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**Master Dissertation**

**Learning Multimodal Discourse Strategies  
in the EFL Classroom**

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## ABSTRACT

English as a L2 teaching in secondary education in Spain has long been tackled as a linguistic subject focused on speech and writing without introducing multimodal strategies to complement the use of the language itself. Linguists have shown that discourse is not only used and expressed in and/or by language (Kress & Van Leeuwen, 2001).

Multimodality is a wide and diverse concept that points to different modes of making meaning. However, Multimodality has been approached as a discipline rather than a theory that can apply to different fields. For instance, Gunther Kress (2004) presents Multimodality as a part of communication in Social Semiotics, a subfield of linguistics in which multimodal discourse is cross-cultural. O'Halloran (2016), nonetheless, aims to describe Multimodality within the frame of Systemic Functional Linguistics as the ways in which language is organized and used to fulfil a range of social patterns.

Many studies centre on the scope of Multimodal Discourse on media, but there is little research about the use of gesture and gaze in speech (Kendon, 2004). Thus, this paper aims to describe an instructional approach to multimodal discourse in the EFL classroom and define the outcomes of using Multimodal strategies so as to enhance the communication of secondary school students in English discourse.

Therefore, it is very difficult and potentially problematic to talk about Multimodality without making explicit one's theoretical and methodological stance. Empirical materials have been collected to analyse the outcomes of these strategies' use through presentations, role-plays, transcription and videos.

The main results of the present paper point to a greater understanding and performance of the speech when using multimodal resources such as gesture, gaze and intonation. Consequently, in this paper, a wide range of activities are shown to implement in the EFL

classroom in order to enable teachers to develop activities to foster their students' 'multimodal communicative competence'.

**Keywords:**

Multimodality, secondary school, strategies, EFL students, multimodal discourse.

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# 1 INTRODUCTION

It is widely known among Spanish adults that at their childhood, English sounded bizarre to their ears. Attempts were not few to imitate the language in order to speak it. Notwithstanding native speakers would not make it easy with so many accents, changing the pitch in every sentence, etc., their discourses were captivating. So as to path the gap within both languages and cultures, Spanish society rejected to get acquainted with the imported language as a way to better understanding the foreign language. Instead, original-version movies became translated movies, English learning became learned-by-heart-words and teaching became Spanish into English translation and vice versa... As a result of the Spanish introspection, there was no exposure to the English language itself, unless traveling abroad. Oddly for Spanish speakers as it may be, a lack of the knowledge on what surrounds spoken language was unveiled: how to approach someone, how language was uttered, when one could say something and no other. The confidence of those demonstrating through hand movements, addressing everyone with a glance, explaining something by highlighting certain words or changing the pitch at the end of the sentence was and still is somehow enviable. Nevertheless, that can either be learned surrounded by native speakers or through a teacher's explanation. However, it is not many times that the teaching of this part of communication has been addressed.

Communication does not respond to a sole manner of sounds made. Babies communicate in other ways in the lack of language acquisition. Animals do the same with humans. Kids with special needs need a multimodal language scope to understand and be understood. Deaf people need a bi-dimensional spectrum of language. What makes us think that the rest of us do not?

We, teachers, have the responsibility to teach our students all manners of communication as we would be missing a big part of any act of communication. Thus, EFL learners need explicit instruction in multimodal language, which, like any language

skill, generally has to be learned and practiced. Speech alone cannot be sufficient for understanding communicative and interactional processes, and that rules and mechanisms in the regulation of interaction can only be insufficiently investigated if gestures and other bodily behavior are excluded (Schmitt, 2007).

Verbal language has overall been the focus of attention to promote communicative understanding. As a result, most students find difficult to interpret emotions and ideas through only verbal language.

It is claimed that non-verbal communication has to be conceived not only as a set of strategies that enhance the effectiveness of communication and compensate for deficiencies (de la Peña and Estévez 1999: 1), but as of primary importance in order to fulfil the message wholly. Hence, multimodal language can be conceived as a set of rules in the same way verbal language does by using semantics and syntax. The multimodal language that is being dealt with in the present paper and that applies to the dialogical discourse in English involves paralinguistic as well as non-linguistic elements.

On the one hand, some of the phonological elements of speech are pitch, stress and intonation. These elements can convey a different meaning to the sentence or give more importance to a part of it. On the other hand, paralinguistic elements address gestures, body language and facial expression, and they may accompany speech or convey messages directly without any accompanying speech. There are different types and have different functions.

As a means of supporting teachers to acquire the ability and task to prepare EFL students for a better communication system, a set of strategies to tackle multimodal language is developed within this paper. It is done through the use of innovative material specially.

In order to do so, there has been a need to look for pedagogical activities to help the language learner student acquire the multimodal elements that should accompany the

language. However, a lack of resources concerning this part of the curriculum has forced the creation of a new set of strategies.

The present paper is divided into five main parts starting with the introduction and its theoretical framework, the methodology followed in the study, the analysis of the results, and its conclusion alongside with the references.

## **1.1 THEORETICAL FRAMEWORK**

What is multimodality? What is the place of multimodality? How can it help the student enhance her/his communication? These are some of the issues that come up when approaching this term. In fact, not many teachers use it in their classroom, if any. Multimodality as a term was coined in the middle 1990s that is now widely used in the academic world. It is recognized as a shared phenomenon of interest: “We make meaning in a variety of ways” or “We communicate in a variety of ways” (Jewitt, 2016). Thus, if a ‘means for making meaning’ is a ‘modality’, or ‘mode’, as it is usually called, then we might say that the term ‘multimodality’ was used to point out that people use multiple means of meaning making.

Notwithstanding the fact that Saussure (1916/1983), among others, have argued that “language has, ultimately, the highest reach, that it can serve the widest range of communicative functions or that it enables the highest, most complex forms of thinking and is therefore the ‘most important’”, others, including Goodwin (2000), Kress (2001) or Van Leeuwen (2008) have pointed out that there are differences between semiotic resources in terms of possibilities they offer for making meaning but that it is not the case that one resource has more or less potential than the other.

### **1.1.1 MULTIMODAL DISCOURSE**

Depending on each disciplinary background and focus, scholars might say that they are interested in “multimodal communication”, “multimodal discourse”, or “multimodal interaction”. Hence, there are different approaches to multimodality.



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Moreover, there have been different contributions with a long history in the fields of linguistic anthropology, interactional sociology and other disciplines (see e.g. Goffman, 1981; Kendon, 2004a; Mehan, 1980) that have produced important insights in multimodality as the study of gesture and its relation to speech, gaze and the built environment.

It is, thus, well known that speech is always accompanied by other means of meaning making such as gestures that work differently in certain languages and cultures, which means that in every one of them there is a need to learn this aspect of communication. For it is compelling to understand the whole manner of communication when learning a foreign language. Therefore, it is a recognition of the need “to move beyond the empirical boundaries of existing disciplines and develop theories and methods that can account for the ways in which we use gesture.” (Jewitt, C.; Bezemer, J.; O’halloran, K., 2016)

#### **1.1.1.1. Definition and Previous research on Paralinguistic Elements**

Multimodality in linguistics can be viewed in two different ways; as two modes (speech and writing) and as the need of meaning making (channelled through psychology, sociology, social semiotics and anthropology). The present paper focuses on the mode of speech, which holds considerable variation in terms of theoretical and methodological outlook. To have a closer look, multimodality has been taken up in Discourse Analysis by Scollon & Scollon (2003), Conversation Analysis by Streeck et al (2011), and Systemic Functional Linguistics by O’Halloran (2016).

One consequence of this take-up of multimodality is that old names for disciplines have become misnomers. For instance, the terms “Conversation Analysis” (CA), or “Systemic Functional Linguistics” (SFL) no longer match the scope of the disciplines they describe.

Thus, new terms have been suggested to mark the changing scopes of these disciplines (“Multimodal Discourse Analysis”, “Multimodal Conversation Analysis”) but they have not been widely adopted, and are unlikely to “settle”.

#### **1.1.1.1.1. Types and functions of Paralinguistic Elements**

Drawing on Kendon (2004a), “language is generally viewed as an embodied, multimodal system in which the motor, visual, and speech modalities are integrated to convey meaning” [18, 21, 22, 30]. Bavelas (1994) stresses that gestures are part of speech, while Rossini (2011) goes even further in claiming that they should be regarded as part of language. According to Kendon, though, we limit our concept of gestures to hand and arm movements and in order to tackle the study of them, we need to know the types and functions gestures gather.

##### **Types:**

- 1) *Iconic*: they represent concrete objects and events.
- 2) *Metaphoric*: they represent abstract ideas.
- 3) *Beats*: they represent repetitive gestures that usually mark the discourse flow.
- 4) *Deictic*: they point to something.

##### **Functions:**

- 1) *Referential*: they are part of the referential content.
- 2) *Pragmatic*: they show the attitude of the speaker towards the content and indicate how content is to be interpreted.
- 3) *Interpersonal*: they regulate interaction.
- 4) *Cohesive gestures*: they connect thematically related but temporally separated parts of discourse.

#### **1.1.1.2. Definition and previous research on Phonological Elements**

With the growing attention paid to language in use and interaction, and to the actual realisations of utterances, the question of well-formedness of their components can no longer be ignored.

However, some of the noticeable properties or components of spoken utterances do not appear to correspond to any recognised units of the language system as this is usually understood. Yet they still contribute to the meaning of utterances. They may provide information on the speaker, his/her social background, his/her attitude to the topic or his/her conversational partner as well as on the entire communicational situation. Within a given culture and language, many of these phenomena are commonly understood as expressions of emotional states, such as joy, sadness, tiredness or hesitation. Some of them also seem to have a cross-linguistic or cross-cultural meaning (e.g., Abelin & Allwood 2000; Burkhardt et al. 2006; Thompson & Balkwill 2006).

Phonetic variation has grown an interest in spoken language, as well as in the social and psychological aspects of communication, so it gave a new impulse to paralinguistic studies in the 1970s. The study of the paralinguistic component gained further momentum in the following decade with the rapid development of computer-based speech synthesis, speech recognition and speaker identification. All utterances, even computer-generated ones, have a particular rhythm (even if monotonous), intonation (even if flat) or voice quality (even if not very striking) that is “non-linguistic” in the traditional sense.

As far as the phonetic level of analysis is concerned, prosody is typically described as involving length, accent, intonation and tone (Cruttenden 1986; Fox 2000). This can also be reduced to three basic parameters of **pitch frequency**, **duration** and **intensity**.

Regarding voice quality as a phonetic approach, it can be stated that the most comprehensive definition has probably been offered by Laver and his collaborators. Laver & Trudgill (1979) characterise paralinguistic voice features as “informative” but not “communicative”.

While speech rhythm contributes immensely to intelligibility (e.g., Huggins 1979), intonation would appear to be the most predisposed and efficient bearer of complex

meaning. To a large extent (but not solely) pitch changes contribute to lexical meaning (e.g., stress, accent and tone).

## **1.2 OBJECTIVE**

Multimodality deals with all the means human beings have for making sense of everyday experiences and conveying meanings, referring to the modes of representation (Kress, 2004). It is an essential part of how human beings interact, and each mode creates different possibilities and limitations for interaction and communication.

The present paper, thus, focuses on the mode of speech, which holds considerable variation in terms of theoretical and methodological outlook.

In order to teach students about the different elements multimodal communication holds, there is a need to create a set of strategies to do so. However, no evidence of pedagogical strategies have been found to tackle this topic, although it does appear in the curriculum of Spanish secondary schools. Thus, this paper aims to set a number of strategies to approach a better comprehension of the English discourse and perform a better act of communication as speakers.

With regard to the phonological elements, the strategies carried out attend the following aspects: pitch, stress and intonation. These strategies serve to pay attention to the way it influences the multimodal discourse. With regard to the paralinguistic elements, the type of element chosen to perform in the EFL classroom for English discourse is “deictic” and “beats”. Yet the functions to be used during the lessons are “referential”, “pragmatic”, “interpersonal” and “cohesive gestures”.

