Translanguaging in digital learning: The making of translanguaging spaces in online English teaching videos

Wing Yee Jenifer Ho, City University of Hong Kong
Kevin W. H. Tai, UCL Centre for Applied Linguistics, UCL Institute of Education, University College London

Abstract
Language learning through online platforms is becoming increasingly popular. The technological affordances of YouTube provides a translanguaging space for learners and teachers alike to bring their different identities, experiences and histories and create a coordinated performance (Li, 2011). Nevertheless, existing literature on translanguaging space predominantly focuses on multilingual encounters in which language users draw on a repertoire of linguistic resources in making meaning, and more attention is needed to understand the role of translanguaging space in light of the orchestration of different modalities (Zhu, Li & Jankowicz-Pytel, 2020). Drawing on two online English lessons and their comments, we focus on how the online teachers draw on different registers, styles of speaking, and strategically orchestrating a range of multimodal resources to teach English vocabulary by means of role plays. We employed multimodal analysis and qualitative content analysis to unpack how two different yet interrelated translanguaging spaces are constructed in these online video classrooms. We argue that in such kind of digitally-mediated learning setting, two translanguaging spaces are created: the 'interactional translanguaging space', and 'performative translanguaging space'. The study also offers some pedagogical implications to inform the future directions of developing teaching and learning materials in digital platforms.

Introduction
The rise in the use of online language teaching videos has created new possibilities for language teaching and learning. Online teaching has become the norm for a significant number of institutions around the world during the COVID-19 pandemic. According to the World Economic Forum, 1.2 billion children in 186 countries are affected by school closures, and the solution is for institutions to make the transition from classroom-based teaching to online teaching. With such a rapid move from classroom teaching to online teaching, it has become more important than ever to understand how online lessons are designed to provide an interactive and supportive environment for teaching and learning to occur outside of the classroom.

This article focuses on online language teaching videos uploaded to YouTube, a popular video-hosting site where experts, semi-experts, and amateurs alike can create teaching videos. Online teachers are provided with a wider repertoire of semiotic resources with different potentials for meaning-making, and learners with diverse linguacultural backgrounds can freely join these online video lessons asynchronously (or synchronously, if watched while these are streamed). This new mode of teaching and learning languages brings new possibilities of interaction and performance between the online teachers and learners as commenters. In this study we examine two online language teaching videos and their comments. In particular, we are interested in how the online teachers in the videos draw on different registers, styles of speaking, as well as strategically orchestrating a range of multimodal resources to teach English vocabulary by means of role plays to construct an 'interactional translanguaging space'. Then we present an analysis of the comments section and unpack how online teachers and learners co-construct a 'performative translanguaging

1

space' within which knowledge is constructed, negotiated, and contested. We argue that these two translanguaging sub-spaces are different yet interconnected. By understanding the distinct features of these sub-spaces, teachers can better understand the affordances of each sub-space, thus enabling them to better design novel learning experiences that go beyond face-to-face settings.

Translanguaging Space
When people think about the classroom, they tend to have an immediate image of a combined physical space with particular role sets and planned classroom activities and learning objectives. Nevertheless, space is not simply about its physical properties. The idea of 'socially produced' space is suggested by Lefebvre (1991), who argues that space is socially-constructed. Connectedly, and emphasizing the significance of multilingual practices, Li (2011) proposes the notion of 'translanguaging space' which is a social space where multilingual, multimodal and multi-sensory repertoires interact and co-produce new meanings. It is also a space for the multilinguals to 'bring together different dimensions of their personal history, experience and environment; their attitude, belief, and ideology; their cognitive and physical capacity, into one coordinated and meaningful performance' (Li, 2011: 1223). Translanguaging space aims to go beyond the boundaries between spatial and other semiotic resources, defining spatial positioning and display of objects as semiotic and socially meaningful.

Li (2011) further argues that the concept of translanguaging includes two notions which are essential to bilingual education: creativity, which refers to the ability to 'push and break boundaries between named language and between language varieties and to flout norms of behaviour' (Li, 2018:15), and criticality, which refers to ability of using available evidence insightfully to inform different perspectives of cultural, social and linguistic phenomena and to challenge and express ideas through reasoned responses to situations. In a study of a multi-ethnic and multilingual karate club in East London, Zhu et al. (2020) have shown how a karate instructor orchestrates various multilingual and multimodal repertoires creatively and critically to support the learning of Japanese karate terms and his teaching. The authors argue that translanguaging space is where 'all the semiotic systems are integrated and orchestrated' (p.1) to make and communicate meaning. Several research studies have shown how multilingual classrooms can be transformed into a translanguaging space for facilitating teaching and learning (e.g. Creese and Blackledge, 2010; Tai and Li, 2020a; 2020b; 2021a, 2021b). In a recent study by Tai and Li (2021c), the authors have shown how the EMI teacher's use of iPad has extended his semiotic and spatial repertoire for constructing a technology-mediated space in the mathematics classroom. In all the classroom extracts, the classroom analysis has revealed that the teacher "is engaging in translanguaging practices despite only using English as the linguistic code […] the teacher is engaging in translanguaging practices as he synchronizes his English verbal utterances with his use of the iPad which affords opportunities for him to utilise various semiotic resources (e.g. highlighting, zooming in and out, annotations, photo-taking) to facilitate the meaning-making processes in the classroom" (p. 46). As evidenced in the above studies, translanguaging space is created by participants mobilising their whole linguistic and multimodal repertoires.

