ manager; school+; our+
12.	GO	9	+ direction/ location/ destination
13.	ONE	9	+ person/ object/ time period/ place
14.	REALLY	9	+ quality (annoying/ beautiful); + emotional/ physical state
15.	AFTER	8	+time/ event/ occurrence/ happening/ action + subject
16.	DAY	8	Next/ that/ one + day
17.	SALON	8	+ copula; (the/ one) + hair +;
18.	ABUSE	7	+ copula; + receiver; Elderly/ people/ to+
19.	DIDN'T	7	+abandon/ forget/ like/ memorize/ prepare; I/it/we+;
20.	ELDERLY	7	+ abuse (+ copula); about/ against/ of/ to+
		244	
			Shading indicates lexical word in top 35 of all text items

### T-Class Pre Written

1.	WAS	46	+ time; + age; past progressive; passive; past copula; + prep+location; + intensifier+adj;
2.	GO	17	+ to + location/ institution;
3.	LIKE	15	I+like+person/ people; + stick;
4.	WHEN	15	+ I + copula + time period/ event
5.	VERY	14	+ annoying/ beautiful/ complicated/ depressed/ happy/ kind/



			important/ nice/ noisy/ scared/ trivial
6.	SCHOOL	11	High/ middle/ elementary/ +; passed/ went to +; + entrance/ grade/ restaurant
7.	DON'T	9	I +; + see/ regret/ like/ know/ habituate/ get/ forget
8.	SEE	9	To/ don't/ can +; + a/ any/ + np
9.	WITH	9	+ my + friends/ individual/ object
10.	PUPPY	8	White/ adopted/ bought/ buy/ happy/ have/ little +
11.	HARD	7	+ time (story); + to + hiking/ study; copula +; study English +
12.	HAVE	7	+ a hard time/ photo class; + affected/ challenged; perfect tense; I +; to+
13.	HOME	7	Arrived/ came/ leave/ rushed +; to+; my/ our+; + to see
14.	REALLY	7	Intensifier; past copula + really + funny/ kind/ good/ hope/ nice/ precious/ surprised/ tired;
15.	SAW	7	I/we +; + object
16.	STORY	7	Article +; hard time/ funny/ other+; +about/ to
17.	TIME	7	Long/ hard +; +in; + copula; + story;
18.	UNIVERSITY	7	(To go to) + Korea/ Seoul/ good+; +that I want
19.	WENT	7	We/ I +; +to destination/ event/ institution
20.	DO	6	I/ we +; to inf; + alone/ my best/ you think?/ at the time;
		222	

### T-Class Post Written

1.	WAS	39	I/ we + past copula + position/ emotion/ evaluation/
2.	VERY	17	Intensifier + adj of emotion
3.	GAME	15	That/ the +; sport type+; judgement adj +
4.	HAVE	12	+np; present perfect; modal have + to inf;
5.	SCHOOL	12	Middle/ elementary/ high/ +; at/ to +; + and/ in/ copula
6.	LOST	9	I + lost + my + close person/ object/ event
7.	DIDN'T	8	I + didn't+ present participle/ adj + np/ to inf
8.	MOTHER	8	My +; + advised/ copula + emotion/ location
9.	AFTER	7	+ time frame/ event/ activity/ situation
10.	BEAUTIFUL	8	+ age/ because + reason/ place/ creatures(i.e. fish); most/ copula +
11.	COLOR	7	+ copula + (intensifier) + adj
12.	HAD	7	+ event; + mental object/ situation/ emotion/; + to inf
13.	ISLAND	7	+ environment; + copula; + with (people)
14.	MAN	7	Flag+man+match + copula
15.	WENT	7	+ to + location; + to inf; I/ we+
16.	BOYFRIEND	6	+ and I; my/ your+; + past tense verb
17.	DAY	6	The/ the next/ one/ all + day + (long)
18.	FELT	6	I + felt + emotion/ physical feeling
19.	GO	6	I/ we/ she (will) +; + destination
20.	LAST	6	The +; + amazing chance/ choice/ week/ game
		200	

## APPENDIX 8 CLAUSAL THEME BY LEXICAL CHOICE

D-Class				T-Class			
Spoken		Written		Spoken		Written	
Pre	Post	Pre	Post	Pre	Post	Pre	Post
<ul style="list-style-type: none"> <li>•education</li> <li>•relationships</li> <li>•judgment</li> <li>•travel</li> </ul>	<ul style="list-style-type: none"> <li>•education</li> <li>•travel</li> <li>•desires</li> <li>•knowledge</li> <li>•judgment</li> </ul>	<ul style="list-style-type: none"> <li>•education</li> <li>•time</li> <li>•possessions</li> <li>•travel</li> <li>•close relationships</li> </ul>	<ul style="list-style-type: none"> <li>•judgment</li> <li>•time</li> <li>•appearance</li> <li>•education</li> <li>•travel</li> </ul>	<ul style="list-style-type: none"> <li>•knowledge</li> <li>•surprise</li> <li>•kindness</li> <li>•grades</li> <li>•study</li> <li>•judgment</li> </ul>	<ul style="list-style-type: none"> <li>•money</li> <li>•close relationships</li> <li>•entertainment</li> <li>•time</li> <li>•judgment</li> <li>•knowledge</li> </ul>	<ul style="list-style-type: none"> <li>•time</li> <li>•travel</li> <li>•judgment</li> <li>•education</li> <li>•affection</li> <li>•possession</li> <li>•trial</li> </ul>	<ul style="list-style-type: none"> <li>•entertainment</li> <li>•education</li> <li>•judgment</li> <li>•travel</li> <li>•close relationships</li> <li>•time</li> </ul>

## APPENDIX 9 RESEARCH CLASS OBSERVATIONS

Research Class Observations				
Date	Class D	Motivation/ Energy	Class T	Motivation/ Energy
<b>Week 1</b>				
May 6	<p>As the first day of instruction, this class was wary at the start. Class took place in the “English Café”, which is a square room with a circle of couches ringing the walls. The couches were pushed back to create an open space. The students became somewhat alarmed when asked to stand and to take off their shoes in the carpeted room. After a few moments, their alarm relaxed as we performed warm-up exercises. We focused upon trust and risk-taking exercises (standing circle push; blindfolded leading) as well as focus activities (Zip! Zap! Zoom!). Students were shown the exercise, promised safety and given a demonstration, whereupon they took control of the activity, requiring some coaching as they gained momentum and enthusiasm.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Zip! Zap! Zoom!</li> <li>3. Blindfolded Leading</li> <li>4. Circle Push</li> </ol>	<p>Low at the start of the class. Students were late in arriving and appeared lethargic. They were reluctant to come out of their seats. Students appeared not to want to make close physical contact. The energy picked up during the class, as students played the activities requested without failure. Some even took the role of coaching without prompt, and even provided support for those who lacked confidence.</p>	<p>This class was quite eager to start. This class was about introductions and getting the students used to communicating with one another. They engaged in an activity where they were to write their personal information (names, major, hometown, favorite song, hobby, etc.) onto a book-folded piece of paper as well as draw a picture of their family and an event which happened to them. They were given two minutes to review each other’s booklet, and five minutes to chat about the surprising bits. Then students were asked to introduce their partner, highlighting the important and surprising details. Almost no one told the narrative told them by the student being introduced. However, the introductions were lively and helped bond the students in the initial class.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Booklet Introduction</li> <li>2. Discussion</li> </ol>	<p>Students arrived on time and were excited to begin studying. They were seated in the round and at times their enthusiasm was hard for them to contain. They really wanted to talk.</p>
<b>Week 2</b>				
10	<p>In this class, the second actual instruction class, students were adapted to expect the unexpected. They were not surprised when asked to stand and make a circle or to kick off their shoes. They were less reluctant and even a little expectant of the day’s activities. The warm up was fairly smooth and students required little coaching to go beyond minimum movement. Activities were presented with some qualification as to their efficacy towards English learning and usage. Activities today focused upon reshaping students’ perceptual awareness—that is, bringing their awareness outside their own bodies into the world actively. This is to help them to identify in their discourse partner’s bodies and voices markedness which add dimension to discourse at hand.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Zip! Zap! Zoom!</li> <li>3. Zap! (see Class D Detailed Class Plan)</li> <li>4. Moving through the space</li> <li>5. Exposure</li> </ol>	<p>Student energy was just under high. Students were on time to class and some tried to keep from showing too much eagerness to start. They appeared to enjoy the activities presented to them. All participated, though some less enthusiastically than others. Moving through the space, a few students appeared to slow to their own pace, but following direction, they picked up the pace with the rest of the class. Students appeared less motivated at the start and more motivated by the end of class.</p>	<p>This class seemed less eager to start than the previous day’s class. Students easily engaged with the activities, though they were slower to complete each stage than anticipated. Nonetheless, the activities went as planned and students appeared to understand the main thrust of the teaching argument: Narrative has structure.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Vocabulary to tell the story of a picture</li> <li>2. The basic narrative of a picture</li> <li>3. Narrative of objects</li> <li>4. Tell a basic narrative of own life</li> </ol>	<p>Middling energy level. Students were on time. All had completed the homework requested. Energy at times diminished as students focused upon the problems to be solved. Students appeared consistently motivated to continue the class.</p>
11	<p>In today’s class, there were only 8 students in attendance—just over half the class roster. It’s difficult to say what attributed to this absence. It’s possible students did not attend because they were confused by last week’s lack of a Tuesday or a Wednesday class because of the holiday (Children’s Day). They may be tired after a busy day in classes, sick, drinking or a host of other possibilities. My hope is it’s not a motivational issue. During the mirroring activity, students were more interested in trying to upset their partners with impossible-to-reproduce fast movements and to be funny. The class had to be stopped and partners changed in order to facilitate more</p>	<p>Student energy in class seemed down from the previous class. Students were tardy entering class, and we actually began about 5 or 6 minutes late. Students were energetic, but they had difficulty focusing on the physical tasks.</p>	<p>In today’s class, there were twelve students, four of whom were ten minutes late. Students appear with worn expressions and their body language suggested lack of energy. Students are excellent at recognizing which words are new for them and which they already know. This is a preparatory activity to provide them with knowledge of language they may need. However, given the actual activity, the students seem to have difficulty. They are not following the directions without two or more retellings. Also, when questioned about whether they understood or not, they nod yes but when observing, they clearly show they</p>	<p>This class did not appear all at once. Six students were as much as ten minutes late, and the ones in attendance at the beginning seemed to set the mood as exhausted. Some were staring blankly into space. Motivation and Energy for this class was low. They were</p>