This paper also pursues to analyse the data obtained from the methodology used to acknowledge whether the approach has a successful outcome.

## **2 METHODOLOGY**

### **2.1 THE EDUCATIONAL CENTRE**

The data presented in this study to develop this Master's Thesis were gathered at IES Leopoldo Querol. It is a state high school located in Vinaròs in the province of Castellón (Spain).

Vinaròs is currently the capital of Bajo Maestrazgo, Castellón, and is located in a coastal area. This, at the same time, is located on the border with the autonomous community of Catalonia. This coastal town consists of 28508 inhabitants dated in the year 2011. Regarding the socio-linguistic factor, it should be noted that it is a city where most of the population speaks Valencian as their mother tongue, so they have linguistic diversity and the vast majority of students are bilingual, which is a positive linguistic point for them in the classroom.

The IES Leopoldo Querol is located on the outskirts of Vinaròs, in an area with a perspective of important housing construction. It is very close to the train station and bus stops with regular lines that connect it with the urban centre and with the nearest towns, Benicarló and Peñíscola. Vinaròs has two high schools, IES José Vilaplana and IES Leopoldo Querol, a name that represents a recognized musician born in Vinaròs. This is a centre with more than forty years of history at the service of the citizens of Vinaròs, which has been characterized by providing quality education with an innovative spirit. This high school houses 4 courses of secondary education and the modalities of baccalaureate: humanistic, artistic and scientific. Currently, within each high school course there are 5 different groups, and within the baccalaureate there are two groups per course. In addition, it is the largest high school in the region. As such, this centre also holds FP courses and is the headquarters of the language school "EOI" in the region to which some classrooms are lent. Among the professional training courses, there is trade,

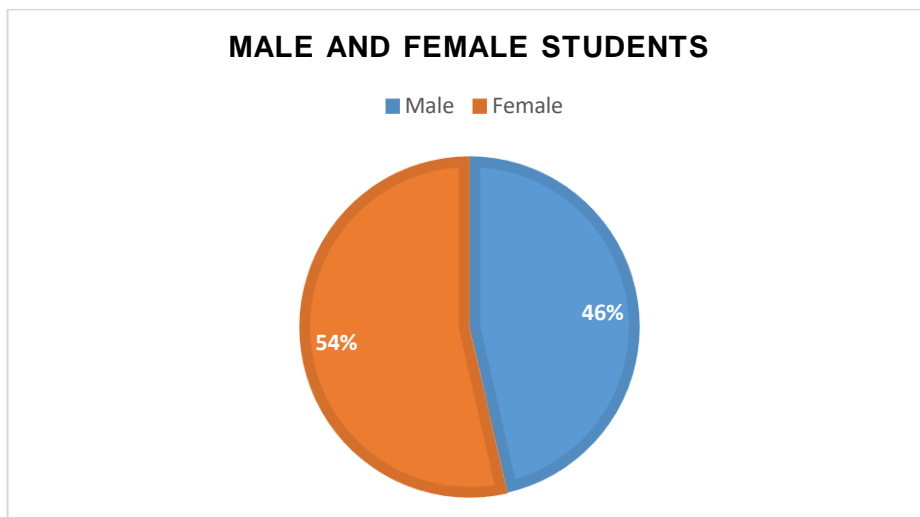
development of electronic products, consumer electronic equipment and commercial management and marketing.

The students, who join 1<sup>st</sup> of ESO, basically come from two public schools of Vinaròs, "Nuestra Señora de la Merced School" and "San Sebastian School", attached to the centre. In Baccalaureate there are students of internal promotion but other centres' students from the other high school in the city can also freely request to enrol in the IES Leopoldo Querol. As the IES offers the modality of Artistic Baccalaureate, students come from all over the region. In the same way, the offering of training cycles accommodates the largest students and from different points around Vinaròs.

## **2.2 PARTICIPANTS**

One group of students was observed to carry out this study. In this high school, every class from 1<sup>st</sup> and 2<sup>nd</sup> of ESO is divided into two in what is considered as *desdoble*. This way, the teacher can choose to have two heterogeneous classes of the same course and work with them more consistently. It is thought this tactic to be an advantage for both the students and the teacher as the latter can pay more attention to each of them and the former can be more focused on the lesson. English is taught as a foreign language and it is a compulsory subject in the syllabus.

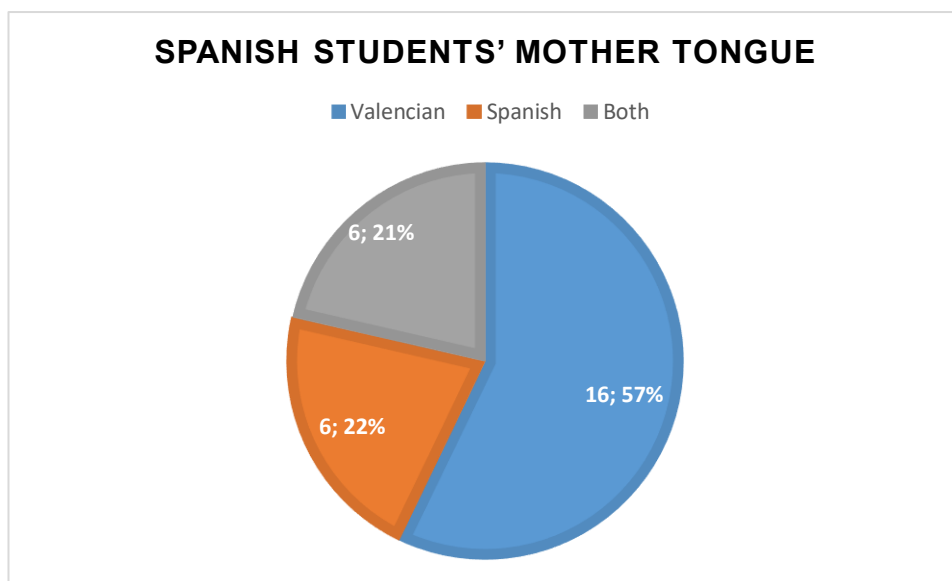
The group I chose to implement the didactic proposal (DP) and analyse is 2<sup>nd</sup> of ESO. The group is composed of 28 students unfolded into 14 students each class. There is no immigrant in the group. There are 13 male students and 15 female ones as depicted in Figure 1. The students' ages range from 13-14 years old, except for two students who are retaking the course and are 15 years old. Before the implementation of the DP, a presentation about a trip to Liverpool was held by these students and a questionnaire was administered to students in order to determine the cognition of their own multimodal discourse during the presentation.



*Figure 1. Male and female students*

Out of the 28 students, many attend private tuition or language schools and are highly motivated in learning the foreign language. However, a minority learn English only at high school. Their level of English ranges from A1 to B1, according to the Common European Framework of Reference for Languages (CEFR).

Participants were asked what their mother tongue was. Figure 2 illustrates the percentage of Spanish students choosing Spanish, Valencian or both as their mother tongue.



*Figure 2. Spanish students' mother tongue*

These students presented a good competence on oral communication skills as an average. However, they would focus on the words leaving apart the intonation, word stress and body language, which made really difficult to understand them sometimes as they would sound very mechanic or robotic.

### **2.3 MATERIALS**

**Consent Form:** this was passed to the parents to get the permission to record the students' presentations. It has been adapted from a different one (see Appendix 14).

**Evaluation rubric:** with the data observed during the observation period (session 1), an evaluation rubric was elaborated. The rubric is a mixed one, as it will have two main sections: the first one for checking the body gestures, and the second one for taking notes on the intonation and pitch used during their second presentation.

**Questionnaire 1:** it is composed of questions focused on determining students' cognition on multimodal language during presentation 1 (see appendix 1).

**Questionnaire 2:** it is composed of questions focused on determining if the use of multimodal language improved students' cognition on communicative skills (see appendix 2).

### **2.4 INSTRUMENTS AND DATA COLLECTION PROCEDURE**

The instruments used to gather data were two questionnaires. The answers gathered from Questionnaire 1 were compared to the answers gathered from Questionnaire 2. They elicit students' answers to Research Questions (RQ).

Data collection comprised two complete English lessons (55 minutes each) per group. It means a sum of four 55-minute lessons, which makes 220 minutes in total to gather students' opinions and their cognition of multimodal language. The placement of the first



Questionnaire was completed in one session. The same for Questionnaire 2. Both questionnaires are included in the Appendices.

Students were asked to openly state their opinions by filling in the questionnaire individually in class. Special attention was taken to ensure that students did not discuss the answers with one another for the results to be original.

## **2.5 RESEARCH QUESTIONS**

As it has been mentioned previously, it was observed that students would not make a complete use of oral communicative skills in the classroom.

Moreover, in view of the lack of a Didactic Proposal (DP) on Multimodal Discourse (MD) and the scarce amount of specific strategies for specific types of gestures and intonation to use in the EFL classroom in order to improve their communicative skills, the following research questions have been formulated.

Therefore, and taking into account the literature discussed in the introduction of the present work as well as considering the variables of age and curriculum, the research questions are aimed at constructing MD strategies and the analysis of the results after the input.

RQ1. How do students feel when using multimodal language in discourse?

RQ2. Have the MD strategies helped students' communicative skills in English?

## **2.6 IMPLEMENTATION OF THE DIDACTIC PROPOSAL**

The action plan contained four sessions. The first one was used to observe their communicative skills in a presentation about a trip to Liverpool which belonged to the first period of the practicum. After this presentation, students were given out a questionnaire which was aimed at identifying whether students were aware of certain

aspects of multimodal language during discourse. Having into account that students had never been exposed to the manners in which we can communicate apart from language within cultures, a decision was taken. There would be two sessions in which both gestures and intonation would be implemented through activities, videos and explanations. This was followed by the fourth session, and taking advantage of the activity dealing with film reviews, they were asked, in groups, to make a “moodboard” with pictures of the characters, scenes, and other relevant facts of a movie they liked so they could present it in class using the multimodal language seen during the previous sessions. To collect data regarding the students’ realisation of their multimodal discourse through the presentation, a second questionnaire was conducted to compare the results with the first one and analyse the improvements, if so, of the strategies developed to understand and carry out a better oral communication.

## 2.6.1 DIDACTIC PROPOSAL: DESCRIPTION

**AUTORÍA. Andrea Herrera Respau**

**IES LEOPOLDO QUEROL**

UD: MULTIMODAL LANGUAGE IN DISCOURSE		
NIVEL: 2º ESO	ÀREA: INGLÉS*	TEMPORALIZACIÓN: 2 sesiones
<p>DESCRIPTION: The task consists of two activities in which students will have to work on their multimodal language in order to eventually present a discourse about a moodboard using the ML.* It involves identifying pitch, word stress and intonation as well as body language such as gestures, position and facial expressions.</p> <p>Therefore, the students will be encouraged to improve their oral skills by working in groups making use of e-inclusion strategies (aprender a aprender) through structuralist methods and will gain fluency by using role-play situations that will be given by the teacher. A debate will also be held so that they are guided to discuss important aspects of ML.</p> <p>Thus, within this activity, which is fixed in the communicative-linguistics, learn-to-learn, and civic and social competences, it is expected to reach a better comprehension and speaking skills by enhancing and developing social awareness of differences among cultures, as well as bettering their communicative system.</p>		

