'PRE-ENACTMENT' IN TEAM-TEACHER PLANNING TALK: DEMONSTRATING A POSSIBLE FUTURE IN THE HERE-AND-NOW

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Abstract

Recent years have seen a growing body of research concerned with objects in interaction and the numerous interactional methods and functions of creating a shared vision of some non-present scene. This multimodal Conversation Analytic study of second language interaction uncovers a combination of these two foci, showing the ways in which people use objects to create a shared vision of these objects may be used in the future. This frequently used practice of 'pre-enactment' is uncovered from a corpus of video recorded lesson planning discussions between English 'native' and 'non-native speaker' teachers who 'team-teach' together in Japanese schools. To these discussions, participants bring various objects that will be used in upcoming collaborative classes, such as clocks, word cards, and other printouts. By shifting from describing to demonstrating how such objects may be used, an authentic and pervasive image of a possible future is created. This has many functions, such as informing the current planning talk and providing a platform for other important actions to take place, such as suggesting alternatives or making requests. By examining this manipulation of objects, this study considers the ways people switch between the present and a possible future in planning talk. As such, this study adds an important layer of understanding to practices utilized in future-oriented interaction, particularly those involving people who do not share a first language.

Keywords: Planning; Team-Teachers; Objects; Shared Vision; Conversation Analysis.

1. Introduction

In 2013 the Japanese Prime Minister Shinzo Abe stated that in order for Japan to be a competitor in the globalized world, efforts must be made to improve the English language communication abilities of its young generations (see Yamada 2014). To help achieve this, two major changes were initiated. First, in 2011, Japanese public elementary schools began compulsory foreign language activities for 5th and 6th graders. Second, to help with this teaching, in 2012 the Prime Minister proposed to double the number of English 'native speaker' teachers going to Japanese schools over the coming years.[1] These teachers are employed by the Japan Exchange and Teaching (JET) Programme, which brings English 'native speakers' to Japan as 'Assistant Language

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[1] See Japan Times article: http://www.japantimes.co.jp/news/2013/04/23/national/ldp-looks-to-double-jet-programs-ranks-in-three-years/#.VNGDfksdKf0

Teachers' (ALTs) to 'team-teach' English lessons with Japanese teachers of English (JTEs) in elementary, junior high, and high schools across the country.

The working relationship between team-teachers in Japan, particularly at elementary schools, has been the focus of a small but growing body of research in recent years. Much of this research has claimed a vast array of problems exist which hinder this relationship, such as a differences in beliefs (Fukuda, Fennelly, and Luxton 2013), language barriers (Sato 2012), and various other communication problems (see Otani and Tsuido 2009). There are even claims that such problems are to the detriment of their teaching and, as such, the notion of team-teaching should be dropped entirely (see Carley 2013).[2] However, it should be noted that none of these studies stem from analyzing data of team-teachers' actual communication at work. As such, the ways in which day-to-day activities between these team-teachers unfold is largely unknown. The current study, helps to shed light on how team-teachers organize their shared activities outside the classroom. Using a multimodal Conversation Analytic (CA) methodology, this study examines video recorded instances of team-teachers' lesson planning meetings in staffrooms and empty classrooms. CA is a rigorous discourse analytic tool, which by examining turns of talk in detail shows how people organize their communication. This view of unfolding lesson planning meetings at work study shows that despite claims of poor communication, JTEs and ALTs are particularly adept communicators.

This study uncovers and discusses an interactional practice that is frequently relied upon in these lesson planning meetings. I am terming this practice 'pre-enactment'. By using English and Japanese, their bodies, and manipulating objects, these team-teachers create a clearly understood vision of a forecasted future. The objects used in these lesson planning meetings are materials that could be used in the upcoming class. Such materials include textbooks, clocks, word cards, flags or other pre-prepared materials such as PowerPoint Presentations. When explaining how they foresee these materials to be used in the upcoming class, ALTs and JTEs commonly use 'pre-enactment'. This involves a shift from *describing to performing a verbal and physical demonstration* of how they predict objects to be used in class. This clearly understood vision of a forecasted future serves numerous functions which are vital to planning, such informing and providing a platform for alternatives to be suggested.

2. Planning talk and creating a shared vision

Planning talk in collaborative work environments has attracted a considerable amount of attention in recent years, and the influential sociologist Suchman's (2007) definition of planning as a 'situated action' has been widely utilized. While rejecting the view of plans as determinates of subsequent action, Suchman sees planning as a purposeful and rhetorical device "through which actors project what they might do and where they might go, as well as reflect on where they are in relation to where they imagined that they might be" (p.13).[3] As such, while plans cannot determine the future, they can provide an orientation and positioning for something forthcoming. Suchman's

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[2] The government's recent investment, however, clearly shows that team-teaching will continue to grow.

[3] Cited in Markee and Kunitz (2013: 634).

conceptions are frequently used as a point of departure by interactional researchers, who observe how this orientation and positioning is achieved in unfolding planning talk. As the following section will show, a frequent activity in planning meetings is to create a vision of some planned activity. Consequently, this section will discuss literature related to planning talk as well as the variety of ways in which shared visions are created and their interactional functions.

While Suchman describes planning as "an imaginative and discursive practice" (2007: 13) that occurs in and through talk, there is now a large body of interactional research, however, that closely considers the relevance of embodied activity and the use of material objects that help achieve imagined visions in planning talk. In a particularly important paper, Murphy (2004) focuses on how a group of architects discuss and negotiate the design of a building. As the building is yet to be constructed, it is "in-the-process-of-becoming" (Schmidt and Wagner 2004: 363). These architects talk about drawings of the building, draw and physically enact potential problems. This helps create a shared 'vision' of an "imagined building" (p.270) which helps to guide planning decisions before the 'actual' building comes into being. As this suggests, creating a shared vision of some predicted set of future circumstances in the here-and-now is an important tool used in planning talk. This review will now focus on the various means of creating a shared vision and its important interactional consequences.

A routinely used means of constructing imagined scenarios is to reproduce past events through various forms of 'voicing'. By using Direct Reported Speech (DRS), the reproduction of some prior talk or thought in a current conversation (see Holt 1996), a teller can construct "a version of not only *what* was said but *how* it was produced through prosody, voice quality, body movement, and linguistic selections" (Kasper and Prior 2015: 244, emphasis in original). This helps to generate immediacy and authenticity (Holt and Clift 2007). Wooffitt (1992), however, states that the term DRS is inaccurate as it is highly unlikely that speakers reproduce talk 'directly' and accurately. Consequently, Wooffitt suggests 'active voicing' (1992). This label accounts for the ways speakers design and appropriate prior utterances in a way often "stylized, exaggerated, and caricatured" (Günthner 1998: 13) and embedding the stance of the teller through, for example, prosodic means (Buttny 1997). As such, DRS is now considered to represent the construction of a narrative, which can function as a particularly pervasive interactional tool (see Edwards 2003). DRS has been the focus of Conversation Analytic research for decades, and is used in a wide variety of environments (see Holt 2009, for a detailed review). In 2007, Holt saw participants inventing characters through the use of DRS in mundane telephone conversations using quotatives, and/or voice shifts. Through participant's 'enactments', characters would expand or respond to previous jokes and teases. This reduced agency enabled participants to deliver potentially face-threatening acts.[4] More recently Good (2015) draws attention to the full-bodied performative nature of re-telling past events, particularly during unfolding joke sequences. Good argues that this form of reporting and enacting past events makes the recipient far more 'involved' than when merely hearing reported speech.

While studies on DRS, active voicing and enactments typically examine participants' talk related to *past* events, Simmons and LeCouteur (2011) consider the

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[4] Cited in Simmons and LeCouteur (2011: 3178).

ways in which therapists produce hypothetical talk that clients could use in future scenarios. During advice-giving sequences, therapists often use Hypothetical Active Voicing (HAV), adopting the voice of the client and enacting recommended behavioural change in specific settings with particular people. Various interactional means are used to mark talk as HAV, such as quotatives (said, say), tense shifts, and prosodic changes. This is often used as a way of managing client's resistance following their rejection of prior advice. Importantly, HAV here sees therapists provide clear examples of desirable behavioural change, with the specific language used to pre-empt responses such as 'I don't know what to say'. Using HAV, therapists bring "possible worlds" (Murphy 2011: 243) to a present situation to help plan a client's future behaviour.