	<p>exploration. The students took half the class to focus their minds and bodies on the explorations.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Zip! Zap! Zoom!</li> <li>3. Zap!</li> <li>4. Mirroring</li> <li>5. Mime (pipe)</li> </ol>		<p>had not been listening as they ask their partners, “What are we doing?” One student indicated the activity at hand—to identify which paragraph in a story should come first, second or last—was “very very difficult”. This task was given after explaining the significance of time as a device to give narrative structure: older elements first, more recent, last. The students, collectively appear not to have understood to use time as a way to organize narrative structure until they were explicitly told to “seek the time words and phrases”.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Vocabulary review</li> <li>2. Follow the narrative of the Frank Sinatra song, <i>It was a Very Good Year</i></li> <li>3. Discuss the basic structure of the song (beginning, middle, end)</li> <li>4. Identify “time” in the song</li> <li>5. Order the disordered paragraphs in <i>That’s Life</i> by seeking time words</li> </ol>	<p>unfocused and required constant monitoring.</p>
12	<p>In today’s class, students took time to arrive. Only half the class arrived. Some students who were absent yesterday were present today. We spent the day repeating the class from the day before, but taking the activities to a deeper level. Students were more focused today. They understood more clearly mime ideas, particularly the need for more energy in the fingers and the hands. We managed to get more mime items into our training.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Zip! Zap! Zoom!</li> <li>3. Zap!</li> <li>4. Mirroring <ol style="list-style-type: none"> <li>a. Mime (pipe)</li> <li>b. door</li> <li>c. wall</li> <li>d. rope</li> </ol> </li> </ol>	<p>Low to intermediate energy at the start. after beginning to move, students were more focused. Energy built, and students seemed at ease with the instructions and their application.</p>	<p>Students appeared sleepy in the beginning of class, but less so than in the previous class. There were fewer students, and some were late. The number of activities was reduced, so students didn’t appear overwhelmed as they had in the last day.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Order the disordered paragraphs in <i>That’s Life!</i> by seeking time words</li> <li>2. Seek similar words (homonyms, etc.) and phrases in <i>My Way</i></li> </ol>	<p>Many students were late, some up to ten minutes. Energy was higher but not high.</p>
13	<p>In today’s class, there were even fewer students than the last day. Six students attended class. These six appeared to enjoy class, attending to each activity carefully, taking suggestions easily and transforming their movement where needed. They each practiced a short mimed “scene” with their partner, creating the story independently with some assistance on the structure of the story and the precision of the movements. All the students were intently focused on creating the scene and none appeared to be reluctant. The scenes were enthusiastically performed with high focus and commitment.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Short Mime Practice</li> <li>3. Build Mime Scene</li> <li>4. Perform Mime Scene</li> </ol>	<p>Energy was moderate at the beginning but built as the class progressed through the short warm-up. During the building of the scene, energy appeared to increase and during the presentation, students performed with vigor.</p>	<p>Today’s class had many fewer students, and only two activities were possible to complete: vocabulary check and editing sentence groups for relevance. Students appeared apprehensive when looking at the vocabulary, which had words such as “bubonic plague” and “ratio”. After the vocabulary explanation, however, they were more visibly and audibly relaxed. They easily understood the concept of relevance and applied it to the task. The task, as usual, was completed in pairs.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Vocabulary Review</li> <li>2. Editing for Relevance</li> </ol>	<p>Today’s class was middle energy with some enthusiastic students and others appearing lethargic. All completed the task assigned.</p>
<b>Week 3</b>				
17	<p>Following last class, I sent out an email reminding students of their commitment to our project, the goals to be attained, and implored them to stick with the program. Today, there were 10 students of 15. Students seemed energetic and willing to do the activities set out. They seemed genuinely surprised to do facial massage, some muscular</p>	<p>Energy was positive and focused. Students appeared motivated to continue their study of narrative through this approach and willingly entered into the</p>	<p>Today 11 students attended the class. Most students had completed their homework. Students had some difficulty starting the first task—to separate two narratives which were entwined as one, one story forming the back-story of the other. However, after a few moments of analysis, students quickly</p>	<p>Energy was positive and focused, but given the first activity, seemed to wane a little. After a few moments, however, motivation</p>

	<p>relaxation techniques and vowel circle activities. Activities were met with some laughter and light spirits. Some students tried to use humor to deflect the discomfort of the moment. I encouraged honesty and focus instead of joking around as such behavior, while enjoyable in the moment, actually prevents the individual and others from deepening their experience. Students understood the activities easily. Some students had not completed their homework.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Self-Tap Massage face</li> <li>3. Vowel Circle of Sound</li> </ol>	activities.	<p>understood the task and set about separating the two. For the next task, telling a partner a similarly structure story, most completed the task without difficulty. Some were unable to attempt the task: they told a single story, instead. Given the third task, to sort through a song provide and find the main story, students seemed to enjoy this.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Separate two narratives</li> <li>2. Tell a story containing two stories</li> <li>3. Identify the main story in a song</li> </ol>	<p>returned and the students remained moderate to high energy through the remainder of the class.</p>
18	<p>Today, there were fewer students than the previous day. The same core group of students continues to arrive. Last class, the circle of sound consisted of passing a sound and mimed sphere from person to person. Students seemed to have some difficulty following the instruction to make the physical transition from person to person smooth such that the “object” did not accelerate in the physics sense of the word. Today, however, most students seemed to understand and made the transitions cleanly. Vocally, students’ voices were stronger and they produced more open sounds than before. The concept of raising and lowering pitch was introduced today. By raising or lowering the sphere, the pitch raised or lowered, respectively. Finally, when the voice pitch raised or lowered, physical features of the body, such as the eyebrows, mouth and chin were raised or lowered accordingly.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Tap-Massage Face</li> <li>3. Vowel Circle of Sound With Consonants</li> </ol>	<p>Less energy initially, but after the warm-up, energy and enthusiasm increased. Students appear to enjoy the circle work, though it can lead to sore feet and some boredom.</p>	<p>Today, students seemed stressed-out by the advancement of the narrative structure. Initially, narrative was described as having three parts—beginning, middle and end—yet today, it is refined in the Labovian tradition: Abstract, orientation, complicating action, evaluation, resolution, coda. Students worked to identify whether some texts had an abstract or not and then started to tell a story to their partner which included an abstract.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Essential Vocabulary</li> <li>2. Narrative Structure (Advanced—Labov): Abstract</li> </ol>	<p>Initially, student motivation fell from the initial energetic entrance into class. Students used words like, “difficult” and “hard” to qualify their experience of the new material.</p>
19	Class Cancelled due to vacation		Class Cancelled due to vacation	
20	<p>Today, there were only 6 students—less than half of the original 15. Many students went home because tomorrow is a national holiday. The energy of the remaining students seemed low, initially. After the warm-up, it appeared to increase. I was particularly concerned about one student since she appeared not to want to engage with the others in the paired activities. She seemed pained when approached and dissolved into fits of giggling when observed. She demonstrated, however, her understanding of the activities aptly. Today’s primary activity, simple sentence enunciation, asked students to work with one of two hundred simple sentences to discover as many different ways to speak the simple sentences as possible. These sentences were used in pair-groupings and shown in the performance circle, repeatedly spoken in different ways. Afterwards, as a finale, students were asked to improvise a dialogue with their two sentences at the head. They appeared to be able to work creatively and with low aversion to the task. Their dialogues made sense and contained few grammatical errors.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Simple Sentence Enunciation</li> <li>3. Improvised Scene with Simple</li> </ol>	<p>Low energy, but after the warm-up, it climbed to about medium level. After the Simple Sentence Enunciation, students were more comfortable and willing to take greater risks. Their energy level seemed to climb. Students remained, however low their energy, motivated to participate.</p>	<p>In today’s class, there were nine students for the same reason, presumably, as the D-Class. Students were introduced to the concept of orientation and seemed to be resistant to new structure and materials. Given the simplicity of the materials, and recognizing it was little different to what they had already learned, students seemed to engage with the tasks more readily. They were asked to identify different definitions for the categories, who, what, when, and where. Then they were requested to identify the features of a story which could be headed by each of those categories. This proved challenging for the students, and they struggled a bit. Afterwards, they were requested to tell a story from their experience and to focus on getting the orientation details more in place.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Narrative Structure: Orientation Who, What, When, Where</li> </ol>	<p>Student energy seemed low today, and motivation to persevere was middling. Students required more scaffolding to effectively complete the activities presented.</p>

