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A Teacher's Multimodal Corrective Feedback: Exploring its Enjoyment Building Capacity

Abstract: *Despite the large number of studies conducted on teachers' oral corrective feedback, the findings of these studies have been mainly limited to cognitive orientations rooted in experimental designs and the verbal discourse of the teacher as the main object of inquiry. Considering teachers' affective concerns regarding their corrective feedback and the shift from negative psychology to positive psychology in the field of second/foreign language teaching as well as the entirety of the teacher's corrective repertoire, in this case study, we aimed to explore the enjoyment building capacity of a teacher's multimodal corrective feedback in a university general English course. We video-recorded the teacher's multimodal corrective feedback including verbal and nonverbal semiotic resources like gesture, gaze, and posture while observing the learners' emotional experiences for eight sessions. We also conducted stimulated recall interviews with some learners and collected their written journals about the experiences of enjoyment with regard to the teacher's multimodal corrective feedback scenarios. The teacher's multimodal corrective feedback was analyzed through systemic functional multimodal discourse analysis (SF-MDA) and the content of the interview transcripts as well as the written journals were qualitatively analyzed. The findings indicated that the teacher's inherent multimodality in his corrective feedback broadened the main dimensions of enjoyment by raising the learners' attention to their errors, heightening their focus on the correct form, and increasing the salience of his corrective feedback. Further arguments regarding the findings are discussed.*

Keywords: *teacher's corrective feedback, multimodality, enjoyment, gesture, gaze, SF-MDA*

Introduction

Dealing with learners' errors in a foreign language has been a pivotal issue in the realm of second or foreign language learning and teaching (Nassaji, 2016). Corrective feedback is a common zone between teachers and researchers in terms of meeting their interests (Schachter, 1991). A plethora of studies have been conducted on different aspects of oral corrective feedback (e.g. Loewen & Sato, 2018; Lyster & Ranta, 1997; Mackey & Oliver, 2002; Mackey & Goo, 2007; Nicholas, Lightbown, & Spada, 2001; Russell & Spada, 2006; Sato & Loewen, 2018). However, these studies have mainly experimental designs with a focus on cognitive factors. Since experimental studies address the issues at hand from an etic perspective based on a preplanned design and control of factors to investigate, the chances of exploring the emerging patterns related to those issues as they occur in the setting of the investigation are few (Larsen-Freeman,

2016). Among these emerging patterns in research on oral corrective feedback can be those related to the multimodal nature of teachers' corrective feedback and the emotional ones. This multimodality refers to body postures and movements such as gesture, gaze, facial expressions or the use of technological tools which accompany teachers' corrective feedback. Years ago, McNeill and Duncan (2000) regarded nonverbal behavior as co-expressive with speech and both verbal and nonverbal behaviors as two main modalities for the expression of meaning. Also, some researchers (e.g. Lazaraton, 2004; Sert, 2015; Walsh, 2006) have considered gesture at the core of teacher's teaching repertoire. Despite this, the findings of the experimental studies on oral corrective feedback have hardly provided us with the practical realities of interactive feedback, the multimodal nature of corrective feedback, and the affective aspects of corrections taking place in the dynamic setting of foreign language classrooms (Sepeshriani & Mehdizadeh, 2018). This limitation might be rooted

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in the use of audio data in most of the studies on oral corrective feedback. Technological advancements like video recording have enabled researchers to reexamine the details of dynamic moments of classroom interaction which were not accessible via audio recordings (Mondada, 2013, 2016). The application of video data has led to reappraisals of some previous theories of human interactions through attention of the researchers to semiotic resources beyond speech like gestures (Deppermann, 2013; Hazel, Mortensen, & Rasmussen, 2014; Mondada, 2016; Nevile, 2015). Thus, the use of a qualitative emic perspective along with ethnomethodology, using video data, can contribute to a better understanding of the multimodal nature of teachers' corrective feedback in light of their practicalities in the classroom and the affective air emerging from these practicalities.

It is surprising that despite the integration between verbal and nonverbal behaviors (Kelly, Manning, & Rodak, 2008), most of the previous studies on corrective feedback have limited their object of inquiry to verbal discourse. The fact that teachers' corrective feedback should be seen from a multimodal lens has been recently addressed by Wang and Loewen (2016). Applying an observational study, they found that numerous nonverbal behaviors such as hand gestures, pointing at students, affect displays (e.g. biting the finger to demonstrate nervousness) and nodding are used by teachers in their corrective feedback. Implicit in their findings, we can see that, consistent with Hostetter and Alibali (2004), this multimodality inherent in oral corrective feedback could engage learners' senses, attract their attention, and provide them with redundant information.

Also, in accordance with Sueyoshi and Hardison (2005), their findings indicated that multimodal corrective feedback facilitated the comprehension of the corrective message of the teachers. On the other hand, the engagement of learners' senses, enhanced attentions, and more comprehensible discourse have been regarded as the sources of positive affect like enjoyment in learners (Boudreau, MacIntyre, Dewaele, 2018; Dewaele, Witney, Saito, & Dewaele, 2017; Saito, Dewaele, Abe, & In'nam, 2018). Thus, there seems to be a bridge between teachers' multimodal corrective feedback and the learners' positive affect.

Regarding the affective aspects of oral corrective feedback, except Sheen (2008) and Rassaei (2013), with a focus on anxiety provoking concerns, no other studies have addressed the affective aspects of oral corrective feedback. But in the domain of teacher feedback, considering the cognitive base of the previous research findings, Voerman, Korthagen, Meijer, and Simons (2014) revisited the concept of teacher feedback from the view of positive psychology.

Within the realm of oral corrective feedback, the need for the exploration of affect in corrective feedback is supported via a recent study by Sepehrinia and Mehdizadeh (2018). Targeting the practical issues of the corrective feedback, through an observational approach, they revealed a mismatch between teachers' concerns, which are

mainly practice-directed and affective, and researchers' orientation, which is mainly cognitive. Furthermore, using an emic perspective, in their exploration of teachers' and learners' preferences for corrective feedback, Kaivanpanah, Alavi, and Sepehrinia (2015) found inconsistencies between the two. Despite the teachers' undue concerns regarding the possible negative emotions learners might go through during their corrective feedback, the learners were all positive about the corrective feedback they received in the classroom.

Therefore, the teachers in their study preferred implicit feedback types like recasts to the explicit ones while the learners preferred explicit and immediate feedback types. This means that teachers' oral corrective feedback is not associated with negative emotions in learners' beliefs. In other words, their strong expectation for receiving explicit feedback indicated that teachers' oral correction can be considered as a main source for the generation of positive emotions in learners. The findings of these latest studies (Sepehrinia & Mehdizadeh, 2018; Wang & Loewen, 2016) can provide researchers with food for thought to revisit the nature of corrective feedback with new orientations. In this recent practical and affective orientation to research on corrective feedback, the contribution of teachers' multimodal nature of their oral corrective feedback to learners' experiences of positive emotions has not been yet addressed.

In line with the shift from negative psychology to positive psychology in research on emotions in language learning (Dörnyei & Ryan, 2015) and considering the lacuna in the literature of corrective feedback, we conjecture that the multimodality inherent in corrective feedback can set the stage for learners' experiences of positive emotions like enjoyment in the classroom. The research question in this study is as follows:

Research question

What is the teacher's multimodal enjoyment building corrective feedback in this study?

Literature review

Traces of teachers' multimodality in the theoretical supports of corrective feedback

Theoretically, corrective feedback is rooted in several hypotheses. The first one is interaction hypothesis (Gass, 1997; Gass & Mackey, 2006; Long, 1991, 1996) which postulates that learners should be provided with opportunities to interact in the classroom so that they can communicate in a second language. That is, the interactional opportunities provide learners with adequate space for negotiation which; consequently, contributes to the acquisition of the target language. Negotiation indicates the modifications that teachers make in their classroom interactional discourse in order to repair their learners' communication breakdowns (Gass, 1997, 2003; Long, 1996; Pica, 1996). In Long's (1996, p. 418) words, during this negotiated interaction, learners and teachers interpret each others' interactional signals and perceived comprehension which can pave the way for the adjustments of

linguistic forms, content of the messages as well as the structure of the conversations to reach an "acceptable level of understanding".