\*However, this task is expandable to other areas such as Spanish or Valencian

## 2.6.2 ACTIVITY 1

ESTRUCTURA DE LA TAREA		GESTIÓN DE LOS APRENDIZAJES EN EL AULA				
ACTIVIDADES	EJERCICIOS	ACCIONES DE AULA		SESIONES 55'	MATERIALES DIDÁCTICOS Y RECURSOS DIGITALES	AGRUPAMIENTO / ESCENARIO
		ALUMNOS	PROFESORES			
<b>TRAINING.1. ORAL SKILLS</b>		Observe	Observe individual participation	1 session	Blackboard, Proyector, Audio equipment, Likert rubrics, Internet, Youtube.	Desdoble Classroom. In 3 heterogeneous groups of 4 students each in both classes.
All students will listen to the teacher explaining multimodal language in discourse as the disposal of gestures and facial expressions. Next, they will be given out the rubrics to evaluate those aspects of ML. Consequently, they will watch a part of different videos that contain ML. Next, they will think of the aspects that can appear in a discourse regarding ML. Lastly, they will discuss with one another their answers to the rubric and then with the teacher.	1.1 Explain gestures and face expressions as multimodal language in discourse. (Anexo 3)	Discuss				
	1.2 Give out Likert rubrics to evaluate the videos according to multimodal language. (Anexo 4)	Identify	Guide the group discussion			
	1.3 Show them 4 videos to evaluate. (Anexo 5)	Communicate	Help self-sufficiency development			
	1.4 Ask them about their answers. (Anexo 6)	Formulate				
		Cooperate	Stimulate social communication			

**ACTIVITY 2**

ESTRUCTURA DE LA TAREA		GESTIÓN DE LOS APRENDIZAJES EN EL AULA					
ACTIVIDADES	EJERCICIOS	ACCIONES DE AULA		SESIONES 55'	MATERIALES DIDÁCTICOS Y RECURSOS DIGITALES	AGRUPAMIENTO / ESCENARIO	
		ALUMNOS	PROFESORES				
<b>TRAINING.2. ORAL SKILLS</b>							
<p>All students will pay attention to the poem performed by an actress in which pitch and word stress are highlighted. Next, a discussion will be elicited about what drew their attention. After that, the teacher will explain about pitch and word stress and will watch a short video of a conversation between two people from different countries. Consequently, students will get distributed in pairs so they can rehearse the role-play given out. They will have to pay attention to the previous uttering aspects. Lastly, they will be able to perform their situation by using pitch, tone and word stress in front of the class.</p>	<p>1.1 Short poem uttered by an actress using different pitch and word stress. (Anexo 7)</p>	Observe	Observe individual participation	1 session	Blackboard, Role-flashcards.	<p>Desdoble Classroom. In 3 heterogeneous groups of 4 students each in both classes.</p> <p>In pairs.</p>	
		1.2 Elicit a discussion about what they have just heard. (Anexo 8)	Analyse				Guide the group discussion
		1.3 Explanation of pitch and word stress as aspects of multimodal language. (Anexo 9)	Discuss				Encourage creativity
		1.4 Explain pitch with a sentence as example. (Anexo 10)	Identify				Help self-sufficiency development
		1.5 Show them a video about intonation (Anexo 11)	Communicate				Stimulate collaborative thinking and social communication
		1.6 Students division in pairs or groups of 3.	Formulate				
		1.7 Role-Play Performance. Each pair is sorted a different conversation and each person, a different role. (Anexo 12)	Cooperate				
		Create					
		Act					

---

	1.8 All groups represent it in front of the class. (Anexi 13)					
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### 2.6.3 CONCRECIÓN CURRICULAR

CONCRECIÓN CURRICULAR DE LA TAREA					EVALUACIÓN	
CONTENIDOS	CRITERIOS EVALUACIÓN	INDICADORES LOGRO / ESTÁNDARES	CCLV	ACTIVIDADES	PRUEBAS / INSTRUMENTOS	CALIFICACIÓN (puntos)
<p>Responsabilidad y eficacia en la resolución de tareas.</p> <p>Asunción de distintos roles en equipos de trabajo.</p> <p>Pensamiento de perspectiva.</p>	<p><b>2ºLE.BL5.7. Participar en equipos de trabajo para conseguir metas comunes asumiendo diversos roles con eficacia y responsabilidad, apoyar a compañeros y compañeras demostrando empatía y reconociendo sus aportaciones y utilizar el diálogo igualitario para resolver conflictos y discrepancias.</b></p>	<p>2ºLE.BL5.7.3 Resuelve, con supervisión, los conflictos y discrepancias habituales que aparecen en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo utilizando el diálogo igualitario. en la interacción con sus compañeros y compañeras mientras participa en equipos de trabajo utilizando el diálogo igualitario.</p>	<p>SIEE CSC CAA</p>	<p>Tarea 1 y 2</p>	<p><b>Prueba:</b> se valora las reflexiones, los contenidos del debate del alumnado en diferentes actividades.</p> <p><b>Procedimiento:</b> observación directa de la participación, la implicación y del compromiso del alumnado con los grupos para la realización de los debates y actuaciones.</p> <p><b>Instrumento:</b> Rúbrica 1</p>	<p>0-10 puntos</p>

<p>Patrones sonoros, acentuales, rítmicos y de entonación y su relación con las intenciones comunicativas.</p> <p>Reconocimiento y articulación de patrones básicos de ritmo, entonación y acentuación de palabras y frases para las funciones comunicativas del nivel.</p>	<p><b>2ºLE.BL1.5 Discriminar patrones sonoros, acentuales, rítmicos y de entonación para reconocer los significados e intenciones comunicativas en textos orales breves y estructurados, en diferentes soportes.</b></p>	<p>2ºLE.BL1.5.2 Produce textos orales usando patrones básicos de ritmo, entonación y acentuación de palabras y frases adecuados a las funciones comunicativas del nivel aunque la influencia de otras lenguas sea evidente.</p>	<p>CCLI</p>	<p>Tarea 1 y 2</p>	<p><b>Prueba:</b> se valora el reconocimiento y articulación de patrones básicos de ritmo.</p> <p><b>Procedimiento:</b> observación directa de la participación, la opinión y comunicación haciendo uso de patrones acentuales y de entonación.</p> <p><b>Instrumento:</b> Rúbrica 2</p>	<p>0-10 puntos</p>
<p>Uso del lenguaje corporal culturalmente pertinente: gestos, expresiones faciales, posturas, contacto visual o corporal y proxémica.</p>	<p><b>2ºLE.BL2.4 Utilizar en situaciones de comunicación habituales claramente estructuradas y en diferentes soportes, con la ayuda de modelos, las estrategias y los recursos lingüísticos y paralingüísticos propios de la interacción oral, aunque se dependa en gran medida de la actuación del interlocutor.</b></p>	<p>1ºLE.BL2.4.1 Utiliza, de manera guiada, técnicas lingüísticas como el parafraseo y paralingüísticas tales como el mantenimiento del contacto visual o corporal y el lenguaje respetuoso.</p>	<p>CCLI CAA CSC</p>	<p>Toda la tarea</p>	<p><b>Prueba:</b> se valora el uso del lenguaje corporal.</p> <p><b>Procedimiento:</b> observación directa de la comunicación del alumnado para la realización posterior de las actuaciones.</p> <p><b>Instrumento:</b> Rúbrica 2</p>	<p>0-10 puntos</p>



<p>Planificación          Composición del mensaje con claridad, distinguiendo su idea o ideas principales y su estructura básica.          Adecuación al texto monológico o dialógico al destinatario,</p>	<p><b>2ºLE.BL2.3. Producir o coproducir, con ayuda de modelos, textos orales muy breves en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones,</b></p>	<p>2ºLE.BL2.3.1 Produce o coproduce, con ayuda de modelos, textos orales tales como narración de acontecimientos pasados, descripción de estados y</p>	<p>CCLI          CAA</p>	<p>Toda la tarea</p>	<p><b>Prueba:</b> se valora la valentía y formulación de frases basadas en el conocimiento gramatical previo. Se valorará también el tono escogido para la función comunicativa.</p>	<p>0-10 puntos</p>
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<p>contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso.</p> <p>Confianza en sí mismo y asertividad</p>	<p><b>patrones discursivos, organización textual, estructuras morfo-sintácticas y léxico de uso frecuente con creatividad.</b></p>	<p>situaciones presentes, y expresión de sucesos futuros, utilizando los conocimientos sobre las funciones comunicativas con sentido estético y creatividad.</p>			<p><b>Procedimiento:</b> observación directa de la participación, la implicación y del compromiso del alumnado con los grupos para realizar la actividad.</p> <p><b>Instrumento:</b> Rúbrica 2</p>	
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#### 2.6.4 PARTICIPACIÓN DE LAS FAMILIAS Y/O ENTORNO

PARTICIPACIÓN DE LAS FAMILIAS Y/O EL ENTORNO
<p>IT is necessary to make sure you have the parents' permissions to film and/or publish images of their children on the internet. If there are any restrictions, be sure to keep those students out of camera range but fully involved within a group.</p>

#### 2.6.5 INSTRUMENTOS DE EVALUACIÓN

RÚBRICA 1: PARTICIPACIÓN EN GRUPOS DE TRABAJO						
<p><b>2ºLE.BL5.7. Participar en equipos de trabajo para conseguir metas comunes asumiendo diversos roles con eficacia y responsabilidad, apoyar a compañeros y compañeras demostrando empatía y reconociendo sus aportaciones y utilizar el diálogo igualitario para resolver conflictos y discrepancias.</b></p>						<p>CCLI CAA CSC</p>
¿QUÉ AVALÚO?	+A	A	B	C	D	-D
<p><b>Asunción de roles</b></p>		<p>Participa de forma activa haciendo propuestas valiosas y</p>	<p>Participa de forma activa haciendo propuestas valiosas y</p>	<p>Participa haciendo alguna propuesta y expresando sus</p>	<p>Se ha inhibido a la hora de hacer explícitas sus preferencias, y no realiza las</p>	

		explicando las razones de sus preferencias, y realiza con gran eficacia las tareas y los roles asignados.	expresando sus preferencias sin explicar las razones de las mismas, y realiza con eficacia las tareas y los roles asignados.	preferencias sin explicar las razones de las mismas, y realiza las tareas y los roles asignados.	tareas y los roles asignados.	
<b>Interacción positiva</b>		Anima a sus compañeros a participar, y escucha con atención cuando sus compañeros/as exponen y justifican sus propuestas reconociendo explícitamente el valor de las mismas.	Escucha con atención cuando sus compañeros exponen y justifican sus propuestas reconociendo explícitamente el valor de las mismas sin animarlos a participar.	Escucha con atención cuando sus compañeros exponen y justifican sus propuestas sin reconocer explícitamente el valor de las mismas ni animarlos a participar.	Se retrae o está distraído mientras se realiza la toma de decisiones grupal sin responder a las peticiones de participación.	
<b>Diálogo igualitario</b>		Participa en la toma de decisiones colectiva exponiendo sus propuestas y respetando las de sus compañeros/as. Expresa de forma respetuosa y razonada su disconformidad.	Participa en la toma de decisiones colectiva exponiendo sus propuestas y respetando las de sus compañeros/as. Expresa de forma respetuosa su disconformidad sin dar razones de la misma.	Participa en la toma de decisiones colectiva exponiendo alguna propuesta respetando las de sus compañeros/as. Se conforma con las decisiones grupales sin expresar su desacuerdo.	No participa en la toma de decisiones y/o demuestra de forma inadecuada su disconformidad.	