Translanguaging is performative, and it fosters the construction of identities. In Li's (2014) investigation of multilingual ethnic minority children in complementary school classrooms, he found that students are able to "perform and transform their identity, attitudes and values" (p.173) by developing new understanding of the sociocultural reality, their own life history

and trajectory, and by challenging power relations. The transformative capacity of translanguaging empowers minoritised students by challenging language and modal hierarchies so that they gain confidence in using minority languages and modal resources that have been perceived as less important, especially in academic settings which privileges writing in standard forms (Lau et al., 2021). In terms of generating new identities, in his observation of the use of translanguaging pedagogy in a bilingual science classroom in the United States, Poza (2018) found that the translanguaging space created by the teacher enables multilinguals to claim identities that are not confined to linguistic or national boundaries.

To date, only a few studies investigate how translanguaging space is constructed in online settings. Li and Ho (2018) demonstrated how translanguaging enables a multilingual learner to mobilise different linguistic, modal, sensory and bodily resources to learn a written Chinese character through a self-directed online learning platform. This creates a translanguaging space for the student to recognise how the new knowledge is connected to their prior experiences. Nevertheless, the complexity of translanguaging space has not been adequately explored, and hence this study attempts to identify translanguaging space as comprising of two sub-spaces, namely the 'interactional translanguaging space' and 'performative translanguaging space', both of which highlight the dynamic nature of translanguaging space.

Online Teaching Videos
One affordance of the use of online teaching videos is that it can re-create a multimodal understanding of specific contexts. Ho (2019), for instance, qualitatively analysed a series of videos with an objective of teaching language related to job interviews. It is a professional context demanding not only a linguistic performance, but also an embodied performance with the strategic orchestration of gestures, body posture, and attire that is perceived as 'appropriate'. She argues that the affordances of online videos, namely the ability to draw on the spatial and simultaneous logic of the screen, as well as the linear and sequential logic of speech and writing (Jones & Hafner, 2012), can create a multimodal understanding of the context in which the target language is called upon.

Online teachers are 'designers' of learning environments who have agency in shaping what and how resources are used, and for what purposes (Bezemer and Kress, 2016). For instance, work has been done to investigate the interdiscursive construction of expertise, ethnicity and beauty by beauty vloggers (Bhatia, 2018; 2020). Bhatia observed how the 'amateur expert' and the viewers "flouted expectations typical of the role they played" in beauty vlogs (Bhatia, 2018: 118). In another study, Ho and Tai (2020) interviewed two online English teachers and made sense of how they 'do expertise' multimodally and multilingually by drawing on multimodal design, pedagogical and linguistic knowledge. They argue that when creating online language teaching videos, online teachers have to assess the affordances of online videos, and to select apt modes for meaning-making. These teachers also bring with them resources from the classroom context and adapt them to the online teaching context which has the potential to transform learning.

One perceived constraint of online language teaching videos is their lack of face-to-face, real time interaction with learners. Hence, one research focus of online videos is to understand how video creators draw on their multimodal and discursive resources in promoting audience engagement asynchronously. Frobenius (2013) focused on vlogger's use of pointing gestures

in creating a viewer-directed performance. It was found that the spatial constraints of vlogs contribute to vloggers' use of gestures that would allow them "to establish multimodal reference between elements of the Web site by pointing at objects on the Web site situated outside the video screen" (p.2). Whilst a majority of such kind of studies is based on popular vlogs which may not have explicit teaching objectives, the findings from these studies can inform our understanding on enhancing teacher-student interactions in online teaching videos, as the latter can be said to be modelled upon the former by incorporating a popular culture element in the creation of pedagogic materials. Whilst online language teaching videos may not allow learners to participate in discussions and raise questions synchronously, learners can participate by commenting on the video and asking questions retrospectively, thus resulting in learners and teachers taking different roles (Frobenius, 2014; Bhatia, 2018). These possibilities of participation in YouTube and the fluidity of roles have thus far received scant attention in the literature. Hence, there is a need to conduct further research to understand their implications to online language teaching and learning practices, and for the interest of this article, how this is connected to the notion of translanguaging space.

Commenting asynchronously is an affordance of online teaching videos which can reveal evidence of learning. Benson (2015) analysed the comments of videos which involve "Chinese-English translanguaging" and found that these seemingly mundane provide rich examples to show intercultural learning. As evidenced in Benson's study and in our own observations, despite being constrained by the use of written language, many of these comments draw on different semiotic resources to express emotions, attitudes, and stance, and they are realised in the use of 'non-standard' spellings, emoticons, and expressive punctuations which display the creativity and criticality of the commenters (Li, 2011). In the context of English as a Foreign Language classroom, Chen (2020) identified the pedagogic benefits of engaging students in commenting, namely 1) allowing students to take responsibility for their words and actions, 2) learning to read and evaluate comments, 3) learning to argue rationally, and 4) gaining new perspectives and knowledge. The present study adds to this body of research by adding a 'performative' dimension to these comments and seeks to understand their pedagogical implications while placing learners' agency at the centre of our inquiry.

As can be seen in our review of online teaching videos, these videos create a space for translanguaging where 'all the semiotic systems are integrated and orchestrated' (Zhu et al., 2019: 1). They provide a translanguaging space where teachers can bring together different dimensions of their identities and past experiences, such as their classroom teaching experiences to transform the online teaching environment. The comment section of online teaching videos provides a translanguaging space which encourages creativity and criticality as realised by the use of semiotic resources that transcends the boundaries of registers, styles of speaking, and modalities.