As the review above has indicated, to achieve numerous ends, people frequently produce past, future and imagined scenarios with a range of characters. The imaginary conditions constructed then have an impact upon the immediate talk. Another frequent means of creating such conditions is through the use of objects.[5] In a particularly influential study, Goodwin (2003) finds that participants routinely use immediately available features of the current interactional space as proxies for aspects of a narrated scene. Goodwin describes these features as "local metrics" (2003). For instance, when describing the size of a mansion, one interactant, Kathy, utters 'It inclu:des, the length: of (0.2) et leas:' three: er four of ar housses' (p.329). Here, Kathy uses 'our houses' as a local metric, relating it to the mansion to help create a vision of its size. By invoking multiple scenes, one current to describe one absent, Kathy introduces two phenomenal worlds to the current talk.

Objects and the ways people use them as resources within and for actions and activities have been the focus of a recent collection of studies (see Nevile, Haddington, Heinemann and Rauniomaa 2014). This collection describes the importance of objects at work as follows: "For work, objects allow us to undertake productive tasks and fulfill goals, with desired efficiency and effect, and often in collaboration with others." (p.4). In 2011, Murphy examined planning talk amongst experienced and inexperienced architects. Murphy found that, in order to "persuade partners to see a design in a particular way" (p.243) and change the planning of a building, experienced architects would describe potential problems verbally while using quick-to-hand objects such as pencils and notes as 'local metrics' to draw and act out possible future situations. They would frequently do so to show problems with the current plan. This manipulation of speech, movement and available objects such as pencils and notes is what Murphy terms an 'embedded skit'. By using this method, experienced architects multimodally establish shared imaginary conditions of "what might come to pass" (p.245). This both enables participants to 'step into the future' (Ochs 1994) and serves as a pervasive means of influencing the planning talk in the immediacy.

In a recent study, Sakai, Korenaga, Mizukawa and Igarashi (2014) analyzed morning meetings between plumbers and their manager, a semi-retired plumber, and examine the ways objects are used at work to create a shared image. At these meetings,

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[5] For 'objects', the author adopts the following definition by Nevile, Haddington, Heinemann and Rauniomaa (2014): "By 'objects' we mean generally those elements of the physical world that we can experience sensorially, i.e. that we typically see, hear and touch. For example, we can handle and manipulate objects; move, arrange or place them; create, assemble or transform them; dismantle or destroy them; represent, recall or imagine them and so on." (p.5).

participants discuss issues and plan on-site activities. For the off-site manager to understand on-site issues and finalize plans that the plumbers will later enact, it is necessary to establish a shared sense of the work conditions. In achieving this 'envisioning' at the meeting, plumbers 'activate' objects – including hand-drawn sketches of floor designs and building blueprints – and coordinate talk with pointing, drawing, tracing and relating them to other objects. Through this, a shared understanding of what the sketches represent is achieved. This enables participants to successfully coordinate their actions during the meetings and orient themselves to what they will do in the future. The authors of this study discuss how their study resonates with Hindmarsh and Heath's (2000) suggestion that "object-focused discussions 'knit together' disparate tasks and work in the organization, providing a momentary hub through which divisions of labor and courses of action are managed and coordinated" (p.554).[6] Consequently, achieving a shared vision of what these objects represent is a hugely important part of these meetings.

The above literature review describes how in planning talk, people orient themselves future events, often multimodally creating imagined visions of possible futures in the process. Forms of 'voicing' and skits can serve as particularly effective means of creating visions of past and future events, people, with powerfully pervasive effects. Also, various objects can be 'activated' and used as proxies for achieving visions of spatially and temporally distant things, and a view of object-focused talk can show how people organize tasks and divisions of labor at work. While these studies offer hugely important insights for research into planning talk, achieving shared visions and using objects at work, there has been little consideration for the organization of shared future activities in modern collaborative workplaces. In particular, workplaces in which people may not share a first language and must work 'on-site' together. Do people in such an environment create possible future worlds in planning talk? If so, how can this be characterized? Additionally, while the above literature shows how objects are used as 'proxies' that represent some aspect of a planned future activity, little is known about the ways in which participants in planning talk use the *very object(s) that will be used during the planned activity*. This study seeks to address these under-researched areas and contribute to our understanding of how talk, objects and the body are manipulated to create a vision of a forecasted future in planning talk.

3. Background to the data

The data for this study are taken from sixty-five video recorded instances of lesson planning discussions between team-teaching ALTs and JTEs. These discussions took place in empty classrooms and staffrooms of thirteen Japanese elementary and junior high schools. The analyst was never present during the recordings. The camera was given to either an ALT or JTE who was in charge of recording the discussions, and picked up by the analyst at a later date. The length of the discussions varied considerably, from around one minute to thirty minutes. Of the extracts selected for this paper, three are from elementary schools while one is from a junior high school. The Japanese language proficiency of the ALTs varies, from relative novice to advanced

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[6] Cited in Sakai, Korenaga, Mizukawa and Igarashi (2014: 354)

levels. The JTEs at elementary schools are generalist teachers with no specific English language qualification required. However, they show a willingness and ability to communicate in English as well as Japanese. Junior high school teachers are qualified English language teachers and tend to have high levels of English.

Before the lesson planning discussions, participants often made considerable preparation of, for example, materials and/or potential classroom activities. However, the recorded meetings are the first time for both participants to meet and discuss how they intend the class to unfold. Planning how such objects will be used in the upcoming class is the focus of this paper, and four examples of 'pre-enactment', drawn from a collection of twenty-four, will be analyzed.

4. Pre-enactment

This paper builds on the current body of research examining the invocation of some non-present scene by identifying and discussing an interactional activity that I term 'pre-enactment'. In short, this study finds that during the broader activity of planning an upcoming team-taught lesson, participants frequently shift from *describing* to *demonstrating* possible future classroom activities involving objects that they currently have physical access to. Rather than being a single action, pre-enactment is a gloss term to describe an activity that is made up of a series of interactional practices. This study starts by revealing the interactional practices that make up pre-enactment. The study then shows how pre-enactment is used to create a vision of a forecasted future scenario that can help achieve various things that are vital future-oriented lesson planning discussions.

The following section, 4.1, will examine one instance of pre-enactment being used during a lesson planning discussion. This section will focus on some of the interactional means used to set-up a pre-enactment, and will examine several resources commonly used to achieve hearable pre-enactment, such as quotatives, changes in prosody and volume, and embodied actions. Section 4.2 focuses on the various interactional functions of pre-enactment, i.e. what it is used for and what it achieves in lesson planning discussions. Section 4.2.1 shows how pre-enactment is used as an effective way of explaining and clarifying how an object will be used in the classroom. Section 4.2.2 first shows how pre-enactment is used to create a vision of a possible undesirable future which makes it easy to suggest an alternative to the original plan, and second shows how pre-enactment is used to set up and contextualize a request for classroom action.

4.1. *Pre-enactment: An example*

This section will examine one instance of a pre-enactment being used during a lesson planning discussion between an ALT (Ruth) and JTE (Ryo)[7] at an elementary school in Japan. After considering the means used to set-up a pre-enactment, the analysis will

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[7] To maintain the anonymity of the participants, pseudonyms are used throughout.

examine several resources commonly used to achieve hearable pre-enactment, such as quotatives, changes in prosody and volume, and embodied actions.

Excerpt 1

This encounter takes place at a desk in an empty elementary school classroom. The class under discussion will be held in this classroom the following day and will focus on 'I study' and school subject vocabulary. Ruth has brought several objects to this meeting and placed them on the table. On her right are laminated vocabulary cards of school subject names, on her left are more such cards mixed with laminated days of the week cards. In the middle of the table is Ruth's notebook, and to the right of Ryo is a blank weekly schedule sheet. Just prior to the excerpt below, Ruth and Ryo agree that they will introduce school subject vocabulary to the students.