## RÚBRICA 2: EVALUACIÓN DE LA COMPRENSIÓN Y LA EXPRESIÓN ORAL

<b>2ºLE.BL2.4 Utilizar en situaciones de comunicación habituales claramente estructuradas y en diferentes soportes, con la ayuda de modelos, las estrategias y los recursos lingüísticos y paralingüísticos propios de la interacción oral, aunque se dependa en gran medida de la actuación del interlocutor.</b>	CCLI CAA CSC
<b>2ºLE.BL2.3. Producir o coproducir, con ayuda de modelos, textos orales muy breves en diferentes soportes, coherentes y adecuados al propósito comunicativo, utilizando los conocimientos sobre funciones, patrones discursivos, organización textual, estructuras morfo-sintácticas y léxico de uso frecuente con creatividad.</b>	CCLI CAA

<b>2ºLE.BL1.5 Discriminar patrones sonoros, acentuales, rítmicos y de entonación para reconocer los significados e intenciones comunicativas en textos orales breves y estructurados, en diferentes soportes.</b>					CCLI
	<b>0-2 puntos</b>	<b>3-5 puntos</b>	<b>6-8 puntos</b>	<b>9-10 puntos</b>	<b>Total</b>
<b>PRONUNCIACIÓN, CLARIDAD, FLUIDEZ</b>	No es capaz de pronunciar con claridad y fluidez todas las palabras.	Pronuncia sin claridad o sin fluidez con continuos bloqueos o pausas.	Pronuncia con claridad y muestra fluidez, pero con algunas pausas y bloqueos.	Pronuncia con claridad y fluidez todas las ideas que expone.	
<b>VOLUMEN, ENTONACIÓN, VELOCIDAD</b>	Ni el volumen ni la entonación son adecuados. La velocidad impide la comprensión.	El volumen y la entonación son adecuados, pero la velocidad dificulta la comprensión.	El volumen o la entonación no son adecuados. La velocidad permite la comprensión.	Volumen y entonación adecuados. La velocidad facilita la comprensión.	
<b>POSTURA, GESTOS</b>	No es capaz de moverse de su sitio ni de mover las manos o la cabeza.	Se mantiene quieto/a en su lugar, aunque a veces mueve las manos o la cabeza.	Presenta suficiente movimiento para llamar la atención de la audiencia.	Hace uso del lenguaje corporal de forma natural.	
<b>MIRADA</b>	Lee todo lo que dice.	No lee, pero no es capaz de mantener la mirada a la audiencia.	Mira de vez en cuando a alguno de sus compañeros, o tiene fija la mirada en la pared.	Utiliza la mirada para atraer la atención de la audiencia de forma natural.	

### **2.6.6. ATTENTION TO DIVERSITY**

For students who find it difficult to reach a standard level of English, groups and pairs were made by the teacher so they would result heterogeneous. They can also benefit from working in interactive and cooperative groups, and that way they can reach the average level of their peers.

### 3 RESULTS AND DISCUSSION

In this section, the results after having implemented the study are presented and explained. In addition to this, as part of the analysis it appears the interpretation of the gathered information, and finally mentioned the proposal regarding further action.

The data gathered in Questionnaire 1 were analysed to answer RQ1 and later compared to data gathered in Questionnaire 2 to answer RQ2.

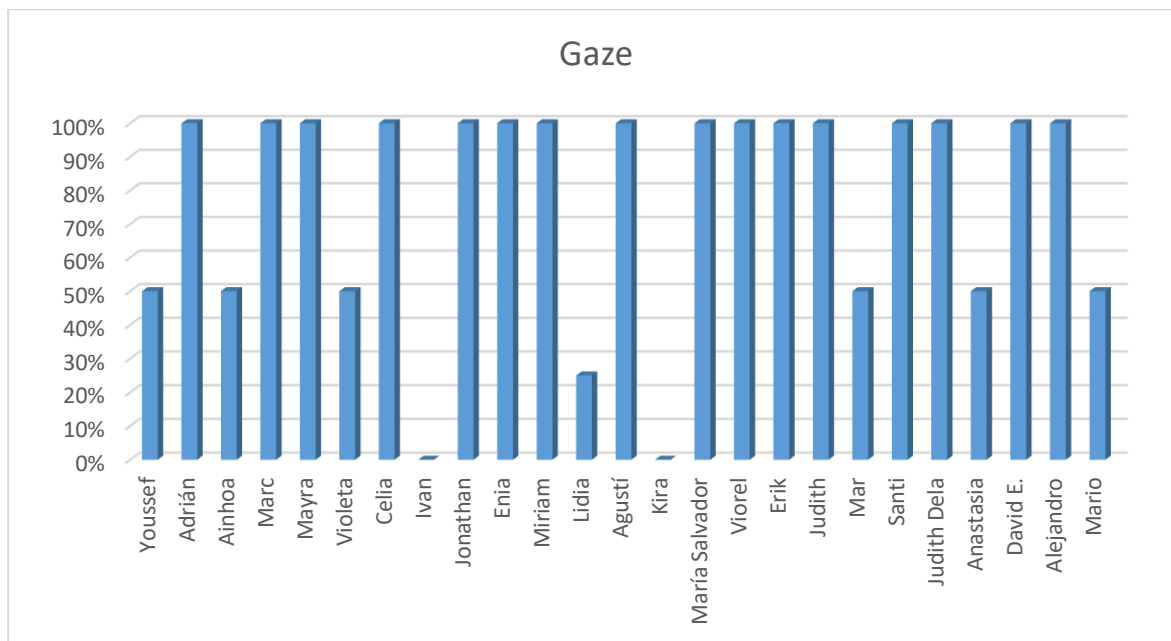
As stated above, the results to Questionnaire 1 were analysed according to the feeling of students towards the use of multimodal language in discourse during their first presentation “Trip to Liverpool”.

However, the results to Questionnaire 2 were analysed according to the feeling of students towards the use of multimodal language in discourse during their second presentation “moodboard”.

Apart from the aforementioned analyses, it is stated the comparison between the results shown in Questionnaires 1 and 2 to answer to RQ2.

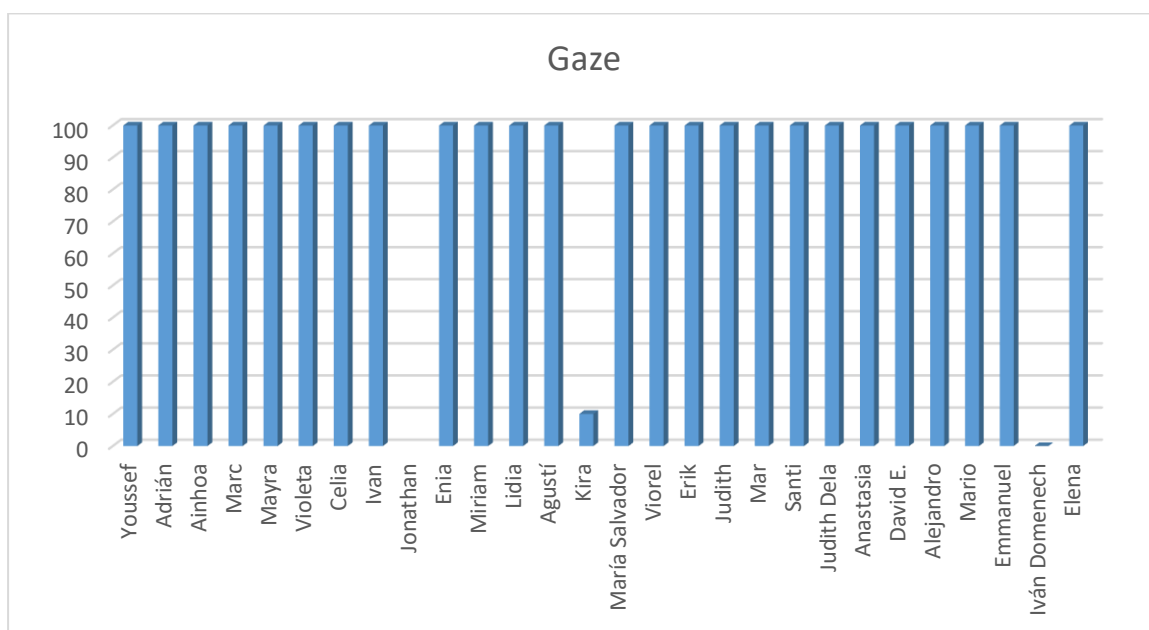
The following pair of tables are based on Questionnaire 1 (*see appendix 1*) and followed by Questionnaire 2 (*see appendix 2*). In the tables from Questionnaire 1 only 25 students out of 28 appear since three could not come to class due to health issues. According to the aforementioned, the first two figures relate to the *gaze* aspect.

As can be seen in Figure 3 below, 60% of students found themselves gazing at the audience all the time throughout their discourse, which means the majority of them.



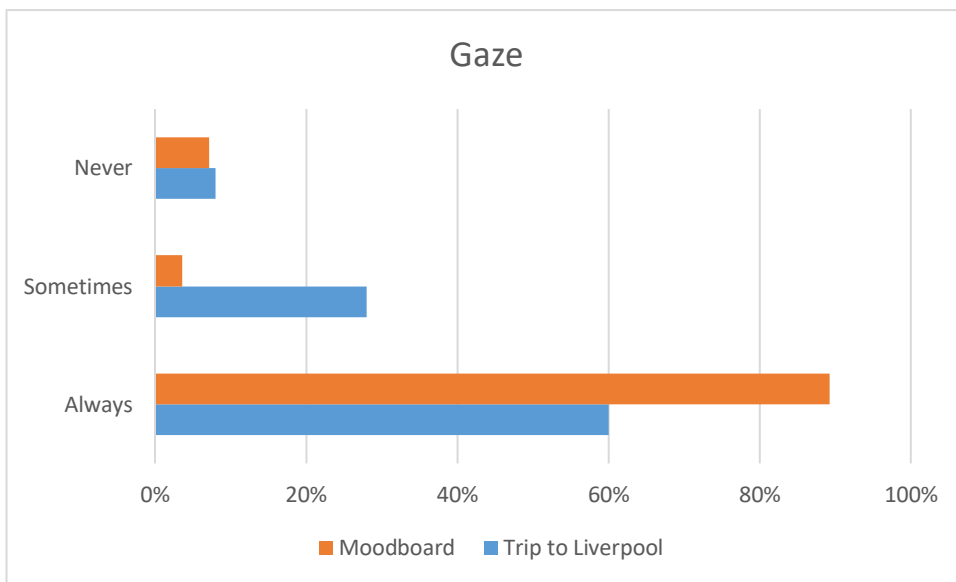
**Figure 3.** Results related to RQ1 in Questionnaire 1

Whereas the results that took place in Questionnaire 2 showed an improvement in the rate of gaze at the audience after having implemented the Didactic Proposal, 89,28% of students exactly indicated that they looked at the audience. While only two students would not do so. Taking into account that those two were the ones that had repeated that academic year, the results appear to have affected everyone except for the ones less motivated, probably.



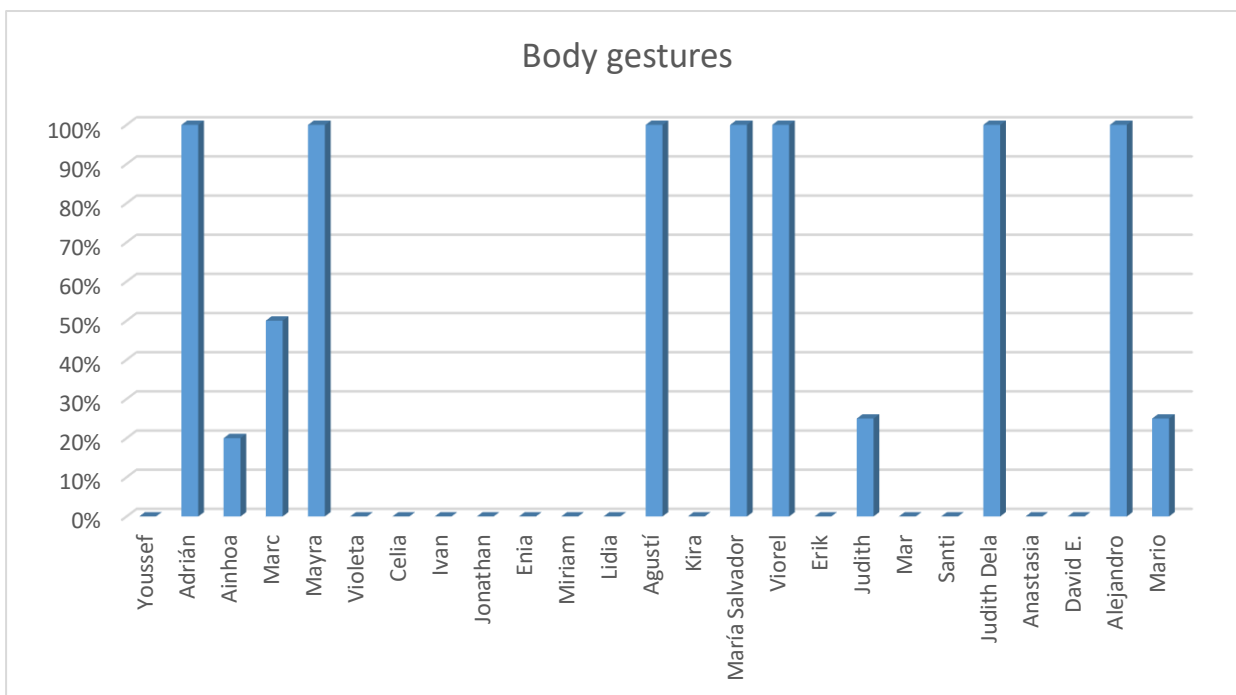
**Figure 4.** Results related to RQ1 in Questionnaire 2

Thus, in order to answer to RQ2, as figure 5 states, results revealed that students raised their awareness and gaze performance during the second presentation.