Role Play and Embodied Enactment
There are very limited empirical studies that explore the use of Role Play (RP) in L2 classrooms. For example, Grant and Mistry's (2010) study investigates how RP activities can be employed in English-as-an-Additional-Language year 4 classrooms. The findings indicate that effective RP can help learners to learn and practice new vocabulary in a pressure-free atmosphere. Moreover, Alabsi's (2016) quasi-experimental study investigates the effectiveness of using RP in teaching vocabulary in a secondary-level English-as-a-Foreign-Language classroom. The statistical analysis reveals that although there is no significant

difference between experimental and control groups in the pre-vocabulary proficiency test, the experimental group outperforms the control group in the post-test. This shows that RP plays a significant role in assisting learners to learn and acquire new vocabulary.

Most of these studies consider RP as pre-set and prolonged periods of interaction in which the participants take on another persona/role. Tai and Brandt (2018) coin a notion of 'embodied enactment' which refers to the participants' employment of embodied resources, including use of gestures/body movement and/or verbal resources, to represent an aspect of hypothetical events.. The authors argue that the notion of embodied enactment differs from the term RP where RP is conceptualised as a planned, rehearsed and controlled performance (e.g. Piper, 1984) rather than spontaneous and creative. The beginning-level English-to-Speakers-to-Other-Languages (ESOL) teacher in Tai and Brandt (2018) offered a verbal and physical representation of an imagined outside-of-the-classroom context, which helps learners understand how the specific vocabulary items could be employed in that specific context.

The notion of embodied enactment is further operationalised in Tai and Khabbazbashi's (2019) study. The authors argue that employing embodied enactments does not only allow the teacher and learners to bridge the gap between classroom interaction and L2 use outside the classroom. Additionally, embodied enactments "can also be used as interactional resources for learners to visualise their conceptual understandings in progress and provide valuable diagnostic information for the teacher and facilitate the evaluation of learners' current knowledge states" (p. 465).

At present, relatively little is known about how translanguaging space is realised in online teaching contexts. This study seeks to answer the following research questions: 1) How can an examination of online video lessons and their comments section enhance our theoretical understanding of translanguaging space?

The Study
The data reported in the study were collected as part of a larger research project which examines the multimodal and pedagogical design of online language teaching videos on YouTube.

The Videos
The two videos were selected from a YouTube English teaching channel run by two online teachers. The female teacher, Vicki, is from the UK, and the male teacher, Jay, is from the US. The first video that is analysed in this paper is called 'Effective - Efficient. They mean different things in English', and was posted on March 17, 2015. The second video is called 'English for the hairdresser's and barbershop', and was posted on May 23, 2020. These two videos were chosen because: 1) both videos include an element of role play, and 2) both videos include vocabulary instruction. In this study, the chosen videos are typical examples of combining role play and vocabulary instruction in the channel. The selected videos were representative examples and they can address the research questions.

Method
This study conducted multimodal analysis to identify and analyse the creation of translanguaging spaces in online English teaching videos. Social semiotic multimodality has an empirical focus which offers detailed analysis of artefacts, typically in small fragments

(Bezemer & Jewitt, 2010). The videos were transcribed multimodally so that the functions performed by each mode is made visible, contributing to an understanding of how these modes orchestrate as a multimodal ensemble (Kress, 2010). The analytical approach used in this study was built on Ho's (2019) work on investigating online teaching videos as providing a multimodal understanding of events, as well as Ho and Li's (2019) work on understanding translanguaging in action as 'whole-body-sense-making' moments (Thibault, 2017). This approach enables us to visualise what linguistic and semiotic resources the online teachers draw on as they 'perform' different acts in the lesson. The transcription system used here is a modified version of previous works on multimodal text and interaction analysis (see, e.g., Ho & Li, 2019; Li & Ho, 2018; Sindoni, 2013) which attend to the temporal and modal unfolding of the event.

The comments from the two videos were exported into MaxQDA (Verbi Software, 2018). This software enables researchers to systematically collect comments for a particular video and arrange them chronologically for subsequent analyses. The comments were exported at the end of July 2020, and a total of 426 comments were collected: 45 comments from the 'Effective' video, and 381 comments from the 'Hairdresser' video. They were all the comments posted at the time when data was exported. The analytical procedures of the comments were informed by Bhatia (2018, 2020) which selected representative comments to make sense of the changing roles that commenters play. The first author and a trained research assistant individually coded the 'Effective' video, and met again to compare and refine the coding scheme. The remaining comments were coded by the trained research assistant. Adjustments were made to the coding scheme when necessary. The second author crosschecked the coding to ensure consistency.

Analysis and results

This section describes the analytical procedures and provides an overview of the results. The section is subdivided into two parts: a multimodal analysis of the two videos, and a qualitative content analysis of the comments from both videos. Given the interrelated nature of both data-sources, all results were conflated for discussion later on.

Multimodal Analysis of the videos
Video 1: 'Effective' (From 2:22-3:11)
The aim of this video is to distinguish the meanings of the vocabulary items 'effective' and 'efficient' in English. At the beginning of the video, Vicki acknowledges that the meanings of 'effective' and 'efficient' can often cause confusion to L2 learners. Throughout the video, Vicki and Jay enact several RPs to illustrate how the meanings of 'effective' and 'efficient' can be applied to particular real-life contexts. Before enacting the RP, Vicki first suggests an assumption that 'if we're efficient, we'll often be effective too'.