We should keep in mind that this interactional modification might not be limited to the verbal behavior of teachers and can emerge in their nonverbal behavior as well since the synchrony between the two is evident across time (Kelly, Manning, & Rodak, 2008). In other words, the multimodality inherent in teachers' oral corrective feedback, raised by Wang and Leowen (2016), can be fundamentally supported within the theoretical assumptions of correction feedback like interactional hypothesis. The second theoretical assumption of corrective feedback is noticing hypothesis (Schmidt, 1995) regarding the process of second language learning as a conscious process. It puts emphasis on focus on form; that is, the attention to language forms within the floor of interaction (Long, 1991).

Thus, rooted in this theoretical assumption, learners' errors are corrected via a consciousness raising discourse. This provides learners with direct or indirect negative evidence in terms of providing important grammatical information regarding their non-target utterances (Nassaji, 2016). This negative evidence can be direct or indirect. It is worth noting that within the consciousness raising process of noticing hypothesis, we should also be conscious of the noticeability effect of nonverbal signals in the teachers' corrective feedback because "to ignore teachers' nonverbal behavior, then, is to ignore this important part of teachers' input" (Wang & Loewen, 2016, p. 15). Considering the salience of linguistic items in the process of focus on form (Norris & Ortega, 2000), we postulate that the neglected multimodality in corrective feedback research can contribute to the salience of both direct and indirect negative evidence, providing learners with a broader salience map including visual, verbal, and affective salience stimuli.

The third theoretical support of corrective feedback is the sociocultural theory (Vygotsky, 1986). A pivotal concept in this theory is scaffolding which "refers to a gradual and step by step assistance offered by the teacher as needed" (Nassaji, 2016, p. 4). It should be noted that this scaffolding process should be seen as both verbal and nonverbal in teachers' corrective discourse. That is, teachers' both verbal and nonverbal semiotic resources in their corrective feedback can provide them with opportunities for scaffolding and this scaffolding process is not just cognitive but can be emotional as well (Rosiek, 2003).

Empirical studies on corrective feedback

Early studies on corrective feedback, in the early 1980s (for a review see Gass & Varonis, 1994) mainly dealt with the negotiation of meaning (Ellis, 2008). These findings led to the classification of numerous negotiation of meaning strategies such as clarification requests, confirmation and comprehension checks (see Gass & Mackey, 2006; Long, 1996). Besides negotiation of meaning, later research on corrective feedback focused on negotiation of form (e.g. Ellis, 2006; Lyster & Ranta,

1997; Mackey & Oliver, 2002; Mackey & Goo, 2007; Nicholas, Lightbown, & Spada, 2001; Russell & Spada, 2006). They mostly identified negotiation of form strategies as explicit or implicit attempts to draw learners' focus to form. Some examples of these strategies were repeating learners' errors, explicit correction, and providing learners with meta-linguistic feedback (Ellis, Loewen, & Erlam, 2006; Panova & Lyster, 2002; Sheen, 2004).

The results of these studies provided evidence for the facilitative role of corrective feedback in L2 acquisition but the interpretations of these results were dependent on the nature of corrective feedback, its level of explicitness, how feedback is provided, the way its effectiveness is measured, under what conditions the feedback is provided (Nassaji, 2016), and the research design (e.g. the validity of the instruments, length of treatment, level of generalization). Due to these issues, some findings indicated the short term effectiveness of corrective feedback (e.g. Truscott, 1996, 1999; Truscott & Hsu, 2008) but some others (e.g. Bruton, 2010; Russell & Spada, 2006) bolded its long term effect in the acquisition of a second language. The controversy seen in the findings of research on corrective feedback might "indicate that the relationship between feedback and uptake is complex and may vary depending on a number of factors" (Nassaji, 2016, p. 6). One such factor is the interactional context. This interactional context encompasses all the practical nuances of information emerging in sometimes unpredictable patterns within the dynamic ecology of the classroom (Larsen-Freeman, 2016; van Lier, 2014) which, in case of corrective feedback, involves the totality of teachers' corrective discourse, both verbal and nonverbal, and the holistic experiences of learners including both cognitive and affective ones. Thus, to explore this interactional context in corrective feedback, a shift in research orientation from an etic perspective, inherent in experimental studies, to an ethnographic emic one, inherent in observational studies, is needed. Most of the studies in the literature of corrective feedback are experimental in nature and have limited their scope of research to the cognitive aspects of error correction such as the cognitive factors impacting on learners' uptake rate, the effect of different types of corrective feedback on learners' rate of uptake, or the predictive role of several factors like learners' proficiency level and working memory in their use of corrective feedback (Sepehrnia & Mehdizadeh, 2018). Compared to the large number of experimental studies on corrective feedback, few observational studies have been conducted (e.g. Lee, 2013; Llinares & Lyster, 2014; Lyster & Mori, 2006; Panova & Lyster, 2002; Sheen, 2004, 2006). In contrast to the findings of experimental studies which regard explicit feedback as the main type of oral feedback (see Lyster & Ranta, 2013 as a review of these studies), the findings of these observational studies consider recast, an implicit feedback type, as the dominant type of oral corrective feedback. Regarding the conditionality of this dominance, Oliver (1995) found that when learners were provided with opportunities to respond to teachers' reacts, more than one third of reacts exchanges

ended in repair. This inconsistency in the findings of experimental and observational studies indicates that the level of explicitness in corrective feedback is an important issue in corrective feedback research. Despite some arguments for the effectiveness of implicit feedback (e.g. Long, 2007), arguments against its effectiveness (e.g. Lyster, 1998) regard it ambiguous, and less salient than explicit feedback types, to be effective.

Regarding this salience, the research on the explicitness of recasts has been limited to feedback characteristics like the length of recasts, the number of changes in the recast, and the intonation of recasts (Loewen & Philp, 2006; Sheen, 2006). For example, shorter recasts compared to longer recasts and fewer changes compared to multiple changes in recasts have led to more amount of uptake in learners (e.g. Loewen & Philp, 2006; Philp, 2003; Sheen, 2006). Wang and Loewen (2016) reported that specific characteristics of feedback might make it more or less salient. One of these characteristics is multimodality in feedback, which might contribute to a change of view regarding salience in implicit feedback types like recasts. Despite the acknowledgement of nonverbal behavior as an important communication element (Bancroft, 1997; Goldin-Meadow & McNeill, 1999; Gullberg, 2006; Pennycook, 1985), the object of inquiry in research on corrective feedback has been teachers' verbal discourse except Davies (2006) and Wang and Loewen (2016).

In a small scale study, Davies (2006) investigated the influence of paralinguistic features on learners' uptake in implicit correction episodes with and without body language. He concluded that body language in the teachers' corrective feedback could contribute to more uptake in the learners while in episodes without teachers' body language topic continuation was more prevalent. In a recent observational study, Wang and Loewen (2016) explored the nonverbal behavior in teachers' corrective discourse during 48 observations of nine English as a second language classroom. The results of their study indicated that the teachers used nonverbal behavior more than 60 percent of their corrective feedback time. They also found that the teachers used a variety of corrective feedback including head movements, iconics, kinetographs, and affective displays. This finding corroborated Lazaraton's (2004: 107) observation that '*nonverbal behavior is a fundamental aspect of TE's [teacher's] pedagogical repertoire*'. Regarded as a key construct in sociolinguistic research (Snell, 2013), repertoire indicates the totality of individuals' semiotic resource during communication. Thus, nonverbal behavior, with all its multiple modes like gesture, posture, gaze, and movements, is an inseparable part of teachers' corrective feedback and should not be overlooked in oral correction feedback research because "to ignore teachers' nonverbal behavior, then, is to ignore this important part of teachers' input" (Wang & Loewen, 2016, p. 15). Seeing teachers' corrective feedback from a multimodal perspective might make us reflect on the findings of the previous studies which were limited to the verbal behavior of teachers in their focus of inquiry and revisit them. For instance,

addressing the salience in implicit feedback types like recasts, the multimodal features of teachers' oral corrective feedback might raise the level of salience in recasts as learners' attention and movements of eye are directed towards the points with the highest level of salience (Findlay & Walker, 1999; Koch & Ullman, 1985) and these points might be teachers' gesture, eye-contact, and head movements. .