	Sentences		2. Tell a story, focusing on Orientation Details.	
<b>Week 4</b>				
24	<p>Today's class was distracted at first, but managed to get through their workout. They appeared in high spirits owing to the fact that Korea had defeated Japan in a soccer match. Once the game was over, students were able to focus more intently. The warm-up concluded with high energy and proceeded into image theatre. Students were asked to close their eyes and to imagine the situations presented to them. These situations were used to link particular words to students real (or perceived) experience. Words like "cold", "hot" and "energy" were chosen. Students were asked to imagine the situations, actually feel the sensations the words suggested, and then to say the words as they might have actually experienced the situations. Later, students worked in pairs and triptychs to "sculpt" human images of the words suggested. The word, "trust", was the focus of the work.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Word-Image-Sound</li> <li>3. Image Theatre: Trust</li> </ol>	<p>Students had high energy at the start of class. They appeared motivated to work and didn't flag in their commitment, though they often seemed to be distracted by others' notice of their situation/ predicament. Still, students affected real outcomes within the exercises and seemed to experience satisfaction for having completed the tasks.</p>	<p>Today's class was somewhat divided in energy. Some students, having missed the previous day, were working on the orientation aspect of narratives from scratch. They appeared somewhat bewildered, but those around them were able to provide scaffolding to move up in understanding. Altogether, however, students seemed to work well, though they struggled with some of the instructions.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Narrative Structure: Orientation, Continued</li> </ol>	<p>Students came in with somewhat medium motivation, and appeared to maintain the same level though some gained motivation through task understanding. Those who understood the task started to provide scaffolding for those who didn't thereby raising the awareness, motivation and energy of the group.</p>
25	<p>Today's class had a very low turn-out. There were only 5 students and this number arrived by at least 10 minutes past the start of class. Students seemed reluctant to warm-up. They had difficulty making eye contact. They appeared confused and unable to follow simple instructions. Some hadn't attended the previous day's class and were unable to understand today's exercise since it was built upon the last day's activities. Students were put into groups of 3 and asked to create a short story called "What Kind of Monster Am I?" The object was to create images of the important moments of the story and tell the story. They lacked focus and coherence, and were unable to stick to one storyline. The students wouldn't commit to their actions or body postures. They often code-switched to communicate. Today's class felt like somewhat of a failure.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. What Kind of Monster Am I?</li> </ol>	<p>Motivation was very low. Students appeared reluctant, even resistant to suggestions and requests for action.</p>	<p>Today's class had a higher turnout than the previous day's class with 11 students. The students didn't seem to enjoy the material, but they worked through it. Today, we focused on complicating action. Students were asked to listen to two different stories, and to identify the complicating actions in either story. Then they were asked to write complicating actions for one of two sets of stories. In both cases, they were quiet, and didn't communicate with a partner, though asked to do so.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Narrative Structure: Complicating Action: identify the better example</li> <li>2. Complete the story</li> </ol>	<p>Motivation was very low. Students were quiet and appeared tired.</p>
26	<p>Today's class had 8 students and the energy seemed to be quite high. The most reluctant student was late to class, and she seemed to participate more strongly than before. In today's class, we explored image statues of verbs. Students were asked to of simple verbs in partners, to make individual sculptures of the verbs and then to work with another set of partners. These partner groups then worked to sculpt the images into a "stronger" version of the ones already crafted by the original student partners. Next, students were asked to consider a place where the action would occur and to perform 2 seconds of the action—the simpler the better. Complex actions were scaled back so more focus, commitment and energy could be put on the actual action and not dissipated over a series of build-up actions and resolving actions. For example, given the verb was "kick" and the student chose the image of kicking a soccer ball, if the student performed a series of actions before the</p>	<p>High energy and motivation. Students were easy to direct and followed directions well. Use of Korean in class was minimal.</p>	<p>Today's class had 7 students—fewer than yesterday. Today we concluded the "advanced" narrative structure (Labov) with Evaluation, resolution and coda. Students were asked to identify one of two stories in each of the structure categories which best exemplified the use of the category in question. Then they were to tell two short stories—one with and one without the category in question. Students talked easily and animatedly. They were instructed not to interrupt their peers and seemed able to maintain longer discourses while focusing on the category in question.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Narrative Structure: Evaluation</li> <li>2. Narrative Structure: Resolution</li> <li>3. Narrative Structure: Coda</li> </ol>	<p>High energy and motivation. Students were easy to teach and followed directions easily. They were motivated to tell their stories.</p>

	<p>actual soccer ball kick—the pass receive, the set up, and the kick—followed by a series of actions after the kick—celebrating the goal, and performing a victory dance—then the action was simplified into a two second time space and condensed into the kick with a short celebration. Students seemed to enjoy this activity.</p> <p>Activities:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Metaphor I—verb images</li> </ol>			
27	Class Cancelled due to Sports festival		Class Cancelled due to sports festival	
<b>Week 5</b>				
31	<p>In today’s class there were 11 students, with only 4 missing. The students in attendance the previous class were present today and they all remembered the verbs, images and actions they had worked with the day before. The students who were absent the day before were present today. Following the warm-up, the students were asked to show the work they had completed the day before. Group by group they showed their actions for their particular verbs. The three additional students were placed into groups with groups from the previous class and these groups were asked to bring the new additions to their group up to speed. In one case, the student was very quick to catch up, in the second, the student required a little coaching and in the third, the student was able to get to where his group mates were only by the end of the class. Students were asked to imagine a context for which the idea of their action would be different. For example, given that the verb is “run” one student scanned through a number of mimed books in an effort to show fast study. His statement was that he was running through his studies. Other students created an abstraction. For instance, one student decided to show the result of a baseball coach stepping onto the field during a baseball game and being “kicked” out. He made a sweeping arm gesture and then a kicking motion. With coaching, this was simplified to the arm gesture only, with the understanding that both the arm gesture and the kick gesture would mean the same thing. A third student worked to show he was “fighting” against the university entrance exam with frantic, aggressive movements, turning of the pages, scratching with the pencil and highly detailed facial expressions.</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. Warm-Up</li> <li>2. Metaphor: Verb actions in similar and different contexts.</li> </ol>	<p>Today’s students were highly motivated in class. They were energetic until the game of Zap! which brought out groans and which they played only half-heartedly. There seemed only to be male voices and only half of those. The students’ energy did not seem to go any lower, though their commitment to completing the tasks, except in one student group, seemed to be high.</p>	<p>In this class, students were introduced to the concept of metaphor. This was not a new concept for some students, but they had a challenge with understanding some basic ideas. For instance, with the statement, “I hammered the nail into the wall”, students seemed unable to tell if this was correct or not and had to be shown a nail driven into a wall. This was done by leading them to a painting which had been hung near the elevators. Once visualized, the students could identify the sentence as correct. The verb, to hammer, in the sentence example would be considered the literal usage. Showing another sense, “I hammered my friend in the face”, which, albeit somewhat violent, shows a metaphorical usage as it is unlikely the speaker would have used a hammer. Thus, we began the study of metaphor—to use one thing, especially the image of a thing, to stand in for another and give it greater meaning. Students were asked to think of three ordinary things in their plane of existence and to compare each of them to another such that the comparison is metaphorical. Most students were able to do this, however some of this group created similes expressly with the word “like” as the fulcrum. Each was coached about how to shift the words in order to facilitate a more metaphorical expression.</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. Pre-Learning Vocabulary</li> <li>2. Metaphor I: comparing dissimilar things.</li> </ol>	<p>There were ten students in today’s class, and these seemed to have a mid-level energy. Students listened intently to the instruction but showed incomprehension and no one asked a question about what they didn’t understand or show they did, in fact understand until they had seen the actual physical nail holding the picture outside the elevator. Then students’ motivation and energy picked up and stayed towards the high end, though not exactly high, until the finale of the class.</p>
June 1	<p>Today’s class had 7 students in it and they appeared to me somewhat motivated and energetic to work. I wonder how much of their motivation was a result of my own expressiveness as I noted that I was feeling somewhat unmotivated to teach. However in today’s class, we took the previous day’s metaphor activity and applied it to basic nouns. We were unable to complete the activity, requiring more time, so we finished with one-on-one pair-teacher discussions on extending the action created with their “objects” to its potential metaphorical use. Students were scaffolded to understanding and the class ended.</p> <p>Activity:</p>	<p>Energy medium. Students put more energy into their work after the warm up, as usual. They seemed energized to begin a new physical exploration. After a short while, however, there were many standing about, sitting down and just watching others.</p>	<p>Today’s class had 8 students. These came into class quietly and slowly. We revised our knowledge of metaphor and proceeded to discuss how to interpret metaphor in terms of image, connotation and context to understand meaning. Students seem to understand how to do this better than I anticipated, even though at times they required more attention than at others. Students who are not typically vocal in class were surprisingly adept at interpreting metaphor.</p> <p>Activity:</p> <ol style="list-style-type: none"> <li>1. Metaphor II: interpret metaphor in terms of image, connotation,</li> </ol>	<p>Today’s class seemed of medium energy, as with the 9pm class. Students were consistent with their energy, remaining alert and focusing on the task at hand. We finished all the activities for the day.</p>

	1. Warm-Up 2. Metaphor III: metaphorical use of noun objects.		context.	
2	Class Cancelled due to national voting		Class Cancelled due to national voting	
3	<b>Interview and Written Narrative</b>			



## APPENDIX 10 DEFL DETAILED CLASS PLAN AND SYLLABUS

### Course Aims and Activities

#### Aims:

- To inculcate a greater physical sense of language production such that students are able to modulate their tonality, frequency and rhythm for particular purposes such as showing surprise, tension, clarification, relaxation, anger, annoyance, introspection and so on.
- To facilitate the development of sense of English-language character exploration and building unique to each student.
- To learn to listen to English language production for the purpose of reproduction and assimilation if desired.
- To learn skills for vocal production and relaxation such that clear and natural English sounds can be produced with a minimum of tension.
- To experience methods for understanding the hidden meanings inherent in, though not grammatically descriptive of the English language.
- To assist students in *their* authentic use of English language such that maximum meaning production is explored.
- To explore the social dynamics inherent in a particular situation and to discover ways in which situations may be resolved with language via intonation, rhythm and pitch.
- To explore and activate physical expression in English language use.

#### Class Structure:

Each class will consist of the following:

- |                                   |   |
|-----------------------------------|---|
| <b>1. Describe Objectives (5)</b> | To prepare students for the day's activities and to identify for them: <ul style="list-style-type: none"><li>a) how activities connect to language</li><li>b) how activities connect to the previous day's work</li><li>c) how activities provide valuable input.</li><li>d) the nature of the input they will receive.</li></ul>     |
| <hr/>                             |   |
| <b>2. Warm Up (5)</b>             | <ul style="list-style-type: none"><li>• To prepare the muscles and the sensory system (ie: feeling) for action and observation.</li><li>• To open the students up to interpersonal contact and negotiation in English.</li><li>• To lower the students' affective filter (negative emotional block—ie: nervousness/ shock).</li></ul> |
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### 3. Practice Phase (30)

Activities for the student to become aware of a critical feature of language—may not require the use of language during the course of the activity. All activities are about language, but are preparatory for the use of language and require the student to learn to focus his or her attention in a particular way. Thus, these particular activities may not necessarily have language/vocabulary as a goal yet have language production as a future goal. This will be discussed explicitly with the students in advance.

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### 4. Language Connection Phase (5)

Explicitly connects activity learning to language use—validates value for students so they can build upon their success. Class materials are leveled at this point (see below).

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### 5. Discussion/ Comment Phase (5)

- To provide students with a venue for discussing learning and challenges/ blocks.
- Validates their own experience and allows others who have not had the same to critically analyze their own experience.
- Allows students time to write thoughts into their journals.

#### Warm Up Activities: Physical

- Brief Stretching:
  - Will ensure that students do not strain or harm their muscles during the practice and production phases of activities. It will allow them to alleviate any tension and nervousness they may feel before the exercises begin. It gives the students a baseline of physical sensation from which to begin their exploratory work.
- Massage and tapping of extremities:
  - Students tap own arms and legs, torsos and face to awaken sensation and awareness of those parts. Face is critical in the sense that clearer pronunciation and visual expression will require the ability to sense the face muscles.
- Shake It Out:
  - Helps students quickly and easily warm up their muscles, gets blood flowing to the extremities, and induces a genuine sense of excitement and anticipation.

## Affective Filter Lowering

- Zap!
  - a fun game in the round where students create body movements and vocalizations: the objective is to keep the energy alive and moving, practice listening and observation, and develop expressiveness.
- Zip! Zap! Zoom!
  - a fun game in the round where students must develop listening and observation skills, and increase their speed.
- Blindfolded Leading
  - a game of trust, where students must learn to trust their partner. Blindfolded students are lead by their partners who try to navigate them through obstacles—students learn to take safe risks: they know their partners are always there to help when they get in to trouble.
- Fall and Catch
  - A game of trust where students must rigidly fall backwards into the waiting arms of their classmates, trusting that their classmates will catch them.
- Exposure
  - An activity designed to allow students to negotiate the challenge of having others observe them. While standing before 1/2 the class, students observe their own sensations and then focus upon some task and observe their sensations. This gives students a strong sense of how to work on their own language issues in public without fear of exposure.

## Practice Phase Activities

### Physical

#### Walking around the Space

- Normally: This brings student observation abilities outside of themselves and into the space. This allows students to shift their focus away from themselves and onto something else.
- Observing people: While student observation is outside of themselves, they settle their observation onto others who pass by them. They notice details.
- Counting: Students begin to count similar items in the space—shoelaces, ceiling tiles, fingers, and so on.
- Leading with body part: students move through the space and observe how leading with a particular body part affects their observation ability.
- Physical exaggeration: students move through the space in an exaggerated way, and sensing how their ability to observe shifts.
- Animal characteristics: students move through the space

ace with animal characteristics, trying to bring a sense of realism to their movements while observing the relationships they have to others.

#### Laban Movement

- A special system of weighing movement and voice dynamics on a scale from heavy to light. Students observe how shifting these qualities—vocal and physical—results in a shift in their perceived character.

#### Throwing Light

- This activity develops students ability to speak cryptically—that is, without using exact language. Students develop skills for masking their intent and their topic of conversation, while holding a meaningful conversation.

#### Mirroring

- Students work in partners to observe one another keenly and deeply, reflecting their partner's movements exactly—first slowly and then progressively quicker. Students then work to mirror while shifting the leader from one to another.

#### Explosion Tag

- Like a game of tag but those who are tagged must explode in as creative a way as possible.

## Telling a story

### Mime

- Students learn to create the physical reality of words by exploring mime elements. This activity allows students to develop a greater connection between their visual observation and their physical creation. This will be important in their vocal exploration—particularly intonation/ stress/ rhythm groups/ and tonalities.
  - Pipe
  - Rope
  - Door
  - Wall
  - Exploring adjectives/ adverbs, nouns and verbs.
  - create a 30 second mime scene

### Image Warm Up

- Working together, students create visual representation of an idea such as global warming. This works together with a later activity—Theatre of the oppressed and improvisation scene. One group of students creates the image while the other is molded/ sculpted.

### Improvisation Scene

- With Image: students use image the created to improvise a scene, allowing language to spontaneously be suggested by their physical positions along with the vocalizations of the others. Students learn to work together to create a vocal and physical reality, and to negotiate the boundaries of their affective filter while in progress.
- Without Image: Language only students are simply given a situation and are asked to spontaneously explore where the scene can go—given their own language ability.

### Exploring No motion

- Students explore scenes and language without motion—they must use their vocalizations and minimal physical actions. This asks the students to closely explore their language use for intonation and tonality.

## Vocal

### Vocal Production

- Vowels: students explore the range of vowels in English language—plus they will be introduced to the idea of following the vowel, a technique for reducing the pauses and spaces they naturally produce as a result of learning English from text where words are spaced as a convention.
- Consonants: continuing the exploration of vowels, students learn the range of consonants which present major problems to understanding for Korean students. End consonants will be explored, plus the concept of using consonants to intensify vowel enunciations at particular moments.
- Intonation: students are introduced to the idea of intonation through three elements:
  - Stress: learning where to place stress in a word by syllable.
  - Rhythm: to discover how to join words into groups and enunciate them fluidly.
  - Tonality: to learn how to vary intonation with particular patterns:
    - ◆ rising
    - ◆ falling
    - ◆ falling-rising

### Gibberish

- Students attempt to improvise a scene to solve a problem, but they are only allowed to use gibberish and physical gesture to do so. This asks students to practice their ability to decipher another's meaning from intonation and physical action.

### Simple Sentence Enunciation

- Given simple sentences, students practice two things: to create and intensify meaning with their simple sentences via intonation and tonality; to practice clear enunciation; and to develop their observation skills.

### Vocal tones: rising, falling, falling-rising

- students learn to use these tones for
  1. Taking control
  2. Asking questions
  3. Making statements
  4. Exclamations

## Dialogue

### Tongue twisters

- These activities help students to develop their enunciation of statements, practicing stresses, rhythm groups and clear vowel and consonant production.

### Stage whispers

- Students practice clearly enunciating their dialogue words in whispered voices, but loud enough for the audience to hear.

### Improvisation scene

- Students are given situations and/ or lines of dialogue which are the impetus of a short scene of dialogue. They focus their energy on language production and problem solving plus intonation and clear enunciation.

### Theatre of the Oppressed (Following Image Warm Up)

- Students agree upon an oppressive situation in their experience and create a scene to explore. Two students begin the improvisation—one is the oppressor, and the other is the oppressed. The students must use their language through intonation and enunciation to communicate their ideas to either increase or reduce the oppression.

### Poems

- Students study a poem for its enunciation and tonality possibilities to increase the meaning the words communicate. Students do this by identifying words which they have an emotional attachment to and using those words to shape their intonation.

### Colour your words

- Students explore how their intonations increase the meaning of their language through tonalities and stresses.

### Colour your nursery rhyme

- As with Poems and Colour your words, above, students explore how their intonations increase the meaning possibilities of their language use.

### 3-items activity

- Student partners are given three items and must improvise a scene which uses the three items.

### Monologues

- Students are given 2-minute monologues to memorize. They practice intonation techniques and how to use their action and physicality to give their words more meaning.

#### 3-way conversations

- Students work in threes. Each student initiates a conversation with another, but keeps the conversation only between him-/ herself and the single other. There should be 3 different conversations going on at the same time.

#### Singing out Dialogue

- Students must practice their scene dialogues in singing voices, varying their pitch, rhythm, speed while keeping clear, concise enunciation.

#### Italian Run-through

- Students practice their dialogues at high speed. This tests their ability to remember dialogue, keep their words clearly enunciated and practice tonality.

Text

#### One word at a time

- Students work in the round and create a story one word at a time. Students practice enunciation/ intonation techniques.

#### Inner motivation

- Students search through play texts and monologues for motivation and intention—why the characters (and by extension the students) are saying and doing what they are doing—to learn to identify the same in English conversation and to learn to create deeper meaning in spoken English.

#### Play texts

- Students take scenes from plays and explore the textual possibilities with a partner. Students bring all the language elements they have practiced to bear upon their language exploration.

#### Words to Love/ Hate Story

- Words have meaning, denotative meaning, as well as connotative meaning; but words carry individual meaning for individual people. Students will explore the meanings of words for which they have strong feelings. These words will form the basis of a story which to form and share with their partner.

#### Colour Connotations

- As words have connotations, colours likewise have c



notations. Students will consider their language use as it relates to colour and use their imaginations to explore the colour of their dialogues.

Final Scene Presentations

- Students share their work with other classes to solidify the work they've done and validate their experiences of exploring the English language.

<b>Language Connection Activity</b>	
	<p>Students apply practice activity processes to segments of text. Text segments are decided by level:</p> <p><b>Level:</b></p> <ol style="list-style-type: none"> <li>1. Words and phrase groups</li> <li>2. Phrase groups and sentences</li> <li>3. Individual and sentence pairs</li> <li>4. Sentence pairs and triplets</li> <li>5. Short monologues of 3 to 5 sentences</li> </ol> <p>Text segments may come from the following sources:</p> <ul style="list-style-type: none"> <li>● EFL texts</li> <li>● Newspapers</li> <li>● Novels</li> <li>● Poems</li> <li>● Plays</li> <li>● Radio and Television Extracts</li> <li>● Movie Scenes</li> </ul> <p>Our goal is to explore our creativity with the language we have.</p>
<b>Discussion Phase</b>	
	<p>Students are given time to self-reflect and discuss their experiences, as well as journal the day's activities. They will be expected to consider:</p> <ul style="list-style-type: none"> <li>● What they did</li> <li>● How their understanding of English has changed</li> <li>● How meanings in English dialogue and text are expressed through intonation/ enunciation and tonality</li> <li>● How their intonation/ enunciation/ tonality has shifted</li> <li>● How their affective filters for the production of English have been reduced</li> <li>● How their willingness to take risks in English has increased</li> </ul>

## DEFL Syllabus

Activities will be added or deleted according to time requirements.

Class	Activity	Objective	Homework
2.	<ul style="list-style-type: none"> <li>• Discussion of Class Objectives (15)</li> <li>• Icebreakers:</li> <li>• Physical Warm-Up (5)               <ul style="list-style-type: none"> <li>○ Shake-it-Out! 1-2-3-4-5-6-7-8!</li> <li>○ Face Massage</li> </ul> </li> <li>• Zap! (5-6)</li> <li>• Blindfold Leading (10)</li> <li>• Circle Push (5)</li> <li>• Exposure (Spolin, 53-54)</li> </ul>	<ul style="list-style-type: none"> <li>• Map Semester and Connect Physical, Vocal and Dramatic Activities with Language Learning.</li> <li>• Warm-Up the Body—become active</li> <li>• Energize group and begin to create group cohesion</li> <li>• Get students to observe one another</li> </ul>	Write 1 page personal narrative in provided journal.
3.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical Warm-Up (5)               <ul style="list-style-type: none"> <li>○ Shake-it-Out 1-2-3-4-5-6-7-8!</li> <li>○ Face Massage</li> </ul> </li> <li>• Zip! Zap! Zoom! (5)</li> <li>• Zap! (5)</li> <li>• Walking around the Space (5)</li> <li>• Exposure (10)</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly return to class objectives.</li> <li>• Warm-up the body—become active</li> <li>• Energize the group and continue creating group cohesion.</li> <li>• Focus on Play as a Central concept for language development.</li> <li>• Develop observational skills in the space, then, move to the body.</li> </ul>	Write 1 page personal narrative in provided journal.
4.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical Warm-Up (5)</li> <li>• Zip! Zap! Zoom!</li> <li>• Zap!</li> <li>• Mirroring</li> <li>• Mime (pipe)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the body—become active</li> <li>• Energize the group, continue creating group cohesion</li> <li>• Continue focusing on play as concept for language development</li> <li>• Explore observational and physical skills further</li> </ul>	Write 1 page personal narrative in provided journal.
5.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical Warm-Up (5)</li> <li>• Zip! Zap! Zoom!</li> <li>• Zap!</li> <li>• Mirroring               <ul style="list-style-type: none"> <li>○ Mime (pipe)</li> <li>○ door</li> <li>○ wall</li> <li>○ rope</li> </ul> </li> <li>• Language Connection</li> <li>• Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the body—become active</li> <li>• Energize the group, continue creating group cohesion</li> <li>• Continue focusing on play as concept for language development</li> <li>• Explore observational and physical skills further</li> </ul>	Write 1 page personal narrative in provided journal.

6.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical Warm-Up (5)</li> <li>• Short Mime Practice</li> <li>• Build Mime Scene</li> <li>• Perform Mime Scene</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Build narrative through sequence of actions</li> </ul>	Write 1 page personal narrative in provided journal.
7.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical Warm-Up (5)</li> <li>• Self-Tap Massage face</li> <li>• Vowel Circle of Sound</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Practice vocalizing with clear and focused enunciation</li> </ul>	Write 1 page personal narrative in provided journal.
8.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Tap-Massage Face</li> <li>• Vowel Circle of Sound With Consonants</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Practice vocalizing with clear and focused enunciation</li> <li>• Learn to shape words with stresses/ emotions</li> </ul>	Write 1 page personal narrative in provided journal.
9.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Walking through the space/ notice details/ make eye contact (2)</li> <li>• Practice poems/ add action to partner’s poem ie: Theatre Games, pg 92 (15)</li> <li>• Poem Performance (10)</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Add appropriate action to partner’s poems</li> <li>• Focus on enunciation</li> </ul>	Write 1 page personal narrative in provided journal.
10.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Simple Sentence Enunciation</li> <li>• Improvised Scene with Simple Sentences</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Improvising with partners with simple sentences</li> </ul>	Write 1 page personal narrative in provided journal.
11.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Boal’s Image Theatre (25)</li> <li>• Improvise a group scene with Image (15)</li> <li>• Language Connection (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Use image tableau to discover and express new stories</li> </ul>	Write 1 page personal narrative in provided journal.

	<ul style="list-style-type: none"> <li>• Discussion (5)</li> </ul>		
12.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Word-Image-Sound</li> <li>• Image Theatre: Trust Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Use improvisation to create a scene which explores dialogue/ resolution of a problem</li> </ul>	Write 1 page personal narrative in provided journal.
13.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• What Kind of Monster Am I? Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Develop sense of intonational patterns for specific purposes</li> </ul>	Write 1 page personal narrative in provided journal.
14.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Metaphor I—verb images Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Begin to consider the body-mind connection through verbal metaphor</li> </ul>	Write 1 page personal narrative in provided journal.
15.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Metaphor: Verb actions in similar and different contexts. Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Recognize verb usage out of context as metaphor</li> </ul>	Write 1 page personal narrative in provided journal.
16.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Metaphor: Verb actions in similar and different contexts. Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Recognize verb usage out of context as metaphor</li> </ul>	Write 1 page personal narrative in provided journal.
17.	<ul style="list-style-type: none"> <li>• Review Class Objectives (5)</li> <li>• Physical/ Vocal Warm-up (5)</li> <li>• Metaphor III: metaphorical use of noun objects.</li> <li>• Language Connection (5)</li> <li>• Discussion (5)</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly Return to Class Objectives.</li> <li>• Warm-up the voice and body—become active</li> <li>• Extend metaphor exploration to include nouns</li> </ul>	Write 1 page personal narrative in provided journal.

18. • Test Day

• Meet in Regular class

**Appendix 11 Sample T-Class Handouts**

**Research Class T  
Narrative Structure**

**Pre-study vocabulary**

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>story</i>	<i>specific</i>	<i>event</i>	<i>structure</i>
<i>real</i>	<i>fictional</i>	<i>actors</i>	<i>characters</i>
<i>happen</i>	<i>resolution</i>	<i>guess</i>	<i>possess</i>
<i>inanimate</i>	<i>basic</i>	<i>handle</i>	<i>earn</i>

**A. What are Narratives?**

When we use the word narratives, we are talking about stories. Everyone has a story. Everyone’s story is different in some way. We tell our stories differently. We use different words.

**Exercise 1:**

- a.) Look at the pictures below. What specific words would you use to tell the stories of these people, below. Write 10 words per picture which you think tell the story of the people or event shown.

<p style="text-align: center;">A</p>	<p style="text-align: center;">B</p>	<p style="text-align: center;">C</p>

- b.) Now, tell your partner the story of each image.

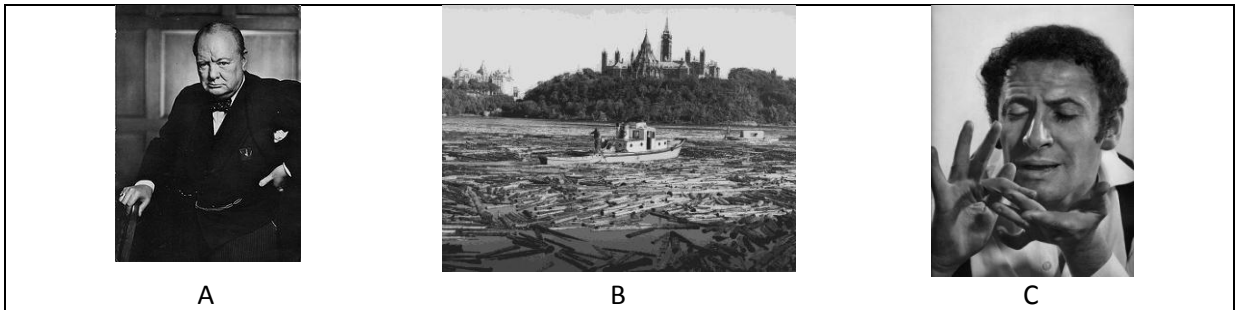
## Research Class T Narrative Structure

### B. What is the Basic Structure of Narratives?

Narratives have a structure. They have a beginning, a middle, and an end. People in the stories—*real and fictional*—are the actors in the story—otherwise known as the characters. The actors perform *actions*. The actions make the story *happen* and lead to a *resolution—the end*.

#### Exercise 2:

Look at the pictures below. What is the beginning, middle and end of each story in the picture? Use your best guess. Tell your partner.



### C. People are Important in Narratives, But So are Objects.

Though they are inanimate, objects can be the actors. They make us *feel* something to possess them, handle them, or give them to another person.

#### Exercise 3:

What object is shown in the each image? For each of the objects shown, what feeling words can you use to describe the situations in which the objects are shown? How would it feel to give, earn or receive the object?



## Research Class T

### Narrative Structure

#### **Exercise 4:**

Tell your partner a story about a person or object in your life. Be specific about your feelings towards this person or object and make sure your story has a beginning, middle and an end. Partner, ask for descriptive details which are missing.

**Homework:** In your journal, write the story you told your partner in exercise 4, above. Be more specific about your feelings towards this person or object and make sure your story has a beginning, middle and an end.



# Research Class T

## Narrative Structure

### Pre-study vocabulary

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>typically</i>	<i>factual</i>	<i>account</i>	<i>worthy</i>
<i>emotional</i>	<i>means</i>	<i>kegs</i>	<i>brim</i>
<i>dregs</i>	<i>linked</i>	<i>cutting out</i>	<i>stomping</i>
<i>vintage</i>	<i>pauper</i>	<i>cohesive</i>	<i>subside</i>

### A. What makes Narratives Interesting?

In English, factual accounts of happenings are useful in specific situations—typically science and law. In general narrative, English speakers are not as interested in what happened as much as how it happened. The words we use to describe what is happening in a narrative make it very interesting to the listener/reader. A blend of adjectives and adverbs plus the right nouns and verbs change a narrative from a factual account to a story worthy of one’s time. The right words make us feel the depth of the story and make it memorable for us. Facts are boring and easily forgettable. Emotional language, however, sticks with us.

**Exercise 1:**

Listen to the story and fill in the blanks with the missing vocabulary from the left. Which words or phrases are most memorable to you?

<i>small town girls</i>	<i>soft summer nights</i>
<i>fine old kegs</i>	<i>sweet and clear</i>
<i>perfumed hair</i>	<i>autumn of the year</i>
<i>city girls</i>	<i>vintage wine</i>
<i>independent means</i>	<i>lived up the stair</i>
<i>brim to the dregs</i>	<i>village green</i>

When I was seventeen, it was a very good year. It was a very good year for \_\_\_\_\_ and \_\_\_\_\_ We’d hide from the lights on the village green when I was seventeen. When I was twenty-one, it was a very good year. It was a very good year for \_\_\_\_\_ who \_\_\_\_\_ with all that \_\_\_\_\_, and it came undone when I was twenty-one. When I was thirty-five, it was a very good year. It was a very good year for blue-blooded girls of \_\_\_\_\_. We’d ride in limousines. Their chauffeurs would drive when I was thirty-five. But now the days grow short. I’m in the \_\_\_\_\_, and now I think of my life as \_\_\_\_\_ from \_\_\_\_\_ from the \_\_\_\_\_, and it poured \_\_\_\_\_. It was a very good year. It was a mess of good years.

T9

With your partner, talk about the structure of the story. What is the beginning, the middle and the end? How does the storyteller (narrator) indicate how the story is structured?

## Research Class T

### Narrative Structure

#### B. How are Events in Narratives Linked?

Stories are not simply collections of statements about a situation. The statements are carefully linked together cohesively. That is, they stick together because of similarities. *Time* is a very important cohesive element in narratives. If time is the cohesive element, items which come first in time are usually mentioned first. Each additional item follows in the appropriate time afterwards.

##### Exercise 2:

Look at the following story and identify what you think is the beginning, middle and end of the story in terms of *time*. Then, listen carefully and see if you were right.

“That's life!” That's life! that's life and I can't deny it: many times I thought of cuttin' out, but my heart won't buy it; but if there's nothin' shakin' come this here July, I'm gonna roll myself up in a big ball and die! My life!

“That's life!” That's life!—that's what all the people say. You're ridin' high in April, shot down in May, but I know I'm gonna change that tune when I'm back on top, back on top in June. I said, “that's life!” That's life! And as funny as it may seem, some people get their kicks stompin' on a dream, But I don't let it, let it get me down 'cause this fine old world, it keeps spinnin' around. I've been a puppet, a pauper, a pirate, a poet, a pawn and a king. I've been up and down and over and out, and I know one thing: each time I find myself flat on my face, I pick myself up and get back in the race!

“That's life!” That's life!—I tell you I can't deny it: I thought of quitting, baby, but my heart just ain't gonna buy it; and if I didn't think it was worth one single try, I'd jump right on a big bird, and then I'd fly. I've been a puppet, a pauper, a pirate, a poet, a pawn and a king. I've been up and down and over and out, and I know one thing: Each time I find myself layin' flat on my face, I just pick myself up and get back in the race.

T15

#### C. Other Cohesive Devices Linking Narratives (and making them more interesting!)

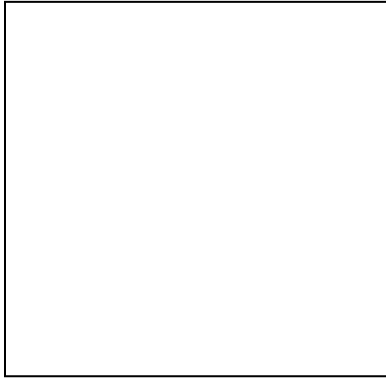
Time is a great cohesive device in narrative, but there are many other linking devices. Words or ideas which are similar in some way also connect the story too.

##### Exercise 3:

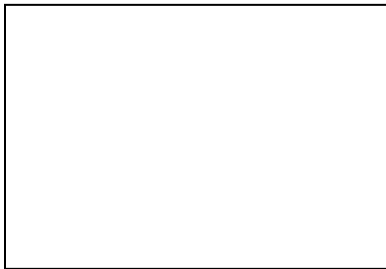
Find words in each paragraph, below, which are similar in some way. Write them in the boxes to the left. Why do you think they are similar?

## Research Class T

### Narrative Structure



And now the end is near, and so I face the final curtain. My friend I'll say it clear, I'll state my case of which I'm certain: I've lived a life that's full, I traveled each and every highway, and more, much more than this, I did it my way. Regrets I've had a few, but then again too few to mention, I did what I had to do and saw it through without exemption. I planned each charted course, each careful step along the byway—and more, much more than this, I did it my way.



Yes there were times, I'm sure you knew, when I bit off more than I could chew; but through it all, when there was doubt, I ate it up and spit it out. I faced it all, and I stood tall and did it my way. I've loved, I've laughed and cried; I've had my fill, my share of losing; and now as tears subside I find it all so amusing. To think, I did all that, and may I say, not in a shy way—oh no, oh no, not me, I did it my way.



For what is a man? What has he got? If not himself, then he has naught: to say the things he truly feels and not the words of one who kneels. The record shows I took the blows and did it my way! Yes it was my way.

T16

#### Homework:

For today's narrative, you will probably naturally link your story in time. Now, find ideas and words which are similar in some way and put them into your story.

#### Example:

*Yesterday was a hard day for me. All day, my gas tank was on empty. I had nothing to eat all day and I was quite sleepy. I just couldn't keep my engine running or my wheels turning. I sputtered and clunked through my classes and eventually came to a full stop half way to my destination.*

This short story uses words from automobiles and driving to describe being sleepy and hungry and eventually failing or falling asleep during some task I was doing.

# Research Class T

## Narrative Structure

### Pre-study vocabulary

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>lovingly</i>	<i>revenge</i>	<i>instances</i>
<i>treat</i>	<i>bubonic plague</i>	<i>recede</i>
<i>tended</i>	<i>decimated</i>	<i>infested</i>
<i>hopper</i>	<i>ratio</i>	<i>infectious</i>

### A. Relevance—Making Your Words Count

When writing in English, we must be careful not to put too much into our words. A simple rule—the KISS rule—tells us to keep our writing simple: Keep It Simple Stupid. Keeping it simple means making sure only those sentences and sentences which are absolutely necessary stay in the story. The rest are left out. This means we must judge what the main message is and stick with it.

#### Exercise 1:

With your partner, read the following sets of sentences and decide which of the two are relevant and which are irrelevant. Underline the irrelevant sentence.

1. The Internet is an amazing system of computers, servers, wires and data. Over the past twenty years, or so, Internet users have grown from just under half a million to over a billion. I use the internet everyday to do research for my university.
2. It was years ago, I recall, that my grandfather started tending to bonsai trees. My bonsai tree has a fungal infection that I need to treat before it spreads to the roots. I suppose that's where I got my love of bonsai, by watching my grandfather's gentle, careful movements while he tended each little tree lovingly.
3. First, plug in your coffee grinder. The coffee beans are only \$15.00 per pound and should be kept in a dark, dry cupboard and used over a one-week period. Next, put some coffee beans into the hopper—but neither too few nor too many.
4. And so, I said that Charles Dickens was a great writer, and he disagreed, saying that Dickens wrote trash that nobody reads anymore except in English classes. Well, I asked him what he reads, and when he said, "Motorcycle Magazine", I knew he didn't have much of an argument. I think motorcycles are pretty dangerous. Did you know that motorcycles have a low weight to power ratio? Anyways, Dickens is still, to me, a great writer.
5. At several points in European history, Europeans have been decimated by the bubonic plague and no one at the time knew why. Some believed it was God's great revenge on mankind. Prayer seemed the only answer. I believe in Jesus Christ, so I wouldn't go to Hell if I died of the plague. It wasn't until someone noticed the connection between rats

## Research Class T

### Narrative Structure

and the plague that instances of plague started to recede. People used to think cats were evil, and they killed them when they could. With fewer cats, the rat population, infested with infectious plague-carrying fleas, exploded.

#### B. Too Many Stories at One Time

Telling too many stories at one time can violate the KISS rule. We may tell two stories or more in one because we need background information from one to complete the other. This can be confusing to the listener if you haven't set the situation carefully. Remember to Keep It Simple Stupid.

#### Exercise 2:

The following story is actually two stories. Read the story and decide which sentence should be in the first story and which in the second. Rewrite the two stories on the next page.

#### Good Luck Bad Luck

This is a true story. In 1996, I decided to study theatre. It was an important decision for me because it would set the course of my life. I applied for the Associate Arts Degree Program at the University College of the Fraser Valley in Chilliwack, British Columbia, where I lived at the time. I was sent a letter from the university asking me to memorize a script and to come to an audition on May 6<sup>th</sup> of that year. I went in, not thinking I would get into the program. I just went and did what was asked of me and then went home. At one point, the auditors had me hopping around the rehearsal hall with a chair, singing my lines. I found out a few weeks later that I had passed the audition. My life in theatre was just about to start! Several years ago, in 1998, I met a girl who was very special to me. She and I met at a job interview for a part time job. We were both applying for the same job. I thought she was quite special because she had lovely blonde, curly hair, a radiant smile; she was witty and laughed at my not-so-funny jokes. We ended up talking for more than three hours together after our interview. I learned many things about her. She had suffered a terrible tragedy in her family with the loss of her elder sister, but in spite of this, she maintained a beautiful character. We started a relationship and grew even closer. Soon, however, our relationship became somewhat sour as she started to absent herself from me. I became despondent, but kept focused on my studies. It turns out her parents were divorcing because they couldn't get over the loss of her sister. Somehow, the girl, Sarah, and I made our relationship work. We got better at communicating our worries and fears and became much closer. We eventually moved in together and began to talk about marriage. Years later, in 2001, having finished the first degree and started the second, I auditioned for a new acting program called Studio 58 in Vancouver. I got into the program, but discovered it very much harder to do than the first one in my university. I eventually failed out of the program, returning to finish my second degree. A short time later, Sarah and I decided to get married and then we heard the terrible news that her brother had perished in a terrible car accident. Sarah was now an only child. What sad news for her. I suggested we put off our wedding until Sarah had had some time to heal, but she declined, saying she needed something happy to happen in that year. We got married as planned, but soon things were to take a turn for the worse. I discovered she was really depressed and was not simply considering divorce but had already decided upon it. I was devastated. In such a short time, my life had fallen apart.

# Research Class T

## Narrative Structure

### Pre-study vocabulary

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>Clause</i>	<i>Orientation</i>	<i>Happened</i>
<i>Details</i>	<i>Complicating</i>	

### A. Complicating Action

After the details of who, what, when, and where (the orientation details) comes the complicating action. The complicating action is a clause that answers the question, “what happened then?”

#### Exercise 1:

For the following two story beginnings, describe what happened then. Use your imagination and make it up.

a. There is nothing like a beautiful landscape around your house to make living there worth coming home after a busy day of work. I bought my first home without thinking about the way the land looked. In the middle of the front yard was a gigantic fir tree. At first it was beautiful. But then

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b. My brother, who is thirty years old, told me that he is getting married. He had some difficulty finding just the right girl. Though he’s a very smart guy, he kept making the worst choices. The first time he told my family and me that he was going to get married, it was to a girl who he met on the internet. The girl he intends to marry now, though is a problem.

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# Research Class T

## Narrative Structure

### Pre-study vocabulary

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>clause</i>	<i>orientation</i>	<i>happened</i>	<i>affairs</i>
<i>details</i>	<i>complicating</i>	<i>state</i>	<i>inspiration</i>
<i>storyteller</i>	<i>poker</i>	<i>Styrofoam</i>	<i>sheeting</i>
<i>blamed</i>	<i>insulate</i>	<i>curious</i>	<i>siblings</i>

### A. Complicating Action

After the details of who, what, when, and where (the orientation details) comes the complicating action. The complicating action is a clause that answers the question, “what happened then?” The complicating action is not usually a single action, but a series of actions. The action can go in many different directions, but often leads to some kind of confusion on the part of the storyteller. The storyteller then describes the actions taken to unravel the confusion. The action can be harmful or helpful to the characters in the story. It can be used to reveal a truth that was not evident before. Usually, the complicating action is the inspiration for the story in the first place. It can show a change in the state of human affairs. The complicating action can be about what people or animals as well as what some object did.

Consider this example:

It’s often difficult, but never boring to live with an unstable person. I live in Seoul, where people like to bargain, and I like to make my own clothing. It’s fun to do. I learned how to do this from my mother. One day, my mother, who is easy to anger, and I went to the market to buy some fabric. We got on the subway and went to the local cloth seller. We bought some cloth and came home. It was a nice day.

Or consider this example:

There’s a reason why you should never lie to your father, but when you confess your lie, sometimes your punishment is easier to bear and could bring you closer to your loved ones. My family and I lived in a rented country house when I was young. In the basement was a wood-burning stove and on the basement walls were Styrofoam sheets to insulate the basement from cold. I was often the one who tended the fire in the house, and I was also naturally curious. One day, for no particular reason, I wanted to see what would happen if I put the red-hot poker into the Styrofoam. The Styrofoam sheet melted away from the heat of the hot metal. I started a bad habit that I eventually blamed on my young cousins for when my father asked about it. When he asked my siblings and I about it, I lied and said that my cousins must have done it. He seemed to accept that answer, though I was sure he knew I had lied. Later, wracked with guilt, I confessed to him. He told me that he was not happy that I had lied but he was proud of me for telling him the truth. My punishment was to help him do some heavy housework, and we joked and told stories to one another. I had never felt closer to him before or since.

Which of the two stories presents a more adequate example of complicating action? Do both contain

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complicating actions? What are they? Write them below.

### Exercise 1:

For the following two story beginnings, describe what happened then. Use your imagination and make it up.

a. There is nothing like a beautiful landscape around your house to make living there worth coming home after a busy day of work. I bought my first home without thinking about the way the land looked. In the middle of the front yard was a gigantic fir tree. At first it was beautiful. But then

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b. My brother, who is thirty years old, told me that he is getting married. He had some difficulty finding just the right girl. Though he's a very smart guy, he kept making the worst choices. The first time he told my family and me that he was going to get married, it was to a girl who he met on the internet. The girl he intends to marry now, though is a problem.

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### Exercise 2:

Listen to you partner tell one of his or her own stories. Tell only the abstract and the orientation. Then ask, "Then what happened?" Continue to ask this until the story has completed. Try to get as many details as possible. Note them here:



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***Exercise 3:***

In a small group, retell your partner's story. Tell only the abstract and the orientation. When your classmate gets to the complicating action, ask "Then what happened?" Continue until the story has completed. Try to get as many details as possible.

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**Homework:** When you write today's story, ask yourself the question, "Then what happened?" continue to write until you have written all the details of the story.

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### Pre-study vocabulary

Check the list of words, below. What words are new for you? Check the old words, circle the new.

<i>point</i>	<i>stern</i>	<i>narration</i>	<i>elements</i>
<i>minding</i>	<i>stitches</i>	<i>dude</i>	<i>algebra</i>
<i>thug</i>	<i>talking-to</i>	<i>twisted</i>	<i>individual</i>
<i>concluding</i>	<i>state</i>	<i>firm</i>	<i>guide</i>

### A. Evaluation

At the end of the complicating action, we find an evaluation. This is the “point” of the story—in other words, it is the reason why we tell the story in the first place. It answers the question, “So what?”

Consider these two short narratives:

So this one time, I was walking downtown, enjoying my day off work. This guy came over to me and he said I had to give him all my money or he would cut me. He showed me his knife, which was long and curved. I was really scared, and told him I had no money. He hit me twice, once in the stomach and once in the face. Then he walked off, but he didn't cut me. It was a very scary moment.	Once, I was doing my homework. It was math homework. I was studying algebra. There were a lot of questions. I finished the homework and watched television. It was a difficult time.
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What is the point of the two stories? If we ask “So what?” after each of the sentences, we can get the point immediately. In the first story, the narrator is talking about how his nice day off, and nearly his life, were ruined by a thug wanting money. It shows the thug as a bad individual and the narrator as a good one, simply and happily minding his own business. In the second narrative, we get no such information. The narrator was simply doing homework. There was no challenge. The narrator wasn't changed. A listener would be bored to hear such a story.

#### Exercise 1:

With your partner tell two short stories. In the first, tell a story without evaluation. In the second, tell a story with evaluation. Use the examples above as a guide.

### B. Result

The result of a narrative tells us what finally happened. This is the final, concluding state of affairs. Typically it will be an action, but one which shows the main character's situation or state. Look at these two short stories and decide if there is a result or not.

The teacher stopped the fight. She had just come in. I had punched this boy. He had punched me.	I know a boy named Harry. Another boy threw a bottle at him right in the head and he had to get seven stitches.
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The first story contains no final happening. We expect to hear in the next sentence what the result of the situation was. Did the two boys get into trouble? Was it only the narrator? Did the teacher give them a stern talking-to? In the second story, we do get a result—seven stitches in the head.

#### Exercise 2:

Tell your partner two short narratives: one which contains the result and one which does not. Use the above examples as a guide.

### C. Coda

A coda signals that the narrative is complete. There are many options, such as saying the words, “the end,” “I’m finished”, or nothing at all. A coda presents a nice phrase which sums up the story and concludes it. Check out these two narratives and decide if there is a coda or not.

And then three weeks ago I had a fight with this other dude outside. He got mad because I wouldn't give him a cigarette. Isn't that too bad? I was given the rest of the day off. Ever since then, I haven't seen the guy because I quit. I quit, you know. No more problems.	My brother put a knife in my head. Like kids, you get into a fight and I twisted his arm up behind him. This was a few days after my father died.
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The first story gives a coda—the narrator tells us there were no more problems, so we expect not to hear any more about him and the “other dude”. In the second story, we feel as if the narration is only just beginning. We want to hear more about the situation—Was the narrator badly hurt? Was the brother arrested? Is their relationship alright?—and so on.

#### Exercise 3:

Tell your partner two short stories. In one, include a coda. In the second, do not include a coda. Notice if your partner asks if it's the end of the story. Use the example above as a guide.

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### Homework:

For today's homework, write your narrative with an evaluation, a resolution and a coda. Be firm with yourself as you write and make sure all 6 elements of the narrative are there.

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### B. Metaphor

Now that you know how to make it up, the task is now to recognize it in language. There is one easy to spot, tell-tale factor that allows you to identify figurative language in speech: As you are listening (or reading) you hear words that are simple to understand, but the meaning is not clear because the context of the conversation is different from the word usage. Usually, for native and non-native speakers alike, a brief moment of panic sets in as the listener recognizes the fact that the speaker has used figurative language. Here are three simple steps to overcome the shock:

1. Relax! Take a deep breath.
2. Think about the image that is presented to you in words. What is the picture created by the speaker?
3. What connotation, positive or negative, does the image have in the context you are using?

If I say to you, *“I’m at the end of my rope,”* what do you do? First, relax and take a breath. Second, think of the image: it might be an image of me holding a rope in a tug-of-war, or holding a rope while a great height above the ground. It might be more elaborate too—perhaps I’m holding a rope that is tied to the gates of a cage of angry and hungry crocodiles and lions. Whatever the image is, the essential part is the rope is about to slip out of my hand. Now, given the context, does this image have a positive or negative connotation? Consider the following two contexts:

In the first context, you know that I have been having trouble at work and my manager has had a few corrective discussions with me. In the second context, my difficult job is about to finish, I’ve made a lot of money, and I’m going to go on vacation.

Context	Connotation
Trouble at work	Negative connotation
Difficult job finished, going on vacation	Positive Connotation

In both contexts, there is a different connotation. The first is negative, the second positive. The meaning of the phrase becomes clear in both cases. We can generalize a simple formula for figurative language:

$$\text{Meaning} = \text{Image} + \text{Context} + \text{Connotation}$$

English language students get too caught-up in trying to decipher a meaning for the phrase through translating the words, only to discover that there is no translation. The words have to be taken at face value, but added together in terms of comparison. Don’t get stuck translating because, when it comes to figurative language, it will usually fail. You have to think like a poet

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and find, first the image, then the connotation contextually based. Finally, add the two together and that is the meaning of the phrase.

With the metaphors you've found online, make a sentence that uses one of them, determine the image, and the connotation for two different contexts:

Metaphor:	Image:	Context	Connotation

Metaphor:	Image:	Context	Connotation

Metaphor:	Image:	Context	Connotation

You may use my metaphors too:

1. Burning up/ On fire
2. All dressed up with no place to go
3. Got two left feet
4. On a wing and a prayer
5. An unwritten book

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### Homework:

Homework: As you write your journal, use at least two metaphors in your writing. That is, describe something you write about figuratively instead of literally. For example, instead of "She was pretty", you could write something like, "She had a rosy glow."

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