[Extract 1]

In this shot, Vicki stands in front of the camera and directly addresses the viewers, which is a kind of 'demand' image (Kress and van Leeuwen, 2006). There is also a video clip, which positions next to Vicki, displaying Jay who is wearing a suit and a tidy long-sleeved shirt working in an organized manner. Such a working environment is characterized by a tidy desk with an iPad, telephone, as well as the stack of papers which are neatly placed in front of Jay. This video clip was presented to the viewers beforehand in full-screen mode. By presenting this video clip again to the viewers in a modified screen mode, Vicki is attempting to reinforce the assumption that "if we work in a quick and organized way, we generally get

good results". However, at 2:34, Vicki alerts the audience that "but it's not always the case". It is noticeable that when Vicki utters 'always' with an emphasis, she simultaneously raises her right hand, touches her index and thumb together and moves her right hand slightly forward, which potentially aims to draw the viewer's attention on the forthcoming scene.

At 2:38, the viewers are presented with a totally different background setting. The office-style setting is characterized by the objects including the paper clips on the desk, the horizontal blind curtain, the formal dark suit and trousers worn by Vicki and the long sleeved brown colour shirt and trousers worn by Jay. This is in stark contrast with the previous background scene (from 2:22-2:37) which constitutes a background colour of a mix of light blue and light green. Previously, Vicki is wearing casual clothing, without even wearing a pair of shoes, which indexes the casual learning atmosphere. It is noticeable that such switch of background setting and the inclusion of a jazzy feel background music signals to the viewers that Vicki and Jays' forthcoming actions will be performative. From 2:28-2:39, the viewers are presented with Vicki standing behind Jay and Jay picking up a paper clip. Concurrently, Vicki is holding a clipboard and a pen while observing Jay's action. Here, the viewers can infer that Vicki is assuming a hypothetical role as a manager and Jay is acting as a worker who is being evaluated for his job performance. By doing so, it is clear to the viewers that the talk has moved from instructional frame to a performative hypothetical frame (Goffman, 1981).

From 2:40-2:45, it is evidenced that Jay's task is to put the paper clips into the tiny box. While Jay is completing his task, Vicki bends down in order to closely observe Jay's action. At 2:46, While Jay is walking to and fro, Vicki shows her annoyance by looking at her watch. At 2:50, Vicki decides to intervene Jay's action. She first bends down and glances at Jay. Once she establishes the mutual gaze with Jay, she utters 'stop' with a stress and raises up her index finger. This leads to an abrupt discontinuation of Jay's action. Vicky's enunciation of a single word 'stop', accompanied with the use of deictic gesture, can be seen as authoritative since it represents an order initiated by a manager. From 2:57-2:59, Vicki moves the paper clip box towards her left-hand side and it positions in front of Jay. This results in an acknowledgement by Jay: 'Oh, it's more efficient' (3:00-3:01). Once Jay realizes the convenience of putting paper clip next to the tiny box, Vicki smiles and nods at Jay (3:02-3:04) to recognize his performance.

At 3:05, we witness the change of the background setting back to the one which appears from 2:22-2:37. Vicki is offering explicit explanations in terms of the RP that is presented before. This indicates the switch from hypothetical frame to instructional frame as Jay and Vicki have completed the enactment and Vicki commences by providing a verbal explanation to the viewers. Vicki's English verbal explanation also signifies a change in the style of talking which is different from uttering a single word 'stop' in the enactment. Similar to 2:22-2:37, a modified screen mode is adopted to show the RP to the viewers to refresh their memory. Vicki first summarizes the take home message of the RP: "So, we found a more efficient way of working here" (3:05-3:08). A question is also shown on the screen in red colour ('Efficient?') while Vicki is speaking. The combination of the use of speech and on-screen text occurring concurrently serves as a way for Vicki to guide her viewers to arrive at the correct response. When Vicki provides further explanation, "It was quicker and it required less energy" (3:09-3:11), the answer 'yes!' is displayed on the screen in dark blue colour, which allows the viewers to self-assess their own responses.

Based on the multimodal analysis on 'Effective', it is noticeable that the orchestration of multiple linguistic and multimodal resources signals the switch between hypothetical frame

and instructional frame. This interactional phenomenon can also be seen in Tai and Brandt's (2018) study where the ESOL teacher and students switch between frames in order to facilitate the construction of hypothetical scenario in the classroom. Vicki first makes use of explicit explanations, the effects of clothing (casual clothes), background scene to indicate the instructional frame which is a moment for doing explicit teaching. The switch from instructional to hypothetical frame is indicated by the use of background music, costumes (e.g. dark suit and long-sleeved shirts), heavily reliance of embodied actions, limited linguistic utterances and the background scene (i.e. an office setting). The contrasting actions between the hypothetical and instructional frames is a way for the online teachers to create imaginary everyday scenario for viewers to understand how the meanings of 'efficient' and 'effective' can differ in certain contexts. This also relates to the argument that RP allows teachers to help students to understand how real-life situation looks like outside the L2 classrooms (e.g. Piper, 1984; Aliabari and Jamalvandi, 2010).

Video 2: Hairdresser (From 12:44-13:04)
The aim of this video is to introduce various vocabulary items that people can use at the hairdresser's and barbershop. Vicki and Jay first introduce the purpose of creating this video is because Jay is unable to go to barbershop for a haircut due to the COVID-19. At 12:44, it is noticeable that the phrase 'finishing off' is displayed in red colour on the left-hand-side of the screen. This gives an indication to the viewers that the vocabulary items that are going to be presented by Vicky and Jay are related to the stage where the hairdresser is finishing off someone's haircut.