The affective perspective towards teachers' multimodal corrective feedback seems to be in its fledgling state as Sepehrinia and Mehdizadeh (2018) reported that in contrast with researchers' cognitive orientation, rooted in the findings of experimental studies, teachers' concerns for their corrective feedback are practice-oriented and affective. Within this practice-oriented domain, Kainvanpanah et al. (2015) explored the differences in teachers' and learners' preferences for corrective feedback. They reported that teachers' unwillingness to correct learners' errors is rooted in their affective concerns regarding their learners' reactions to correction. About 20% of the teachers in their study believed that their learners did not like to be corrected and more than 30% of the teachers thought that they were not supposed to correct their students. Quite the opposite, the learners not only did not dislike to be corrected but also preferred more corrective feedback on the part of their teachers. Also, this preference for extensive correction by learners was reported by some teachers in Sepehrinia and Mehdizadeh's (2018) study, teacher 3 and teacher 4, as they thought that their students expect them to correct their errors otherwise they would feel dissatisfied. The preference for and satisfaction with correction in learners reported in these recent observational studies might indicate that, quite in contrast with some teachers' expectations, teachers' multimodal corrective feedback might be enjoyment building for learners as "enjoyment is the sense of satisfaction and reward generated from the activity and/or the outcome of the activity" (Ainley & Hidi, 2014, p. 206). This activity is a learner's generation of correct linguistic form in his or her negotiation with the teacher. Thus, basic conditions for the experience of foreign language enjoyment such as broadening individual learners' perspectives and a sense of satisfaction of self (Boudreau et al., 2018) as well as the characterizations of joy such as feeling confident in and being capable of coping with the problems and the experience of pleasure (Izard, 1977) might have already taken place via the overlooked multimodality in research on teachers' corrective feedback but not been recognized by teachers due to the partial transparency of enjoyment in teachers and learners' interactions (Elahi Shirvan & Talebzadeh, 2018). Regardless of the affective displays used by teachers in their corrective feedback (Wang & Loewen, 2016), the other nonverbal cues teachers use in their corrective feedback might broaden the salience map of learners' attention via the ground of a positive emotion like enjoyment. On the other hand, the dimensions on which enjoyment emerges are quite relevant to those of the focus on form assumption of corrective feedback. Boudreau et al. (2018) introduced these three dimensions as intellectual

focus, optimal challenge, and heightened attention. Thus, when exposed with their teachers' corrective feedback, learners are exposed with a challenge. The overlooked multimodality in corrective feedback research can optimize the level of this challenge, raise learners' attention to, and the intellectuality of their focus on the correct form of an utterance in their interactions with their teachers. Since focused attention of interest and the emerging enjoyment in reaction to a learning activity are essential conditions for learning (Ainley & Ainley, 2011), the three dimensions of enjoyment activated in response to teachers' multimodal corrective feedback might provide them with better learning in terms of uptake. In addition, the classroom support as another condition of enjoyment (Dewaele & MacIntyre 2014), represented in teachers' support (De Ruiter, Elahi Shirvan, & Talebzadeh, 2019) and comprehensible discourse (Saito, Dewaele et al., 2018) can take place via teachers' multimodality in their corrective feedback.

Systemic Functional Multimodal Discourse Analysis

To explore multimodality in teachers' corrective feedback in this study, we have used both a theoretical and analytical framework which has also common roots with the theoretical assumptions of corrective feedback. Multimodality indicates the use of a set of semiotic resources by individuals presenting and representing communication via diverse modes of communication such as gaze, posture, and gesture (Jewitt, 2011) and also digital sources (Toohey et al., 2015) or an interplay of these modes. Highlighting multimodality in teachers' discourse, O'Halloran (2007) maintained that 'the study of linguistic discourse alone has theoretical limitations which have the potential to simplify and distort the actual nature of pedagogical practices' (79). Considering this and the multimodality revealed in teachers' corrective feedback by Wang and Loewen (2016), teachers' corrective discourse needs to be revisited in terms of 'the meaning arising across semiotic choices (O'Halloran, 2005, 159) known as intersemiosis or the integration of semiotic resources. Considering this, we should keep in mind that the verbal and visual stimuli in the broad salience map of teachers' multimodal corrective discourse might not necessarily heighten learners' attention to corrected forms but the arousal of interest for the attention to these stimuli contributing to an affective salience (Todd et al., 2012) might raise their focus on the corrected forms. Based on the explanations previously mentioned regarding the common dimensions of enjoyment, like optimal challenge, raised attention, and intellectual focus (Boudreau et al., 2018), and the focus on form underlying teachers' corrective feedback, we assume that the multimodality inherent in corrective feedback can pave the affective ground of negotiated interaction in terms of the generation of enjoyment in learners. To do this, systemic functional multimodal discourse analysis (SF-MDA) seems an appropriate framework. SFMDA is derived from Martin and White's (2005) appraisal theory rooted in systemic functional linguistics (Halliday, 1985)

encompassing experiential, interpersonal, and textual meta-functions. SF-MDA has been recently applied in the field of applied linguistics (Erfanian Mohammadi, ElahiShirvan, & Akbari, 2018; Peng, Zhang, & Chen, 2017). Using SF-MDA, Peng et al. (2017) investigated the multimodal affordances of willingness to communicate in English as a foreign language. In addition, Erfanian Mohammadi et al. (2017) explored the multimodality of teaching students in the process of materials development via SF-MDA.

Multimodal experiential meaning is classified into circumstances, participants, and process (Hood, 2011; Lim, 2011). Process refers to participants' states (e.g. standing, sitting), their behavioral process (e.g. smiling, laughing), their engagement with any materials (e.g. writing or speaking), and their physiological processes (e.g. pausing, breathing),

Multimodal interpersonal meaning is categorized as attitude, engagement, and graduation. Attitudes are either positive or negative. Despite being context-bound, some gestures like the thumbs-up convey positive attitudes and some others like forward thrusting hand with the shaking palms express negative attitude (Lim, 2011). Furthermore, engagement is mostly in 'the positioning of the hands to expand and contract negotiation space for the other voices (Lim, 2011, pp. 187-188). Graduation is expressed by the speed of the semiotic resources, organized as slow or fast movements of gestures (Hood, 2011). Fast graduation indicates "urgency, energy and dynamism" but slow graduation demonstrates "emphasis and deliberateness" (Lim, 2011, 187).

Multimodal textual meaning refers to the rhythm and pointing of gesture. Pointing encompasses both specificity and directionality. The directionality of pointing, addressing "the interfaces displaying information" (Lim, 2011, 192), indicates directional targets like a specific student in the class or the whole class during corrective feedback. Moreover, the specificity of pointing refers to the use of fingers, hands, or objects in the class like a pen for pointing during correction feedback. In this case study, we aimed to explore the enjoyment building capacity of a teacher's multimodal corrective feedback based on SF-MDA.