Word cards

Notebook

Blank
schedule

Word cards
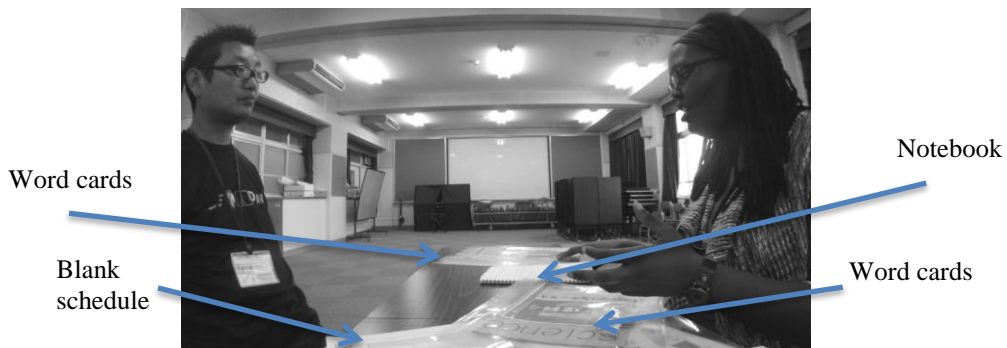
*(looks to
cards on
table then
taps them)*

(1)	Ruth	*SONO ATO: zenbu zenbu*=
		that after all all
		'after that, all, all (of these)'
(2)		=>like< |*watashi* |*tachi* [(0.3)] >*daijoubu dattara*=
		we alright CP-PLN if
		'if it's okay,'
		|*Ruth points to herself and Ryo*
		|*Ruth holds gaze on Ryo*
(3)	Ryo	[|uh↓m]
		|*Ryo nods*
(4)	Ruth	=*watashi tachi*< like=
		'we'

(5)   '↑UH:M I STUDY:: ↑MUSIC=

(Ruth nods while she picks up then raises 'music' card)

(6)   Ruth   =hh O::N' (0.5) MONday (0.4) >°like°< ah::=

(Ruth picks up and shows 'monday' card)

(Ruth looks and gestures right)

(7)   =*getsuyoubi ni*: (0.3*) ongaku o benkyou* [*shimasu*]
                  Monday   on   music O study   do-POL
                 'on Monday'   'I study music'

(8)   Ryo   [uh hm]

(9)   Ruth   ↓hm .hh ((sniffs)) *hai toka* so:=
                                    'yeah etc.'

(10)   =(0.3) |*ZENBU?* (.) *shoukai shimasu*
                        All   introduce do-POL
                       'we will introduce them all'
                       |*Ruth moves hands across the whole table*

(11)   Ryo |°uh ↓hm°=
                 |*Ryo nods*

(12)   Ruth   =one by one=huh (.)

(Ryo taps blank schedule on table and nods)

As stated above, prior to the transcribed interaction Ruth and Ryo agree to introduce key vocabulary (of school subjects, English, maths etc.) to the students. A cursory glance at the transcribed interaction above shows Ruth suggesting that she and Ryo produce sentences using language directly from the cards, then translate the sentences for students. Ruth uses pre-enactment to multimodally demonstrate this suggestion using the cards. Following Ryo's stated understanding, Ruth comes out of the pre-enactment and states that they will introduce students to all the vocabulary from the cards on the table. Ryo agrees with Ruth's clearly delivered plan, which was partly pre-enacted. While analyses of Excerpts 2, 3 and 4 will closely consider some interactional functions of pre-enactment, the analysis of Excerpt 1 below will examine some means

used to set up, deliver and exit from pre-enactment during these lesson planning meetings.

Setting up the pre-enactment

As it typical in the corpus, some work is undertaken before a pre-enactment is started. In Excerpt 1 this involves making clear the object(s) that will be used in the classroom, identifying who will be using it/them, and treating the upcoming object-related activity as somehow conditional.

In Excerpt 1, Ruth begins setting up the pre-enactment by tapping the word cards either side of her and uttering '*zenbu zenbu* (all, all (of these))'. Here, Ruth's gaze and gesture links her talk to the cards on the table (see 'embodied completion', Olsher 2004). By making the cards the joint focus of attention, Ruth projects some kind of activity related to them (see Nielson 2012).

Before indicating what this activity is, Ruth multimodally enlists herself and Ryo as participants, uttering '*watashi tachi* (we)' and holding her gaze on Ryo while pointing back and forth to each other. In doing so, Ruth designs the impending activity as a collaborative undertaking. Following Ryo's nodding and continuer in line 3, which shows his listenership and 'co-operative stance' (Goodwin 2007), Ruth utters '>*daijoubu dattara watashi tachi*< (if it's alright, we)'. By prefacing 'we' with the conditional 'if it's alright, Ruth frames this projected joint activity as being up for negotiation. In these four lines leading up to the pre-enactment, Ruth clearly '*activates*' the objects and participants as well as framing the activity as a conditional joint activity. In line 5, Ruth progresses to the pre-enactment itself.

Delivering the pre-enactment: Teachers' language production in front of students

Ruth uses various resources to achieve hearable pre-enactment. A cursory glance at lines 5-7 shows that Ruth pre-enacts how she and Ryo will use the vocabulary cards on the desk in the upcoming class – producing an English language formulation and then translating it to the students.[8] While delivering this pre-enactment, Ruth displays several resources to show that she is doing something "that is not necessarily continuous with what has gone before" (Simmons and LeCouteur 2011: 3179). The following paragraphs will examine these resources.

First: Quotatives. After uttering the plural pronoun in line 4, Ruth makes a transition into pre-enactment by using 'like' as a quotative, '*watashi tachi*< (we) like (0.3) '↑UH:M I STUDY:: ↑MUSIC'. Then when translating this utterance, Ruth utters '>°like°< ah:: *getsu youbi ni:* (on monday) (0.3) *ongaku o benkyou* [*shimasu*] (I study music)'. By twice using a 'be like' verb as a quotative for reported speech (Tagliamonte and D'Arcy 2004)[9], Ruth designs this speech as a 'loose rendering' of the talk it represents (Jucker and Smith 1998). The function of Ruth's loose reported speech is to

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[8] As Ruth points to where the students will be sitting in the current classroom, it can be inferred that Ruth's pre-enacted talk is designed as being directed to students.
[9] Unlike 'it's like' verbs which report 'internal responsive attitudes' (see Barnes and Moss 2007)

make her talk attributable to 'another voice' (Klewitz and Couper-Kuhlen 1999), namely herself and/or Ryo in the upcoming class.

Second: The creation of prosodic boundaries. Following these quotatives, Ruth pauses (0.3 seconds in line 4 and a filled pause, 'ah::' in line 5) before beginning the voicing. In line with what was found by Klewitz and Couper-Kuhlen (1999) and later Simmons and LeCouteur (2011), Ruth's use of intra-turn pausing when using reported speech creates a prosodic boundary between the prior talk and the voiced speech, distinguishing it from the rest of the turn. Ruth continues to emphasize this difference when beginning the pre-enactment. By uttering ''↑UH:M I STUDY:: ↑MUSIC   hh O::N' (0.5) MONday' Ruth increases her volume, uses a higher pitch (as indicated by ' signs), and twice raises her intonation ('↑UH:M ' and '↑MUSIC'). Ruth uses these common (somewhat exaggerated) design features of direct reported speech to further emphasize the prosodic boundaries between the prior talk and this pre-enactment. After 'voicing' this future classroom talk, Ruth returns to a prosodic form similar to that which came before the pre-enactment and provides a Japanese translation of the prior English formulation.

Third: embodied action and use of objects. As shown above, Ruth voices a loose rendering of possible future classroom talk by herself and Ryo. However, a consideration of the embodied resources Ruth uses while talking provides a fuller understanding of what these voicings represent. In line 5 while uttering ''↑UH:M I STUDY:: ↑MUSIC', Ruth nods then picks up and raises a card from the table with 'music' written on it. Subsequently, during '(0.5) MONday', Ruth picks up, from her left, a card with 'Monday' written on it. Using multimodal resources, Ruth makes a clear link between her pre-enacted talk and the objects on the table. This use of the objects sees Ruth creating the cards' meaning (see Lynch 1985) as resources for English language production. Importantly, as the cards are part of a potential classroom activity, Ruth uses these cards to help negotiate their subsequent actions at work (see Sakai et al. 2014).