[Extract 2]

From 12:44-12:51, the viewers are presented with the scene where Vicki is cutting Jay's hair and Jay is wearing a bin bag in replacement of a salon cape, thus creating a playful effect. The use of jazzy background music and the kitchen as the background setting creates a relaxing atmosphere. Jay first presents the key vocabulary items by uttering them in a complete sentence, 'Sometimes barbers will trim your beard if you have one, or your moustache'. The key phrases 'to trim a beard a moustache, eyebrows' are shown on the screen in white colour, which indicates that they are considered as 'new' information. It is noticeable that these words are positioned on the top left corner of the screen. The spacing becomes significant here as the phrase 'to trim' is presented on the first line and then the terms 'a beard', 'a moustache' and 'eyebrows' are presented below 'to trim'. This implies that beard, moustache or eyebrows are things that can optionally be trimmed by hairdressers. Such idea is reinforced by Jay's explanation: "Sometimes barbers will trim your beard if you have one, or your moustache" "and they will trim my eyebrows".

Vicki then takes the opportunity to acknowledge Jay's explanation and agree to trim Jay's eyebrows. From 12:52-12:54, Vicky utters: "Oh, I can do that for you because I saw how to do that on YouTube". Vicki's utterance indicates the shift from instructional frame to hypothetical frame where she presents herself as the hairdresser who is responsible to satisfy Jay's request. Her intended purpose to trim Jay's eyebrows is not apparent in her speech. Rather, it is reflected on the sentence, "Jay's eyebrows are straggly (long and untidy)" which appears on the top left corner of the screen in white colour. Note that additional explanation on the adjective 'straggly' are given in the bracket.

The teachers then present a short clip of Jay pointing at his untidy eyebrows from 12:58-13:00. This also includes the text ('straggly eyebrows') which is placed on the bottom left of

the screen for facilitating the viewers' understanding of the meaning of 'straggly'. This momentarily shifts back to the instructional frame where the focus is on learning the target vocabulary item. Interestingly, unlike the previous instructional frame which entails verbal explanations by the online teachers, this instructional frame does not involve any verbal speech and it heavily relies on the uses of iconic gesture and on-screen text.

From 13:01-13:04, there is a shift of footing from the instructional frame back to the hypothetical frame. Vicki first asks: 'Would you like your eyebrows trimmed, sir' while she is removing the attachment from the clippers. By doing so, Vicki initiates a change in her use of register that positions herself as the hairdresser who is serving a customer. Vicki's question is also shown on the screen in white color on the top right corner of the screen. This leads to a reply from Jay: "Please trim my eyebrows", followed by laugher from Vicki. Here, Jay's response to Vicki indicates that Jay is actively fulfilling his recipient role as a customer and co-constructing the RP with Vicki. The laugher indicates that Jay's response reveals a sense of humour and this instills a tone of playfulness into the hypothetical frame.

In this video, Vicky and Jay are performing RPs where Jay is acting as a customer and Vicki as the hairdresser. Unlike the first video, this video does not rely on the change of background scenes, clothing or music to indicate the switch between instructional and hypothetical frame. It is evidenced that the instructional frame heavily relies on the change of registers, iconic gestures and on-screen texts in order to highlight the learning of the target vocabulary items related to hairdresser and barbershop. This resonates with Dubin and Olshtain's (1977) argument which emphasizes that the construction of RP requires participants to creatively draw on multiple gestural and body movements.

Viewers' Comments: Qualitative Content Analysis
By analysing learners' shifts in roles and positions, we aim to shed light on how the comments section act as a performative translanguaging space which allows learners to position themselves, and be positioned by others as either learners, teachers, or supportive/critical friends. Table 1 gives an overview of the distribution of comments:

[Table 1]

The roles of each commenter were coded inductively through qualitative content analysis of the comments and contextual cues informed by Bhatia (2018, 2020). The following six roles were identified: 1) fans; 2) language learners; 3) intercultural learners; 4) language teachers; 5) intercultural teachers; 6) fellow YouTubers, and 7) unclassified (discarded). Due to the limitation of space, only 2) language learners and 4) language teachers will be discussed in this paper, supported by representative examples selected from each role. Table 2 provides an overview of the data. Only comments and replies from viewers are included in this table, as the replies from teachers are mostly to express appreciation to the viewers' comments. Also, some comments may be assigned to multiple roles.

[Table 2]

This sub-section presents each theme with representative examples:

As language learners:

[Figure 1]
[Figure 2]
[Figure 3]

The above comments show how viewers position themselves as language learners. They do so by directly expressing their (positive) attitude towards the teachers' personality, asking a question related to the content of the video, or by acknowledging that the teachers 'teach' and they 'learn'. Different registers are used in the comments. For instance, the comments shown in Figures 1 and 2 are written in 'standard' English, whereas the comment shown in Figure 3 and Figure 6 include 'non-standard' features such as the omission of capitalisation and apostrophe ('i' for 'I'; 'thats' for 'that's'), abbreviations ('OMG' for 'Oh my God'), and creative, online language practices such as 'U2' for 'you too'. The use of 'non-standard' features of English and the creative use of emoticon and online language challenge the norms of language use in typical pedagogic contexts, and thus it can be seen as an attempt to inject playfulness and creativity in the comment.

Sometimes viewers take on the position as active users of English and show confidence as English users, as shown in the following examples:

[Figure 4]
[Figure 5]

These examples are illustrative of how these learners perform their newly acquired knowledge. They chose to use this space to perform their understanding of new knowledge by using it in sentences constructed based on their own beliefs and experiences of learning English. In each of these comments, learners embed the target vocabulary ('effective' and 'efficient') and present them as statements, simultaneously reflecting their learning process. They position themselves as dedicated students who are willing to practice English in public. This is also a performance of learning which positions them as competent English users.