Method

Design

For our research design in this study, we followed the steps in multimodal interaction analysis, which is "a holistic approach to the analysis of multimodal action and interaction" (Pirini, Matelau, & Norris, 2018). In this approach, mode is regarded as a resource which is associated with the social actors (the teacher and the students in this study) as well as their embodied and psychological interaction with the physical environment (Pirini et al., 2018). In other words, mode is viewed as a semiotic resource, which refers to the artefacts and actions which are physiologically generated, via the body, and technologically produced, via tools and objects

(van Leeuwen, 2005). In this study, we consider the teacher's corrective feedback as a multimodal action; that is, the teacher's corrective feedback is accompanied by a variety of body postures and movements such as gesture, gaze, facial expressions, espoused by the literature (e.g. Hall, Coats, & Labeau, 2005; Jungheim, 2001; Lee, 2008; Sime, 2006, Wang & Loewen, 2016) as well as technological tools. The steps in a multimodal interaction analysis are as follows (Pirini et al., 2018):

1. Video-recording the interactions.
2. Observing the interactions and taking observational field notes alongside the video-recording.
3. Interviewing participants

Participants

The participants of this study were a teacher, male, of a general English course at University of Bojnord, Iran, and the students in the class. The teacher had the experience of teaching general English at Iranian universities for six years. For the purpose of this study, he was selected for his frequent use of nonverbal behavior alongside verbal behavior in his teaching process. There were 21 university freshman students in the class, 14 females and 7 males. They all consented to participate in the study. Their age ranged from 18 to 24. They were all majoring in the field of psychology and were studying general English in the first semester of their bachelor program. They had already learned English for six years at Iranian high schools and three of them had the experience of learning English at private institutes. Their proficiency in English language ranged from lower intermediate to upper intermediate level based on their scores in Oxford Placement Test.

Data collection

Following the steps of multimodal interaction analysis (Pirini et al. 2018), we used a triangulation of data collection in this study including video recording, classroom observation, and stimulated recall interviews as the main phase of data collection and writing journals as a minor phase of data collection. That is, the reports of the students' journals were only used to check their consistency with the observations and interviews; thus, they were not reported in the results section.

Before starting the main phase of data collection, the first researcher in this study observed the first five sessions of the general English course with the aim of getting familiar with the natural context of the teacher and students' interactions, the errors the students made in the class and the teacher's multimodal corrective feedback to these errors and the learners' emotional experiences in reaction to the teacher's feedback. Since video recording is a pivotal data in multimodal interaction analysis (Pirini et al., 2018), in the fourth and the fifth sessions of the course, the classroom interactions between the teacher

and the students were video-recorded to; first, locate the most appropriate, non-obtrusive, position of setting the camera in the class and; second, render the students accustomed to the existence of the camera and the observer in the class. We considered the methodological consideration posed by Kimura, Malabarba and Kelly Hall (2018) for the collection of video recording data regarding the temporal dynamisms and the complexity of the encounters in the classroom

We started the main phase of the study in the sixth session of the course. We video-recorded and observed the negotiated interactions between the teacher and the learners in the class for eight sessions. These interactions were video recorded by one camera, set at the end of the class, behind the learners, which focused on the teachers' behavior. During the observation phase, the first researcher was present in the class for more than the moments of video-recorded moments so that we could collect data beyond the video-recording. Due to the obtrusive nature of video recording, the learners' emotional experiences of enjoyment were observed by the first researcher of this study during the teacher's corrective feedback scenarios. She took field notes of the learners' experiences of enjoyment by observing their verbal and nonverbal emotional reactions, derived from the literature (e.g. e.g. Ainley & Ainley, 2011; Boudreau et al., 2018; Dewaele & MacIntyre, 2014; Saito et al., 2018) to the teacher's corrective feedback such as laughter, smile, joy, and leaning forward.

The students also wrote a journal to report their moments of experiencing enjoyment after being corrected by the teacher in each session and gave it to the first researcher the next session. Having watched the videos of the teacher's multimodal corrective feedback, the first researcher compared them with her own observations of the learners' sense of enjoyment, and the details of the learners' moments of feeling enjoyment in their collected journals to explore the enjoyment building capacity of the teacher's semiotic resources in his correction process. After each session of vide-recording and observation, to inquire more information for high quality data regarding the interpretations of the learners' emotions during the classroom observations, we invited the learners volunteer to participate in an interview. When they finished watching the recorded video of the teachers' multimodal corrective feedback and listened to our explanations regarding the observed scenarios of correction, each interviewee shared with us her or his feelings regarding the teacher's corrective feedback and the reasons and sources of those feelings. The interviews were conducted in the students' first language, Persian

Data analysis

The steps in the analysis of data in multimodal interaction analysis are as follows (Pirini et al., 2018):

1. Transcription of the actions of interest (the teacher's multimodal corrective feedback scenarios)

2. Development of detailed image based multimodal transcripts
3. Application of different analytical and theoretical tools to the collected data to identify and transcribe the interaction of the semiotic resources which generate discourse specific meaning (the meta-functions).
4. Analysis of semiotic resources, in each scenario, based on the meta-functions which are realized via semiotic-resources. This analysis can be constructed in a table, with each image based transcript to the left and the semiotic resources used to the right (Baldry & Thibault, 2006).

Within the multimodal interaction analysis, as introduced in the review of literature, we applied SF-MDA as our methodological framework. Considering the above steps in the analysis of multimodal data; first, we uploaded the recorded videos to MAXQDA software program. It helped us to, as suggested by Van Leeuwen (2005), code, catalogue, and document the teacher's multimodal corrective feedback based on the clusters of semiotic resources associated with the features of experiential, interpersonal, and textual meta-functions. These features were the teacher's states (e.g. sitting, standing), behavioral processes (e.g. laughing, smiling), engagement with any materials (e.g. marker, books, digital materials), physiological processes (e.g. pausing), attitude, engagement, graduation, specificity, and directionality. The codes were developed based on the literature (e.g., Allen, 2000, Belhiah, 2013; Faraco & Kida, 2008; Lazaraton, 2004; MacNeill, 1992; O'Halloran, 2004, 2008). Since in this case study we did not aim to use multimodal conversation analysis in terms of reporting the sequential and temporal unfolding of corrective episodes, we coded the modes not based on the types of semiotic resources (e.g. iconic gestures, metaphoric gestures, deictic gestures) but based on the description of the modes like the teacher's smiling, silence, posture, gaze or the use of tablets.

Having uploaded the recorded videos, we watched them, reviewed the observational field notes of classroom observations, and identified the multimodal corrective feedback scenarios in each session. We defined a multimodal corrective feedback scenario as a sequence beginning with a student's erroneous utterance followed by the teacher's multimodal feedback and ending with the learners' reactions to the teacher's multimodal feedback. Considering this definition and the coding system, previously mentioned, the first and the second researchers of this study separately analyzed the multimodal corrective scenarios in all the collected videos and checked any cases of disagreement regarding the codes of multimodality. As a measure of trustworthiness in the coding process, the inter-rater reliability of the analysis of the codes, using Cohen's kappa coefficient, was 90%. In addition, the transcripts of the recorded interviews were uploaded to MAXQDA and were coded based the literature of foreign language enjoyment (e.g. Boudreau et al., 2018; Dewaele & MacIntyre, 2014; Saito et al., 2018). The use of Cohen's kappa coefficient indicated that the inter-coder agreement

between the first and the second researchers of this study was 92 percent.

Results

The scenarios of the teacher's multimodal correction and his specific gestures and gaze as well as their underlying functions are illustrated in Tables 1 to 10. As seen in these tables, the teacher's corrective feedback is rich in multimodality. He uses hand movements, head nodding, eye-contact, and pointing frequently in his multimodal corrective feedback. He also changes his position in the class, pauses and keeps silent while maintaining his eye-contact with the students during error correction. Moreover, he benefits from a digital semiotic resource like tablet in the class at the moments of error corrections. The details of each multimodal correction scenario as well as the interviews with the students are explained below.

Scenario 1

One of the students, Reza, made an erroneous pronunciation of the word "heart" while answering one of the items of the vocabulary section of unit 2 of the book. After he finished his sentence, the teacher asked the students to listen to two sentences on his tablet which was in her left hand. One of the sentences included the word "heart" and another one included the word "hurt". While the students were listening to the sentences, he was directing his attention to the whole class, including Reza, with his gaze and a smile on his face (see Table 1).