In the following 0.4 second gap of silence in line 6 just prior to her translation, Ruth looks and gestures to her right. As this discussion is taking place in the classroom where the class will take place, and Ruth is pointing towards the students' seating area, Ruth treats her translation as being directed to the students. In doing so, Ruth orients to a shared knowledge with Ryo of the use of the classroom by those non-present students. As Ruth delivers her translation, Ryo overlaps with a nod and acknowledgement token 'uh hm' while tapping on a blank schedule on the table (line 8). Here, Ryo claims an understanding of Ruth's pre-enactment, and by tapping the schedule on the table, he relates it to another object to be used in the classroom.

Exiting the pre-enactment

In line 9, Ruth retakes the floor and utters two agreement tokens ('↓hm', '*hai*' (yes)), indicating her positive assessment of her own turn, and gives an audible in-breath and sniffs. By uttering '*toka* (etc.)' Ruth appears to frame the pre-enacted activity as just one possibility. By reflecting on the pre-enactment in this way, Ruth shifts from delivering the pre-enactment, Ruth continues and states that they will introduce all of the cards on the table (line 9). By shifting from demonstrating how the cards will be

used to explaining how they will be used, Ruth makes it clear that she has completed her pre-enactment. Ryo indicates his understanding and alignment with this shift by nodding and uttering '°uh ↓hm°' in line 10.

Summary

The above analysis shows the interactional work undertaken to set up, deliver and exit a pre-enactment in lesson planning meetings. Once Ruth frames it as a possible joint classroom activity, she uses several tools (quotatives, prosody, embodiment, objects) to index a shift into pre-enactment. In the pre-enactment itself, Ruth gives a highly animated performance as she demonstrates the team-teachers' classroom production of English language and embodied behaviours in relation to the currently present objects. In short, pre-enactment represents a shift from *describing to demonstrating* a forecasted future use of objects in the here-and-now.

As Ruth gives this demonstration to Ryo before the class, and because of Grice's maxim that people should not tell someone something that they already know (1975), Ruth's pre-enactment functions as an explanation. Ruth's 'dress rehearsal' provides Ryo the opportunity to indicate his treatment of it, by, for example, showing his understanding, misunderstanding, acceptance or rejection of it. As the analysis shows, Ryo indicates his understanding of Ruth's pre-enactment. As such, Ruth's pre-enactment functions as a demonstrative explanation that includes considerable information about the use of cards yet is clearly understood as an informing. While the analysis above primarily focuses on the tools used to set up, deliver and exit a pre-enactment, the interactional functions that pre-enactment is used to achieve require further examination. The analysis below will explore these functions, asking 'What is pre-enactment used to do in these future-oriented discussions?'

4.2. *Interactional functions of pre-enactment*

4.2.1. *Informing the recipient through demonstration*

As Excerpt 1 above shows, pre-enactment is a multimodal *demonstration* of the user's forecasted object use in an upcoming co-taught class. This pre-enacted demonstration involves manipulating physical objects, and verbally and physically enacting a person or people in the classroom. In this corpus, these multimodal demonstrations frequently take place within an ongoing explanation sequence and function to inform the recipient (prior to the class) of their forecasted use of an object in the classroom. The examination of Excerpt 2 below will show this 'informing' function, as one teacher takes the other through their plan, in more detail and will draw out several other important functions that pre-enactment has in these lesson planning meetings.

Excerpt 2

This excerpt takes place in an empty elementary school classroom and is between Kate, an American ALT, and a JTE named Haru. The class under discussion will be Kate's first with this group of second grade students (7-8 years old). As such, they are discussing Kate's self-introduction and various activities related to the country and state she grew up in. Kate has brought along a computer with a pre-prepared self-introduction PowerPoint presentation. While explaining how she plans to use the PowerPoint in class, Kate pre-enacts her forecasted communication with students.
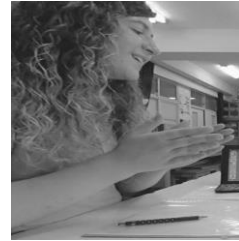

(1) Kate   we will talk about Ameri↑ca |(0.5) ah:m |i will have=
                                              |*Kate changes image from*
                                               USA flag to a multicoloured map
                                               of the USA then points to the screen
                                                 |*Kate shifts gaze from*
                                                  computer to Haru

(2)   =them gu↑ess (.) my <u>sta↑te</u>=
(3) Haru   =|>°↓huhm°<
                    |*Haru nods*
(4) Kate   °.hhh (.) ah:m° (.) one hi↑nt is i: (.) >it< sounds=
(5)   =like °.hh° (0.3) ><u>good</u>< mor↑ning=
(6) Haru   =|>°↑huhm°<
                    |*Haru nods*
(7) Kate   in japane↑se (.) [my sta↑t]e (.) >°.hh°< so: usually i=
(8) Haru   [°hm hm°]
(9) Kate   =ask students (.) <u>what</u> is good mor↑<u>ning</u>

(10) Haru |<u>uh</u>:↓m ↓hm [↓hm]
                    |*Haru nods*

(11) Kate   [.hh] <u>in</u> japane↑se[:]
(12) Haru   [|<u>h</u>]<u>m</u>:::[:↓:]
                                              |*Haru nods*
(13)   [and] >°they uh°<

(14)   Kate   (0.3) 'oh:↑:: *oha|you: gozaima:su* (0.3) [| o<u>kay</u>   ] <u>short</u>=
                          'good morning'
                              |*Haru nods*

*(Kate tilts head and   (Kate puts
looks up)*   Hands together)*

(15)   Haru   [|$uh:↓:m$]
                                                          |*Haru and
                                                          Kate nod*
(16)   Kate   =°.hh° (.) |ah: *ohayou:* (0.3) o<u>ka:y</u> wha[t <u>sta</u>   <u>]te</u> sounds=
                          |*Haru   nods   repeatedly*
(17)   Haru   [|uhm]
                                                          |*Haru smiles and nods*
(18)   =like *ohayou'* (.) |.hh an:d |(0.4) <u>usually</u> (.) sometimes=
                              |*Haru nods*
                                       |*Kate turns to computer and
                                        changes image to a picture of her
                                        with a friend and white map of USA
                                        with Ohio in red
                                        |Haru shifts gaze to computer*

(19)   =(.) <u>no:t</u> ahehehe [they ge]t (.) Ohayo

(20)   Haru   [|°↓uh:m°]
                                          |*Haru nods*
(21)   Haru |u↑m:::
                  |*Haru then Kate nods*
                  (0.7)
(22)   Kate   tchuh °ah:: what's ah° Ohayo:: (0.5) °ah:° (1.1)
(23)   what does Ohayo (.) |look (.) like?
(24) |(0.4)
                  |*Haru nods*
(25)   Haru   u↑m::::

The pre-enactment in Excerpt 2 involves Kate demonstrating a teacher-student interaction in relation to maps on slides, which are on the computer at the table. This is a useful method for Kate to share part of her lesson plan with Haru. As with Excerpt 1, this pre-enactment requires a careful setting up procedure in which the deliverer

identifies an object that is present and will be used in the classroom, identifies who will use it and how, and treats this activity as somehow conditional.

Setting up

In lines 1-2, Kate introduces participants and begins to describe an object-related classroom activity. By mentioning the USA, 'my state', and by showing a US map, Kate makes the map on the slide relevant to her ongoing explanation. Building on this link, Kate introduces the participants and activities. Using the collective pronoun 'we' in line 1, Kate indicates that the whole class will 'talk about America'. Then by uttering 'i will have them gu↑ess (.) my sta↑te', Kate refers to herself and the students, and indicates the projected student activity. After Haru indicates her understanding and prompts Kate to continue in line 3, Kate describes the 'hint' that her state 'sounds like good morning…in Japanese'. In lines 7-11 Kate then 'voices' how she provides the hint: 'usually i ask students (.) what is good mor↑ning … in japane↑se[:'. By uttering 'usually' here, Kate treats this activity as being subject to 'usual' conditions, a frequent 'framing' used in pre-enactments.[10] Additionally, by uttering 'usually i ask students', Kate indicates that she is in the process of describing a past activity as a potential one to use again in the forthcoming class. This orientation to a prior experience to inform the future-oriented talk reveals a 'Janus-faced' orientation to time.