**Figure 5.** Results related to RQ2

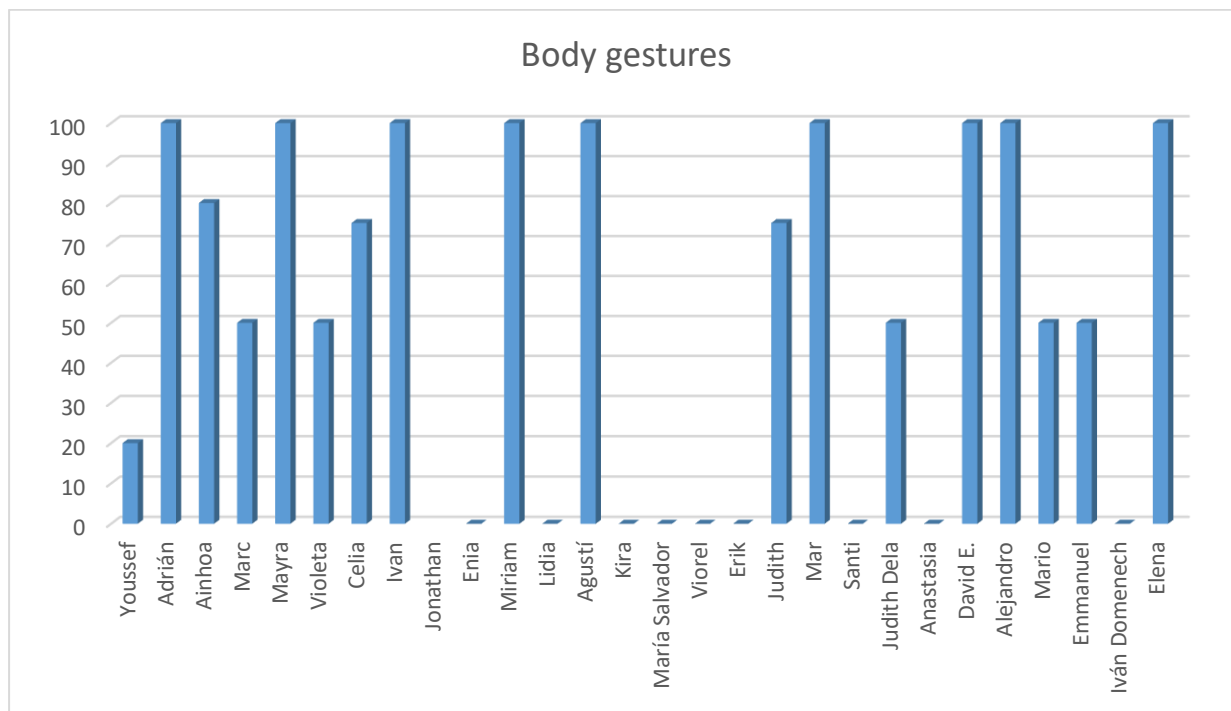
Figure 6 depicts the results classified by the use of *body gestures* in discourse. As shown in the table, students’ answers after having presented “Trip to Liverpool” presented a low rate of *body gestures* depiction as the 28%.





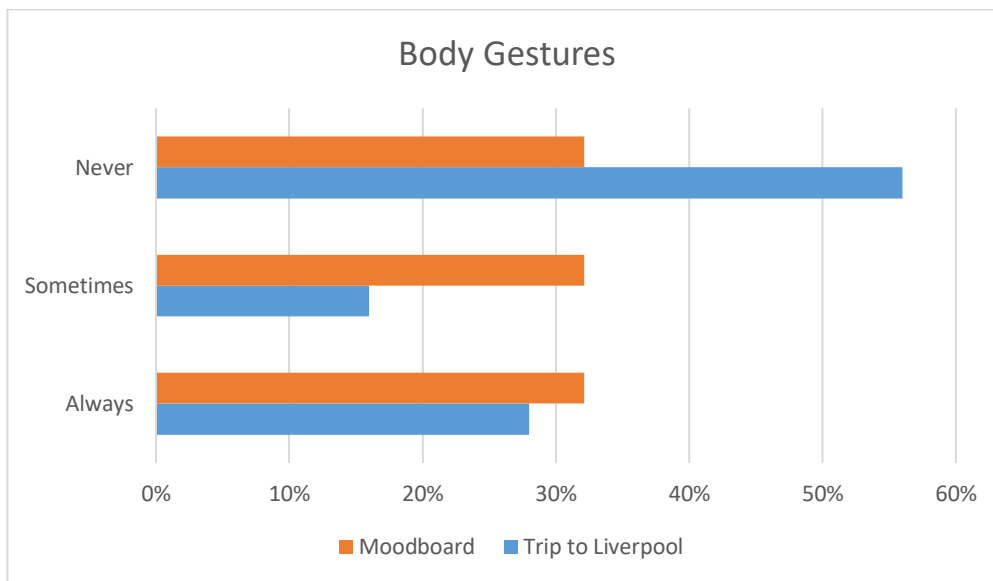
**Figure 6.** Results related to RQ1 in Questionnaire 1

Whereas in Questionnaire 2 (Figure 7), what it is to say, after the second presentation, students had a slight higher feeling of having made use of *body gestures*. It went up to 32,14% of students that have successfully used it.



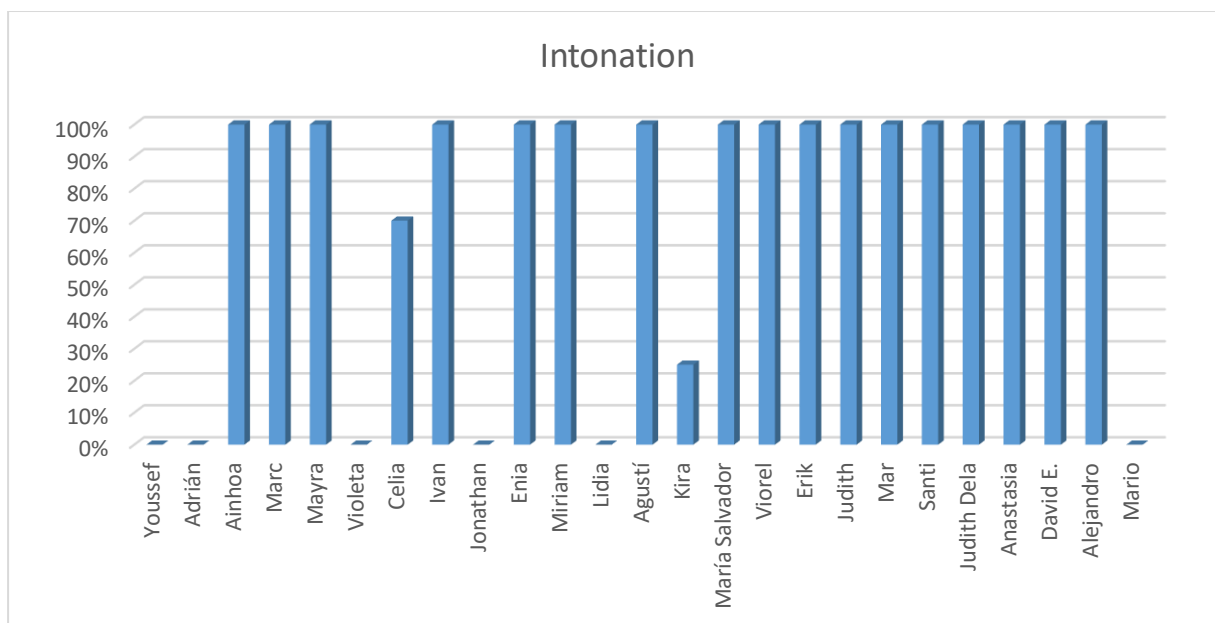
**Figure 7.** Results related to RQ1 in Questionnaire 2

Hence, so as to answer RQ2, Figure 8 represents the difference of awareness about this aspect between Questionnaire 1 and 2. A notorious growth regarding the often use of *body gestures* is shown. 56% of students made no use of this aspect of multimodal communication during the first presentation, unlike 32,14% of students during the second one.



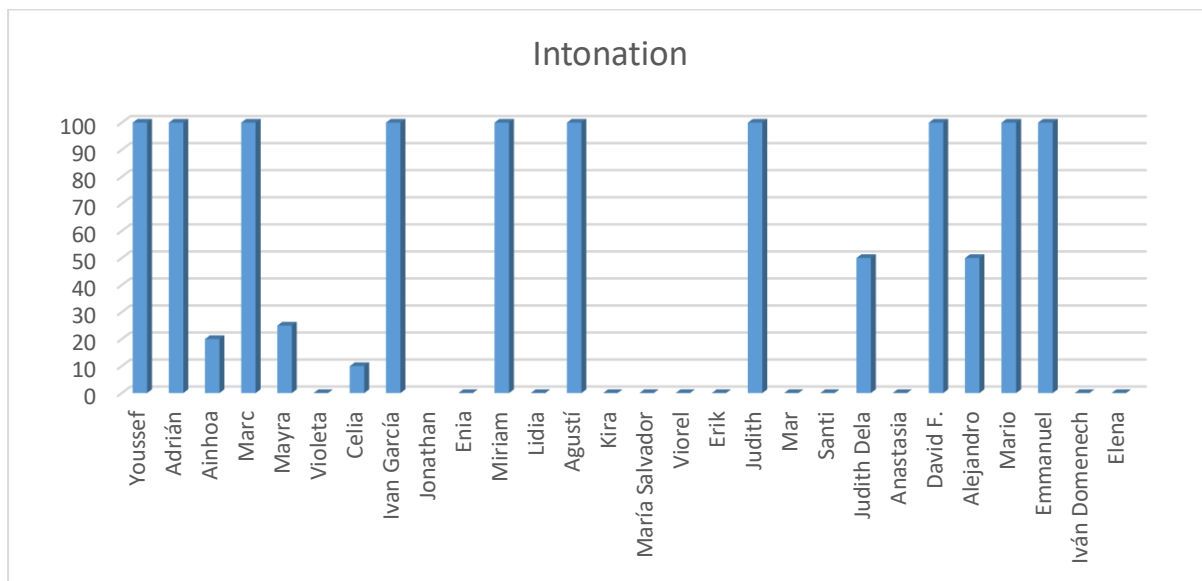
**Figure 8.** Results related to RQ2

In order to determine the intonation use rate among the two presentations, it is needed to analyse first the data obtained from Questionnaire 1 and 2. According to Figure 9, the first Questionnaire can conclude that students made good use of this aspect. It was observed that a massive majority pointed to having good skills regarding this aspect.