We observed a smile on Reza's face as the teacher rendered the learners aware of the right pronunciation of the word "heart". When the correction finished, he turned his face towards his next classmate and repeated the sentence with the right pronunciation as he was keeping his smile on his face. Regarding this moment he said:

....the moment our teacher touched his tablet, I couldn't see the reason but as I saw his smile, I noticed he would do it for a special reason. This made me curious to follow him. While listening to the sentences, I got the point and noticed my error in the pronunciation of the word "heart". Immediately I looked at Saeed, my classmate sitting next to me, with a smile, and repeated the same sentence I heard on the teacher's tablet with the right pronunciation.

In addition, we observed that Sara, having listened carefully to the two sentences, nodded her head, wrote down a note, and whispered a sentence. As interviewed, she explained:

To tell you the truth, I didn't notice Reza's mistake and had no idea of the teacher's will asking us to listen to the two sentences on his tablet. While I was listening to the sentences, I noticed his gaze directed at Reza. This raised my attention to Reza's previously mentioned response to the teacher's question. Noticing the difference in the pronunciation of the two words "heart" and "hurt" and the differences in their meanings, I noticed that I had already made the same error, that is why

Table 1. The first scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>One of the learners had a pronunciation error for the word "heart". The teacher asked the learners to listen to two sentences including the words "hurt" and "heart" on his tablet as he stands in front of the class while smiling at the students. Having noticed the difference in meaning that the change of pronunciation makes as well as the teacher's smiling, the learners started to laugh.</p>		<ol style="list-style-type: none"> 1. Experiential meaning (teachers thought processing), 2. Interpersonal meaning: positive attitude, engaged 3. Textual meaning: directional, intensified 	<p>Smiling, silence Posture: stand-up posture in front of the class, using tablet as a digital semiotic resource.</p>	<p>Engaged: directed at all the students, wrinkled eyes</p>

I nodded my head cos I was satisfied and pleased with this correction by the teacher, I wrote this point down right away and whispered it to myself so that I could keep it in my mind better.

Scenario 2

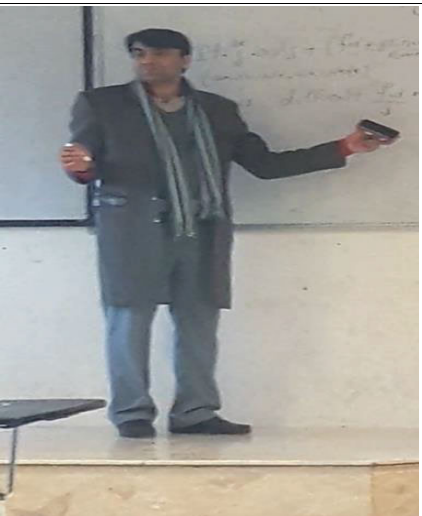
In one of the sessions of the class, while some of the learners were giving the answers to the follow-up reading comprehension questions, the teacher noticed some errors related to the use of conditional sentences in English. To correct these errors, he started to explain the appropriate use of conditional sentences to the students by writing some examples with the correct form of the student's errors on the board. During his explanations, he became silent for some seconds, gazed at the students one by one, looked at their faces, and moved his head to share his attention to all the students in the class. His hands were

open. He had the wiper in his left hand and the marker in his right hand (See Table 2).

Having listened to the teachers' explanations regarding conditional sentences and his periodical silence as well as his gaze directed at the whole class, some students were engaged in thinking, noting down, talking to their classmates, nodding their heads, and smiling. Regarding this moment of teacher's correction, Amin expressed the following points:

The teacher's silence while seeing him with open arms standing by his written explanations on the whiteboard made me concentrate better on these explanations cos I noticed the teacher's expecting us to pay our full attention to conditional structures as used with errors by some of the students including me. I felt pleased with this teacher's correction cos it made me review some of my previously used sentences and become aware of the correct form of the grammar.

Table 2. The second scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>In response to one of the exercises of a reading passage, some learners had difficulty with the conditional sentences. While using the board as an environmental semiotic resource in the class, the teacher faced all the students with some moments of silence so that they could think about his explanations. In response to the teacher's correction, some students were nodding their head, repeated the examples on the board, were smiling, or writing down something on their notebooks.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: teachers thought processing, participant, 2. Interpersonal meaning: positive attitude, open space for negotiation, deliberateness 3. Textual meaning: directional 	<p>Open arms, slow graduation, direct facing, and straight body posture. Using board as an environmental semiotic resource, pause, waiting for the learners' reflections on the error.</p>	<p>Engaged; directed at all the students, intensified</p>

Also, Sima, with regard to this moment, mentioned:

I enjoyed the silence of the teacher as his gaze was directed at us after giving the explanations regarding the conditional structure in English language. The existence of some grammar types like conditional structures makes learning English challenging. I had already been corrected by my previous teachers in some English courses at private institutes for my errors in conditional sentences, which always reminds me of the challenges I face in dealing with the structure of English language. The silence, the teacher's gaze, and his arms-open style could help me focus on the details of the conditional structures and; as a result, feel more confident in the use of the structures.

Scenario 3

The teacher noticed the inappropriate use of subject-verb agreement in some students' answers to reading comprehension questions. As observed, the teacher patiently provided the students with his smile as gazing towards the class with his opening of arms slowly to give the students the floor to think of the verb agreeing with the subject of the sentences he presented to them as prompts (See Table 3).

The sentences he used were the ones previously used, with wrong subject-verb agreement, by the students in their response to the oral and written tasks of the reading passage the students read at the beginning of the class. The students were involved in uttering the right form of the verbs. Some were smiling at the teacher and at each other while giving response to the teacher with the correct form of the verb, some were nodding their heads, and some were deeply thinking. Concerning this moment of being corrected, Maryam commented:

I really liked the teacher's gaze accompanied with smile and hand movement in his correction of this specific grammar cos it made me think better of the appropriate forms of the verb for each subject. It reminded me of the errors me and my friend, Nasrin, made in subject-verb agreements while doing the follow-up activities of the reading comprehension. That is why we smiled at each other.

Scenario 4

Having committed a pronunciation error while pronouncing the word "giraffe", Farhad seemed not to be aware of the error he made and the teacher did not correct him immediately. Having finished his reading a paragraph of the reading passage, the teacher asked him to listen to an example of a sentence via his tablet. Farhad, eagerly listening to the example, was setting his eyes on the tablet in the teacher's left hand. The teacher was addressing him with his direct gaze while Farhad was listening to the example (See Table 4).

The moment Farhad heard the correct pronunciation of the word "giraffe", he suddenly smiled, repeated the word with its correct pronunciation, and wrote something down. About this moment, he noted:

The teacher's use of the tablet and his direct gaze at me sharpened my eyes and ears to focus my attention on the example, which I thought might be related to an error I made in my reading the paragraph. My eyes being set on the tablet, I could concentrate well on the information presented on the tablet. As soon as I heard the word giraffe, I noticed the correct pronunciation of the word and repeated its correct pronunciation. The smile on my face was because of my coming up with a pleasant feeling of being corrected as I learned how to pronounce the correct form of the word in my reading and speaking.

Table 3. The third scenario of the teacher's multimodal corrective feedback



Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>Despite the teacher's previous explanations regarding the subject-verb agreement, some learners still made some errors regarding this grammatical structure in their response to the reading comprehension questions. In response to this, the teacher, standing in front of the class, provided the students with the subjects of some sentences, as prompts, and waited for the students to complete the sentences with the appropriate form of the verb while his hands were wide open. Noticing the teacher's emphasis on the subjects, the students provided the correct forms of the verbs for the subjects while nodding their heads, smiling at the teacher or at each other.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: the teacher's thought processing, participant, 2. Interpersonal meaning: positive attitude, open space for negotiation, emphasis. 3. Textual meaning: directional 	<p>Turning towards all the learners addressing all of them. Smiling. Wide open arms, slow graduation, palms up, shaking head</p>	<p>Engaged; directed at all the students, intensified</p>

Table 4. The fourth scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>One of the students had a problem with the pronunciation of the word "giraffe". The teacher, standing in front of the class, asked him to listen to a sentence on his tablet while he himself was silent. While the student was listening to the example, the teacher was addressing him with his gaze. Listening to the example while looking at the teacher's face, the student noticed his error, smiled, repeated the correct pronunciation of the word and noted something down.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: the teacher's thought processing 2. Interpersonal meaning: positive attitude, engaged, demanding reflection on the error, emphasis 3. Textual meaning: directional 	<p>Head movements, slow graduation, silence, using tablet as a digital semiotic resource.</p>	<p>Engaged; directed at one of the students.</p>

Scenario 5


When one of the students, Sima, was reading aloud her response to one of the vocabulary tasks related to the reading passage, she did not use the word "fall" in its appropriate blank because she mixed up its meaning as falling down with its meaning as autumn. Having noticed this error, the teacher changed his position and sat down on his chair in the corner of the class. Then he addressed Sima with his direct gaze and asked her to name the season they were in (See Table 5).