As Kate provides this segmented explanation in lines 1-11, she repeatedly uses declarative syntax with turn-ending rising intonation and Haru replies with continuers and claims of understanding. However, in lines 13-14 Kate ends this coupling of actions and begins her pre-enactment, shifting from describing to demonstrating the future object-related activity.

From describing to demonstrating: Teacher-student interaction

In lines 13-18, Kate refers to her computer slide and demonstrates a future interaction between herself and the students as they work towards producing 'Ohio'.

In line 13-14, Kate refers to the students with '>°they uh°<' and utters ''oh:↑:: *ohayou: gozaima:su* (good morning)'. As Kate provides the 'students' answer' to her question in lines 9-11, it is clearly a linked continuation of her broader explanation. Despite this link, Kate uses prosodic boundaries and embodied actions to clearly mark this as distinct from her prior 'voicing' in lines 9-11. After activating the students as participants there is a 0.3 second gap of silence before Kate tilts her head and looks up while uttering ''oh:↑::' in a markedly higher pitch and with rising intonation. Then, in the same pitch she utters the 'answer' ('*ohayou gozaimasu*'). Consequently, Kate's prior ''oh:↑::' represents her multimodally enacting students' thinking while undergoing a word search. This represents a shift from describing to multimodally demonstrating future object-related behaviours of an absent party.

Kate's use of prosodic boundaries and embodied actions enable her to achieve this vivid demonstration of student behaviour, which Haru claims an understanding of by

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[10] By framing this planned activity as conditional, Kate reflects an orientation to Suchman's (2007) definition of planning: As any number of conditions may arise during the planned activity, rather than determining future action, plans can enable a 'positioning' for likely future action.

nodding in line 14. However, Kate achieves this without using a standard 'grammatical' quotative (e.g. say, like). Kate continues to demonstrate further interaction without using quotatives, implicitly switching between student and teacher (herself) in lines 14-18. In line 14 Kate switches from student to teacher by using a gap of silence as a prosodic buffer before enacting a clear partial acceptance of the students' answer 'okay] short'. Kate shows that she is continuing the pre-enactment by maintaining the same high pitch and combining talk with clearly marked gestures: nodding while uttering 'okay' and moving both hands together while uttering 'short'.

In line 16, following an in-breath and micro-pause as a prosodic buffer, Kate maintains the same high pitch and implicitly switches back to the students and utters 'ah: *ohayou:*', a clear response to the teacher's request to shorten their previous answer. Kate continues this same pattern, continuing the high pitch and using prosodic buffers before switching to give the teacher's response, an acceptance of the students' prior answer and formulation of another question based upon it (line 16-18). Haru nods almost continuously and throughout lines 14-18, showing her unproblematic treatment of this pre-enacted student-teacher dialogue.

As stated above, in lines 1-11 it is established that Kate is describing a previously used activity that could be used again. As Kate describes a familiar activity to an 'unknowing' recipient, she clearly holds K+ epistemic status. Consequently, Kate's shift from describing to pre-enacting an interaction represents a multimodal *demonstration* of her K+ status. Such a performance provides a Haru with a vivid representation places the "recipient as witness to the enacted scene and enables him to evaluate the event independently" (Kasper and Prior 2015: 243). As Kate pre-enacts her past experience with the students to show Haru what may happen in their future class, her pre-enactment shows a Janus-faced orientation to time.

From demonstrating to describing

In line 18, Kate comes out of the pre-enacted interaction and describes that this interaction usually, though not always, results in the students achieving the correct answer, Ohio. Kate exits the pre-enactment by using a micro-pause and an in-breath as prosodic gaps before lowering her pitch and shifting tense to provide a description of the students' typical reaction to the pre-enacted interaction. As Kate gives this description she turns to her computer and changes the slide to a picture of herself with a friend and a white map of the USA with Ohio highlighted. Kate then points to and circles the highlighted state on the map before stating that this is Ohio. Through this co-ordination of talk and bodily movements, Kate not only draws Haru's attention to the slide but is also able to convey a sense of what the slide represents in this planning talk: the answer and ultimate aim of the pre-enacted teacher-student interaction. By uttering a change of state token in line 21, Haru clearly treats Kate's talk as an unproblematic informing. As such, Kate teaches Haru about how the slide relates to the upcoming classroom activity through descriptions, demonstrations, and then descriptions.

Summary

When pre-enacting, Kate multimodally provides a vivid demonstration of teacher-student interaction in relation to the slides, switching from describing to demonstrating while maintaining Haru's displays of understanding throughout. In addition to demonstrating a range of activities by present and non-present participants in a forecasted future, this pre-enactment achieves the following functions:

- Kate multimodally demonstrates her K+ epistemic status, enacting her knowledge of typical interactions she has with students. This adds a layer of authenticity to her epistemic status and places Haru as a witness to the enacted scene. Haru can then provide her rejection or acceptance of it before the class.
- Kate's careful manipulation of prosody and embodied action enables her to begin a pre-enactment of future student and teacher interaction without the use of quotatives or any other verbs. This enables Kate to implicitly pre-enact and switch between students and teacher, without using English that may cause Haru confusion.
- By pre-enacting an interaction related to the slides, Kate achieves a shared vision of this projected classroom interaction and also, reflexively, achieves a shared understanding of the slides in the current interaction. This represents the successful creation a link between the current planning and the future activity.

Analysis of Excerpts 1 and 2 show pre-enactment being used for informative purposes. By being a 'witness' to some forecasted, multimodally-delivered 'scene', recipients of pre-enactment are able to indicate their treatment of it *prior to the class*. Recipients of pre-enacted scenes in Excerpts 1 and 2 indicate their understanding and acceptance of them. As such, pre-enactment primarily functions as an informing that enables the progression to a subsequent part of the planning.

4.2.2. Pre-enactment enabling a subsequent action

In addition to an informing that enables progression to something new, pre-enactment is also commonly used as an effective means of 'doing the ground-work' to enable other *related* actions to be achieved. Excerpts 3 and 4 will show pre-enactment being used to enable different subsequent, related actions that are vital to these lesson planning discussions. Excerpt 3 shows pre-enactment used as a multimodal demonstration of students' *misuse* of objects, which creates a smooth path to the important planning activity of suggesting an alternative. In Excerpt 4 pre-enactment is used to demonstrate what students will do in class. This forecasted situation provides a contextual understanding to enable a subsequent request to be given to the recipient and understood.

Excerpt 3

This excerpt takes place at a staffroom in a Japanese junior high school and is between an ALT named Tom, from New Zealand, and a JTE called Rika. In the class, students will each be given four flight 'landing cards', which Rika has prepared. Rika explains that she will ask Tom various questions (name, destination etc.) and students must listen to his answers and fill in the blank sections of a card. Then students ask each other the same questions and write their partner's answers on their remaining landing cards. In the transcribed interaction below, after Tom clarifies one aspect of how students will use the landing cards, he sets up then pre-enacts how he forecasts students will misuse the cards. Tom's pre-enactment then enables him to perform a potentially face-threatening action next.