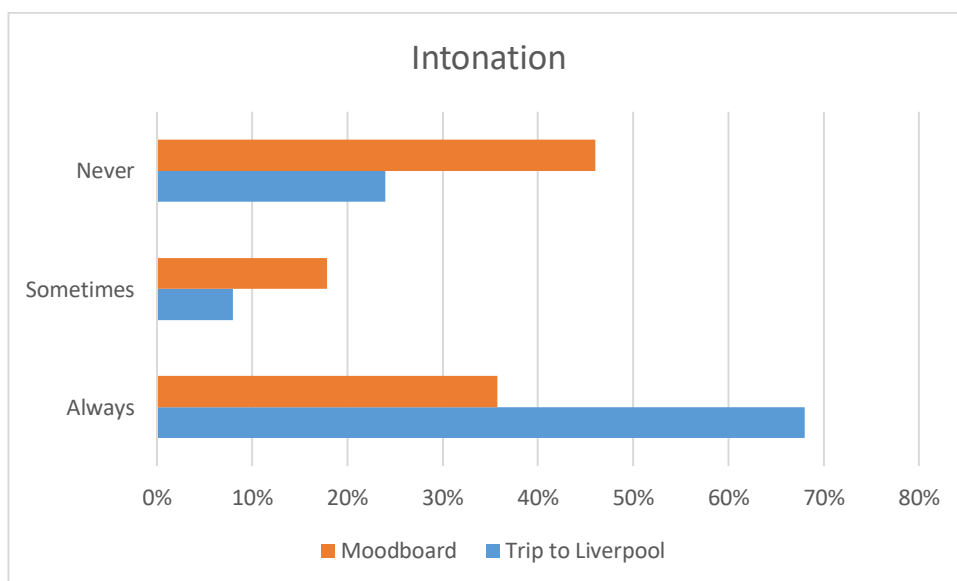
**Figure 9.** Results related to RQ1 in Questionnaire 1

However, after the second presentation (Figure 10), student’s intonation interpretation got lower than after the first one.



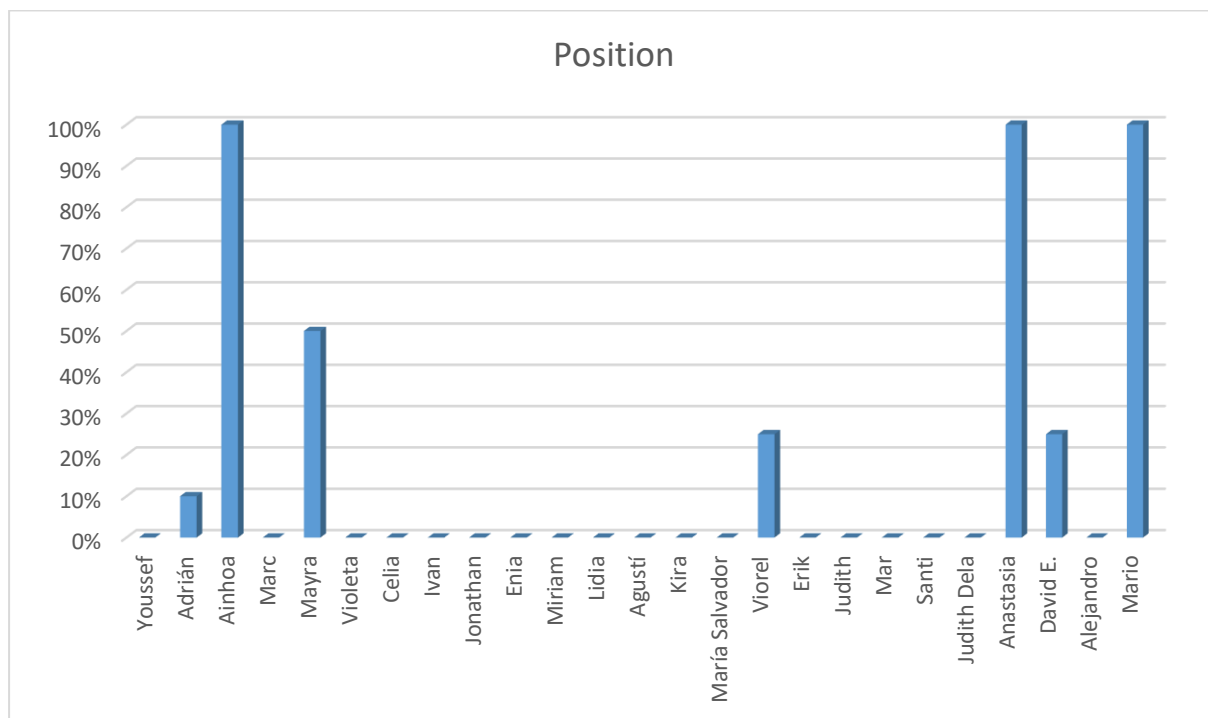
**Figure 10.** Results related to RQ1 in Questionnaire 2

Figure 11 represents that 34% in total claimed to have produced a successful intonation in the second presentations against 68% in the first one. As Figure 11 depicts, it can be interpreted that students may not have known what intonation applied to before the multimodality implementation took place. Another interpretation might be students found hard to apply this precise aspect into their discourse. Or rather that the strategy used to tackle this aspect was unsuccessful. Although my personal interpretation is that they had higher expectations of their performances that they could not undertake in the end.



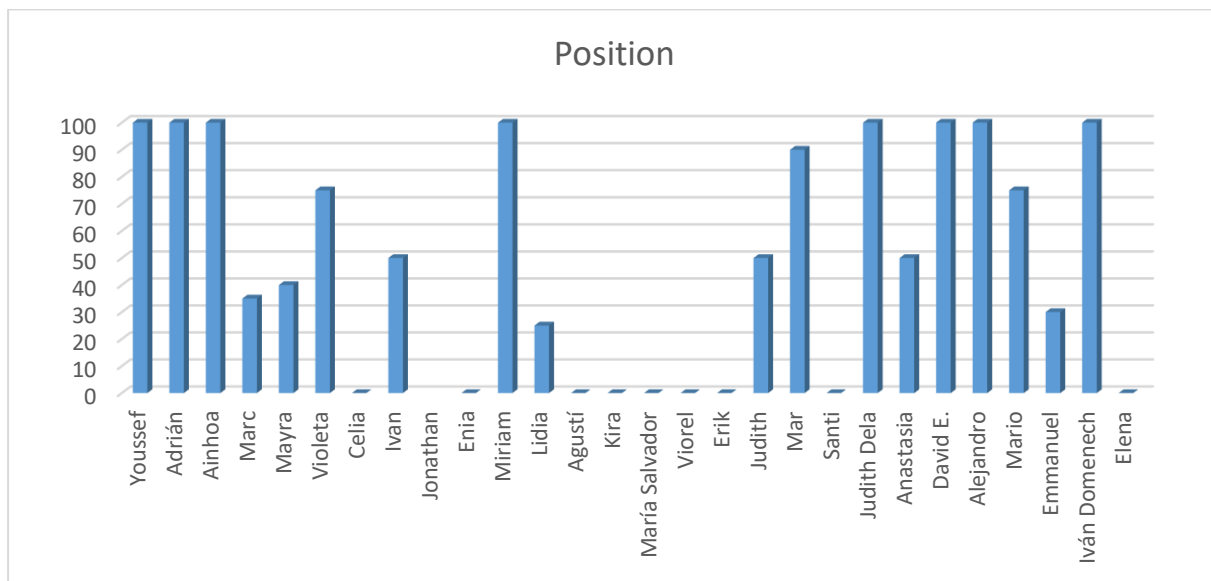
**Figure 11.** Results related to RQ2

With regard to the position as an aspect for multimodal discourse, students stated as Figure 12 depicts, that they found hard to carry out this feature of communication as only three of them claimed to have successfully moved from their position.



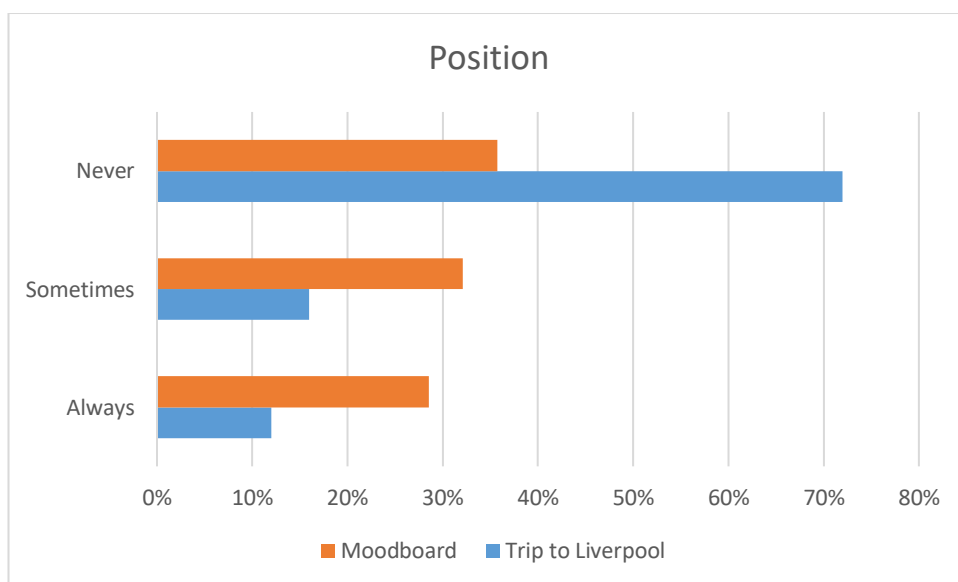
**Figure 12.** Results related to RQ1 in Questionnaire 1

Data gathered in Questionnaire 2 presented a change as successfully moving their position during their discourse as Figure 13 represents. Eight students stated they were very happy with their position moved while ten others did move although not as much as they would have wanted.



**Figure 13.** Results related to RQ1 in Questionnaire 2

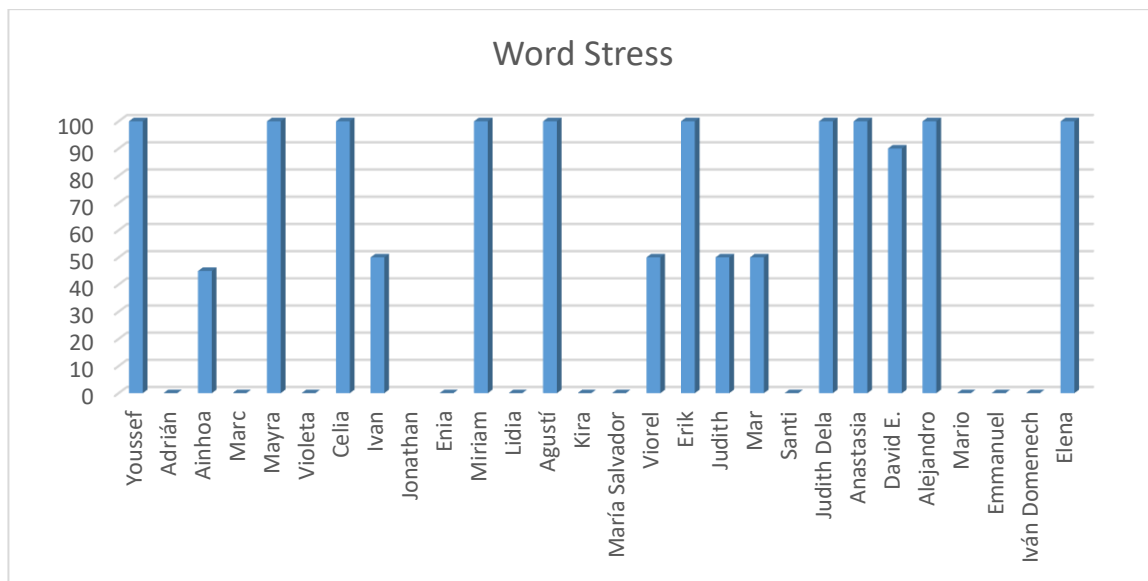
Figure 14 represents the progress of this aspect of multimodal discourse due to the implementation of the so-called Didactic Proposal. Almost 30% of the participants answered positively to this question after the second presentation in front of the slightly higher than 10% of participants in the first one.