Having answered the teacher's question, Sima was looking at the teacher as he was still gazing at him. Suddenly, Sima laughed and looked at the vocabulary items again. Reviewing the items in that section, she

corrected her previous response to one of the items and used the word "fall" in the right blank. In her interview about this moment she stated:

I had no idea why the teacher changed his position after my reading my responses to the vocabulary items. When she addressed me with his direct gaze, I found that there was something wrong with my responses. Once he asked me his question, I immediately gave the answer but couldn't see the link between my answer and those in the vocabulary part. Seeing the teacher's gaze still at me, I was deeply engaged in finding this link. Then, ha ha, in a few seconds, I noticed my error, that's why I laughed. I liked this teacher's nonstop gaze at me. I think I won't mix up the meanings of the word anymore!

Table 5. The fifth scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>One of the learners confused "fall", with the meaning of falling down, with "fall" as autumn in one of the exercises of a reading passages. The teacher changed his position and sat on his chair in the corner of the class. Addressing the learner, he asked her the name of the season they were in and waited for the response on the part of the student. As the student gave the response, he still continued his gaze at him. Suddenly, while laughing, the learner noticed her mistake and corrected herself.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: the teacher's thought processing 2. Interpersonal meaning: positive attitude, engaged, demanding reflection on the error, emphasis 3. Textual meaning: directional 	<p>Change of position, sitting posture, decentralizing himself, giving time and space for reflection on the error, silence.</p>	<p>Engaged; directed at the specific student who committed the error</p>

Scenario 6

As observed, one of the learners, Mehran, while giving the response to one of the teacher's questions regarding the reading passage, committed the grammatical error "didn't visited" in his sentence. Considering this, the teacher changed his position, moved closer to Mehran, asked him to check the negative form in his response, while having a smile on his face and gazing at him (See Table 6).

Receiving the teacher's clue while looking at the teacher's face, Mehran corrected his sentence and said "she didn't visit the doctor", nodding his head and smiling. Regarding this moment, he noted:

When I was giving the answer to the reading question, I knew that the answer should be in the negative form but didn't pay attention to the negative form I was using. I liked it so much when the teacher got closer to me with a smile on his face and raised my attention to the negative form. Receiving his clue with his gaze on me, I corrected my answer immediately. I smiled at him because I felt pleased with his assistance, care, and attention.

Scenario 7

Sadaf was reading one of the paragraphs of a reading passage in the class. The teacher was following her reading with the book in his left hand, raised in front of his face, and the marker in his right hand. The last word of the paragraph Sadaf was reading was "1990s". Before starting to read the next paragraph, the teacher asked her the meaning of "1990s". She answered "the year 1990" and started to read the next paragraph. As reading the new sentence of the new paragraph, she noticed the teacher's direct gaze still at her with a smile on his face. She found that her response was not correct. Considering this, she asked the teacher to explain the meaning of the word to her. The teacher, still gazing on her, explained the meaning of the word as well as the difference between "1990" and "1990s" (See Table 7).

Sadaf was nodding her head as she was listening to the teacher's explanations. As the teacher's explanations finished, she wrote something down in her notebook. With regard to this moment, she said:

I feel happy when I am corrected this way. The teacher's gaze and smile in response to my answer about the meaning of the word could help me notice my error. Having no other ideas, I asked him to help me with the meaning of the word. Having his gaze still on me while he was explaining the meaning of the word was an enjoyable experience. I nodded my head to show the teacher my confirmation of understanding the meaning of the word and then wrote down the meaning in my notebook.

Scenario 8

While Amin was giving a summary of one of the reading passages to the teacher, he used the word "turn on" instead of "turn up". When he finished his summary, the teacher went closer to him, raised his right hand and his tone of voice while repeating Amin's sentence used in his summary with the word "turn up" (See Table 8).

Following the teacher's hand movement as well as changes in his intonation while repeating the sentence, Amin smiled and uttered the Persian equivalent of the word "turn up". In his interview, he said:

I wouldn't have noticed my error had the teacher only repeated the sentence but his hand movement and intonational changes were fantastic. They did raise my understanding of the meaning of the word as well. For me, his hand gestures and changes in tone made a clear image of the word and I think I won't mix up the two words again.

Scenario 9

In response to one of the vocabulary items, one of the students, Saeed, was not sure of the pronunciation of the verb form of the word "separate" and in response to another item, he was hesitant about the pronunciation of

Table 6. The sixth scenario of the teacher's multimodal corrective feedback


Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
One of the learners in the fourth row says "she didn't visited the doctor" in response to a comprehension question in a reading passage. The teacher changed his position in the class by getting closer to him. Then, he gave him a clue by saying "check the negative form" with a smile on his face. He stood there, gazing at the learner and waited for him to correct his utterance. The learner immediately corrected his previous utterance, smiling and nodding his head.		1. Experiential meaning: the teacher's thought processing, participant, 2. Interpersonal meaning positive attitude, engaged, deliberateness 3. Textual meaning: directional	Standing close to the learners, creating proximity. Smiling, silence. Straight standing posture	Engaged; directed at all the students

Table 7. The seventh scenario of the teacher's multimodal corrective feedback



Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
When the time for reading aloud a paragraph of a reading passage by one of the students finished, before starting to read the next paragraph, the teacher asked her the meaning of "1990s" in the last line of the paragraph. The student gave the response "the year 1990" and started to read the next paragraph, but noticing the teacher's direct gaze at her and his pause with traces of smile on his face, she noticed her error and asked the teacher to help her with the meaning of the word. Then the teacher explained the meaning of the term while still addressing her with his direct gaze. Sadaf, the student, nodded her head and noted down this point.		1. Experiential meaning: the teacher's thought processing, participant 2. Interpersonal meaning: positive attitude, expansion of space for negotiation. emphasis 3. Textual meaning: directional	Angled body posture Using environmental semiotic resources like the book and the marker, pause	Engaged; directed at all the students

Table 8. The eight scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
One of the learners in the third row in his voluntary summary of one of the reading passages mistakenly used the word "turns on" instead of "turn up" in one of the reading passages. After he finished his summary, the teacher, changing his position, got closer to him and repeated the student's sentence in his summary with the word "turned on" while raising his hand and tone of voice to give him the clue of the intensity in the volume of the radio. Amin, the learner, smiled and whispered the Persian equivalent of the word.		1. Experiential meaning: the teacher's thought processing ,participant 2. Interpersonal meaning : positive attitude, engaged 3. Textual meaning: directional, specific	Positive attitude, engaged, slow graduation, palm up, proximal standing to a specific student, soft intonation	Engaged; directed at a specific student Intensified


the adjective form of the word. Noticing this, the teacher changed his position in the class and moved closer to Saeed. Addressing him with his direct gaze, the teacher intensified the stressed syllable in the pronunciation of each form of the word and at the same time raised his hand to show the rise of stress in that specific syllable (See Table 9).