(1) Tom   ah do you want <u>them</u> |(0.6) studen- >do you want the< <u>students</u>=
                                 |*Tom takes paper from Rika*

(2)   =↓to:: (0.9) ah: make questions (0.3) for this?=

(3) Rika   =yes:

(4) Tom   ah:°m::° (.) be|cause |(0.3) ah:°:m:° (.) one (0.4)=
                           |*Tom points to paper*
                           |*Rika nods*

(5)   =<u>thin</u>::g that can happen (0.3) if you give the=

(6)   =landing <u>card</u>

(7) Rika |°ye:s[::°]
          |*Rika nods*

(8) Tom   [is] ah::=

(9) Rika   =|°ye:s:°=
        |*Rika nods*

(10) Tom   =<u>they</u> will just (.) <mark>give it</mark> to their |friend and >say<=
                               |*Rika nods*

(*Tom gestures towards Rika*)

(11)   =<mark><u>please</u> write it</mark>

(*Tom puts paper in front of
Rika and points to it repeatedly*)

(12) Rika |ye↓:s [aheh- (.) |↑AH:] $AH:::$ [i see i see]
                    |*Rika nods*
                                        |*Rika sits back and moves hands in*
                                         a circular motion
(13) Tom   [ahuhuh (.) right?]   [like please] write
(14)   [|for me °(inaudible)°]
                      |*Tom points to paper again*
(15) Rika   [i: see |AH   ]:↓:: okay okay ah: [so:]↓:: (.)=
                                        |*Rika nods*
(16) Tom   [so:]
(17) Rika   =°.tchh[h°]
(18) Tom   [ah]:: (.) |maybe:
                                        |*Tom open hand gesture*
(19) Rika   uh:|↓m:[:]
                        |*Rika nods then looks to Tom*
(20) Tom   [th]ey should have some questions [>like<]=
(21) Rika   [yeah-]
(22) Tom   =|what's your fami[ly na]me (0.4) then they=
                      |*Tom open hand gesture*
(23) Rika   [|ye:s:]
                                         |*Rika nods*
(24) Tom   =|should write it
                      |*Tom does 'writing' gesture on paper*
(25) Rika |yeah
                     |*Rika nods*
(26) Tom   °like that°
(27) Rika   °okay°
(28)   (0.3)

Setting up then pre-enacting: Student misuse of cards

Before beginning the pre-enactment itself, Tom undergoes a similar setting up procedure as can be seen in Excerpts 1 and 2. First, in line 1, Tom activates the object that he will use in his later pre-enactment, by taking from Rika the paper with four landing cards printed on it. Then, in lines 1-3 while holding the cards, Tom seeks and obtains confirmation of how Rika wants students to use them: i.e. that they will make questions for it.

With this shared understanding of the cards as a resource to be used by students in the upcoming classes established, Tom starts to problematize this planned use of the cards. While uttering 'because' in line 4, Tom points to the cards. By coordinating his talk with gesture, Tom achieves joint focus on the cards and clearly indicates a link between them and his talk, as shown by Rika's nodding while gazing towards the cards in line 4. Tom then frames his upcoming pre-enactment as a possible future scenario, uttering 'one (0.4) thin::g that can happen (0.3) if you give the landing card' (lines 4-6). This conditional framing allows Tom to reduce the face-threatening nature of the upcoming pre-enactment.

After Rika's indications of understanding in lines 7 and 9, Tom starts to explain that, in such conditions, students will not do the object-related activity as she plans them to. In line 10, by uttering 'they will just' Tom designs his possible student behaviour as being an undesired and negative shortcut. Then when uttering 'give it to their friend', Tom gestures towards Rika with an open palm. Here, Tom combines his explanation with a gesture to clearly show students' undesired behaviour involves showing the (just-topicalized) 'landing card' to their partner. Tom then moves from an explanation and gesturing of this student (mis)behaviour to a demonstration of it.

Tom's pre-enactment is initiated by the quotative 'and >say<' in line 10, when he clearly proposes a student 'voicing'. However, as Tom utters 'please write it', he puts the cards in front of Rika, and while holding his gaze towards her, Tom repeatedly points to the cards. This coordination of talk and gesture shows that Tom is not just giving a voicing or reported speech of students, but is giving a multimodal enactment of what he forecasts students may do if Rika's suggested use of cards is undertaken. In doing this enactment, he involves Rika, placing her as a recipient of the undesirable use of cards. In line 12, Rika immediately indicates her understanding and change of state tokens. By demonstrating his forecasted student misuse of objects, Tom stakes a claim to his relative superior knowledge (K+ epistemic status) of students' typical behaviour during such activities. Then, by gesturing towards Rika as he pre-enacts, Tom places them both in the position of misbehaving students. As such, Tom's demonstration of his knowledge adds a layer of authenticity to his K+ status claim.

Tom comes out of the pre-enactment by laughing and uttering 'right?' before giving another pre-enacted demonstration of student behaviour, uttering 'like please] write for me' while pointing to the cards. Here, Tom clearly demonstrates his knowledgeable status as he verbally and gesturally enacts the students' misuse of cards, a vivid portrayal that Rika immediately claims an understanding of (line 15). Importantly, by pre-enacting a common occurrence when students make questions with such cards (they misbehave), like Kate in Excerpt 2, Tom indicates a Janus-faced orientation to time. His pre-enactment reveals an orientation to a past experience to inform the future-oriented planning talk.

Subsequent action: An alternative suggestion

With this image of students' misuse of cards achieved, Tom and Rika seek to progress, both uttering the transition marker 'so' in lines 15-16. In line 18, with an open hand gesture, Tom utters 'maybe:'. By proposing further talk, Tom is able to take the floor and give a possible alternative: that they provide the students with questions and they write their own answers (lines 18-24).

Tom's suggestion of an alternative plan is surely a potentially face-threatening act (Brown and Levinson 1987). However, by placing this act immediately after his vivid demonstration of students' likely misuse of the cards, Tom's suggestion serves as a logical and pervasive means of avoiding the pre-enacted scenario. As such, Tom uses pre-enactment to provide the appropriate conditions for this suggestion, while reducing it's face-threatening nature. Indeed, Tom's pre-enactment-then-alternative-suggestion strategy is successful as it is immediately and clearly accepted as Rika utters the acceptance token 'yeah' in line 25, then another in 27 '°okay°'.

In the current corpus, pre-enactments are used to enable a variety of subsequent, related actions to be achieved in these lesson planning discussions. Excerpt 4 below shows a JTE use pre-enactment to demonstrate how she forecasts students will use the flags that are in front of them both. Once this multimodal performance is understood, the JTE is able to request what she wants the ALT to do in their upcoming class. Here, pre-enactment is used to provide a shared vision of the classroom. This functions to contextualize and enable a related request before the class: an important planning-related activity.

Excerpt 4

This excerpt is between an American ALT called Lucy and a JTE named Ishi, and occurs in a Japanese elementary school's empty classroom. Ishi has brought a textbook and the flags of nine countries to the planning meeting. Prior to the interaction below, Ishi tells Lucy that the students will be following the chapter in the textbook and introducing countries to Lucy. Then Ishi takes the flags and puts each one on the desk. While she does so, both Ishi and Lucy read out the countries that the flags represent. Ishi puts the final (Spanish) flag down on line 2 below. After Ishi has pre-enacted how students will produce talk in relation to the flags, she explains what she would like Lucy to do. As such, Ishi's pre-enactment provides the necessary conditions for her following explanation to be given and understood.


```
(1)   Lucy        and Spain?=
(2)   Ishi        =|>Spain<=
                   |Ishi puts Spanish flag on table
(3)   Lucy        =£OH[ :↑WOO:::↓::::£ ]
(4)   Ishi           [so:: . hh  eh stu: ]dent (0.9) °eh:::° (1.0)
(5)                let's go to:: Spai:n?=
```


(*Ishi points to Spanish flag*)

(6)   Lucy   =ah ↑HAH
(7)   Ishi   ah::: (.) you can:: (0.4) |you can: eat (.) pie|<u>lia</u>
                                                     |*Ishi shifts gaze towards Lucy*
(8)   Lucy   ah::|↑ah: <paell[a::> (inaudible)]
                         |*Ishi nods*
(9)   Ishi   [you   can |se]e::: (.) ah:=
                                                   |*Ishi points finger*
(10)   =sagrada familia
(11)   Lucy   =|ah huh::?
                    |*Lucy nods then Ishi nods*
(12)   Ishi   ↑so: (.) let's go to <u>Spai</u>:n
(13)   Lucy |ah:↑::↓: ↑o<u>KA</u>:Y o<u>ka</u>:y
                   |*Lucy and Ishi nod*
(14)   Ishi |(Lucy) *sensei w*[*a*:   ]
                     'Lucy teacher will…'
                   |*Ishi gestures towards Lucy*
(15)   Lucy   [|>*HAI*<]
                                        'Yeah*'*
                                      |*Lucy nods*
(16)   (0.4)
(17)   Ishi |choice (0.4) °uhn:°
                   |*Ishi does 'picking' gesture*
(18)   Lucy   ↑AH::: >*HAI*<
                            'yeah*'*
(19)   Ishi   °*ano*° (0.3) where did you <u>go</u>: (0.4) ↑*de kiku no<u>de</u>* [11]
                    H   and ask so
                    'Uhm'   'when I ask you (where did you go)'
(20)   Lucy   *HAI*
                   'yeah'
(21)   (0.3)
(22)   Ishi   *ichiban ikitai   tokoro   o*:
                   Most   go-want place   O
                   'where you'd most like to go'
(23)   Lucy   ah:::[↑ah:::↓:   ]
(24)   Ishi   [*oshiete hosh*]*ii de*[*su*]
                          tell   I want   CP-POL
                         'I want you to say (where you'd most like to go)'
(25)   Lucy   [*ha*]:↓*i wakarimashi↓ta* (.) *hai*:
                                             'yeah got it, yeah'

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[11] As Japanese is considered a 'pro-drop' language, Ishi's turn in line 19 is understood without the use of pronouns. As Ishi utters the verb 'hoshii' ('I want') in line 24 it can be inferred that the subject of Ishi's turn in line 19 is 'I'. An analysis of the subsequent talk sees Ishi elaborate on her asking Lucy 'where did you go?' Due to space this is not provided here, however, this further indicates that the pronoun dropped by Ishi in line 19 is 'I'.