**Figure 14.** Results related to RQ2

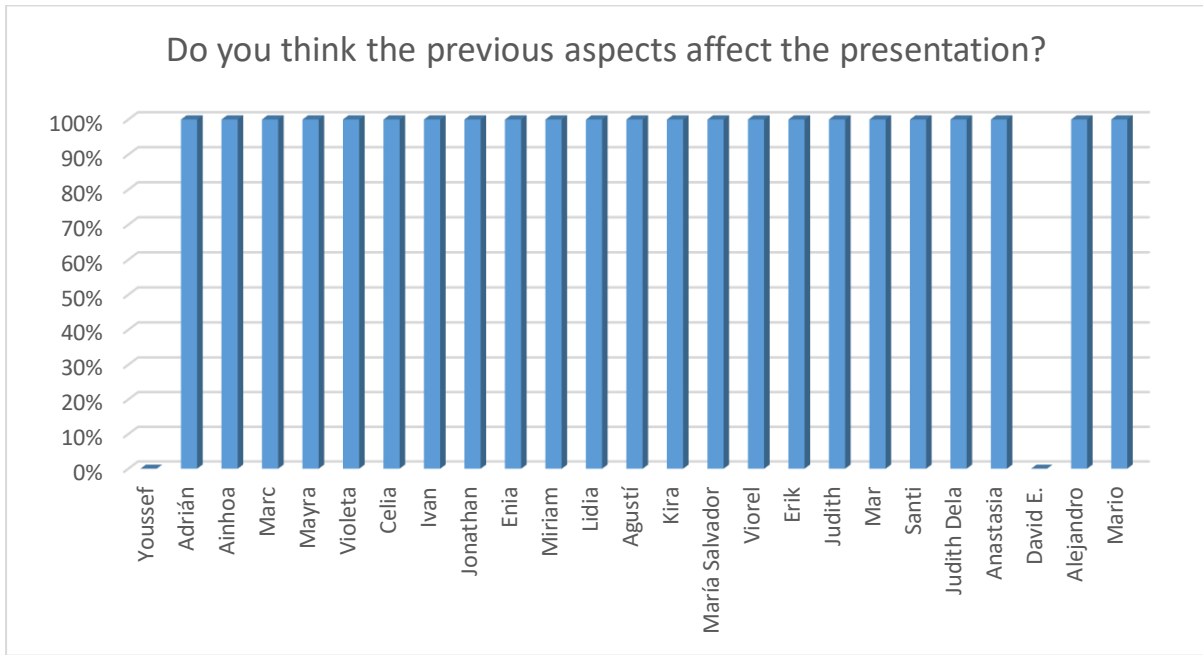
In spite of not having integrated *word stress* in Questionnaire 1 due to lack of understanding on students behalf, it has been placed in Questionnaire 2 (Figure 15). Although it cannot be compared to any previous question, it is relevant to stand the

results of *word stress* after the implementation of MLD. 10 students stated they would apply this aspect of multimodal communication in their discourse, while 6 did not always use it, and eventually 16 would not make any use of it, which leads to the concern of an improvement on the Didactic Proposal or the use of strategies to achieve a higher rate of students making successful use of this aspect of MCD.



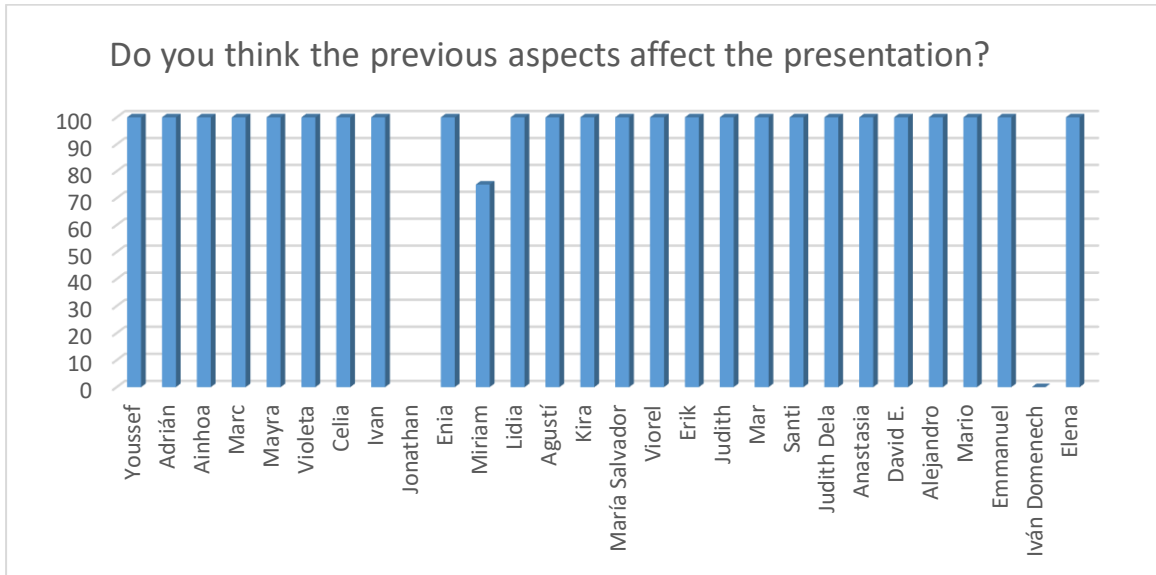
**Figure 15.** Results related to RQ1 in Questionnaire 2

After having presented the percentages obtained in each question in the previous figures, the last question appears, which is related to the general outlook of multimodal language as a compelling knowledge for bettering communication in discourse. As Figure 16 describes, every student except for one think the previous aspects affect the communication in discourse positively. The only student who did not answer positively, implied that it depends although he does not say on what.



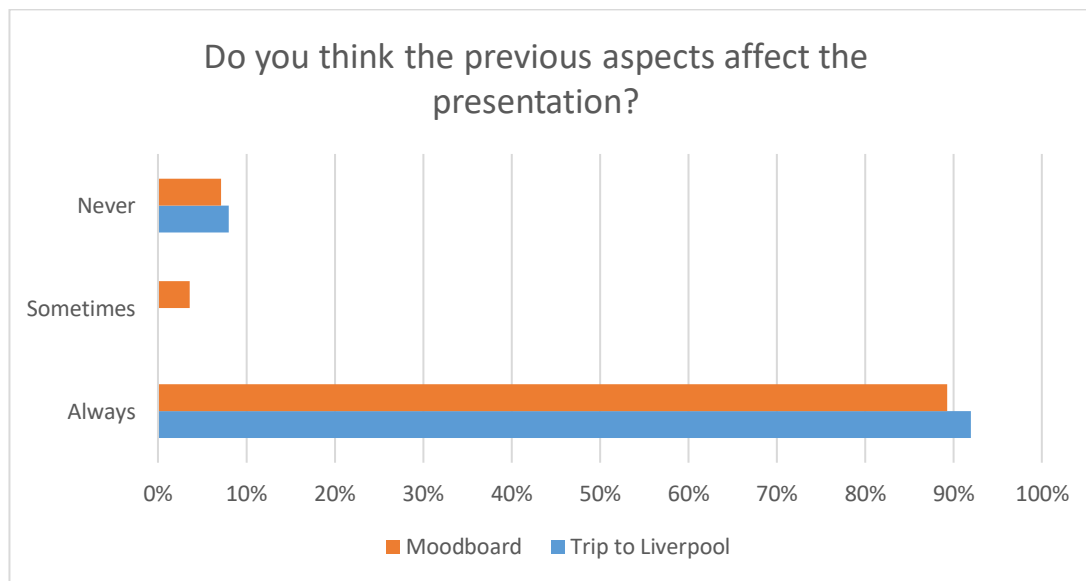
**Figure 16.** Results related to RQ1 in Questionnaire 1

The following figure (17) indicates that 26 out of 28 students, which is one more than before, allege that these aspects affect positively the presentation.



**Figure 17.** Results related to RQ1 in Questionnaire 2

Thus, as a result, as represented in Figure 18, students consider before as well as after the implementation of this aspect of communication that it is notably significant the way it helps the student’s communication in discourse.

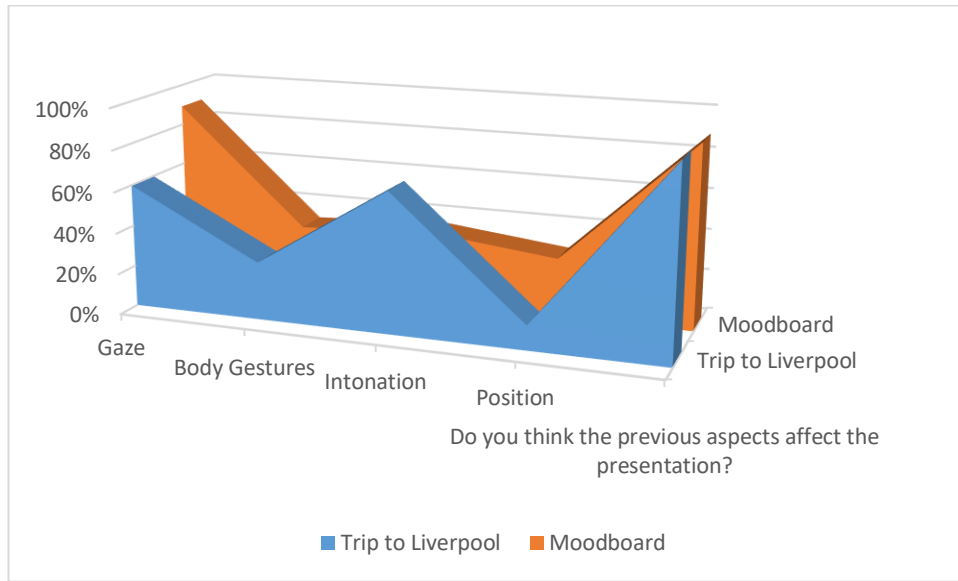


**Figure 18.** Results related to RQ2

After having presented the percentages obtained in each question in the previous figures, the answers which presented significant differences between Questionnaire 1 and 2 are *gaze*, *body gestures* and *position*, while *intonation* sees a slight decline on students' performance of this aspect after the implementation.

Figure 19 portrays the evolution of all the different parameters taking into account in the questionnaires except for *word stress*. As shown in Figure 19 and as mentioned previously, *gaze*, *body gestures* and *position* see a rise after the implementation of the DP. The most significant change perceived is *gaze* followed by *position*. However, the phonological elements need further research as there is scarcely information regarding *pitch* due to the complexity and time it requires to be acquired. Students did not settle this piece of information as desired so there was no question concerning this aspect. As seen, *intonation* did not emerged as expected and *word stress* was only addressed in the last questionnaire since it would let students puzzled if approached before the implementation. Thus, it is advisable to pursue these aspects more deeply and throughout a longer period of time. These aspects of multimodal language in discourse differ greatly from the ones in the Spanish language so it has to be seen as attainable in the long run.





**Figure 19.** Evolution of multimodal elements in discourse

All the same, most students admitted to feeling more confident to speak in presentations acknowledging the previous aspects of multimodal communication in discourse.

## 4 CONCLUSION

The purpose of this study was to develop a set of strategies to implement in the EFL classroom regarding Multimodal Language in Discourse (MLD), and to analyse the results from a questionnaire after the DP took place by comparing them to a previous questionnaire. This paper has attempted to show a successful set of strategies to help other teachers with integrating this part of the curriculum that many times stays out of the EFL classroom as key to a better communication in English.

The strategies were created based on the different aspects of MD such as *body gestures, position, gaze, intonation* and *word stress*. The analysis of the participants' responses revealed several differences between Questionnaire 1 and 2 in most of these aspects, pointing to a good execution of them after the implementation of MCD, except for intonation, which declined in its use.

Moreover, students stated from the beginning to the end that MCD affects positively presentations as they have wider tools to make themselves understood in a proper way.

Analysis of this paper's data leads us to believe that MCD strategies enhance students to perform better as they feel more confident in their discourse and makes it seem more natural.

However, as there is no evidence from previous research on this matter, it needs further support in order to count it as useful for language teachers to implement it in the EFL classroom.

After this review on the results of the study, some suggestions can be made in order to improve the results in certain aspects of the paralinguistic elements of speech and to develop a more fluent communication in discourse. Moreover, it is also important and recommendable that teachers become aware of how they apply multimodal strategies in

discourse in the EFL classroom and that they take into account students' perception of these matters.