Following the teacher's pronunciation and his hand movements, Saeed tried to repeat the correct pronunciation of both forms of the word and moved his hands in accordance with the teacher's hand movements while

smiling at the teacher. About this moment of correction, in his interview, Saeed maintained:

It gave me a good sense when I saw the teacher's attention to my error when he moved closer to me and used his hand movements to clarify the difference between the pronunciation of "separate" as verb and "separate" as adjective. Also, I was quite satisfied with the teacher's correction as I noticed an interesting link between the teacher's emphasis on the stressed syllable in each word and the rise of his hand. I also liked the teacher's gaze at me cos it made me eager to follow the teacher's correction more enthusiastically.

Table 9. The eight scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>One of the learners mixes up the stress pattern between the adjective form and the verb form of "separate". The teacher moved closer to the student, raised his right hand to indicate the place of the stress in the words. The student gazed at the teacher's hand movement as he listened carefully to the teacher's voice. At the same time, following the teacher, he repeated the stress patterns of both forms of the word and imitated the teacher's hand gesture while smiling at the teacher.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: the teacher's thought processing, participant, 2. Interpersonal meaning: positive attitude, emphasis 3. Textual meaning: directional 	<p>Change of position, proximity to a learner, slow graduation, raised hand,</p>	<p>Engaged; directed at a specific student</p>

Scenario 10


Giving response to one of the follow-up reading comprehension questions, Sara selected a wrong choice for the right definition of a word. Noticed by his classmate that his choice was not correct, she was scratching her head while looking at the passage. The teacher went closer to her and asked her to check the third paragraph of the passage while standing there, with his right hand raised and the book in her left hand, gazing at Sara (See Table 10).

Sara looked at the teacher and then was engaged looking for the right definition by scanning the third paragraph of the text. After some seconds, she found the right definition and selected the correct answer. About this moment, she explained:

Having selected the wrong answer, I was a bit confused in finding the right definition of the word. Actually, there were some similar explanations of the word in different parts of the passage which made choosing the right answer challenging. Considering this, I really enjoyed the teacher's hint as well as his style of standing close to me with his gaze and silence waiting for me to choose the correct answer. To tell you the truth, I found myself more focused on the text seeing the teacher in that posture. Soon, I found the right definition. I was deeply engaged in finding the right definition, but a pleasant feeling came over me at the end!

The interviews with the students in the class and their written journals in the class provided the traces of experiencing enjoyment in the class during the teacher's

Table 10. The tenth scenario of the teacher's multimodal corrective feedback

Scenario	Salient Visual Frame	Meta-function	Gesture	Gaze
<p>One of the learners in the class selected a wrong choice in choosing the right definition of a word in a reading passage exercise. Getting close to the student, the teacher asked her to check a specific paragraph in the passage. Then, being silent, directing his raised right hand towards the student, he was waiting for her to notice the right definition of the word. Having looked at the teacher, the student focused on that specific paragraph. After a few seconds, he found the right definition of the word and chose the correct answer.</p>		<ol style="list-style-type: none"> 1. Experiential meaning: the teacher's thought processing, participant, 2. Interpersonal meaning: positive attitude, negotiation expanding space emphasis 3. Textual meaning: directional 	<p>Open palm, open arms, proximity to a learner, stand-up position, change of intonation accompanied with pause</p>	<p>Engaged, directed at a specific student in the class</p>

multimodal corrections. In general, in more than 90% of the written journals, the students highlighted the role of the teacher's multimodality in his corrective feedback as a source of pleasure and raising their attention during the corrections. In addition, almost all the interviewed students had a consensus on the teachers' multimodality in corrective feedback as an enjoyable source of consciousness raising regarding their errors and their correct form.

Discussion

Consistent with Losada and Heaphy (2004), the teacher's multimodal corrective feedback in this study can be regarded as feedback laden with positive emotions because it indicates his support, appreciation of learners' attention to their error, and encouragement to correct them. Also, the findings of this study are in accordance with Hostetter and Alibali (2004) that the multimodal corrective feedback of the teacher could raise the learners' attention (e.g. the first, third, and seventh scenarios), engage their senses (e.g. the second and tenth scenarios) and provide them with redundancy of information (e.g. the ninth scenario). Besides, in line with Sueyoshi and Hardison (2005), the multimodality in the teacher's corrective feedback could facilitate the learners' comprehension of the teacher's corrective intention (e.g. the eighth scenario). This indicates the fact that representations of enjoyment were activated via the multimodal nature of the teachers' corrective feedback. That is, as the representations of enjoyment, the learners' senses were engaged, their attentions were heightened, and a highly comprehensible input was provided (Boudreau et al., 2018; Dewaele & Mercer, 2017; Saito et al., 2018). Furthermore, quite consistent with the definition of enjoyment (Ainley & Hidi, 2014), the teacher's multimodal corrective feedback could contribute to the emergence of a sense of satisfaction in learners as they were involved in the generation of linguistic structures with the correct forms. Moreover, in alignment with Izard (1977), the characterizations of joy such as feeling a sense of confidence, being able to cope with the problems as well as pleasures of living were experienced by the learners after being corrected by the teacher's multimodal corrective feedback. For instance, as mentioned by Sima, in the second scenario, the generation of linguistic forms like conditional structures was challenging for her but the teacher's silence, gaze, and arms-open style could help her overcome the challenge and; as a result, she felt more confident in using these structures. Also, Sara, in the first and the tenth scenarios, felt pleased with the teacher's multimodal behavior and Saeed, in the ninth scenario, was satisfied with the teacher's rise of his hand and intonational change.

The enjoyment experienced by the learners via the teacher's multimodal corrective feedback can be espoused by the concept of teacher agency as he optimized the conditions for his learners' uptake by the deployment of his semiotic resources (Larsen-Freeman, 2019) like hand movement, gaze, and facial expressions). Also, consistent with Kaivanpanah et al. (2015), the learners' feelings in

this study regarding the teachers' corrective feedback were positive, which was mainly due to the teachers' multimodality in his corrections (e.g. Sara was pleased with the teacher's use of tablet in the first scenario and enjoyed the teacher's position, gaze, and silence in the tenth scenario; Sima liked the teacher's nonstop gaze in the fifth scenario, Maryam was keen on the teacher's gaze, smile, and hand movement in the third scenario, Sima enjoyed the teacher's gaze and silence in the second scenario).

In terms of the interactional hypothesis underlying the corrective feedback (Long, 1999), the multimodality in the teachers' corrective feedback provided adequate space of negotiation for the learners. The high level of perceived comprehension of the teacher's correction, in line with Long (1999), was due the appropriate interpretation of the teacher's interactional signals but these signals, opposite to the findings of many research studies on interactional hypothesis, are multimodal signals. Thus, a more accurate interpretation of the negotiated intention of the teacher's corrective feedback might be facilitated by his multimodal behavior. For instance, the teacher's open arms (e.g. in the first, second, and ninth scenarios) could interpersonally convey his corrective message as this opening of arms expanded more space for negotiation with the learners and provided them with more tangible cues for their adjustments of linguistic forms (e.g. the seventh scenario). This tangibility of the teacher's multimodal correction is due to the fact that teachers' verbal signal of negotiation are accompanied with nonverbal signals paving a physical floor of interaction in the classroom (Hostetter & Alibali, 2004).

Furthermore, regarding the convergence of the semiotic resources in the teachers' multimodal corrective feedback, consistent with Stam (2006), sometimes parallel with the verbal signals, nonverbal signals demonstrated the same meaning. For example, the teachers' gaze on Amin in the eighth scenario was in line with his recast. Furthermore, sometimes the nonverbal cues of the teacher's corrective feedback could set the noticeable stage for the learners' understanding of the corrective message via the teacher's posture (e.g. the ninth scenario) or specificity in his corrections (e.g. the eighth scenario) which could assist the learners in their interpretation of the teacher's corrective message. This assistance, as Hostetter and Alibali (2004) asserted, is due to the redundancy conveyed via the nonverbal signals facilitating the salience (Sueyoshi & Hardison, 2005) and; thus, the comprehension of teachers' negotiations.