Setting up then pre-enacting: Student language production

As mentioned above, just prior to the transcribed interaction, Ishi tells Lucy that the activity involves students introducing something to Lucy. Then Lucy takes the printouts of flags from a table behind her and places them on the table in front of them both. By bringing these printouts into a shared viewing space, Ishi introduces them as relevant objects to this interaction. In line 2, once Ishi puts the final flag on the table and confirms with Lucy that it represents Spain (line 2), Lucy gives an 'impressed' reaction with '$OH[:↑WOO:::↓::::$]' in a smile-voice.

    With the objects introduced and clearly understood as flags, Ishi introduces 'student' as the actor/actors for some upcoming activity (line 4). However, while Ishi holds the interactional floor, a 0.9 second gap of silence, filled pause '°eh::°', then 1 second gap of silence, shows her struggling to produce talk and thus delaying providing information about an activity. However, after these delays, Ishi points to the Spanish flag while uttering 'let's go to:: Spai:n?' in line 5. Ishi uses this object to help her produce talk at a moment when she is struggling to do so. By pointing to the flag Ishi creates a link between the student activity and the object. Despite Ishi not using a verb to clearly indicate what object-related activity students are doing, Lucy's 'ah ↑HAH' in line 6 indicates her unproblematic treatment of Ishi's turn and prompts her to continue.

    With the link between Ishi's talk and the flag established, she shifts her gaze to Lucy and utters 'you can: eat (.) pie|lia'. By stating this well-known Spain-related activity, Ishi is clearly continuing and developing her prior turn. After Lucy repairs the noun with '<paell[a:::>', Ishi overlaps with another well-known Spanish activity: '[you can se]e::: (.) ah: sagrada familia'. After Lucy's nodding and continuer in line 11, Ishi utters the concluding statement, '↑so: (.) let's go to Spai:n'. Here, Ishi produces two Spain-related sentences after activating the students as actors and linking their activity to the Spanish flag in front of Lucy and herself.

    As such, without the use of a verb or any standard 'grammatical' quotative (e.g. say, like) in line 4 to clearly announce what she will do, Ishi achieves a hearable demonstration of how, in the upcoming class, the students will produce English language formulations in relation to the flag: her pre-enactment.

    As this is the same flag that will be used in the forthcoming class, Ishi's pre-enactment of the students' use of it creates a clear vision of how this flag will be used, a link between the present and the future. Indeed, upon the pre-enactment's completion, Lucy indicates her clear understanding and acceptance of it, nodding and uttering 'ah:↑::↓: ↑o_KA_:Y o_ka_:y' in line 13. Furthermore, this is one of nine flags that Ishi brought to this discussion and that will be used in the class. Consequently, this pre-enactment serves as a demonstration of just one example of how students will produce flag-related talk, one specific example that enables a general view of the future. The achievement of this vision then provides a suitable context for Ishi to make her next move.

Subsequent action: Requesting a classroom activity

Ishi's pre-enactment clarifies with Lucy what she forecasts students will do in the upcoming class. This provides Ishi with the platform from which to progress to a related

part of the planning: requesting what she'd like Lucy to do in class after students' speaking activity. In line 14, Ishi shifts her focus towards Lucy, uttering her name then the Japanese topic marker '*wa*' while gesturing towards her. When Lucy indicates an understanding that she is the focus of the talk in line 15, Ishi progresses to a description of an action. Following a 0.4 second pause, Ishi performs a 'picking gesture' towards the cards on the table and utters 'choice' (line 17), seemingly topicalizing the cards and suggesting that Lucy choose a card. This establishes a link (albeit a somewhat unclear link at this point) between the pre-enactment and the unfolding description. Ishi then clarifies her description by switching to Japanese and explaining that after she asks Lucy 'where did you go' she would like Lucy to tell the class where she would most like to go. In line 25 Lucy claims full understanding of this explanation and acceptance of Ishi's request, uttering "yeah got it, yeah".

This shows that Ishi's request for Lucy to choose the country she'd most like to visit is contingent on Lucy's understanding of Ishi's pre-enactment. The pre-enactment helps Lucy to envisage how students will produce language in relation to the flags on the table. This envisioning provides a platform for Lucy to understand Ishi's subsequent request for her to choose a country from the flags used in class. Consequently, Ishi's pre-enactment was a useful means of enabling the following request sequence to be clearly understood and appropriately responded to.

5. Discussion and conclusion

The analysis above examines team-teachers of English, who do not share a first language, engaging in lesson planning discussions. In these meetings participants use subtle interactional strategies to achieve a shared vision of how various objects may be used in classroom activities. To their lesson planning discussions, participants bring various objects that may be used in the upcoming class, and 'pre-enact' how they forecast object-related activities in the classroom to unfold. After considering the various means of initiating and carrying out a pre-enactment, the analysis considered how this shift from describing to demonstrating creates a pervasive and authentic vision of a possible future that has various functions in the here-and-now, such as informing and informing to enable an amendment. As such, pre-enactment is an interactional tool frequently used to achieve various smaller actions that are vital to the broader activity of lesson planning.

The resources used by ALTs and JTEs to produce pre-enactment have numerous similarities to various forms of 'voicing' such as Direct Reported Speech (DRS) (Holt 1996) and Active Voicing (AV) (Wooffitt 1992). For example, quotatives and the creation of prosodic boundaries have long been associated with DRS (e.g. Holt and Clift 2007) and are often used when initiating a pre-enactment. While speakers in the current study clearly draw on similar linguistic means of producing disparate events and characters in the here-and-now, users of pre-enactment frequently combine their talk with embodied actions, such as Tom's pointing to the landing cards while uttering 'please write it' in Excerpt 3. This combination of language and embodied action makes pre-enactment more of an 'enactment' than just a 'voicing'. Indeed, this multimodal performance provides a particularly vivid representation of possible future actions by, often, absent parties (students). Such an enactment has been identified in storytelling

sequences (e.g. Bauman 1986; Good 2015), a multimodal performance which "not only portrays a story event more vividly, it also places the story recipient as witness to the enacted scene and enables him to evaluate the event independently" (Kasper and Prior 2015: 243). This switch from describing to demonstrating an event involving the talk and behaviours of various characters is particularly a useful tool for creating a multimodal vision in these planning discussions in which the participants do not share a first language.

While most studies of 'voicing' and enactments focus on how participants reproduce aspects of some past event (Holt 1996; Good 2015), the current study builds on the small body of research considering the representation of behaviours in a *future* event. In their examination of advice-giving in therapy sessions, Simmons and LeCouteur (2011) uncover the practice of Hypothetical Active Voicing (HAV). Here, as a way of managing the client's resistance to prior advice, therapists assume the client's voice and provide a specific verbal demonstration of the kind of behaviour they propose the client adopts in the future. To pre-empt a client's 'I don't know how' response, HAV users demonstrate what the recipient should do in the future. Users of pre-enactment, however, can provide a view of what the deliverer proposes various present and non-present actors *will* or *may* do in a scheduled, not hypothetical, scenario. Accepting and understanding these as future activities may be sufficient to enable the planning to progress to a new action (as in Excerpts 1 and 2), a related action (Excerpt 4), or they can highlight problems which must be dealt with in the planning talk (Excerpt 3). In all of these cases, pre-enactment enables a shared understanding of how the team-taught class may unfold, thereby helping to achieving the most vital aspect of planning (Suchman 2007).

A centrally important part of pre-enactment in this study is its link to objects. The pre-enactment deliverer uses an object that is available in the lesson planning discussion and demonstrates how they predict object-related activities to unfold in the classroom. Consequently, pre-enactment represents an important link between the creation of imaginary future conditions and objects. Recent years have seen some research considering objects at work (Nevile et al. 2014), particularly how objects are used in meetings to invoke some non-present scene. Sakai et al. (2014) examine meetings between plumbers and their manager and consider how they combine verbal descriptions with embodied actions such as pointing to and drawing on floor plans (and other objects) to achieve a vision of the on-site buildings. This helps to account for past activities and enables the manager to decide the plumbers' future on-site activities. Murphy (2011) too focuses on the achievement of a shared vision, highlighting problems that may arise if the current plans aren't changed. This is achieved through the use of spoken descriptions and the manipulation of objects such as pencils and notes.

These studies by Murphy and Sakai et al. show how the creation of a vision can help achieve the important planning-related activities of making decisions and changes. Similar to these studies, deliverers of pre-enactment use objects to invoke some non-present scene – i.e. the classroom. However, pre-enactment has some important differences. First, is the pre-enactment's relationship with its accompanying talk. Participants in the two studies above combine verbal *descriptions* with embodied actions in relation to objects that demonstrate future conditions. This combination helps to construct an image of "what might come to pass" (Murphy 2011: 245). In the current study however, rather than giving verbal descriptions of their forecasted object-related

future, users of pre-enactment give combined verbal and embodied *demonstrations* of their predicted future. For example, in Excerpt 2 Kate gives a combined verbal and physical demonstration of her predicted object-related teacher-student interaction. As discussed above, such a verbal and physical performance provides a vivid three-dimensional vision, which is particularly important for interactions in which participants may not share a fluent grasp of each other's first language. In Excerpt 4, when Ishi is struggling to produce English language talk, without using a standard grammatical quotative or verb of any kind, she leaps into her pre-enactment and provides Lucy with a clearly understood demonstration of students' flag-related classroom talk. This shows that pre-enactment can create occasions when standard grammar is bypassed yet understanding is achieved. Indeed, Kate's performed demonstration of teacher-student interaction in Excerpt 2 enables her to create characters and implicitly switch between them and maintain Haru's understanding throughout. This is done without using quotatives or other grammatical means of describing what she is doing. This demonstration without grammatical description that enables a considerable amount of information to be conveyed is surely a useful tool in a wide variety of second language interactions.

As with Sakai et al.'s (2014) study, the current study resonates with Hindmarsh and Heath's (2000) view of object-related discussions as functioning to "'knit together' disparate tasks and work in the organization, providing a momentary hub through which divisions of labor and courses of action are managed and coordinated" (p.554). As with the studies by Murphy (2011) and Sakai et al. (2014), objects in the current study are used as an 'organizational hub' between the present planning talk and a disparate future setting. Consequently, achieving a shared perception of objects and what they represent is of the upmost importance for these participants who will engage in collaborative teaching, and pre-enactment enables this.

Another important difference between the current study and those by Murphy and Sakai et al. is the objects themselves. The objects used in these two studies are 'local metrics' which serve as proxies for aspects of some narrated scene (Goodwin 2003). For instance, the floor plans in Sakai et al.'s study are used to represent a disparate work-site. Similarly, the objects used in pre-enactments are available objects used invoke disparate work scenes during planning talk. However, the objects used in the present study are not 'local metrics' that represent aspects of a disparate scene, but the actual objects that are to be used in the planned activity, such as the clock in Excerpt 1. Although, the meaning of objects in interaction is not fixed but interactionally achieved (see Mondada 2012), being able to use the same relatively mobile object(s) in the planning talk that will be used in the classroom represents a particularly useful opportunity to create a direct link between the present planning talk and the planned-future. As such, pre-enacting the use of the object(s) represents a particularly resourceful means of establishing this link and enabling a shared vision during the planning talk, thus achieving a shared orientation to the future activity (Suchman 2007).

As many ALTs work collaboratively with JTEs in a number of schools, lesson planning discussions are a regular event. With JTEs being equipped with textbooks, such as *Hi Friends* in elementary schools[12], and ALTs commonly having a mobile set of things to potentially be used in class, it is no surprise that achieving a shared vision of

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[12] See http://www.mext.go.jp/a_menu/kokusai/gaikokugo/1314837.htm

objects is a highly important activity when planning. Indeed, this study clearly lends support to the claim that "the organization of objects forms the basis for further and/or subsequent actions and activities in the workplace" (Sakai et al. 354). The uncovering of pre-enactment shows one means of achieving this basis for subsequent action, showing the resourcefulness of its users and thus rejecting claims of the inability of ALTs and JTEs to communicate effectively (e.g. Carley 2013). Analyses of 'real life' lesson planning meetings reveal that team-teachers use pre-enactment to push forward the planning and enable a joint understanding of foreseen object-related activities before their team-taught class. Excerpts 1 and 2 see ALTs pre-enact and successfully clarify with the JTE predicted classroom interactions, while Excerpt 3 sees the ALT pre-enact students' misbehaviour thus enabling a revised plan and Excerpt 4 sees the JTE pre-enact students' talk to enable a request to the ALT. These visions achieved through pre-enactment show it to be an important communication tool used to achieve understanding, make revisions to a plan and to make requests. This represents successful planning-in-action and shows team-teachers achieve the shared orientation that Suchman (2007) claims central to planning.

It seems highly unlikely that such multimodal demonstrations of non-present scenes and characters are restricted to planning talk. Further research could identify if this practice which is so effective in planning talk in this study is used in other contexts. Indeed, it would be valuable to consider if such a practice were used in second language classrooms, particularly in Japanese contexts where (teacher-student and student-student) communication activities are becoming increasingly common.

While the above analysis of pre-enactments in Excerpts 1 and 4 show that they are primarily future-oriented, that is, participants use objects to multimodally enact what they foresee to occur in the upcoming class. However, Excerpts 2 and 3 see the ALTs frame their pre-enactments as being enactments of some past event. This reliance on prior classroom experience to inform the future-oriented planning discussion shows a Janus-faced orientation. Namely, these particular pre-enactments utilize the past to help create a shared vision of a possible future. Future research may help to clarify how commonly pre-enactments are framed as being reproductions of past events to inform the future.

Finally, while Suchman (2007) claims that planning cannot determine future action due to any number of conditions that may arise, further research considering the relationship between planning and the planned activity would shed further light on the effects of planning.

Translation

ongaku o benkyou shimasu	First line: Japanese talk.
music O study do-POL	Second line: a literal gloss of each item.
'study music on monday'	Third line: vernacular English translation in single quates.

Abbreviations used in literal gloss

CP-PLN   Copulativ verb in plain form (*da*)
CP-POL   Copula verb in the polite form (*desu*)
O   Object marker (*o*)
do-POL   Polite form of the verb 'to do' (*shimasu*)

When body movements occur during talk, the researcher places a vertical bar (|) at the point of talk this movement occurs. Then, in a line below a description is given. These descriptions are given in italics. For example,

4   Tom   ah:°m::° (.) be|cause |(0.3) ah:°:m:° (.) one (0.4)=
                                       |*Tom points to paper*
                                       |*Rika nods*

Appendix 1: Transcription Conventions

Transcriptions in this study are based upon the conventions devised by Gail Jefferson and outlined by ten Have (1999). To show particularly important embodied actions, the author has included several screenshots with brief explanations underneath. The talk that accompanies these important embodied actions is highlighted as such '>°like°<' with arrows directed to the screenshots. Translations of Japanese utterances are a slightly amended form of the three-tiered format used by Tanaka (1999), Mori (1999) and more recently Greer (2008). Following these researchers, the present researcher uses italics when Japanese is used.

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