This performative translanguaging space also reveals the ideology of language learners. As shown in Figure 6, this comment assign superiority to the British accent by describing it as 'mesmerising', 'elegant', and 'royal', unknowingly perpetuating the native speaker myth (Holliday, 2006) [1]. At the time of writing this paper, this belief was not commented on in subsequent replies. The commenter, *Master Chief*, pointed out the typo of the online teachers and corrected them ('chief' but not 'chef'). The comment section thus creates a space where learners can point out the 'mistakes' made by the teachers, and offer to make an explanation. Such an instance can also be considered a form of playful talk initiated by the viewer, as it is apparent that the online teachers made the 'mistake' due to the influence of the popular reality show 'Master Chef'. The construction of playful talk is intricately related to viewer's identity performance. Playful talk can also contribute to the creation of a translanguaging

---

[1] We recognise the problematic construct of native-speakerism and the notion of standard language. We would like to demonstrate how these beliefs, or 'abyssal thinking' as suggested in García et al. (2021), are shown in the comment. While some of these beliefs are challenged, many of them are left uncontested. It is therefore an important first step as translanguaging scholars to reveal the existence of such ideologies, then we can begin to challenge these claims and explore ways of rejecting them pedagogically. While work has been done by García and colleagues in the CUNY-NYSIEB initiative, more exploration is needed to develop pedagogies that reject such claims in the online context.

space by allowing teachers and students to "perform a range of creative acts and experiment with a variety of voices to facilitate the meaning making and knowledge construction processes" (Tai & Li, 2020b: 607).

[Figure 6]

As language teachers:

[Figure 7]

A, B, C, D, E, F=learners; T=teachers

In the above exchange selected from Video 2, the viewers are trying to construct, negotiate and contest knowledge through performing as teachers, critical friend, and learners, which demonstrates a change of role from passive viewers to active knowledge creators. The exchange is first initiated by A which is a statement that praises Vicki's skill as an amateur hairdresser. The reply from B points out that this statement is written in 'wrong English' but does not suggest how it should be corrected. C follows up and provides a clue that the 'mistake' is about 'the third person'. The exchange makes an interesting turn when B, who initially pointed out the 'mistake', is confused and seeks clarifications from C. At this point B and C are trying to figure out the essence of the problem, both taking on the role as teachers. The online teachers reply in the following turn without responding to the discussion above; instead, the reply is addressed directly to A who initiated the discussion. Following the teachers' reply, C responds directly to B and gives him the 'correct' verb form. However, another commenter, D, joins the conversation as a critical friend and suggests that the mistake is not about the verb form, but it is about the use of pronoun. The phrase 'so maybe you meant' expresses some uncertainty which conveys a relatively encouraging and supportive tone contrary to the directness shown in B and C's responses. B acknowledges D's effort in moving the conversation back on track, and in the subsequent turn he models how the third person should be used correctly. Whilst the sentence modelled by B has the verb form correct, the pronoun is incorrect, and here E, a new commenter, joined in and used capital letters to draw attention to the pronoun. The intention to highlight the pronoun in question is typical of how teachers (in physical classrooms) give feedback. B then acknowledges this correction, again by responding directly to E. Another new commenter, F, points out C's 'mistake' again and attempts to offer an explanation. Nevertheless, the alleged 'mistake' is never resolved and there is no subsequent comment afterwards. It is indeed a feature of YouTube comments: viewers have a choice to sort comments by popularity and date, and therefore this limits the continuity of such kind of 'conversation', resulting in an abrupt 'end' of this teaching moment which is never followed up nor resolved.

Whilst commenters B and C's role are passive viewers when they were watching the video, the comment section allows them to position themselves as teachers. B and C spot a mistake in the sentence, and without any planning, they work together to provide clues for A, and arguably, for other learners who are following the thread, to spot what the mistake is. This public display, negotiation and creation of knowledge has attracted subsequent commenters D, E, F to join in as critical friends. They try to create a learning opportunity beyond the content of the video. This is also a public display of their new-found, self-initiated role as teachers or critical friends. However, the clue that C provides is potentially misleading, and

his/her authority is undermined by B's clarification question. By refraining from performing the 'instructional frame' publicly which could potentially be face-threatening to the learners, the online teachers reposition themselves as supportive friends to facilitate a translanguaging space that allow viewers to negotiate knowledge and roles that is different from a typical pedagogical space where power difference lies.

Discussion

With respect to the first question, this study examined the notion of translanguaging space by analysing two online English teaching videos and their comments. Based on the data analysis, we argued that translanguaging space can be conceptualised as two 'sub-spaces': 1) 'interactional translanguaging space' and 2) 'performative translanguaging space'. They are realised in the online video lessons and the comments section respectively. The multimodal analysis of the two videos illustrates how the online teachers draw on different registers, styles of speaking, as well as strategically orchestrating a range of multimodal resources to teach English vocabulary items by means of RPs. The ability to draw on various resources to make meaning creates an interactional translanguaging space. Throughout the analysis, it is noticeable that the online teachers' construction of the imaginary contexts involves shifting between the instructional and hypothetical frames. This shift of frames entails the change of registers in English and the use of a range of semiotics (such as gestures, clothing, music, background settings) in order to mirror L2 use in real-life situations. These findings reveal that embodied enactment is an interactional phenomenon which creates a translanguaging space for online teachers to translanguage fluidly between registers, styles, languages, as well as across modalities in order to mediate meaning-making processes. Furthermore, our investigation of the comments section of the videos reveals a performative translanguaging space where viewers and teachers can perform different positions to engage in teaching and learning activities. This is a space where the traditional 'teacher-student' expectations are negotiated, contested, and even reversed, bringing about a transformation of the viewers and commenters' identities.