In terms of noticing hypothesis (Schmidt, 1995), the multimodality in the teacher's corrective feedback expanded the noticeability of his correction and raised learners' awareness regarding their errors as well. For instance, the teacher's change of position and proximity to a learner who committed an error while giving corrective feedback to his error (e.g. the fourth scenario) or gazing at a learner while correcting her error (e.g. the fifth and the sixth scenarios) provided them with strong salience (Norris & Ortega, 2000) for learners to focus on form. In terms of scaffolding (Vygotsky, 1986), as a major theoretical pivot

of corrective feedback (Nassaji, 2016), the teacher's verbal and nonverbal semiotic resources in his multimodal corrective feedback enabled him to provide his learners with opportunities for emotional scaffolding (Rosiek, 2003)(e.g. the sixth and the seventh scenarios). That is, the teachers' gestures, hand movements, and position provided the learners with the positive sense of enjoyment regarding the act of being corrected.

The findings of this study indicated that, as one of the main factors contributing to the complex nature of corrective feedback (Nassaji, 2016), the interactional context involves teachers' repertoire (Lazaraton, 2004); that is, the entirety of the teachers' semiotic resource in their corrective discourse (Snell, 2013). Limiting the teacher's discourse to his verbal semiotic resources could not enlighten us about the vibes of enjoyment the learners experienced during the teacher's multimodal corrective feedback.

The findings of this study can also explain and revisit the controversy seen in the findings of corrective feedback research regarding the effectiveness of recasts. First of all, Oliver (1995) regarded providing learners with opportunities to respond to the feedback in recasts as a criterion for its effectiveness as one third of recast exchanges in his study ended in repair due to the chances the learners had to respond to the recasts. The findings of this study indicated that the multimodal nature of corrective feedback in recasts provided them with adequate opportunity to repair their errors as they welcomed the teacher's feedback with open arms and feeling positive about it (e.g. the first, the fourth, and the eight scenarios). In addition, in line with Nassaji (2007, 2011), the teacher's recasts provided the learners with opportunities to repair their error via the explicitness generated by the multimodality in the corrective feedback including the intonational changes, hand movements, and gaze directions which heightened learners' attention to their errors

Despite the fact that recast was the most dominant type of teacher's corrective feedback, quite opposite to the previous studies (e.g. Lyster, 1998) which regarded recasts ineffective, the multimodality inherent in the teacher's recasts renders recast quite in line with many studies highlighting salience in learning awareness of feedback (e.g. Ammar & Spada, 2006; Li, 2010; Lyster & Izquierdo 2009; Mackey & Oliver, 2002; Mackey & Philp, 1998; McDonough, 2007; McDonough & Mackey 2006; Nassaji, 2009; Trofimovich, Ammar, Gatbonton, 2007). As observed, the semiotic resources of the teacher's multimodal oral corrective feedback formed a strong salience zone drawing the learners' attention to their correct form of their error (Koch & Ullman, 1985; Findlay & Walker, 1999). This salience zone involved the teacher's gesture (e.g. the second scenario), eye-contact (e.g. the fifth and the seventh scenarios), head movements (e.g. the first scenario), posture (e.g. the first scenario), to name a few. To put it another way, using Findlay and Walker's (1999) terms, the teacher's multimodal corrective feedback broadened the learners' salience map beyond the verbal map (e.g. the eighth scenario); thus,

by paying attention to the teachers' visual and verbal cues they were able to recognize these corrective cues more noticeably. As seen in the findings, in the eighth scenario, what made the teachers' recast noticeable for the learners, and rendering them an enjoyable feeling as well, was an integration of hand movement and intonational change. In the first and second sessions, an amalgamation of gaze, silence, smile, and a digital semiotic resource made the corrective feedback.

However, the visual and verbal cues alone could not activate the learners' attentional sources for the recognition of feedback but the multimodality in the teacher's corrective feedback provided learners with affective salience. The teacher's multimodality in his corrective feedback enriched the main dimensions of experiencing enjoyment (Boudreau et al., 2018) in the classroom. First, the teacher's semiotic resources optimized the challenge of the learners' commitment of errors in the class. For example, the teacher's extended gaze at a learner even some seconds after his errors with a smile on his face and wrinkled eyes helped the learner to identify his or her error, a challenge expected by the learner to be responded enthusiastically. Second, the multimodality in the teacher's corrective feedback raised the learners' attention. For instance, as he moved closer to a learner or addressed him with his gaze, he could draw the learner's attention to the correct form. Third, the nuances in the teacher's multimodality heightened the intellectuality in the learners' focus on the correct form. For example, by a change in his intonation or specificity in his pointing, he could render the learners aware of the correct form of their errors.

Thus, consistent with Ainley and Ainley (2011), in reaction to the teacher's multimodal corrective feedback as a learning activity, the learners could notice the correct form of their errors via the affective salience constructed in a floor of experiencing enjoyment. Furthermore, the teacher's multimodality in correction provided one of the main conditions of experiencing enjoyment in learners which is teachers' support (De Ruiter et al., 2019). This support paved the way for another condition of enjoyment which was then comprehensibility of the teacher's discourse (Saito et al., 2018).

Thus, in alignment with Todd et al. (2012), the multimodality in the teachers' corrective feedback emotionally aroused the learners' attention to focus on the visual and verbal cues in the correction. This emotional arousal in terms of vibes of enjoyment due to their exposure to the teacher's multimodal corrective discourse constructs the affective salience required for learners' focus on form. In line with Cerf et al. (2008, 2009), in this exposure, it is this affective salience which could draw the learners' allocation of attention by creating a meaningful relevance among the teacher's semiotic resources for correction because attention is mainly paid to affective stimuli (e.g. Rosler et al., 2005; Knight et al., 2007). Thus, this emotional arousal in terms of feeling enjoyment increases perceptual learning of noticeable stimuli (Lee et al., 2012) in the teacher's multimodal correction and makes the act of correction a pleasant scene (Lang et al., 1993).

Conclusion

Providing the appropriate feedback for learners' errors in the ecology of the classroom has been a pivotal issue in SLA research (Nassaji, 2016). Considering the affective and practice oriented aspects of corrective feedback, in this study, we addressed the enjoyment building capacity of a teacher's multimodal corrective feedback in a course of general English. The findings indicated that the multimodality inherent in the nature of the teacher's corrective feedback as a rich repertoire could contribute to the enhancement of the quality of the main dimensions of enjoyment such as raised attention and heightened focus on the corrected form as well as the comprehensibility of the teacher's corrective discourse. From a pedagogical perspective, the findings of this case study indicate that teachers' awareness should be raised regarding the multimodal nature of their corrective feedback and its contribution to the construction of a positive emotional air of attention for their learners to recognize their errors and focus on their correct form. In other words, since positive emotions broaden individuals' moment-by-moment thought-action repertoire (Fredrickson, 2001, Fredrickson & Losada, 2005, Fredrickson, 2013), raising teacher's awareness of the enjoyment building capacity of their multimodal corrective feedback can encourage them to correct their learners' errors with more explicit multimodality and, quite opposite to their expectations regarding their learners' negative emotional reactions to their feedback (Kaivanpanah et al., 2015), feel more positive to broaden their learners' scope of attention to form.

Furthermore, despite the findings of the previous studies regarding the ambiguity of recasts, based on the findings of this study, teachers can continue using recasts in their oral corrections with a focus on the multimodal behavior. In other words, recasts might not be considered ambiguous as long as the use of semiotic resources or an integration of them can render them salient and easily noticeable for learners. Regarding the limitations of this study, we should mention that the findings of this study is interpreted based on the ecology of this specific classroom and, due to the ecological nature of this research, they might not be generalized to all the ecologies of the multimodal corrective feedback. More investigations regarding the multimodal corrective feedback of teachers can provide more insights into this aspect of corrective feedback which is in its fledging state of research. Finally, from an affective perspective other positive emotions might be aroused in learners via a teacher's multimodal corrective feedback. They were not within the scope of this research. Future studies can widen their scope of research to explore them as well.

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