Teachers should consider additional strategies for implementing multimodal discourse in the EFL classroom. One way is to incorporate innovative teaching activities. In order to do so, it would be advisable to spend some time in class devoted to ICT activities such as *Voki* to lose their fear to public discourse.

Additionally, this study presents some limitations. One of them is the fact that the participants' answers are self-measured and consist of attitudes and opinions, so they cannot be rated as in a fully objective manner. Even so, the capacity and eagerness of the participants to answer accurately and faithfully to the questions in the questionnaire may not be taken for granted.

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# APPENDICES

## Appendix 1: Questionnaire 1

### Questionnaire Trip to Liverpool

#### **Tono**

¿Crees que tu tono de voz ha ido mostrando tus emociones o ideas?

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#### **Word stress/palabras marcadas**

¿Has acentuado las palabras a las que querías dar más importancia?

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#### **Postura corporal**

¿Te has movido de tu sitio o te has mantenido quieto?

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#### **Gestos**

¿Tus gestos animaban a escucharte? Por ejemplo, con la cabeza o las manos.

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#### **Mirada**

¿Has mirado a la audiencia mientras hablabas?

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#### **Inteligibilidad**

En general, ¿crees que se te ha entendido la pronunciación?

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#### **Uso del inglés**

¿Has utilizado la gramática y vocabulario visto en clase (formas verbales, adjetivos, conectores...)?

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¿Crees que los factores anteriores influyen a la hora de presentar?

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## Appendix 2: Questionnaire 2

### Questionnaire Film Moodboard

#### **Tono**

¿Crees que tu tono de voz ha ido mostrando tus emociones o ideas?

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#### **Word stress/palabras marcadas**

¿Has acentuado las palabras a las que querías dar más importancia?

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#### **Postura corporal**

¿Te has movido de tu sitio o te has mantenido quieto?

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#### **Gestos**

¿Tus gestos animaban a escucharte? Por ejemplo, con la cabeza o las manos.

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#### **Mirada**

¿Has mirado a la audiencia mientras hablabas?

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#### **Inteligibilidad**

En general, ¿crees que se te ha entendido la pronunciación?

---

---

#### **Uso del inglés**

¿Has utilizado la gramática y vocabulario visto en clase (formas verbales, adjetivos, conectores...)?

---

---

¿Crees que los factores anteriores influyen a la hora de presentar?

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### **Activity 1:**

### Appendix 3 (15’):

- The teacher writes the following percentages on the blackboard:  
 7% face-to-face words.  
 55% body language.  
 38% vocal characteristics.
- Words compound only 7% of the importance in a discourse. The rest is made by multimodal language.
- Body language is used to boast confidence and to focus public’s attention. Using your hands as a storytelling tool is how you can best explain yourself in both personal and professional scenarios. Psychology today indicates that humans need to see hands during social interaction, maybe because we do not always trust the words coming out of someone’s mouth. The usage of these aspects is what we call multimodal language and it makes the discourse more compelling and trustworthy. Influential speakers for example use more gestures than average speakers.

### Appendix 4 (9’):

- Give out the Likert rubrics and explain it to them. The sheet will contain 4 of these rubrics to evaluate each one of the videos.

Multimodal Strategies Rating Scale					
<i>Directions:</i> Use this form to evaluate the performance of the people in these videos regarding multimodal language. Circle the appropriate number after each video.					
0= Major Difficulty, 1 = Needs Improvement, 2 = Okay, 3 = Very Good, 4 =Excellent					
1. ¿Hace cambios de entonación?	0	1	2	3	4
2. ¿Su tono de voz muestra sus emociones?	0	1	2	3	4
3. ¿Capta/n la mirada de la audiencia?	0	1	2	3	4
4. ¿Mueve las manos?	0	1	2	3	4
5. ¿Mueve la cabeza?	0	1	2	3	4
Add all circled numbers for Total Score			(out of 20) .		



### **Appendix 5 (13’):**

- Once they have already read the rubric, they are shown 4 different videos to evaluate the multimodal language in them. The videos must not be longer than 2 minutes as they may distract and lose the interest.
- [Mr. Bean](#) 0:54-2:34
- [Greta Thunberg TedTalk](#) 0:08-2:00
- [Comedian](#) 1-minute-video
- [Emma Watson](#) 1:46-3:26

### **Appendix 6 (15’):**

- Discussion among students. Then, they speak up in groups to the class.

### **Activity 2:**

### **Appendix 7 (2:21’)**

- Show them a video of a poem by Shakespeare [“Sigh no more ladies”](#) uttered by an actress in the film “Much Ado about Nothing” to draw their attention on word stress, pitch and tone.

### **Appendix 8 (3’)**

- The teacher asks if what they have heard was pleasant to hear or rather boring.
- Start discussion.

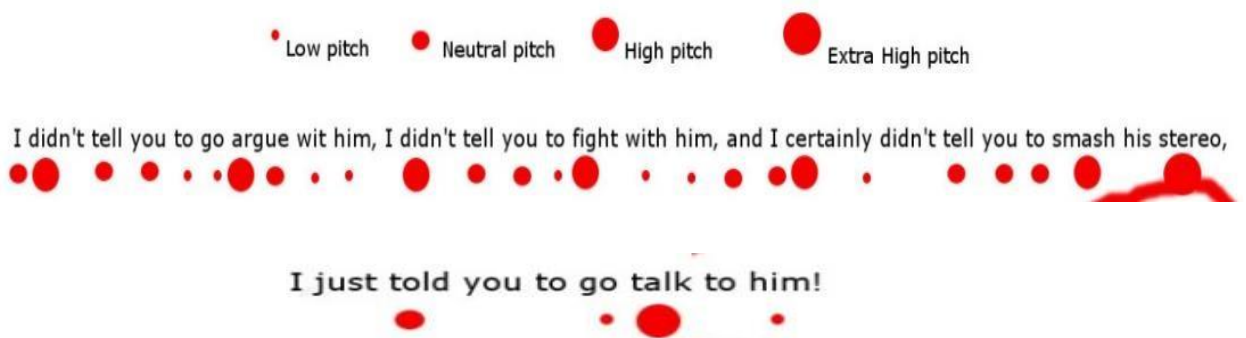
### **Appendix 9 (7’)**

- Explanation of pitch and word stress:

- Pitch is essentially the only physical instrument we manipulate to produce the wanted intonation.
- The purpose of using different patterns of pitch is to convey specific meanings, ideas, messages, mood, feelings and emotions.  
If the pitch goes up in the end, it means we are confirming our understanding of new information we have just been given. If the pitch goes down, it means we agree in a concern.  
If the pitch is maintained still and flat, you are showing the speaker that you are actively listening.
- Word stress is used to give more importance to a certain word inside a sentence.

### Appendix 10 (10')

- Show them a sentence as an example:  
**“I didn’t tell you to go argue with him, I didn’t tell you to go fight with him and I certainly didn’t tell you to go smash his stereo! I just told you to go talk to him!”**
- Ask a student to read it out loud trying to make pitch and word stress explicit.
- Show them the real pitch placement:



### Appendix 11 (5')

- [Video](#) on intonation 0:30-3:35
- As you can see, pitch height is one form of sentence stress. Word and sentence stress create the rhythm of the sentence while pitch height adds an emotional dimension to it. We can conclude that English is a time-stressed-language. We can use pitch movement got persuasion, irony, humour, criticism, sympathy, flirting... as you saw the other day.

### **Appendix 12 (21')**

- Role-Play: students get distributed in pairs and a group of 3. They are given different situations they have to interpret using pitch, intonation and word stress.

- **SITUATION 1**

CLIENT

You want to bargain a jacket that you found in a very cool shop. The price is 65 Euros and you only have 55 Euros. You try to convince the shop assistant that the jacket is not worthy that price and that you need it to wear at your uncle's wedding.

SHOP ASSISTANT

You are a good person, your family is in need of money and you want to work to bring money home. You are a very hardworking person and you do not want to get fired at work. You think the shop that you work at is very expensive though.

- **SITUATION 2**

SIBLING 1

You want to go to a party at Beaver Creek Street in your town. You were invited to go tonight and you need the car to do so. You are ready to convince your parents that you are a responsible driver. You are a very convincing person.

SIBLING 2

You are the youngest sister. You have always very good marks but your parents never allow you to go out with your friends. You are a very polite person with everyone and tonight you are invited to go to a party in Beaver Creek street but you don't want to tell your parents. This is the best party ever. It is going to be legendary. All your friends are going. You NEED the car and you are not going to give up.

PARENTS (MOTHER OR FATHER)

You are tired from work and do not want to drive anyone tonight. You want to stay at home, cook pasta and watch a series. Your daughters ask you for permission to drive your car but you are afraid they are too young and they are not responsible enough. You are willing to come to an agreement.

- **SITUATION 3**

NEIGHBOR

Your neighbour is a teenager and he usually listens to music too loud. You want to practice chess for your competition on Friday and you cannot concentrate.

TEENAGER

You are at home. Your parents are working and you have called all your friends to throw a party. You are playing music on the stereo to welcome your friends. However, the walls are very thin and you know someone is going to complain about the noise so you come up with many arguments to keep the party.

### **Appendix 13 (7')**

- They act out in front of their classmates.

### **Appendix 14**

#### **Consentimiento Informado para Participantes de Investigación**

El propósito de esta ficha de consentimiento es proveer a los participantes en esta investigación con una clara explicación de la naturaleza de la misma, así como de su rol en ella como participantes.

---

La presente investigación es conducida por alumnos del Máster de Profesorado de ESO, Bachiller, FP e idiomas, de la Universidad Jaume I. La meta de este estudio es observar si existe una mejora en la comunicación oral gracias a la implementación de una unidad didáctica sobre lenguaje multimodal en la lengua inglesa por los alumnos.

Si usted accede a participar en este estudio, se le pedirá hacer responder a unas preguntas de una encuesta. Esto tomará aproximadamente 10 minutos de su tiempo.

Las presentaciones durante esta sesión se grabarán, de modo que el investigador pueda analizar el discurso en cuanto a lengua multimodal que usted haya llevado a cabo. La participación en este estudio es estrictamente voluntaria. La información que se recoja será confidencial y no se usará para ningún otro propósito fuera de los de esta investigación. Sus respuestas al cuestionario y a la entrevista serán codificadas usando un número de identificación y, por lo tanto, serán anónimas. Una vez transcritas las entrevistas, las grabaciones se destruirán. Si tiene alguna duda sobre este proyecto, puede hacer preguntas en cualquier momento durante su participación en él. Igualmente, puede retirarse del proyecto en cualquier momento sin que eso lo perjudique en ninguna forma. Si alguna de las preguntas durante la entrevista le parece incómoda, tiene usted el derecho de hacérselo saber al investigador o de no responder. Desde ya le agradecemos su participación.

---

Acepto participar voluntariamente en esta investigación, conducida por alumnos de la Universidad Jaume I. He sido informado(a) de que la meta de este estudio es observar si una mejora en la comunicación oral gracias a la implementación de una unidad didáctica sobre lenguaje multimodal en lengua inglesa. Me han indicado también que tendré que responder un cuestionario, lo cual tomará aproximadamente 10 minutos.

Reconozco que la información que yo provea en el curso de esta investigación es estrictamente confidencial y no será usada para ningún otro propósito fuera de los de este estudio sin mi consentimiento. He sido informado de que puedo hacer preguntas sobre el proyecto en cualquier momento y que puedo retirarme del mismo cuando así lo decida, sin que esto acarree perjuicio alguno para mi persona. De tener preguntas sobre mi participación en este estudio, puedo contactar a cualquiera de los investigadores al teléfono proveído previamente.

Entiendo que una copia de esta ficha de consentimiento me será entregada, y que puedo pedir información sobre los resultados de este estudio cuando éste haya concluido. Para esto, puedo contactar a los investigadores al teléfono anteriormente mencionado.

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Nombre del Participante

Fecha

(En letras de imprenta)

Firma del Participante