With respect to the second research question, our study has contributed to the understanding of translanguaging space. In the role plays, the two online teachers strategically orchestrate resources to create an interactive translanguaging space by shifting between the hypothetical frame and instructional frame as indexed by their using different resources, such as gestures, attire, settings. In their study of plurilingual education settings, Vallejo and Moore argue that adopting a translanguaging lens "allows pupils to … enact practices that allow them to position themselves and be positioned as active agents and competent readers and language users" (Vallejo and Moore, 2016, cited in Vallejo and Dooly, 2020: 9; authors' translation). In the role plays the two online teachers position and reposition themselves to facilitate the objective of vocabulary instruction. Furthermore, in the comment section, the way viewers ask for clarifications, point out 'mistakes', and explain are all experiences from their prior English learning. This is an example of translanguaging through which viewers draw on knowledge and experiences accumulated in different contexts and across timescales (Thibault, 2017). Watching and commenting on online language teaching videos allow different language users to 'experience' these histories and understandings as one new whole, and it is a transformative process (Creese & Blackledge, 2015). Their attempts to challenge conventional power structure in an online classroom, and to construct playful talk, are means to construct new, and arguably, their desired identities in the digital classroom.

The multimodal analysis of the videos, and the qualitative content analysis of the comments reveal the interconnectedness between the two translanguaging sub-spaces. As mentioned by Benson (2015), YouTube comments are not simply *comments on*, but *responses to* YouTube videos' (p.91, original emphasis). The multimodal actions in the video are salient to viewers, and these actions are taken as prompts for subsequent comments. These comments enable certain language ideologies and attitudes to be made visible, and foster prolong exchanges that may not be possible had the teaching been in a classroom setting. One interesting finding that is revealed by an integrated analysis of the video and the comments is in the use of different varieties of English. In both translanguaging sub-spaces, there seem to be a tendency to treat British and American English as bounded entities, which is something worth further investigation. Online teachers and viewers have different *interests* (Kress, 2010). What viewers pay attention to is not always the same as the objective of the lesson, and thus online teaching videos provide a non-prescriptive space for viewers to negotiate meaning based on their own experiences and lifeworlds. Viewers can align with, question, or challenge the online teachers as well as other viewers. Such possibilities contribute to the critical and social justice agenda of translanguaging (Lau et al. , 2021).

Conclusion and implications
In the study we identified two interconnected translanguaging 'sub spaces' – 'interactional translanguaging space' and 'performative translanguaging space'. The former allows online teachers to orchestrate their full repertoire of resources that go beyond the socially and politically defined labels in order to create an interactive learning environment that has a different quality to that of classroom teaching, and the latter allows online teachers and learners to perform their knowledge through adopting different positions, hence facilitates the construction and negotiation of knowledge. Translanguaging space affords learners to engage in self-positioning and self-presentation. Conceptualising 'translanguaging space' as two sub spaces can help researchers identify the nuances in the overarching construct of 'translanguaging space', thereby assisting them to focus on different aspects of translanguaging practices as they collect and engage with the data.

This study yields great potential for future research involving material design and pedagogy for delivering education content through digital platforms, following the premises of translanguaging. By identifying the features of the different translanguaging sub-spaces that our study presented, teachers will be able to design teaching materials in a more engaging way by building in interactive and performative spaces. Creating the interactional and performative translanguaging spaces strategically can cultivate students' and teachers' full linguistic and multimodal repertoires for enabling meaning-making and expressiveness in the digital platform.. We therefore call for a translanguaging pedagogy specifically designed for online teaching contexts which can empower online teachers and students to go beyond the use of a single linguistic code and incorporate global elements and a broader range of modes in the teaching and learning of English and other languages. Our new conceptualisation of translanguaging spaces also call for researchers to conduct a longitudinal case study examining how the creations of the interactional and performative translanguaging spaces can empower English learners to develop their creativity and criticality in learning English as an L2.

References

Alabsi, T. (2016). The Effectiveness of Role Play Strategy in Teaching Vocabulary. *Theory and Practice in Language Studies*, 6(2), 227-234.

Aliakbari, M., & Jamalvandi, B. (2010). The Impact of 'Role Play' on Fostering EFL Learners' Speaking Ability; a Task-Based. Approach. *Pan-Pacific Association of Applied Linguistics*, 14(1), 15-29.

Benson, P. (2015). Commenting to Learn: Evidence of language and intercultural learning in comments on YouTube videos. *Language Learning & Technology*, *19*(193), 88–105.

Bezemer, J., & Jewitt, C. (2010). Multimodality: A guide for linguists. In L. Litosseliti (Ed.), *Research Methods in Linguistics* (2nd edition, pp. 281–304). Bloomsbury.

Bezemer, J., & Kress, G. (2016). *Multimodality, learning, and communication: A social semiotic frame*. New York; London: Routledge.

Bhatia, A. (2020). Vlogging and the discursive co-construction of ethnicity and beauty. *World Englishes*, *39*(1), 7–21.

Bhatia, A. (2018). Interdiscursive performance in digital professions: The case of YouTube tutorials. *Journal of Pragmatics*, *124*, 106–120.

Chen, C. W. Y. (2020). Analyzing online comments: a language-awareness approach to cultivating digital literacies. *Computer Assisted Language Learning*, *33*(4), 1–20.

Creese, A., & Blackledge, A. (2015). Translanguaging and identity in educational settings. *Annual Review of Applied Linguistics*, *35*, 20–35.

Dubin, F. and Olshtain, E. (1977). *Facilitating Language Learning: A Guidebook for the ESU EFL Teacher*. New York: McGraw-Hill.

Frobenius, M. (2014). Audience design in monologues: How vloggers involve their viewers. *Journal of Pragmatics*, *72*, 59–72.

Frobenius, M. (2013). Pointing gestures in video blogs. *Text and Talk*, *33*(1), 1–23.

García, O., & Li, W. (2014). *Translanguaging: Language, bilingualism and education*. Basingstoke: Palgrave Macmillan.

García, O., Flores, N., Seltzer, K., Li, W., Otheguy, R., & Rosa, J. (2021). Rejecting abyssal thinking in the language and education of racialized bilinguals: A manifesto. *Critical Inquiry in Language Studies*, 1–26. Epub ahead of Print.

Goffman, E. (1981). *Forms of talk*. Philadelphia: University of Pennsylvania Press.
Grant, K. & Mistry, M.T. (2010). How does the use of role-play affect the learning of Year 4 children in a predominately EAL class? *Education 3-13*, 38(2), 155-164.

Ho, W. Y. J. (2019). Developing professional communication: The construction of a multimodal understanding of job interviews. *Languages*, 4(5), 1–12.

Ho, W. Y. J., & Li, W. (2019). Mobilizing learning: A translanguaging view. *Chinese Semiotic Studies*, *15*(4), 533–559.

Ho, W. Y. J., & Tai, K. W. H. (2020). Doing expertise multilingually and multimodally in online English teaching videos. *System*, *94*, 102340.

Holliday, A. (2006). Native-speakerism. *ELT Journal*, *60*(4), 385–387.

Jones, R. H., & Hafner, C. A. (2012). *Understanding digital literacies: A practical introduction*. London: Routledge.

Kress, G. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.

Kress, G & van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. New York: Routledge.

Lau, S. M. C., Tian, Z., & Lin, A. M. Y. (2021). Critical Literacy and Additional Language Learning: An Expansive View of Translanguaging for Change-enhancing Possibilities. Chapter in J. Z. Pandya, R. A. Mora, J. H. Alford, N. A. Golden, & R. S. de Roock (Eds.), *The Handbook of Critical Literacies* (pp. 381-390). New York: Routledge.

Li, W. (2011). Moment Analysis and translanguaging space: Discursive construction of identities by multilingual Chinese youth in Britain. *Journal of Pragmatics*, *43*(5), 1222–1235.

Li, W. (2014). Translanguaging knowledge and identity in complementary classrooms for multilingual minority ethnic children. *Classroom Discourse*, *5*(2), 158–175.

Li, W., & Ho, W. Y. J. (2018). Language Learning Sans Frontiers: A Translanguaging View. *Annual Review of Applied Linguistics*, *38*, 33–59.

Piper, T. (1984). Putting reality into role play. *TESL Canada Journal*, 1, 29-34.

Poza, L. E. (2018). The language of ciencia: translanguaging and learning in a bilingual science classroom. *International Journal of Bilingual Education and Bilingualism*, *21*(1), 1–19.

Sindoni, M. G. (2013). *Spoken and Written Discourse in Online Interactions: A Multimodal Approach*. London: Routledge.

Tai, K. W. H. & Brandt, A. (2018). Creating an Imaginary Context: Teacher's Use of Embodied Enactments in Addressing a Learner's Initiatives in a Beginner-Level Adult ESOL Classroom. *Classroom Discourse*, 9(3), 244-266.

Tai, K. W. H. & Khabbazbashi, N. (2019). The Mediation and Organisation of Gestures in Vocabulary Instructions: A Microgenetic Analysis of Interactions in a Beginning-level Adult ESOL Classroom. *Language and Education*, 33(5), 445-468.

Tai, K. W. H. and Li, W. (2020a). Bringing the Outside In: Connecting Students' Out-of-School Knowledge and Experience through Translanguaging in Hong Kong EMI Classes. *System*, 95, 1-32.

Tai, K. W. H. and Li, W. (2020b). Constructing Playful Talk through Translanguaging in the English Medium Instruction Mathematics Classrooms. *Applied Linguistics*, Epub ahead of Print.

Tai, K. W. H., & Li, W. (2021a). Co-Learning in Hong Kong English medium instruction mathematics secondary classrooms: a translanguaging perspective. *Language and Education*, *35*(3), 241–267.

Tai, K. W. H. and Li, Wei. (2021b). 'The Affordances of iPad for Constructing a Technology-Mediated Space in Hong Kong English Medium Instruction Secondary Classrooms: A Translanguaging View'. *Language Teaching Research*. Epub ahead of Print.

Thibault, P. J. (2017). The reflexivity of human languaging and Nigel Love's two orders of language. *Language Sciences*, *61*, 74–85.

Vallejo, C., & Dooly, M. (2020). Plurilingualism and translanguaging: emergent approaches and shared concerns. Introduction to the special issue. *International Journal of Bilingual Education and Bilingualism*, *23*(1), 1–16.

Vallejo, Claudia, and Emilee Moore. 2016. "Prácticas Plurilingües 'Transgresoras' en un Programa Extraescolar de Refuerzo de la Lectura." Signo y Seña 29: 33–61.

Verbi Software (2018). MaxQDA, software for qualitative data analysis. Berlin.

World Economic Forum (2020). *The COVID-19 pandemic has changed education forever. This is how*. Retrieved from https://www.weforum.org/agenda/2020/04/coronavirus-education-global-covid19-online-digital-learning/

Zhu, H., Li, W., & Jankowicz-Pytel, D. (2020). Translanguaging and embodied teaching and learning: lessons from a multilingual karate club in London. *International Journal of Bilingual Education and Bilingualism*, 23(1), 65-80.

Acknowledgement: