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Investigating Three-part Sequence in Classroom interaction: A Case study of Pre-Sessional Program (PSP) as English for Academic Purposes(EAP)

University Classroom.

A thesis submitted in partial fulfilment of the requirements for the

Degree of Doctor of Philosophy for the University of Huddersfield,

School of Music, Humanities and Media

Department of Linguistics and Modern Languages

By

Asma Ebshaina

September 2019

Declaration

I hereby declare that this research, which is submitted for a PhD degree, is my own work, except in those places where reference has been made to the work of others and this has been acknowledged as such. This research has not been submitted for any other degree at the University of Huddersfield or any other university.

Signature

Asma Ebshiana

Copyright Statement

Asma Ebshaina

Abstract

This study uses Conversation Analysis (CA) in an investigation of classroom talk. It investigates the three-part sequence underpinning classroom interaction, specifically in data collected in an English pre-sessional programme (PSP). The three- part sequence is a significant aspect of the way teachers manage classroom talk. It is through this pattern that teachers encourage student participation. The study focuses on investigating the design and organization of the three-part sequence in one classroom. The participants in the study were 24 adult EFL learners undertaking an academic English course who were recorded and observed over a six-month period. From 20 hours of recordings of interactions that took place during their pre-sessional English language course at the University of Huddersfield, 4 hours were selected and transcribed. The three-part sequence has been identified as a central pattern underpinning classroom discourse, and it was also found to underpin much of the interaction in the present data. Therefore, CA was used as a sequential approach to conduct a fine-grained analysis of how teachers use this three-part sequence to invite student participation, and thus to manage classroom talk.

A key advantage of CA is in identifying how individual turns are constructed and also how participants display to each other in different contexts. Previous studies have been mainly descriptive and quantitative in nature. Consequently, this study aims to unearth the sequential organization of the three-part sequence in this particular context in order to describe and account for the sequential organization and qualitative aspects of the teacher 's third part of the sequence.

The three-part sequence is linguistically expressed in teachers' question design. It is initiated by the first turn which takes the form of a question. The analysis shows that "known answer questions" in the three-part sequence do not increase student's elaboration while "unknown answer questions" are deemed to elicit more elaborate responses than are "known answer questions." Despite the fact that in the "known answer question" the teacher has used a different structure functioning as elicitation and prompting student responses, detailed analysis has revealed that such sequences offer a degree of flexibility and function differently in different contexts. It was found that the

teacher's third turn expansion, including response tokens, positive assessment and the teacher's repair initiations, contains an array of multifaceted actions. Their function relates to transitions, pauses and their intonation in the ongoing sequence. Positive assessment such as "good" and "very good" function as an evaluation of the student's response, indicating agreement, marking closing or inviting further contribution Also, it was found that "good" preceded by follow-up questions can be more challenging to the students through prompting them to justify their responses for further discussion.

The notion of repair is also central to classroom talk and is often essential to the way the sequences expand or continue. The findings concluded that the teacher uses several strategies in targeting the trouble source, through either specifying or non-specifying it. Each strategy has different consequences for a student 's responses. It was found that in specific repair initiation, the teacher locates precisely the trouble source in the student's response and the student initiates self-repair in the next turn recurrently with a non - elaborate response, whereas, in non-specified repair initiators, the student is invited to initiate repair with a more elaborate response. Such techniques, along with 'wait time', prompt the student to self-repair, participate or self-select. All these aspects of interaction are seen to be crucial patterns in encouraging students' participation.

This study provides an extensive investigation into the use and design of the three-part sequence in the (PSP)classroom. The analysis revealed that the sequential organization of the three-part sequence in this particular classroom is ubiquitous and is not a fixed structure; rather, it offers a degree of flexibility. The overarching finding is that the specific design of each turn of the three-part sequence has an impact on both the students' responses and the continuation of the sequence. These findings contribute towards revealing the recurrent patterns that underpin teaching in the adult (PSP) context. They also have implications for the pedagogic agenda and recommendations relating to good practice when it comes to teachers pinpointing the mistakes made by learners and the best ways of encouraging self-repair and, thus, student participation. Findings of this research broaden our existing knowledge of classroom turn-taking and establish a potentially significant foundation for specifying language teacher training. This thesis contributes to the body of research on classroom interactions that has been undertaken from a conversation analysis perspective.

Acknowledgements

Dedication

I dedicate this thesis to my beloved parents with utmost gratitude and love. May Allah bless them both with health and happiness.

List of Extracts and Figures

List of Abbreviations

CA	Conversation Analysis
DA	Discourse Analysis
DIU	Designedly Incomplete Utterance
EPA	Explicit Positive Assessment

EFL	English as a Foreign Language
ESL	English as a Second Language
FPP	First Pair Part
IRE/F	Initiation –Response –Evaluation/ Feedback
ISC	International Study Centre
L2	Second Language
OIOR	Other-Initiated Other-Repair
OISR	Other-Initiated Self-Repair
PCP	Possible Completion Point
PSP	Pre-sessional Programme
SCT	Sequence closing thirds
SLA	Second Language Acquisition
SIOR	Self-Initiated Other-Repair
SISR	Self-Initiated Self-Repair
SPP	Second Pair Part
TCU	Turn- Constructional Unit
TRP	Transition Relevance Place

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Chapter One: Introduction

1   Introduction

The purpose of this study is derived from an interest in investigating the three -part sequence structure in a classroom setting. This is particularly focused on an English pre-sessional programme (PSP) classroom with small groups of adults in a less formal setting than the traditional classroom. This study adds to our knowledge of this particular kind of interaction, in terms of how teachers construct their turns in order to invite students' participation. This study is significant as a detailed microanalysis of this form of interaction. Rather than extracting themes and analysing them in isolation as previous studies such as discourse analysis (DA) studies did. This study analyses the structure of the three-part sequence *in situ*. It contributes an original methodological structure using a new dataset analysis to the existing literature in the Conversation Analysis (henceforth CA) field. It is groundbreaking in the sense that it utilizes data to interrogate the whole three- part sequence of classroom interaction. It is argued here that the three -part sequence is a key sequence in teacher-led talk. This sequence is not fixed in form but is flexible in the way it is employed and contains variation within its use. These interactional variations, include the expansion of the sequence through response tokens, follow up questions, assessment and repair initiation.

This chapter presents a background on institutional talk with a special focus on classroom interaction. In (1.1) it will begin with an examination of the rationale and the contribution of this study to the academic field of CA. In (1.2) the chapter then presents the aims of the study as well as stating the research questions, (1.3). After that, in (1.4) a brief description of CA as the study's method of analysis is presented. Finally, in (1.5) the chapter outlines the organisation of the thesis.

1.1   Rationale and Contribution

The motivation for this research is based on a personal desire to obtain a deep understanding of teacher-learner interaction patterns in second language classroom

setting(L2). EFL teachers, including myself, are aware that encouraging participation in class can be challenging. Students' verbal participation or engagement is clearly significant in EFL/L2 classrooms as it gives students experience and practice opportunities of speaking in English and is an indication that effective learning is taking place (Tsui, 1995). Student participation is generally evaluated based on the quantity and quality of the participants' talk (Warayet (2011). Generally speaking, EFL students are expected to be able to fully contribute in the classroom discourse; however, despite teachers' efforts and encouragement and students' awareness of the importance of spoken English, this may not always be the case. Fritschner (2000) asserts that only a minority of learners actually verbally participate in the EFL classroom meanwhile the majority seem to remain silent.

Thus, as an English language teacher for many years, I have always been interested in how talk in the EFL/L2 classroom is constructed and how different teaching practices may lead to different kinds of participation by students. In particular, I have aspired to find out how teachers design their talk in terms of opening and closing (their teacher talk) and how they manage learner contribution through their initiation of different types of questions and sequences.

Research on classroom discourse has been extensively studied for a long period of time and different approaches have been adopted from a wide range of disciplinary perspectives including, "Discourse Analysis" (Sinclair & Coulthard, 1975) and "Critical Discourse Analysis", for instance (Rymes, 2015). Despite the fact that such approaches have made a substantial contribution to our knowledge of the language classroom (either in the first language or in the second language classroom), such approaches have been criticised as focusing largely on coding and quantifications, missing the actual moment by moment development of the interaction (Sert, 2015). Therefore, some researchers have seen the need to shift to consideration of the details of the interaction through a new perspective on L2 classrooms, employing Conversation Analysis (CA), as a micro analysis approach.

Research by McHoul (1978) from an English-speaking class applying CA to classroom talk (young learners) has been highly influential, by exploring turns and actions in formal speech-exchange. He found that the teacher and pupils' interaction is oriented to their institutional roles which is constrained in a restrictive turn-taking system but this research

is now becoming dated and his research did not focus on language classrooms and it was largely focused on traditional teacher frontend classrooms (Sert, 2015).

Kapellidi (2013, p. 185) argues that "Although classroom interaction has received a great deal of focus during the last 40 years, its investigation from a conversation analytic stance is rather limited". In the same period Ko (2013, p. 40) claims that "there has been relatively little investigation of interaction in language classrooms using a CA approach to naturally-occurring talk-in-interaction, though this field has been developing more strongly in recent years". Since the 1980s, CA's popularity has grown as a methodology in studying second language classrooms and the findings, have been very encouraging e.g. in analysing EFL/ ESL classrooms, (Ko, 2013; Koshik, 2002a, 2002b; Seedhouse, 1997, 1999, 2001, 2004; Seedhouse & Walsh, 2010)

Studies, (Kasper & Wagner, 2011; Sert & Walsh, 2013) have reconceptualised the L2 classroom through focusing on micro details in interaction to understand the actions achieved. CA enables researchers to analyse data from an emic perspective which opens room for a distinctive view (Atar & Seedhouse, 2018; Sert, 2015).

Classroom interaction has changed substantially in recent years as discussions are becoming less teacher-led and more student-centered including in adult EFL/L2 classrooms(Garton, 2012; Jacknick, 2011; Walsh, 2006). For example, in this research students can self-select and bid to have a turn even if not being nominated by the teacher; they can talk in an overlapping manner (see section **3.2.2,** extract 3.3) and can ask for clarification and argue with peers and the teacher in debates. Thus, this particular Pre-Sessional English (PSP) classroom is an ideal place to analyse the impact of these changes as it is relatively informal, and consists of small groups of adult learners, different nationalities who have English as a foreign language the less formal setting allows students to respond naturally. Despite the fact that there are many cultural differences in the student cohort, such as different backgrounds and religions. It is beyond the scope of this study to consider the influence of the diverse cultural backgrounds of the students. This is commensurate with a CA approach that focuses on recurrent patterns in the interaction rather than the impact that the backgrounds of the speakers may have on the talk.

CA combines detailed analysis of individual extracts with the building and analysis of collections, so has both qualitative and quantitative aspects. However, this study concentrates mainly on qualitative analysis, offering a description of the organisation of talk in this particular (PSP) context to obtain a full understanding of the sequence structure to enhance teaching processes. In particular, this study examines ways in which talk is organised and how participation is encouraged by the teacher. This research will contribute to pedagogical practices by identifying a range of techniques that can be employed by teachers in the second language classroom. It focuses on identifying the importance of encouraging participation by eliciting either elaborate responses or specific responses. Thus, the findings have implications for patterns used in encouraging different kinds of responses. The findings also show the suitability of different kinds of question in different kinds of activity sequences and the way they may be combined within sequences to accomplish different tasks. This often encourages different levels of participation at different points depending, on the aim of the actions at the time. Furthermore, the findings show the role of repair in expanding sequences where the students' answers are incorrect. The repair operation has implications for the teaching process since learning is occurring through answering correctly, or through repairing incorrect answers. These techniques could be useful in encouraging student participation and may add to students' learning processes, although the present thesis does not attempt to discover how the learning process takes place, but instead sets out to investigate sequence organisation patterns which contribute to classroom interaction in general and specifically in the (PSP) context.

There are theoretical and practical benefits to the study. Form the theoretical point of view, building on the previous studies it adds to the understanding of the way that the pattern of three-part sequence can expand through a series of trajectories leading to another aspect of interaction in the sequences. Moreover, the three-part sequence has been identified as an important and prevalent in classrooms This research focuses in particular on the way that this pattern may lead to increased participation. A large part of this sequence is 'repair' which is significant to the teaching process. Repair is in fact the primary operation through which teaching is accomplished by the repetitive correction of the student responses until the target answer is reached. Practically, this study aims to enrich our understanding of how the repair mechanism is constructed through moment by moment in the three-part sequence particularly in the third turn. It also shows the certain

strategies that teachers use for targeting the trouble source in order to encourage self-repair and thus, students' participation. There are studies on repair conducted in everyday conversation, (Bolden, 2013; Drew, 1997; Kitzinger, 2013) however, studying repair in the three-part sequence as a chain of sequence from a sequential approach still remains limited particularly in this particular classrooms.

A common practice in classroom interaction as mentioned above is the three-part sequence. This study examines how this sequence is organised in the (PSP) classroom specifically exploring teachers' questions in the base sequence of three-part sequence by showing how such questions have an impact on sequence expansion and student contributions.

In addition, attention is paid to the third turn of the teacher showing in particular the interactional features and the functions of this turn in the on-going sequence and their impact on encouraging student elaboration. Wells (1993, p. 1) asserted that "if there is one finding on which learners of classroom discourse agreed, it must be the ubiquity of the three-part exchange structure". This three-part sequence is important to study because of its prevalence in classrooms; it is a central aspect even in informal adult learners' interaction patterns who tend to follow similar structures in formal classroom settings. Before moving to aims and the research questions, a brief background to institutional talk with a special focus on classroom interaction is addressed.

During 1970-1980 there was a growing in towards the study of institutional talk in settings such as classrooms, courtrooms and news interviews (Perakyla, 1998). During these decades, institutional talk was seen as drastically different from everyday conversation, particularly in terms of turn-taking rules (Heritage, 2005). As a form of institutional talk, classroom interaction is "shaped and constrained by the participants' orientation to the institution involved" (Liddicoat, 2011, p. 364). For example, in classroom talk, the teacher's and the student's orientation is linked to their identities and their educational goals in the conversation, and these roles will be understood in the conditions of a particular goal. Within that, institution formality of classroom has changed recently. It has been argued that there is a tendency for students to self-select more frequently than in the past and that teachers' preconceptions of turns are shifting towards local management of turn taking (Cazden, 2001). According to Cazden (2001, p. 55), "with this shift, classroom talk becomes more like informal conversation not the same as

conversation, because there is still the large group of potential speakers and the educational necessity to stick to an agenda".

The interaction is composed of recurrent patterns and phenomena through which teaching and learning are achieved and organised by teachers and students. Classroom interaction is complex and involves several different interactional patterns of action. Both teachers and students perform such actions in order to achieve classroom activities. Among these actions, certain aspects are crucial, such as the turn-taking system, sequence organisation, adjacency pairs, in terms of teacher question design and repair.

The teacher is often considered the most dominant speaker in the classroom, since it is his/her responsibility to impart knowledge to students and it is the teacher who is meant to have control over turn-taking and often does the majority of speaking (Hasan, 2006). Similarly, the teacher is able to initiate opening and closing sequences (Gardner, 2008). Moreover, students' participation is both structured and restrained by the process of the shared orientation of teachers and students to the three-part sequence (Margutti, 2010). In terms of the (PSP) adult's classroom, although some of the institutional constraints are still evident, the lack of formality can have a clear impact on the sequence organisation and on the students' participation.

1.2   Aims of the Study

The overall aim of the study is to carry out an exploratory investigation using CA to reveal how teachers manage student participation through the three-part sequence, from a sequential approach in the (PSP) classroom. Consequently, its analysis may facilitate and improve classroom discourse and, thus, teaching processes and techniques in general. Findings of this study should extend our current understanding of classroom turn-taking and form a potentially key resource for broadening and specifying EFL teacher education.

This research aims at investigating the central aspects of this particular classroom interaction, in terms of how the interaction patterns are recurrently constructed through the sequences and turns that facilitate the teaching process. Therefore, the focus of the present work is not only on how the setting is relevant for the practices, but also on how it is procedurally consequential (Schegloff, 2007). The study seeks to address the following aims:

1. To offer a detailed analysis on the teacher-led three- part sequence and how these sequences are constructed.

2. To explore, teacher questions namely "known answer questions" and "unknown answer questions" and the impact that these have on student participation and student responses. In other words, to explore whether different types of question contribute to student participation or hinder it

3. To investigate teachers' third-turn with special reference to recurrent actions that have been identified as response tokens and assessment.

4. To explore common patterns of repair mechanism as this is central to the way teaching strategies encourage participation.

   Attention to the fundamental principles and assumptions of CA has been given in section (2.1) of the next chapter. As a systematic approach CA has aided researchers in understanding the dynamics of talk-in-interaction in a classroom setting, including the social orders that are manifested therein. More specifically, a contribution to research methodology is expected as a result of applying CA method in classroom interaction by using the principles and procedures of CA as an analytical approach. This method of research will add to my own personal experience as a teacher and researcher and can also help in understanding the methods teachers use to encourage student participation.

1.3   Research Questions

According to the study's main aims, I have developed the following research questions:

The overall (overarching) question the research sets out to answer is:

What is the sequential organisation of the three-part sequence in the Pre-sessional (PSP) classroom?

The specific research questions are:

1. How are the three-part sequences organised in the Pre-sessional classroom interaction?

2. How are teachers' questions constructed in the three- part sequence and what is the interactional impact of these questions on students' participation.

3. How are response tokens and assessment patterns constructed in the teacher's third turn and what is the impact of these responses on the teacher's third turn and the sequence they build on?

4. How do teachers use repair initiation to encourage students to initiate self-repair and thus invite collaboration?

1.4   Data and Method

In order to describe classroom talk and have a deep understanding of how teachers manage their initiation sequentially, CA was chosen as a method for the study. The present study uses CA as a theory of social interaction (Schegloff, 2007; Drew,2005; Sacks,1992), and can be viewed as a method of its investigation (ten Have, 2007). CA is a method which is derived from sociology; however, it is nowadays used in various disciplines. Although, CA often focuses on ordinary interaction (Hutchby & Wooffitt, 1998), it has also long been used in the analysis of institutional talk such as doctor-patient interactions and media talk (Drew & Heritage, 1992).

 Koole and Elbers (2014) argue that it can be used to investigate in detail the interactional practices of how language is used in interaction and how activities and practices are accomplished sequentially between participants in a classroom. It seeks to examine how the teacher performs certain actions which are central to teaching and looks at how the array of sequences and types of turns used are ways of fulfilling teachers' goals and lesson objectives, inspired by which CA was chosen to investigate classroom interaction with reference to these particularly crucial phenomena for this current study.

The data in this doctoral study is recorded in an English as a Foreign Language (EFL) classroom. According to Crystal (1995, p. 108) "EFL is English seen in the context of countries where it is not the mother tongue" in other words, the students undertaking this course are non-native speakers of English and come from countries where English is not their first language. The participants are EFL adult students (ages ranging between 22 and 35) and two native English language teachers. The collection of naturally occurring data took place during the pre-sessional academic English language course in 2015 at the

University of Huddersfield. (See sections 2.2 and 2.4 in the methodology chapter for further details).

1.5   Organisation of the Thesis

This thesis consists of eight chapters. Each chapter has its own review of the literature, analysis of the research data, discussion of the findings and concludes with a summary of the chapter.

Following the introduction, **Chapter Two** discusses CA as a research methodology. It also provides information about the procedures of data collection, the participants, and transcription procedures. A brief discussion on research concerns such as ethics, validity, reliability and reflections on the data is included.

Chapter Three reviews sequence organisation in the classroom and describes how the model of the turn-taking works in this specific context.

Chapter Four presents teachers' questions showing how "known answer questions" and "unknown answer questions" are analysed in the data and the pedagogical implications of these questions.

Chapter Five presents the analysis of teacher response tokens which occur in the third turn, showing how such responses have an impact on closing the sequence or inviting further talk especially in the teachers' third turn.

Chapter Six presents positive assessments in the teacher's third turn. Since the third turn is the richest turn which carries several aspects of interaction, assessments are considered as a recurrent pattern through the data and it was vital in this study to highlight the significant patterns. Also it is the third turn that shows whether the student response is going to be accepted as a correct or whether the teacher will move to a repair sequence.

Chapter Seven shows another aspect of classroom talk; it focuses on how the teacher initiates repair in targeting the trouble source by using different strategies. Analysis and discussion is presented at the end of the chapter.

Chapter Eight concludes the thesis with a summary of the main findings. The chapter describes the contributions of the study with some pedagogical implications. It also lists

some of the limitations of the study and proposes some recommendations for future research based on the findings.

Chapter Two: Methodology

2   Overview of Chapter Two

The chapter begins with a description of the methodology used to investigate sequence organisation in this particular (PSP) classroom, namely CA; I describe the origin and basic principles of this methodological approach, its relation to investigating naturally occurring talk-in-interaction in this particular classroom and the rationale for using CA in this study. Moreover, the chapter presents a description of the research context and the participants of the study, the data collection procedures, how the data was analysed and the transcription conventions. There is also a brief discussion on research issues such as ethics, validity and reliability before finally concluding with a summary of the chapter.

2.1   Research Methodology

There is no doubt that research questions form a significant in any research and are used to guide the research methodology carried out in the study. Based on the research gaps recognized in the previous chapter (see section 1.2), this study attempts to address the research questions as listed in section 1.3 of the previous chapter.

The main methodological tool applied in this study is the qualitative methodology of conversation analysis (CA). This study draws heavily on the methodology of CA to investigate patterns, sequence structures in terms of the turn-taking, sequence organisation and repair initiation in the three-part sequence, which is collaboratively accomplished in this classroom. The whole research project, including the design, data collection and data analysis was developed under the principles of CA methodology. In the following sections, I will discuss the origin of CA, its fundamental principles, contribution to language classroom talk and the rationale for using it in the current research study.

2.1.1   Conversation Analysis Methodology

Conversation analysis emerged from sociology but is today used as a distinctive approach in a variety of disciplines that investigates how practices of every day talk are produced in a socially structured order (Liddicoat, 2011). It has its own hypothesis considering both

social structure and the nature of human interaction, which makes CA differ from other theories such as mainstream sociology and linguistics areas.

In the early 1960s, CA was initially started by the sociologist Harvey Sacks, who is considered the founder of CA. Sacks and his collaborators Emanuel Schegolff and Gail Jefferson developed CA which emerged from the work of Garfinkel and Goffman in ethnomethodology[1] with the hypothesis that talk is well organised and socially ordered (Hutchby & Wooffitt, 2008). Garfinkel and Goffman studied the interaction of the participants and their practices in order to understand how members of society interact as social beings (ten Have, 2007).This orderliness of talk is not influenced by "innate cognitive structure of language" but as an alternative reproduces a "socially organised order of interpersonal action" (Wooffitt, 2005, p. 59). Garfinkel (1967) disagreed with the general idea in sociology which heavily depends "on the construction and imposition of categories created by the analyst". He was of the opinion that "categories are developed by the actors in social situations as part of a dynamic progress of situated knowledge and shared understandings" (Richards 2003, p. 31). Garfinkel s' (1967) view on studying social interaction and people's behaviour, practices in society play an important role in Ethnomethodology.

Thanks to their studies both scholars have paved the way for Sacks and Emanuel Schegolff. In 1960s CA was developed as a systematic method of investigation by Sacks and his colleagues. They took the discipline down a divergent path, employing conversational resources to answer questions concerning social order. Enthused by Garfunkel's concepts, Sacks founded Conversation Analysis to uncover the organization of social order (Sacks, Schegloff, & Jefferson 1974). He claimed that one way to obtain analytic access to people's common sense advocated by ethnomethodology is through the analysis of naturally occurring talk. See (Hutchby & Wooffitt, 1998; Seedhouse, 2004b; ten Have, 2007), for a full discussion of the historical development of CA. Sacks argued that talk should be seen as a form of action rather than just an exchange of ideas from one speaker to another. For instance, people do things with talk like complaining, offering

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[1]According to Liddicoat (2011) "Ethnomethodology, as a field of sociology, studies the common sense resources, practices and procedures through which members of society produce and recognizes mutually intelligible objects, events and courses of action".

requests, agreeing/disagreeing (Liddicoat, 2011).These aforementioned inquiries concern how participants accomplish systematic and understandable social interaction whilst talking, within the specific contexts of practices and processes used for every day conversation (Goodwin & Heritage, 1990; Heritage, Clayman, & Zimmerman, 1988).

Sacks maintained that in order to gain analytic access to the set of resources made up of common sense practices which are studied by ethnomethodology it was necessary to analyse naturally occurring talk in which participants use such practices (Hutchby & Wooffitt, 1998; Seedhouse, 2004b; ten Have, 2007). Even though CA is originally rooted in Ethnomethodology, which used "to study any kind of human action"(Seedhouse, 2004b, p. 13), it has its specific characteristics and behaviours in studying the ways of actions which are manifested throughout the talk.

CA method has a distinctive feature from other approaches such as Chomskyan approaches as the main emphasis on interaction (Atkinson and Heritage, 1984). CAs' interest lies on the procedural organisation of sets rather than language itself. Schegloff (1986, p. 112) argues that talk is basically "the primordial site of sociality". This means that interaction and talk are carried out at every phase of the life of human beings, and they are considered central ways in human activities in daily conversation and in formal encounters. Therefore, it can be said that interaction is the activity by which human beings share their social experiences and fulfil their socially-oriented requirements.

 CA is mainly interested in talk as actions and how the production of utterances "is seen not in terms of the structure of language, but first and foremost as a practical social accomplishment" (Hutchby & Wooffitt, 2008, p. 12). Moreover, the structure of language; talk is not observed as chains of separate acts, however, as a cooperatively and sequentially organised phenomenon (ten Have, 2007).

CA has been defined in a number of ways As stated by (Psathas, 1995, p. 2), CA studies "the order/organisation/orderliness of social action, particularly those social actions that are located in everyday interaction, in discursive practices, in the sayings/telling/doings of members of society". Fundamentally, the main point in CA is that "social actions are meaningful to those who produce them and that they have a natural organisation that can be discovered and analysed by close examination" (Psathas, 1995, p. 2). Hence, the

objective is to discover and describe the structure of the mechanisms / or rules that produce and constitute the organisation.

An early definition by Hutchby and Wooffitt (1998, p. 14) considers CA as "the study of recorded, naturally occurring talk-in-interaction". Later, (Hutchby & Wooffitt, 2008, p. 11) define CA as "the systematic analysis of the talk produced in everyday situations of human interaction". In other words, CA is an approach which aims to expose and explain the structural organisation of talk. CA describes the patterns of turn-taking and the sequence organisation within a 'fine-grained' analysis and clarifies the ways of the participant's initiation of interactional behaviours and co-participants' response toward these behaviours (Hutchby & Wooffitt, 2008; Ingram & Elliott, 2014). It is worth noting here that CA functions as a detailed analysis of interactional events, recordings, and in-depth transcriptions, instead of coding, counting, or other brief descriptions. It describes in detail how sequences are organised in terms of utterances and actions, as well as how participants open and close their conversation. CA has its own principles and features. Hutchby and Wooffitt (1998, p. 23) list the following as four fundamental principles of CA:

- Talk-in-interaction is systematically organised and deeply ordered

- The production of talk-in-interaction is methodic

- CA should be based on naturally occurring data

  - One should not assume that a piece of data is not worth analysing before attempting to analyse it.

The aforementioned principles are essential to my study in examining the sequence organisation, as I have considered the data for orderly patterns in determining how the teachers initiate the sequence. The following section focuses on CA as a beneficial approach conducted in different studies.

2.1.2   CA's Contribution to Language Classroom Talk-in-interaction

The primary aim of this research is to examine the sequence organisation of the three-part sequence in this particular (PSP) classroom along with how teachers manage their initiations and how students' responses are constructed and oriented to by the teacher's responses. It is important to remind the reader that this study is not looking at cognition

or the learning process through its analysis. However, it is vital to review briefly CA's perspective on language learning.

There has been extensive interest in the last few decades regarding investigation into the context of L2 classroom research, mainly using stimulated recall procedures, schedules, action research, and discourse analysis as well as their unique contribution to our understanding of what happens in the language classroom setting (Ko, 2013). However, there has been limited investigation of interaction in language classrooms in general and, in particular, in the EFL context from a CA perspective (Gardner, 2013). In the early 1980s, a growing interest began to arise in relation to using Conversation Analysis as a method to study classroom talk. The result has been a considerable contribution to the development of applied linguistics in the area of Second Language Acquisition (e.g. Seedhouse, 1999; Seedhouse, 2004; Koshik, 2002a, 2002b; Firth & Wagner, 2007; Hellermann, 2008, 2009; Ko, 2013), among many others.

Gardner (2013) argues that CA has historically not been utilised in studies of learning as a social interaction; originally, it was not intended to study language acquisition. However, recently, some studies (Firth & Wagner, 2007; Markee, 2008; Pekarek Doehler, 2012; Seedhouse & Walsh, 2010), have been carried out to investigate the issue of language learning. Such studies viewed learning and instruction as social processes based on social states and contexts, since speakers are affected by engaging in mutual social actions (Rusk, Sahlström, & Pörn, 2017). These scholars maintained that CA's participant-oriented analysis and exploration of the ways individuals interpret social interaction can provide valuable can assistance to the understanding of how L2 learning in interaction is accomplished and achieved.

Seedhouse (2004b) examined turn-taking, sequence organisation and repair in L2 classrooms. Using CA methodology, he identified four different contexts in classroom interaction, namely: "form and accuracy", "meaning and fluency", "task-oriented context" and "procedural context[2]". He concluded that each context has a different sequential structure due to the different contexts' various pedagogical focus and that there

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[2] "Procedural context, where the teacher s' aim is to set something up, instruct or establish a producer for work in progress" (Walsh, 2011, p 107). In this context the teacher sets up the lesson, where there is no turn taking at all, the students keep silent and the teacher takes the whole length of the turn.

is a relationship between pedagogy and interaction with regard to the aspects mentioned. For example, in the form and accuracy context, where the emphasis is on syntactical forms both the turn taking and the sequence are firmly constrained by the teacher. This is due to the pedagogical aim; in this particular context the teacher needs to focus on grammatical or semantic forms and accuracy. Meanwhile, in meaning and fluency contexts, where the teacher's goal is to expand interaction through encouraging learners to speak and express their opinions and ideas, the pedagogical purpose here is to maximize students' contributions. As a consequence, the turn taking and the sequence structure are less constrained and students have more interactional opportunity to speak and thus to participate (Seedhouse, 2004b; Sert, 2015; Walsh, 2011).

Waring, Creider, and Box (2013) have highlighted how turn-taking in the classroom is different from that in ordinary conversation pointing to the relatively constrained nature of classroom discourse. In their study, they analysed 30-hours of videotaped data from nine adult English as a Second Language classrooms and focused on how the "chaos" of students' competing voices in response to teacher elicitations is managed. They used CA to explore how problems intrinsic to the classroom turn-taking machinery are dealt with. In a single case study Waring (2013) showed the way the teacher allocates turns in an adult ESL (English as a Second Language) classroom and concludes that the teacher is responsible for managing turn-allocation, demonstrated practically clearly where the teacher manages the participation of a student who appears to be negotiating for more than her "fair share" of the floor.

Lee (2016) describes and examines, the instructional organisation of the second turn position of co-taught lessons utilising the initiation-response-feedback (IRF) sequence (Sinclair and Coulthard, 1975; cf. initiation-response-evaluation (IRE) in Mehan, 1979) The data was based on young learners in elementary school (K-6) in South Korea. Lee (2016) examines the sequence structure and focuses on two teachers using CA as a sequential approach. Findings revealed that the sequences show a divergent interactional structure that moves out from archetypal IRF sequences. It also displays how the two teachers worked cooperatively in order to manage classroom contingencies, and to organise student participation and achieve the pedagogic goal of the lessons. She argues that "It is through such procedural analytic descriptions [employing CA] that we can

obtain a detailed understanding of collaborative teaching as a local, temporally unfolding accomplishment" (Lee, 2016, p. 12).

A study by Abhakorn (2017) used CA to investigate classroom talk in an English as a Foreign Language (EFL) classroom in Thailand. Her study aimed to track the developing processes of sequence organisations, which involved how they are organised and accomplished. Findings show that teaching and learning are not prearranged. Nevertheless, there is a pedagogical relevance to the activities that are achieved between the teacher and the students, and the interactional sequences are developed pedagogically in relation to an intelligible sequence and the expanded teacher elicitation (Abhakorn, 2017). Furthermore, the teacher initiates a new sequence based on the student 's responses. She argued that her study,

> …on sequence organisation will provide extensive understanding of the discursive works that the teacher and students collaboratively do through talk to develop courses of pedagogical actions in the classroom, and to develop shared knowledge of classroom instruction. (Abhakorn, 2017, p. 31).

Another recent study by Sert (2017) shows how teachers manage students' initiational and interactional competence. The analyses were carried out at a secondary school in Turkey. The investigation was based on a corpus of fourteen 45-minute videotapes in EFL classrooms. Drawing on a detailed analysis of the activities in meaning and fluency contexts, the analysis found that teachers use successful resources in managing learners' initiations, for instance, "embedded correction", "embodied repair", and "embodied explanations". Such resources create opportunities for language learning and thus for improving students' competence through their interactional engagement.

More recently, a study by Seedhouse and Atar (2018) used CA to examine the sequential organisation of repair in terms of clarification requests. The data was based on 14 hours of L2 classroom interaction at Newcastle University from a conversation-analysis perspective. The data was collected from the Newcastle University Corpus of Academic Spoken English (NUCASE) database of the L2 classrooms. Their study revealed that teachers use three types of repair initiation in clarification requests and that such initiators are organised and related to the epistemic gap in intersubjectivity between teachers and students. Although, their study shares some similarity with the current study, as it focuses

on adult learners in higher education, their research has focused only on one aspect of interaction and specifically on repair organisation.

In his case study on conversation analysis in the second language classroom, Moutinho (2018) used CA to investigate the L2 classroom in China. The study was based on data from 18 90- minutes classes. He focused on the students' learning in terms of how participants share cognition through a social process. The analysis concluded that cognition and interaction are inseparably intertwined. In addition, the organisation of the turn taking rules in the classroom is based on the participants' interactional needs. These interactional needs however, may be manipulated based on the teacher's understanding of participation and what encourages it. In-depth analysis of the three -part sequence can contribute to this understanding.

While a number of language classroom research studies have shared several subject fields and pedagogical activities contributing to our knowledge of what occurs in classroom contexts, from a CA perspective there is still room for investigating different contexts. In order to contribute to this, the present study examine a new data set in higher education investigating the whole three-part sequence in micro-level detail and dealing comprehensively with more than one aspect in the particular classroom in questions, including the whole process of sequence organisation, repair and post expansion using a sequential approach. Therefore, the present research builds on previous research as it examines the whole three-part sequence in a large data set of extended sequences. This research can present a model at different levels of interaction. Question design is one example that could be interrogated in terms of explaining responses and interpretations. It can also be useful in examining how teachers can pinpoint the trouble source in the turn to encourage student self-repair.

2.1.3 The Rationale for Using CA

There are two main types of approach for conducting research within educational settings; namely, a qualitative and a quantitative strategy. While quantitative research approaches aims to measure unbiased evidence and factual figures, qualitative approaches aim to determine meaning through the construction of social reality, and are by nature descriptive and subjective (Strobelberger, 2012). To apply a quantitative approach to this

context would have been unsuccessful in uncovering the valid nature of the social reality. Within a quantitative scheme, for instance, Flanders's (1970) quantification classification (cf. Mehan, 1979) can easily tabularize the number of teacher questions and student responses. In other words, it presents and sets out the research findings in charts including figures and percentages. However, they are insufficient for undertaking the position to capture the social nature of classroom interaction because "even simple question-answer exchanges are complex interactional productions, collaboratively assembled by teachers and students" (Mehan, 1979, pp. 10-11). Therefore, I decided to choose a CA approach in my study as a scientific and a qualitative method which is the strategy that suits my inquiry the most. Moreover, "CA represents one way of demonstrating how micro-moments of socially distributed cognition instantiated in conversational behaviour contribute to observable changes in participants' state of knowing and using new language (Markee 2000, p. 3)".

Adopting a CA approach has the potential to discover the dynamic and complex organisation of teacher-student participation. Furthermore, it is important to offer an overall description of the sequential turns of in-depth talk in the (PSP) context turn by turn, in order to view how teachers design and construct their talk to encourage students' participations. Also, it allows work on naturally occurring data, rather than working on pre-determined sentences, or extracting utterances from their sequences to understand the phenomenon in classroom talk in more detail. Such data though can appear disorganised when compared with the data collected from experimental settings as shown by (Sacks, 1992) who asserts that, "it is extremely rich and inexhaustible, which includes crucial details from the analysis", since the central procedure of CA is carried out from an [3]emic, or bottom up, stance. This emphasises its insistence on drawing from the participant's perspective relating to the analytical categories, actions and activities that participants make relevant and collaboratively construct through their talk-in-interaction (Schegloff ,1996; Schegloff, 2007). The aim is to "discover how participants understand and respond to one another in their turns at talk, with a central focus on how sequences of action are generated" (Hutchby & Wooffitt, 1998, p. 94). In this manner, an emic analysis proposes

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[3] "Emic perspective is a way of looking at language and social interaction from an insiders' perspective, i.e. stepping inside the shoes of participants to understand their talk and action" (Wong & Waring, 2010, p. 6)

evidence that what comes out from the data is particularly dependant on the participants themselves. CA is emic because it "is interested in the procedural infrastructure of situated action" (ten Have, 2007, p. 35), that is, the procedures of talk-in-interaction.

Moreover, the emic nature of CA analysis has become to be named the "next-turn proof procedure" (Sacks, Schegloff, & Jefferson, 1974, pp. 728-729). Hutchby and Wooffitt (1998) believe that the next-turn proof procedure is "the most basic tool" for analysing talk which is accomplished by the participants. Adjacency pairs in sequence are related in such a way that the following turn gives meaning to the previous turn (Al-Harahsheh, 2015). Analysis of this enables the researcher to see what participants may be doing throughout the turns, and also what the possible relevant outcomes are and what happens next (Seedhouse, 2004b). Therefore, all the conversations are recognised as being highly structured and ordered within a bottom-up or data-driven approach (Seedhouse, 2005a).

CA does not start describing or analysing the data using priori categories or hypotheses or from a broad hypothetical scheme. The analyses are constructed on what the participants make and show turn after turn built on the "set of normative resources which interactants make use of to display the meaning of their social actions to their partners and to interpret their partners' actions" (Seedhouse, 2004a, pp. 37-38). Its descriptions start from the analysis of recorded sequences of naturally occurring talk-in-interaction for studying specific characteristics or aspects of that interaction. The usefulness of gaining recording of the interaction is not only to assist the analyst in being able to repeat it continually or pause it for moment by moment analysis, but also to enable other researchers to get into the recordings with the purpose of considering the claims made.

Another purpose for choosing a CA methodology is the capability for such a method to capture all the details of interaction. For example, sound stretches, "uh's", cut-offs, pauses, and intonations, are all fine and minute details which show its stances and validate how social actions such as teachers' initiation, student responses, and third turn expansion are accomplished. Analysis is led by the fundamental question, "why that now?" i.e., why a particular a piece of talk is formed in that particular way at that exact time? (Schegloff & Sacks, 1973; Seedhouse, 2004a). The aim is to discover the meaning of interaction from the participants' point of view, and this is reached through closely looking at how each turn is produced and delivered through the three-part sequence, as CA is capable of describing and analysing these kinds of non-lexical resources. CA's emphasis on the

contextual and interactional dimensions of language use perfectly matches this perspective.

CA also recognises the importance of context, particularly in institutional settings (Gardner, 2008). Context plays a distinctive role in analysing and understanding interactional behaviour (Schegloff, 1968, 1996, 1999, 2007). Speakers' turns are "context shaped" (Hertiage, 1984a) in other words, any action is shaped and rigorously related to the prior action and it must be considered in the more macro context that structures the whole situation. Action is seen as a meaningful contribution only in "context" Hertiage (1984a). As suggested by Hertiage (1984a) when participants are talking, their talk is shaped according to the sequential contextual meaning of that talk or speech. In classroom interaction, this means that students and teachers acknowledge and understand each other's turns within that context and their following contributions are constructed based on how they make sense of each other's contributions.

Through analysing my data, I considered the sequences that unfold in order to understand the phenomenon being investigated when participants; the teacher and the student, orient to each other's turns at talk. I found CA more suitable for my research aim and purpose than other methodologies commonly used in classroom discourse research such as Discourse Analysis (DA). Discourse Analysis studies have focused in particular on their three-part exchange of teacher Initiation, learner Response and teacher Feedback or Evaluation (IRF/E), which is seen as typical of classroom interaction.(Cullen, 2002; Mehan, 1979; Sinclair & Coulthard, 1975). Although, the focus on the IRF pattern remains as a core unit of the analysis, this analytical discourse approach has been criticized and has been proven problematic such as trying to fit interaction into categories and having prior assumptions or trying to explain L2 classroom interaction in a quantitative way. Another issue is focusing on numbers and frequency of items rather than studying what actually goes on and the whole picture of L2 interaction (Firth and Wagner, 1997; Seedhouse, 2004). Moreover, these categories are fixed and do not capture the variety of functions of language, and the complexity of the interpretation of the interaction that happens in the classroom (Walsh,2011). Seedhouse (2004, pp. 58-66), for example explained very clearly this point by comparing two extracts of sequences by using two different approaches; DA and CA claiming that, "the IRF/IRE cycles perform different interactional and pedagogical work according to the context in which they are

operating". Hence, the main advantage of CA to the DA discourse approach is that it is capable of revealing interactional complexities that DA approaches are unable to do. The criticism is that DA studies focus on quantification too much and that they ignore the contact of language with interaction as a social process. Walsh, (2011b, p.84) argues that "In short, a DA treatment fails to adequately account for the dynamic nature of classroom interaction and the fact that it is socially constructed by its precipitants"

In other words, it is impossible to specify in advance what kinds of behaviour units will carry out the interactional features, such as laughter, silences and intonation before the turn and after the next turn in a sequence. Moreover, there is no straightforward correlation been the form and the function. Therefore, the analysis from DA dose not elucidate the real nature and the orientation of the interaction because of extracting themes from their sequences and not viewing them *in site.*(Atar, 2016; Seedhouse, 2004a; Sert, 2015) Also, a wide range of actions can occur in the same turn which function differently at once and this perhaps is what is missed in coding, and thus, this study used CA in order to investigate interactional patterns on a turn-by-turn basis achieved by participants in the classroom. Rather than studying actions of turns individually the study examines the sequences and analyses the interactional practices in the teacher-led talk. In most classroom interactions, IRF sequences are initiated and closed down by teachers in the first position (i.e., initiation) and third position (i.e., feedback/evaluation) turns. However, what occurs in the third turn is not just simply feedback or evaluation as studied in the previous methods such as DA. It is through this contingent course of sequential exchange that the third part sequence carries a variety of functions in the same turn. Apart from evaluating student responses they have their sequential management in closing the sequence or inviting other contributions.

Although I have considered the three-part structure that has originally been exclusively described through discourse analysis approach, in this study in particular I tend to investigate and explore this pattern of sequence from a sequential approach. This study examines in greater depth the social interaction between the participants with an aim to understand the more complex processes through which students and teachers jointly yield and negotiate the meaning of the completed actions. This is demonstrated not in one structure of the three-part sequence but rather in the form of extended structures of interactional sequences or sequences of sequences.

2.2   Research Context

This study was conducted at the University of Huddersfield in the UK. The International Study Centre (ISC) is part of the university which offers general and academic English courses to international students in order for them to develop their English language skills and reach the desired requirement level to their university departments. In this study, the course running was an academic pre-sessional programme (PSP). The ultimate objective of the programme is to help EFL students integrate into the university and succeed in their undergraduate or postgraduate studies. I believe that the choice of the setting was pragmatic, in that I am familiar with it as a setting and also have access to the site as a postgraduate student undertaking studies in the same university. The data for this study came from one classroom of Pre -sessional adult learners studying English for academic purposes. These international adult learners came to the class mainly to improve their four English skills: listening, speaking, reading and writing for their chosen degree programme. The course is an intensive Academic English course for students who are preparing to study at the University. For this particular class the participants took two terms of a Pre -sessional program. At the end of the course students will be assessed through a range of assignments, presentations and tests. The common materials used in this classroom were desinged by (ISC) centre. (see Appendix P for the designed material and some samples of tasks were undertaking in the classroom). The course contains three different books; workbook and the student's book. Every three months the students get new material following their progresstion langauge skills.

2.2.1   Participants

The participants in this study were EFL adult learners undertaking Pre-sessional English courses at the International Study Centre (ISC) at the University of Huddersfield in the UK. The courses run for between four weeks and six months, and have multiple start dates either in September or in January. The length of the course that students need to take depends on their level of English and department entry requirement.

For this particular study, the data collection took six months of recording; I started the recording in March 2015 and completed in August 2015. The class was held by two native English language teachers, one male and one female. The female teacher has been

teaching English at the University of Huddersfield at the ISC for 7 years. She has been teaching on the Pre-Sessional English Programme (PSP) for around 6 years and is currently the PSP coordinator. This role includes the redesign of the syllabus, adaptation of existing materials, incorporation of new materials and coordination of teaching staff. The male teacher joined the team teaching English for Academic Purposes at the University of Huddersfield in 2012. He teaches on a part-time basis. Both teachers were qualified and experienced in teaching the English language to foreign learners.

The class was comprised of 24 students who were of mixed gender; 11 males and 13 females. Seven of the students were from non-Arab speaking countries including China, Vietnam and Bangladesh, others were from Libya, Qatar and Kurdistan. The latter are all Arab countries, in which the Arabic language is the first language. The ages of the student participants were different, ranging from 22 to 35[4].

The students were studying 20 hours of English per week over a five-day period for six months They entered the university English language programme with an IELTS equivalent level of 4.0. By the end of their language study period, they were required to have reached an IELTS level of 6.0 and in some cases 6.5 allowing them to enter it other academic departments. The data can be considered as naturally occurring because the teachers were not given any instructions in relation to the lesson materials, class tasks or even the lesson planning. The classroom teaching was based on a communicative approach[5]. This natural setting is called the "specimen approach" which represents the reality of actions which occur in the classroom (Atar & Seedhouse, 2018).

Within this approach, both teachers taught the class using different activities such as discussing current course topics, through either group or individual work, doing exercises and checking homework. With regard to the course content, the course covers lessons which develop the four main language skills of speaking, listening, reading and writing and students are expected to actively engage in activities related to these skills.

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[4] The students' age variation was not an evaluation aspect and was therefore not the focus in this study.

[5] "Communicative language teaching (CLT) is an approach to the teaching of second or foreign language that emphasize communication as both the goal and means of learning a language" (Wong & Waring, 2010, p. 7).

The course also includes the teaching of grammar, including tenses, vocabulary development and syntax. At the end of the course, students are assessed through a different range of assessments, for example writing an assignment, and they are required to do presentations and seminars as a group discussion. The students' English proficiencies range from pre-intermediate to intermediate levels. The pre-sessional programme's ultimate objectives are to help EFL students integrate into the university and succeed in their postgraduate studies.

2.3   Ethical Considerations

This research needed to take into account a number of ethical considerations. A 'research ethics review' form was completed and submitted to the University of Huddersfield Research and Ethics Panel and ethical approval for this research was granted in March 2015 (see copy of research ethics review form in Appendix A) The following sections describe how consent was obtained from the study's participants and how their right to anonymity and confidentiality was explained.

2.3.1   Participants' Consent

Prior to any research undertaking, there is a need to acquire approval from the research setting and the subjects (Hammersley & Atkinson, 1995; Robson, 2002). For this study, once the appropriate setting for the research was identified, access to the International Study Centre, and thus to the teacher and the students was discussed and approved by the ISC. Informed consent is very significant for ethical approval, and it is typically acquired, as Heath, Hindmarsh, and Luff (2010, p. 17) put it, "by providing participants with an information sheet about the research and then, they are asked to sign a form confirming their permission and participation". Both the teachers and the students therefore, have been informed with reasonable information about the research plan overall. Following this, and before starting on the intended programme, I provided a statement for both the students and the teachers which were delivered orally and as written hand-outs in order to explain what the study involves as well as clarifying participant's rights and obtaining consent (see copy of these forms in Appendix B).

The Research Ethic Framework of the Economic and Council (2005, p. 1) (ESRC) claims that "…research staff and subjects must be informed fully about the purpose, method and intended possible uses of the research…". In this respect, I can confirm that I have

explained to the university and to all the participants i.e. students and teachers, the purpose of the study and the research process.

2.3.2 Anonymity and Confidentiality

Another important principle is to ensure that both the teachers and the students have understood evidently their right to be anonymous (Oppenheim, 2000). In my role as researcher, I informed the participants that their names will be changed during the transcription process. I used pseudonyms in cases where the teacher selects the next speaker by nomination. It is important to say that I had the opportunity to attend the class for the whole period of time. Taking part in doing the recording by myself facilitated recognizing and identifying individual student names and voices, which helped me in the transcription of the data, since this study relied on data from audio recording. This condition also applied to both teachers as well. In order to enhance confidentiality, I refer to the teacher by T, and students as S1, S2, and S3 and when a group of students are participating this is referred to as SS. However, their identities such as nationalities or genders are not revealed.

2.4 Data Collection Procedures

After gaining approval from the University of Huddersfield, I started audio-recording and collected naturally occurring data during the pre-sessional (PSP) course lessons. Naturally occurring data refers to the actual occurrence of talk, meaning it is not collected from questioning techniques as in interviews. Also this study did not employ observation methods, or the use of experimental procedures. During the stage of data collection, the researcher managed to record 20 hours of audio recordings of classroom talk. This was recorded from several lessons across the 6-month period of the course. Any lessons which included tests or quizzes were omitted and any those including dialogue between participants were recorded.

For the purposes of data analysis, and having listened back to the 20 hour recordings, the researcher decided to focus on the three-part sequences which were the most recurrent patterns in this particular classroom. There were other patterns present in the recorded data; however, because the three-part sequence was so prevalent in the teacher –led talk, it was decided to concentrate the analysis on this feature because it links to the overall aim of the research questions is to identify the ways in which the teachers encourage

participation. Therefore, only the sections/extracts of the recordings which dominantly contained this pattern were transcribed and then later closely analysed.

As well as the focus on the pattern of interaction itself, the selected extracts were chosen for another set of reasons; these were:

a) I selected sequences based on their clarity and I concentrated only on the parts of the lesson during which the teacher's and students' talk was audible to everybody.

b) I chose the parts of the lesson where there was a variety of activities and there was room for student responses and answers. This meant that there was a good level of interaction between the teacher and the students.

c) I excluded recording where the students were working individually in silence (e.g. on a quiz or course book written exercises) or parts of the lesson where there was no interaction (e.g. where the students were asked to give a presentation). There were also activities such as role play where all the class was involved in the interaction but transcription of such was not possible because of the noise and the overlapping of speech when several students were participating all at once.

When all of these selected recorded sections/extracts were added together, they came to a total of 4 hours out of the original and existing 20 recorded hours. Although many of the activities chosen were whole class teacher-led, the data also includes some teacher/student conversation between small groups or single students.

The class was a multicultural one and the student participants came from different backgrounds; due to cultural and religious reasons, many of the participants did not want to be video-recorded. It is worth noting that the data not being video-recorded meant that embodied actions such as eye gaze, gesture, and body (Kääntä, 2010), were not captured and were not included in the present analysis. Although these embodiments of behaviour are important, one can say that this is one limitation that needs to be admitted.

During the process of the lessons the language teaching and learning focus would be on the development of the four skills, reading and writing, listening and speaking, with the integration of grammar and vocabulary development. However, for the purposes of this research study, the focus was on any conversational extract involved during the lesson

whether that is part of the teacher's questions, elicitation, repair or correction, or the learner's questions, answers to questions, and practice in any language-based exercises. This is to say that during data collection, the lesson did not necessarily need to be a speaking lesson but rather any other skill-based lesson would also suffice.

It is worth noting that I was physically present in all the audio-recorded sessions. As a researcher and the recorder of the speech, I was well aware that my presence might create a situation in which the speakers (teachers and students) would become highly conscious of their speech and so would tend to modify or alter it. This dilemma often facing linguists, and especially sociolinguists was first referred to by Labov (1972) as the 'Observer's Paradox'. In relation to this Labov (1972, p. 209) states that 'the aim of linguistic research in the community must be to find out how people talk when they are not being systematically observed; yet we can only obtain these data by systematic observation".

Although my role as a researcher was not that of an observer and I was not taking any notes during my time in the classroom, it was important that I supervised the recordings myself. I appreciate that observer's paradox, cannot be wholly avoided; nevertheless, I aimed to minimise it by meeting the teachers and the students on an informal basis before the start of the session recordings. I sat with the students in class at their tables for a brief chat whilst taking their consent and explained explicitly the nature of my research. I thought this would make them feel somewhat relaxed. I did the same with the teachers. I believe this informal first encounter with the study participants perhaps helped reduce anxiety levels. In addition, as the recording of the sessions stretched over several lessons, the participants got used to the idea of having me there in class and did not seem to mind the recording. Therefore, my presence in the classroom and the fact that I was recording did not seem to have an impact on the participant speech nor the natural occurrences of the lesson.

2.4.1   Transcription and Building a Collection

Researchers and scholars are most often interested in what is said in the discussion of talk either in interviews or in the focus group interaction (Kasper & Wagner, 2014). CA transcriptions are concerned mainly with how something is said (Hepburn & Bolden, 2013), focusing more on how actions are constructed and how it is built in the preceding

turns. In this respect, in CA, recordings constitute the primary data and are then transcribed after repeated listening. Transcription is the process of producing the recordings in an orthographic representation and detecting instruments for accessing information about the recordings (Liddicoat, 2011). Such transcriptions produce a detailed picture for the analyst to view the multifaceted nature of talk captured in a simply practical, static framework (Liddicoat, 2011). As stated by Hutchby & Wooffitt (1998), the transcription of data is an essential producer of the analysis with two important objectives: "First, transcription is a necessary initial step in enabling the analysis of recorded interaction in the way that CA requires. Secondly, the practice of transcription and production of transcript represent a distinctive stage in the process of data analysis itself" (p.69). Accordingly, the former becomes orthographically represented in the data, while the latter becomes the centre of the analysis. Consequently, transcription develops the orthographic representation of the data, and the recordings then become the source of the analysis. As it is regularly highlighted, "transcripts are not the data of CA" (ten Have, 2007, p. 95), but they are how we present the data in written form. In other words, transcripts need to be produced by analysts themselves as the data "is elaborated, clarified, and explicated by the transcripts (ten Have, 2007, p. 33).Therefore, the production and use of transcripts become essential research activities in CA projects.

Moreover, one can argue that any transcription accomplished by different researchers can possibly be affected by the researcher 's own hypothetical stance or method to the main data. As suggested by Lapadat and Lindsay (1999) the varieties of choices that researchers build about the transcription "enact the theories they hold and constrain the interpretations they can draw from their data" (1999, p. 64).Therefore,standard system of transcription have been developed within the CA field in order to resolve issues related to reliability. The next section describes the transcription system adopted in the current research study and justifications for its choice.

2.4.2 Transcription Convention and Instrument

For the analytic aims of this study, I adopted a frequently recognised and extensively used transcription convention adapted from Jefferson (2004) (see Appendix C). This transcription framework is appropriate in the investigation of talk and it has turned out to be both a valuable device and a robust tool; it is also useful for understanding the language as part of social interaction (Liddicoat, 2011). The function of transcription is to capture

and present the interesting phenomena in a written form (Liddicoat, 2011). In CA, only naturally occurring interactions are acceptable as data; every minute through a linguistic detailing for example of speakers' pauses, sound, stress pitch, and also non-linguistic elements, such as strengthening the word or in-breaths, and overlaps is considered relevant in uncovering participants' orientation towards the interaction. I include pauses, I timed them to the nearest tenth of a second, overlaps, prosody and falling and rising tone in order to get a fine grained analysis through teacher and student interaction. Intonation is interactional resource used by the teacher in initiation questions, providing evaluation and initiating repair in the sequence. However, I only will use them as an additional data the analysis is not measuring them acoustically.

Regarding the transcription design, I decided to use Courier New font, mainly because the letters in Courier New font are of an equivalent size, and suitable for locating and tracing the overlaps and pauses perfectly in the transcriptions.

Peräkylä (2011) revealed that it is vital for researchers to be aware of the technical quality of recordings and the accuracy of the transcription throughout delivering them. In this study, I attempt to ensure that the quality of the recordings and the transcripts. I used a digital audio recorder called Zoom MH2N, which is considered one of the most appropriate hand-held recorders to date. It is an instrument that has the quality to capture every sound clearly, however, in some activities whilst in group work, I carried the device by myself around the groups for more clarity. The quality of the recordings was generally excellent in terms of the clarity of the sound. However, where there were slight issues with recordings in terms of the background noise, I used Audacity, a recording application programme used to edit and to clear-out the background noise. In the few cases where the background noise could not be reduced and the recording was completely inaudible, the sequence was omitted.

There are numerous advantages to obtaining recordings, for example, the playing and replaying, the opportunity of scrutiny and detailed listening, and the potential to return to any aspect of an interaction with a renewed reasonable interest. All these features help in the creation of the transcription and facilitate the transcribing and development of the analysis (Pomerantz & Fehr, 1997). In this study, I audio-recorded 20 hours over six months' period and produced a total of 4 hours of audio data. I have presented a large dataset in sixty-seven extracts in chapters Three to Seven of the thesis. The extract is

referred to as [AE: TST: May 2015][6]. All of the interactions in the data extracts were performed in English. I transcribed the various interactions in the chosen (PSP) classroom from the audio recorder (Zoom MH2N) and ended up with a comprehensive written record of the talk. See appendices D to O for a list of selected transcriptions which where relevant in extracting data to address the research questions of this study.

2.4.3 Validity and Reliability

Both concepts of validity and reliability are principally vital and considered as key stones of any research process (Kirk & Miller, 1986; Silverman, 2006). However, as Fraenkel and Wallen (2003, p. 171) state, many researchers working with qualitative settings, "take the position that validity and reliability […] are either irrelevant or not suited to their research efforts" because these scholars are trying to "describe a specific situation or event as viewed by a particular individual [or a group of individuals]." CA has its own methodology which makes the issue of validity in CA quite distinctive from other qualitative methods.

Seedhouse (2004b) points out that "Conversation analysts know what the participants' perspective is, because the participants document their social actions to each other in the details of the interaction by normative reference to the interactional organisations". This means that the actual details of the interaction justify the claim for developing an emic perspective. Therefore, CA practitioners "cannot make any claims beyond what is demonstrated by the interactional detail without destroying the emic perspective and hence the whole validity of the enterprise" (Seedhouse, 2004b, p. 255).

This interactional detail is categorised by (Seedhouse, 2004b) as :"internal", "external", "ecological", and "construct validity".

The first category of "internal validity" ensures that the data analysis supports the participants' perceptions rather than the analysts. This confirms the importance of the participants' views through analysing the sequential organisation of talk-in-interaction as

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[6] The AE stands for the researcher's initials, TST stands for Teacher Student Talk, followed by the month and the year 2015.

it occurs. In this study, the validity is verified through offering a turn by turn analysis of how the teacher and students make sense of each other's talk to examine the teacher questions and the students' responses in the three-part sequence. In this sense, it shows that the participants themselves are involved in particular activities through a "next-turn proof procedure" and documents the genuine conversations as they occur.

In addition, "internal validity" relates to the "soundness" and "credibility" of findings. In a conversation analytic study, improving credibility implies specific attempts to convince the reader of the accuracy and the richness of recordings that the research is constructed on, as well as incorporating the truthfulness for testing the analytic demands made of those recordings (Peräkylä, 2011). According to Lincoln and Guba (1985), gaining credibility in qualitative research is due to recurrent engagement in the field. In this respect, the recording lasted for six months in the classroom at the University of Huddersfield. 20 hours of recording of interaction that took place during their pre-sessional English language course at the University of Huddersfield, 4 hours were selected and transcribed. Hence, a six-month period for recording and taking notes in the classroom is considered sufficient time to improve engagements in this stated class. Moreover, it is significant to draw attention to the size of the data collected in the present study.

According to Seedhouse (2004b), the validity of a CA study is based generally on the quality of the analysis rather than the quantity of the database. Despite this, he suggests that "a total of between five and ten lessons has generally been considered a reasonable database from which recent classroom research into communication in both LI and L2 classrooms has been able to generalise and draw conclusions" (Seedhouse, 2004b, p. 106).Thus, drawing on his observation, the size of the present database which is 4 hours taken from 20 hours can be considered appropriate and adequate to describe the phenomenon under investigation. However, this study focuses on "the basic rules of sequence organisation" on a specific (PSP) classroom. Owing to its nature, CA studies focus on very little data which seems normal in CA studies (Atar, 2016; Seedhouse, 2004a).

The second category of validity is the so-called "external validity". This category is related to "the extent to which findings can be generalised beyond a specific research context" (Seedhouse, 2005b, p. 8). Qualitative research has often been criticised for being

context-bound, which means the focus is on where the event occurs, when it is happening or who is being referred to, and thus it makes external validity seem unsubstantial (Seedhouse, 2004b), such criticism does not appear to be relevant to CA. Relatively, generalisability in CA studies is profoundly dependent on the context of the conversational analytical research which is being carried out (Perakyla,1997,cited in Seedhouse, 2004b, p. 256). However, CA research in a specific context may afford a generalisable description of the interaction in that particular context. As a result, CA studies of institutional discourse, which focus on analysing the interactional phenomena on a micro-level of interaction in a specific context such as this (PSP) classroom setting, may afford generalisable details as reasonably structured in relation to institutional aims even though it focuses on a micro-level of classroom aspects. This means that other (PSP)classroom practitioners can learn from the analysis and relate it to their situation and practice.

The third category "ecological validity" "is concerned with the question of whether social scientific findings are applicable to people's every day, natural social settings" (Bryman, 2004, p. 29). As argued by (Bryman, 2004, p. 29), "[t]he more the social scientist intervenes in natural settings or creates unnatural ones, such as laboratory or even a special room to carry out interviews, the more likely it is that findings will be ecologically invalid". In this respect, it has been claimed that CA is a powerful and strong method as suggested by (Seedhouse, 2004b). This is because conversation analysts do not conduct data from either focus groups or interviews, (ten Have, 2007); conversation analysts rely mainly on naturally occurring data in its realistic social context, from an emic perspective referring to the same interactional setting in which participants use to perform and describe their social action through talking (Seedhouse, 2004b).

The fourth category is "construct validity", which is related to "the question of whether a measure that is devised of a concept really does reflect the concept that it is supposed to be denoting"; accordingly, the question that needs to be asked is: "whose construct is it?" (Seedhouse, 2005b, p. 10).With its emic perspective, CA focuses on the findings of interaction to which participants orient during interaction (Seedhouse, 2004b) which is different from the pre-set categories and hypotheses of an etic angle such as describing linguistic features. Conversation analysts interpret from the data rather than fitting or imposing per-determined functional categories to the data. Conversation analysts attempt

to describe precisely the patterns which emerged from the participants during their orientations of the interaction as social actions (Seedhouse, 2004b). Applying an emic perception thus ratifies that there is reduced possibility of the data being infected by current models, exterior influences, or the analyst's point of view (Seedhouse, 2004a).

Another important criterion is reliability. According to (Bryman, 2004, p. 28) "Reliability is concerned with the question of whether the results of a study are repeatable". Additionally, Seedhouse (2004b, p. 254) states that in CA, the three central aspects which affect reliability are "the selection of what is recorded, the technical quality of recordings, and the adequacy of transcripts". As suggested by Bryman (2004, p. 28), reliability is much closer to the notion of replicability, meaning how the study can be replicated. Seedhouse (2004b) recommends that CA is predominantly skilful and can make its consequences capable of replication due to both its presentation and analysis process of its data. Also, he argues that several research methodologies do not include their main data in their publications which made the reliability of the researchers' analyses is not accessible for scrutiny (Seedhouse, 2005b). In CA, however, according to, Seedhouse (2004b, p. 255) "it is standard procedure to include transcripts of the data in the study, and increasingly also audio and video files through the web. In addition, the process of analysis is made visible for the readers, who can analyse the data themselves".

2.5   Data Analysis

The analysis of this study applies methods of CA that uncover social actions through examining and investigating the turn-taking, sequence organisation and repair practices as the main aspects in studying English thus establishing how teachers manage students' participation.

This section describes how I started analysing the data following the data collection stage. The analysis consisted of several steps as follows. The data will be analysed in accordance with the CA principle as mentioned previously in section (2.1.1).

1. To make things easier for myself and avoid confusion and inaccuracies, I followed a well-organised and systematic approach. Before embarking on the analysis, I decided to follow the same strategies outlined by Schegloff (1989). He stated that prior to analysing the data, the researcher should begin by looking roughly at the data (at a surface level and not in-depth) to make sense of it as a whole and how best

to organise it. After repeatedly listening to the audios to familiarise myself with the context, I was struck by the prevalence of the three-part sequence, so decided to concentrate on that and how it gets expanded.

2. The close analysis involved listening to and reviewing the recordings carefully. For the current analysis, I selected all the dyadic teacher-student interactions and the group discussions in the corpus. For my own purposes, I named every recording in relation to the different classroom activities and language tasks set up by the teacher to describe the context of the lesson. For example, the classroom lesson could be a speaking and listening one where the task requires learners to debate a controversial topic in a group.

3. For each selected recording, I analysed every sequence of action; turn after turn in a detailed process. Every sequence was checked with a focus on the turn-taking system, taking into account the structure in terms of pauses and overlaps, as well as writing down any notable phenomena. I particularly followed what Pomerantz and Fehr (1997, p. 73) suggested; they outline that "for each turn in the sequence, describe how the speaker obtained the turn, the timing of the initiation of the turn, the termination of the turn and whether the speaker selected a next speaker".

4. In relation to the sequence organisation, I examined the basic sequence of teacher student exchange focusing on how they are distributed in the turn-taking model while speech is exchanged between the participants. I showed how each element turn of the three-part sequence is designed and completed by the participants in the actual time, how turns are related, how each turn implicates or develops the next turn, and what action is achieved through the design and deployment of each sequence.

5. Then, I examined the first turn sequence in terms of teacher's questions and student responses even though I focused mainly on the teachers' initiations showing how these questions have an impact on closing the sequences or inviting further talks (some invite contribution while others discourage participation). I also looked at the third turn with special reference to recurrent actions that have been identified as response tokens and assessment.

6. Since repair is pervasive in all talk in the data (Schegloff, Jefferson, & Sacks, 1977a).I finally examined repair mechanisms such as teacher initiation of repair which focuses on targeting the trouble source in order to encourage self-repair and thus participation through different practices.

2.6   Limitations

One limitation of a conversation analysis approach is the incapability to generalise any results to other contexts because it mainly focuses on a particular and very unique context. It can be argued that this is true of many qualitative research instruments and not just CA methodology. Moreover, the inability to generalise does not mean that the specific context it not valid but simply that it cannot be extendable to other contexts (Walsh, 2011).

In relation to Drew and Heritage (1992) and (Seedhouse, 2004b) all different varieties of institutional discourse share several mutual features, in addition to their idiosyncratic institutional aims, whose outcomes in a specific organisation of interaction are associated to those aims. From the CA angle, L2 classroom interaction is observed as one type of institutional interaction which is reliant on its own institutional objective, in a parallel mode to other institutional settings. So far, the aim of research using this approach is to obtain an in-depth analysis of data in that particular context, and not the extending of the findings to other settings. However, it may contribute in general to other second language classrooms and more specifically to adult (PSP) classrooms by shedding light on important and interesting aspects of the chosen setting including sequence organisation and interactional patterns.

2.7   Summary of Chapter Two

This chapter has described the methodological framework preferred for this study; CA. It has revealed how CA has the ability to provide a useful set of analytic tools for addressing the questions that are being investigated in this research. In order to establish the social nature of the talk in this specific (PSP)classroom, CA as a qualitative approach has been used to gain detailed knowledge of how talk interaction works in this particular context. The research context, participants, data collection processes and tools have also been described. Moreover, transcript procedures, including the transcription conventions for this on-going study have been introduced; as a working instrument, the transcription system devised by Jefferson (2004). Various research issues for the study including ethics

and permission for the data collection as well as validity and reliability have been considered and described.

The following chapter is the first of five consecutive chapters (Chapters Three to Seven) which will each analyse and discuss different aspects of the data selected from the large corpus with the aim of addressing the study's research questions. Chapter three will firstly look at turn-taking and sequence organisation with particular focus on the three-part sequence.

Chapter Three: Sequence Organisation in the (PSP)Classroom

3   Overview of Chapter Three

This chapter aims to answer the question of how three-part sequence is organised in the (PSP) classroom. I begin by showing how turns are allocated in the turn-taking system in everyday conversation. Then, I show the rules of classroom interaction, by drawing from the current data. Particular attention is paid to the three-part sequence illustrating its function. Then I will show how this sequence is constructed in the current study.

3.1   Turn-taking and Turn Allocation

Turn-taking is a central dynamic in any conversational interaction, therefore, every interaction has a particular speech-exchange system (Garton, 2012; Seedhouse, 2004b). The distribution of talk is governed by sets of non-linguistic rules, such as how to open or end a conversation, who speaks first and when he/s ends talking, and how long a turn takes or remains (Strobelberger, 2012). Such rules are crucial thus that speakers in conversation can take turns appropriately and smoothly, to avoid unwanted disruptions and simultaneous talk (Strobelberger, 2012). Based on the seminal work of Sacks et al. (1974) on the turn-taking system in conversation, a criterion for our understanding of speech exchange was set. This started from the idea that turns are resources that participants use when they are talking. They argue that these resources are distributed systematically among speakers through the interaction of one speaker speaking at a time and facilitate the transition between participants changing frequently with minimal overlaps or pauses (Hutchby & Wooffitt, 2008). In order to explain how this occurs, Sacks et al. (1974, pp. 702-703) set up a model, which comprises of two components: a "turn-constructional unit" and a "turn-allocation component"; the fundamental unit of a turn is a turn-constructional unit (TCU), which can be a word, a phrase, a clause, or a sentence. At the end of each TCU, there is the possibility of a completion point (PCP) (Wong & Waring, 2010). The completion point may become a place for speaker transition known as transition-relevance place (TRP), in which the next speaker starts talking.

TRPs are found at the end of constructional units (Wong & Waring, 2010). Moreover, a TCU can reach a completion point using various resources, for instance, it can be "grammatically complete", "intonationally complete" or "pragmatically complete" (Wong & Waring, 2010). To illustrate this based on an example taken from the current data, in the following turn "right (.) when you're happy with ↑it write it on a [piece of ↓paper" contains two TCUs, the first one ending after "right", which comes to grammatical, prosodic and pragmatic completion, and the second TCU follows the same reasons. There is a possibility of teacher change, but there is always a TRP.

Rules can be constraining, since if the current speaker nominates or selects another participant as the next speaker, then that speaker should take a turn at a particular place a TRP, and no other speaker has the right to hold this next turn. If the next speaker has not been identified by the current speaker, then any participant can self-select and has the right to the turn. If neither of these first two possibilities happens, then alternatively the current speaker may carry on talking and hold the turn (Sidnell, 2011a).These rules then can operate once more at the next place where it is relevant for the speaker to change. The size of a turn and the ordering of turns are locally managed by the participants themselves but also through their construction of turns (Sacks et al., 1974).

3.2   Turn-taking in Classrooms

Classroom interaction is an example of institutional talk, which differs from everyday conversation. The classroom is a social context, which develops its own teacher- student interaction (Seedhouse, 2005a; Walsh, 2006). In classroom settings, rules may operate or be oriented to in a manner that is distinctive from ordinary conversation. The turn transition is naturally shaped by the "goal-oriented" nature of this institutional context. Seedhouse (2004b) maintains that the main purpose in a second/foreign language classroom is to learn the target language, and consequently, classroom interaction is well-constructed towards achieving this goal (Lauzon & Berger, 2015).

Moreover, the "machinery" in classroom interaction comprises of multiple co-participants - the teacher and the students, who rely mainly on "traffic management" (Lauzon & Berger, 2015), where the teacher is normally responsible for allocating turns of speakership while participating in different classroom activities (Drew & Heritage, 1992). This pre-allocation means that the teacher, as questioner, is able to take extended

turns, constructed with a variation of turn forms until the teacher produces a question that students are able to answer. The students, as responsive to the teacher's questions, are constrained to produce an answer and their turns are completed as soon as an answer is presented (Liddicoat,2011).

According to Cazden (2002, p. 2) "the teacher... is responsible for controlling not just negatively, as a traffic officer does to avoid collisions but also positively, to enhance the purpose of education". Participation in the classroom involves asymmetries (McHoul, 1978; Mehan, 1979; Vanlier,1988; Markee, 2000; Seedhouse, 2004b; Walsh,2006), it is without doubt, that in the classroom, the teacher talks most of the time, initiates most exchanges through various types of questions. In teacher-whole-class interaction, in general, it is practically always teachers who initiate sequences; they also have a tendency to initiate most exchanges; mostly questions, though students do quite often request clarification (Cazden, 2002). In turn-taking organisation in teacher-led classrooms, practices are usually carried out as a two-party speech exchange system, with the teacher as one party and the group of students as the other party (Lauzon & Berger, 2015; Sahlström, 1999).

Previous studies have focused on the nature of turn-taking systems and sequence design in teacher controlled or teacher fronted classrooms. The focus was on normative practices which is an adaptation from ordinary conversation (Drew & Heritage, 1992). Following (Sacks et al., 1974), McHoul takes up their study in his article "The organisation of turns at formal talk in the Classroom" (McHoul, 1978). McHoul describes turn-taking organisation in teacher-fronted classrooms, which used transcriptions from both video and audio recordings from an English-speaking class. He argued that the "potential for gaps and pauses is maximized" and the occurrence of overlap is "minimized". At this point, this is the first divergence rule from those rules in everyday conversation (Ingram & Elliott, 2014). McHoul argued that this was due to a lack of opportunity for the students to be self-selected or select the next speaker (Mandelbaum, 2013). McHoul (1978) argued the following: if a teacher can both be self-selected or can select a student then the selection is restricted; the student gives the floor to the teacher or keeps holding the turn but does not select another student. Consequently, the teacher will dominate first turns and be ready to take the third position or turn (Mandelbaum, 2013). Thus, the teacher who is the manager of the turn-taking model attributes the speaking rights. However,

conversation analysts Mehan and Mazeland (cited in Koole, 2010) have shown that the self-selection for students was ubiquitous, which contradicts what McHoul (1978) had found in his data. Despite the fact that McHoul's (1978) study provides an important fact of divergence for understanding the turn taking practice of language classroom from everyday conversation, his study, however, has been criticised by Ko (2013) for not being satisfactory to explain language classroom talk which entails modification. This is because several TESOL[7] classrooms are neither formal content classrooms nor everyday English conversation and perhaps further amendments of the turn taking structures are required to operate properly.

Similarly, Mehan (1979) portrays the nature of turn-allocation in the classroom. He concluded that teachers' and student's talk, tend to follow a typical pattern. This pattern involves three actions in sequence: initiation, response and feedback/evaluation (IRF/E). In addition, students have the right to participate in classroom activities, once the students achieved in holding their turns (Mehan, 1979).

This study examines two basics dimensions of turn-taking and sequence organisation found in the (PSP)classroom but also as a sequence found to be ubiquitous in this research study's data. The following sections refer to the turn-taking model for conversation as described by McHoul (1978) and with consideration of his rules, while providing examples from the data where relevant.

3.2.1 Teacher Selecting a Particular Next Student

In extract 3-1 below, the teacher allocates speaking turns for the students in lines 1 and 7.

Extract 3-1[AE:TST:May 2015]

---

[7] "TESOL stands for Teaching English to Speakers of Other Languages and encompasses what used to be called TEFL (Teaching English as a Foreign Language) and TESL (Teaching English as a Second Language)". For further information see https://www.tesol-direct.com/about-tesol-direct/what-is-tesol/

```
1 T:  → okay (.) erm (1.0) Phillipa
2 S5:  ↓yes
3 T:   what decision did Kate [make]
4 S5:                         [she] decided to
5         join the university
6 S5:  and study wh er: (.) French
7 T:  → yes yes fine (3) and Omar (.) what did you get for three
8 S1:  (2) err >to level off<
```

In some cases, the student is asked to select another student, as in extract 3-2 in lines 1 and 3, the teacher takes a turn at talk, in which she repeats the selected student's name and asks them a question, before that next student speaks.

Extract 3-2 [AE:TST:August 2015]

```
1 T:  → let's see, Adam choose ↑another
2 S1:  okay Georgina please
3 T:  → Georgina please. Very good, it's like a game show
        ↑Georgina
4 S3:  ↓yes
```

Both the above extracts continue to follow the same turn-taking model, as defined by McHoul (1978). It is the teacher who allocates turns and he/s remains the manager of the turn-taking and makes student change relevant. Thus, the system is institutionally managed and not entirely "locally managed" (Liddicoat, 2011, p. 356).

However, in some instances, as illustrated in the next extracts turn allocation can be locally managed and students have the right, to self-select, to respond to the teacher's question, possibly in overlapping turns without either bidding for the floor or being nominated by the teacher. Furthermore, the student may ask questions without asking for speakership. The following sections and the extracts show these deviant cases.

3.2.2 Teacher Throwing Open the Floor for any to Self-Select

In the following extract, S9, S10 and S11 respond to the teacher's question, where no one is selected as the next speaker, and the student responses overlap.

Extract 3-3 [AE:TST:May 2015]

```
 1 T:    so she decided that she was interested in
 2 S9:   [interested in French] and after that (˚she becomes)
 3 SS:   [(                    )]
 4 S10:  [she become an English] teacher]
 5 S11:  [an English teacher]
 6 S12:  yeah (.) an English teacher because studying
 7        [French make  her   er::     ]
 8 S13:  [French and English [(     )]]
 9 S11:  LOVES teaching
10 S12:  more interesting in lang[uages]
11 S11:  [langua]ges [yeah]
12 T:    [good]
```

In the pattern identified by McHoul, he claims that the lack of opportunity for multiple participants to self-select means that the possibility for overlaps is minimized (Ingram & Elliott, 2014). Although, McHoul's principles do not permit for multiple selection, however, he does present one case where this occurs, and defines it as a violation of the principles. The current data generally follows the same pattern outlined by McHoul, yet I found more than one example for student initiations. It seems that there is a balance between the rules of the pre-determined and the local management.

So, it is apparent from the data that the teacher can use different techniques in allocating turns; either selecting a particular next student or throwing the floor open for a student/s to self-select. The following examples show self-selection in terms of asking the teacher for clarification.

3.2.3   Student Self-Selection Asking for Clarification

Another divergence from the rules of turn-taking in teacher-led classrooms appears when a student self-selects to ask a question. Students seldom ask questions in lessons (Van Lier, 1988) and once that happens, it is typically done after raising their hand and the teacher has selected the next speaker (Ingram & Elliott, 2014). However, in the following extract in lines 3 and 4, the student self-selects to ask a question for clarification.

Extract 3-4 [AE:TST:May 2015]

```
1 T:    ↑yes it is the past tense till the present↓
2 T:    oka:y right=
3 S3: → =why did you put an ed at the end in
4       the first and in here:: ah    (0.2)
5 T:    okay so now (.) Erick in his first TV series three
6       years ago(.) so so ago so this part
7       of the sentence is talking about (. ) [three years
8 S3:                                         [three year ago
9 T:    so three years ago must be in (0.3)
```

Here, the student self-selects and takes the turn immediately after the teacher reaches a
TRP. Seeking clarification *"=why did you put an ed at the end in..."*; here the turns are
latched (=) and there are no pauses or gaps involved before the turn sequence. In this
extract, the rules for turn-taking have reappearance again to those of a formal classroom
as the next turn is taken by the teacher as in lines 5-7 where the teacher is providing an
explanation for the student's inquiry and no other student making an attempt to self-select
to take the turn.

There are cases when the student's self-selection and asking for clarification is overlapped
with the teacher turn as in the following extract:

Extract 3-5 [AE:TST:May 2015]

```
1 S7:   I wrote it (.)     [as a   Florist]
2 T:    [yes she worked] as [a Florist]   for a year
3 S7:   [>FOR A YEAR<]
4 T:    and then she made the decision to go to university
5 S8:   wha- what's fl[orist]
6 T:                  [FLORIST] (.) somebody who
7       works with flowers
8 SS:   o::[:h
9 T:       [and makes and puts the flowers
10      in nice bunches ˚and things˚
```

In the above example, the student self-selects in line 5 asking for clarification *"wha-
what's fl[orist]"* while the teacher immediately overlapped the student question and
provides an explanation in lines 6, 7, 9 and 10.

3.2.4   Student Self-Selection Initiating Repair

On another occasion, however, a student may self-select as a next speaker when initiating or preforming a repair as illustrated in the following extract.

Extract 3-6 [AE:TST:May 2015]

```
1 T:   Ok so it's past simple (.) what about number two?
2 S1:  He [became↑
3 T:      [became (.) [ok
4 S2:               [he has become [I think
5 T:                              [ok (.) now
```

In the above extract, in line 1 the teacher asks *"what about number two?"*, S1 self-selects and gives a response in line 2. Although, the teacher overlapped with the student's response and repeats the student contribution before reaching a relevance place, S2 self-selects and gives the correct answer in line *4 "[he has become [I think"*, orientating to the teacher repetition line 3 as an inadequate answer and repair is needed.

Indeed, from the above extracts I agree with Ko (2013) views that the turn taking structure in classrooms is not static and quite often requires modification or deviates from the norm. From the data, I have shown instances where the teacher nominates the next speaker either through selecting or asking other students to choose the next speaker. Within these extracts, there are also occurrences where students have selected themselves as a next speaker; either asking the teacher for clarification or initiating a repair. The aspect of repair will be a recurrent theme in the current study. Since it appears in many exchanges throughout my data, there will be central focus on teacher's initiation and repair in a dedicated sub-sequent chapter (see Chapter Seven for more details on repair).

3.2.5   Student's Initiation

In some occasions other sequences might developed differently and get different responses. In the following extract the student asks the teacher 's opinion and feedback. The extract shows how the student initiates the first sequence asking for teachers' feedback on her writing.

Extract 3-7 [AE:TST:May 2015]

```
1 S2:     yes (0.1) (teacher) (0.5)
2 S2:     ˚that's fine because you don't (.) err write the-˚=
3  T:     =complete this introduction [by
4  S2:                              [case (.5) good (.) well done (.)↑why
5  T:     all ↓right (1) ↑okay all ↑right
6   -       (3)
7  T:      all ↓right well (.) erm (1) [so I-
8  S2:                             [>what- what<   about the content
9            of the  argument
10           (.) what do you ↓think
11 T:      well okay well if err=
12 S2:      =is it ↑okay=
13 T:     =yeah >if- i- ih-< if there's anything ↓wrong with that
14(.)      I:: (.5)
15        I >would have made a note about that< yeah:
16 S2:      okay but [what do:: [you (.) what do- >what's your- wh-
17            what's< your
18            ↓opinion for=
19  T:              [so (.) [I'm just  saying
20 S2:      =the argument (1) it's o[ka::y=
21 T:                          [>okay< think so (.) yes if I had
22                     noticed
23         anything that was wrong then-
24  S2:       =yes because YOU [didn't write [okay
25   T:                     [I (.) [>would have made a note
26   S2:           =okay good ((Inas?)) you can err £continue writing£
27              hah=
28   T:          =all right=
29   S2:         =£I need to push£ hah[ha ↑hah
30   T:                            [↓yeahokay(.)
31                   so=
32   S1:          =£motivation£=
33   S2:          =£↑motivation yes£
34 T:      ↑okay ↑so (.) [err yeah so (.) err >I've just made a few::<=
35 S2:                [˚huh huh huh˚
36 S2:          =>yes yes yeah<=
37  T:          changes here=
38 S2:          =yes I (.)
39  T:          a::nd you:: (.) >and [you need to add<
40 S2:                            [root map yes written out
41  T:          root map and just this point that we talked about
42              earlier ( ) if you
43    do that ˚It'll be fine˚ ↑yeah [↑yeah
44 S2:        [˚okay okay˚ but I am- just I am uh (.) about the::err
45           the point
46    of the argument (.) what do you:think (1)

47 T: ↑okay ↑yeah erm alright I'm: not [that

48 S2:                               [£it's a strong [↑argument£

49  49      heh he he=

50 T:        [yeah well  =I'm not an expert in

51      this field as you know:

S2:   oka::y=
```

Having begun to consider the rules of turn-taking in the current data and how it differs from the typical rules in ordinary conversation, I now move on to another important aspect of the classroom, focusing on sequence organisation. The literature referred to here demonstrates that the turn-taking system in the classroom differs from everyday conversation and follows other kinds of institutional talk. Moreover, it has become clear that in classroom talk, turn-taking is largely managed by teachers. It recurrently manifests itself in the three-part sequence first identified by Sinclair and Coulthard (1975). Thus, in the next section, I consider this in more detail, showing that the three-part sequence is an adjacency pair plus expansion which is also recurrent in my data.

3.3   Sequence Organisation in Classrooms

One of the fundamental aspects of interaction in classroom talk is the recurrent nature of certain sequences of actions. These actions are called adjacency pairs – question and answer. From a CA perspective, the basic building blocks of all interaction is the adjacency pair. Adjacency pairs are "paired action sequences" of utterances in talk where a turn by a single speaker requires a reply (Schegloff, 2007). Adjacency pairs are structured as a "preference organisation". Examples of such utterances include 'invitations' which prefer an acceptance response or a rejection a "dispreferred" one or a question and answers (Sacks et al., 1974). These turns comprises of two turns, which when produced by different speakers can be divided into two different parts, namely "first-pair parts" (FPP) and "second-pair parts" (SPP) (Schegloff, 2007). There is a possibility for the adjacency pairs to be expanded, such expansions can occur at various places for example, before, after or even inserted between, the FPP and SPP. The first-pair part in general initiates an action sequence and the second-pair part gives a response to this initiation by finishing the action sequence (Schegloff, 2007). This is to say, each initiating action sets or identifies opportunities for an exact type of a response- action which becomes conditionally relevant (Schegloff, 2007). Schegloff (1968, p. 1083) defines "conditional relevance" in the following way:

> By conditional relevance of one item on another we mean: given the first, the second is expectable; upon its occurrence it can be seen to be a second item to the first; upon its non-occurrence it can be seen to be officially absent – all this provided by the occurrence of the first item. (Schegloff, 1968, p. 1083).

Conditional relevance allows for the recognition of an adjacency pair because of the robust nature of the sequence structure. For example, if speaker A produces a question as a FPP, it is "conditionally relevant" for Speaker B to respond with an answer as a (SPP) and not give greeting as an example. Thus, both the FPP and SPP are placed adjacently.

However, the second pair part is not always accessible or delivered immediately. If it is deferred, absent, or does not "fit" with the first pair, it is "noticeable" and "accountable". Thus, its noticeable absence becomes a matter of accountability and the speaker may pursue a response or the recipient may offer an account for its absence or delay (Hutchby & Wooffitt, 1998; ten Have, 2007).

Some earlier studies e.g Gardner (2013) has found that the sequence structure in teacher fronted classroom is the adjacency pairs. It is often the teacher who initiates a question as a first position. The second turn is a response to that question. The third turn is characterised by the "follow up" or "evaluation." This was eventually named the Initiation Response Evaluation (IRE) pattern where E stands for evaluation (Mehan, 1979; Sidnell & Stivers, 2012).Waring (2009) points out that the IRE structure is a central pattern in classroom discourse (Waring, 2009). This pattern, was originally identified by Sinclair and Coulthard (1975) and referred to at the time as the Initiation-Response-Follow-up (IRF); the F move, or action refers to feedback or follow-up. This third turn or move carries an evaluative function, so it can provide feedback on the students' responses and performance.

Other scholars, such as McHoul (1978), referred to it as "Question Answer Comment", or as a "triadic dialogue", as suggested by Lemke (1990). This type of sequence is most prevalent in a teacher-fronted classroom, where IRF sequences usually occur in a Teacher-Student-Teacher sequence (Cazden, 2001, 2002). Most regularly, IRF sequences are seen as "a monolithic structure, a controlling device of teachers, and a means to perpetuate the mode of education as transmission" (Li, 2013, p. 70).

Despite differences in naming conventions, they work the same. For example, the teacher initiates the sequence or the turn as an initiation first pair part, however, the initiation can take different forms and can comprise of a single turn-constructional unit (TCU) or multi TCUs, which may extend into "elicitation" of the next turn of talk (Huq & Amir, 2015). The first turn involves the teacher posing a question to a student, to which he or she

generally knows the answer. In the second turn, the students utter a response (R). The third turn is an (F) move, which is characterised as the "follow-up", "feedback" or "evaluation" thus, the exchange ends with a teacher evaluating the student's answer by producing words such as "Good" "that's right", "yes" or "No" (Seedhouse, 2005a; Sidnell & Stivers, 2012). It can be an "acceptance", "rejection", "evaluation" or "commentary" on the response of the student's second turn (Sinclair & Coulthard, 1975, p. 48). Furthermore, in CA terms, this third turn is also characterised as a type of post-expansion by the teacher, who either accepts and/or evaluates the student's response, which acts as a "sequence-closing third" (Schegloff, 2007), or expands the sequence if the teacher initiates a repair[8]. The following example explaining how the IRF works through sequences is taken from Cullen (2002).

Example (1) (Cullen, 2002, p. 177)

> 1 T: → **I** What's the boy doing?
> 2 S: → **R** He is climbing a tree
> 3 T: → **F** That's right. He's climbing a tree

In the above example, the teacher starts his turn by asking his/her question in line 1. There is a response by the student in the second turn. The following turn is the F move of the teacher, which functions as feedback. The feedback carries an assessment "that's right" on the student's answer and also repeats the student contribution as an agreement (Cullen, 2002). Another example is taken from Mehan (1979) to aptly illustrate the three sequence IRE.

Example (2) (Mehan, 1979, p.285)

> 1 T: → **I** What time is it, Denise?
> 2 S: → **R** 2:30
> 3 T: → **E** Very good, Denise

---

[8] Hutchby and Wooffitt (1998, p.57) consider repair to be "a generic term...used...to cover a wide range of Phenomena" including all sources of trouble in the talk to which participants or students orient. Trouble sources can include production trouble (e.g. stumbles or stuttering) and factual errors, among other categories.

The teacher uses a WH question in the first turn "What time is it, Denise?", and in the subsequent turn a response is uttered by the student, followed by a teacher evaluation in the third turn (Lee, 2006).

In the above examples, the three pattern exchanges IRF/E are similar as they both consist of three parts, as mentioned previously, the first two parts of the IRF work as they do in the IRE sequence, the only difference between the IRF and the IRE sequence lies in the third turn. Such a turn also referred to as an action, does not have to carry an evaluative function only. In other words, the teacher may provide feedback containing follow-up questions, acting as reformulation, to expand the student's answers through a justification or clarification request (Tuan & Nhu, 2010). Below is a typical example of when the F sequence is expanded for further interaction.

Example (3) (Tuan & Nhu, 2010, p. 32)

> 1 T: → **I** What do you do when you're under stress?
> 2 S: → **R** Go shopping
> 3 T: → **F** Good. Any other ones?

In the example above, the teacher's third turn (F) evaluates the student's response (R) to her open question (I), but then involves another extended question in line 3 "Any other ones?" where the teacher follows up his/her question in a third turn and initiates another IRF sequence. This question helps create more opportunities for students to practice the target language by allowing them to keep the floor during communication and discussions This IRF follows the following sequence: the teacher initiates an exchange, usually in the form of a question; a student answers, and the teacher gives feedback, then, the teacher initiates the next sequence by asking question(s), and so on. Within the context of (PSP) classroom, this is significant as it will create more opportunities for meaningful negotiation in the classroom and allow students to express their ideas through speaking and participating.

A great number of studies have considered the IRF/E structure in classroom observation (Mehan, 1979). Mehan's study was carried out in a single classroom in a public primary school. Mehan's findings revealed that the three-part sequence, specifically the IRE

sequence, is ideal in classroom discourse. The sequence is structured in a hierarchical way through practices or events that take place in the classroom. In other words, the teacher begins the initiation by eliciting the information or the questions, and then students provide a response followed by teacher evaluation or feedback. Mehan (1979) observed in classroom talk, that in theses IRE sequences, teachers already have the answers to their questions. The roles taken on by both teacher and student within the IRE interaction pattern allows the teacher to perform and act as an expert, which enables the teacher to manage the interaction order and flow of the ongoing conversation, by extending the turns and evaluating the accuracy of the student's response as well. Although, Mehan (1979) has examined at length one type of the teachers' initiating moves, specifically "known information questions", which are found broadly in educational settings, however, he did not describe the sequence expansion in detail (Kapellidi, 2013).

 As Macbeth (2003, p. 258) argues the IRE provides "a constitutive field of action, wherein lessons take shape as organisation of practical tasks, objects, and understanding that novices can find and do", which means that any subject or topic is facilitated by the teacher. It is the teacher who decides who will take the floor, and when the students are able to take a turn participating in the classroom. However, the third turn of the sequence is considered to be the most essential. The reason for this is that if the student fails to reply or answer, the turn structure will break down. In such an event, the teacher initiates a repair by either repeating or clarifying with a further expansion (Sidnell & Stivers, 2012). The following example from Lee (2007), is taken from a composition class at an American university.

Example (4) (Lee, 2007, p. 1209)

```
1 T:      What are we going to look for,
2         in terms of doing this peer review,
3 T       what criteria are you looking at?
4         (3.0)
5 S1:    Aha:: topic sentence
6         (2.0)
7 T:    Oh::kay:: before that?
8 S5:   Thesis [statement.
9 S1:    [Thesis statement.
10 T:   OK, let's:: make sure you've got a thesis statement.
11      ((Writing on the board "thesis statement"
```

The teacher's first turn in lines 1–2 begins with a display question, to which the teacher already knows the answer. A response is given by the student in line 5 after the teacher reformulates his/her question in line 3. In the third turn, the teacher follows up a move in line 7 with an assessment Oh::kay:: before that?, which conveys an evaluation of the deficiency of the answer and re-addresses the students to the correct answer, which is later found in the "thesis statement" (lines 8-9) (Nassaji & Wells, 2000; Sinclair & Coulthard, 1975). It can be noticed from the above example that the teacher is directing and steering the IRF/E sequences toward his/her purpose by delivering cues for more desired responses. (Sidnell & Stivers, 2013).

Koshik (2002b) conducts a collaborative study on classroom talk in which she looks at how teachers elicit correction through the sequence to produce what she refers to as a "design incomplete utterance" (DIU), which is observed in the sequence of turns. It entails that incomplete utterances are provided by teachers as a means to elicit mislaid information in the shape of utterance completion. Such practices are used by the teacher to scaffold an utterance for the student to complete his sequence or action (Koshik, 2002b). Koshik (2002b) displays that questions in L2 classrooms are organized and arranged in a patterned manner and that they are locally managed. The example below by Netz (2016) illustrates this point:

Example (5) (Netz, 2016, p. 57)

```
1   MR Johnson:      Do you see?
2                    Abby walks,
3                    is what?
4   S:               it is the present]
5   Mr Johonson:     [present tense,
6        →           and Mattie said it i::s,
7   SS:              ..past.]
8   Mr Johnson:      [past.
```

In line 6, the teacher employs the DIU, which demonstrates two prosodic features. First the teacher stretches the sound of the auxiliary "i::s". Second, he finishes his utterance with a constant intonation, indicating further speech is coming. This prompts the students to produce a response in the following turn.

Other studies such as those conducted by John Hellermann (2003) and (Lee, 2007) have mainly focused on the teacher's third turn. John Hellermann (2003) scrutinised the syntactic functions of the IRF and their prosodic features to mark a student response, in public high school in the US. Meanwhile, (Lee, 2007) examined in an ESL classroom at a US Midwestern university, how the third turn carries out actions such as parsing, steering the sequences, and hinting responses which are used in the third turn by teachers for moving interaction forward. In another study by Park (2013), who analysed both ESL and EFL classrooms in higher education. She examined teacher's third turn repeats and revealed that they either work towards closing the sequence or inviting students' contributions to expand on their inadequate response.

Recently, Margutti and Drew (2014) argued that the IRE sequence exists in classrooms and the teacher selects the formats of their third turn; their analysis demonstrates that each format is designed differently through different features. For example, they found that repetition in the third turn of the IRE is the most common technique in assessing students' responses positively. Moreover, the progression of talk to the following question also contributes in assessing responses positively. They found that teachers do not use these formats/practices arbitrarily; rather, they are deliberately chosen in respect of the teachers' pedagogical or educational goal (Margutti & Drew, 2014). Despite the fact that such studies conducted studies in different contexts, however, they have focused only on the third turn and have not dealt with whole three-part sequence in large sequences. The

current research extends and builds on the previous studies. This study examines the sequence as a whole focusing in particular on teachers' initiation. In other words, it examines how the sequence organisation is constructed and how the teacher uses his/her questions to expand the sequences for encouraging participation. There is particular attention paid to the teacher's third turn sequence, showing what interactional functions they convey, as the teacher's third turn may not necessarily carry an explicit evaluation. In some environments, the teacher initiates a new question, seeking clarification or repair initiation.

3.4   Critique of the IRF/E

Given the ubiquity of the IRF/E sequence, it is interesting to consider its effectiveness in structuring classroom talk. Various studies have been carried out analysing the effectiveness of IRE patterns in different contexts, such as first and second language classrooms (Cazden, 2001; Mehan, 1979; Nassaji & Wells, 2000). The sequence has been strongly criticised in terms of limiting the students' ability to talk freely and to discuss any topic in the classroom. Additionally, the students are seen as having been prevented from expanding and explaining their utterances. Research has demonstrated that the IRE sequence does not involve complexity in thinking processes or in communication between teachers and students (Barnes, 1992).

This is due to the asymmetrical pattern that is found between the teacher and the students. In other words, it is claimed that there is an "imbalance in [the] number of turns between students and the teacher in the IRF/E exchange" (John Hellermann, 2003, p. 81). Therefore, the IRF/E pattern has been criticised, since the teacher does most of the talking and dominates the floor. Allwright, Allwright, and Bailey (1991) claimed that teacher's talk accounts for between 50 and 75% of talk in the classroom. The, IRF/E maximises the teacher's talk and minimises student participation (Thoms, 2012).

Although the use of triadic dialogue has long been linked to discursive practices discouraging students from speaking (to the serious exclusion of learners' voices) (Cullen, 2002; Garton, 2012), research has also unravelled some of its benefits and potential value. A plethora of research has revealed that slight variation in the last part of the IRF/E archetypal, the F-move or E-move, can have a an importance modification with regards to students' contribution and participation (Cullen, 2002; Nassaji & Wells,

2000). This is congruent with Cullen's finding (2002) in his article 'Supportive Teacher Talk: The Importance of the F-move'. In this study, Cullen (2002) observers that within the F-move (or the third part of the typical series of IRF), feedback can be vital in ESL/EFL classroom discourse. Cullen's argument is based on his sample focus group from a secondary school classroom in Tanzania Based on this analysis, he distinguishes between "evaluative" and "discoursal" F-moves. The former provides feedback on the approval or the disapproval of students' responses, whereas it is the latter in particular that allows teachers to trigger vivid conversations and provide "… a rich source of message-orientated target language input as s/he reformulates and elaborates on students' contributions, and derives further initiating moves from them" (Cullen, 2002, p. 122). By the same token, Jarvis and Robinson (1997) claim that the teacher's F-move can be useful in supporting and assessing learning by reformulating student contributions which are related to the Vygotskian idea of supporting the "Zone of Proximal Development" (ZPD) (Garton, 2012).

Cullen (2002) further contends that the occurrence of a discoursal follow-up hinges on the teacher's use of more open-ended, referential, questions rather than closed-ended, display questions. In other words, the pedagogical importance of the teacher's follow-up resides in shifting away from asking students predetermined questions and giving them pre-emptive and explicit corrections. Instead, teachers should give participants time to think and voice their opinions; they should then use students' attempts as a base to sustain and develop dialogic conversation through elaboration, reformulation, and filtrations of learners' contributions.

In sum, some researchers have criticised the IRF/E exchange, believing that it constrains opportunities for student participation or contribution (Hall & Walsh, 2002), while others have identified various benefits. However, given its ubiquity in classroom talk, there is still interest in looking at this phenomenon systematically, since it is recurrent.

It is important to note that IRF/E is neither a single structure, nor the only interaction that takes place between the teacher and students in the classroom (Cazden, 2001).The "initiation" moves of IRF/E consist of different kinds of actions (Lee, 2007) suggested that the third turn, which is normally the teacher's time to provide evaluation or feedback, may launch a range of activities which facilitate the on-going conversation in the

classroom. Although the third part of the sequence is often a relevant closing (Schegloff, 2007), such patterns can continue for more extended sequences, which can carry evaluative features such as response tokens "okay" or "alright" or an assessment such as "good"(see chapter five and six). The third turn can consist of other things rather than evaluation, for instance it can carry a follow up question as a reply by the teacher about the response (Lemke, 1990; Mehan, 1979; Sinclair & Coulthard, 1975).These features focus on "form", "content", "recasts", "elicitation", "metalinguistic" "feedback", "clarification" "requests" and "repetition" (Cullen, 2002; Hall & Walsh, 2002; John Hellermann, 2003).

This current study attempts to examine and investigate how the three- part sequence is organised in the (PSP) classroom and how teachers manage their contribution to encourage student participation through their initiation of questions. Also, I will specifically focus on the third turn, which is considered the richest turn for the teacher (Park, 2013; Sidnell & Stivers, 2012; Waring, 2008; Wells, 1993). There will be particular attention paid to what other evaluative functions are conveyed in the third turn. However, the teacher's third turn may not necessary carry an explicit evaluation. Some evaluative responses, such response tokens (see Chapter Five) might close the sequence, while others might invite further talk and elaboration. Also, it may carry other continuers or assessments. On the other hand, critics argue that where the third turn sequence occurs, what the teacher does in this particular turn or sequence is what is important, i.e., whether he/she provides an evaluation such as 'good that is correct', or 'no that is wrong', or gives a follow-up turn by posing a question to extend the student's turn.

The follow-up turn in an IRF sequence has been shown to be prevalent in both teacher-fronted and teacher-centred classrooms as a "useful tool with which teachers can use their status as facilitators in classrooms to guide a large number of students toward the common goal of dialogic learning" (John Hellermann, 2003, p. 81) CA scholars show that the features of such a sequence are subtle and need to be discussed in more detail, for example, to determine how such patterns originate, which is something that is not yet fully understood (Sidnell & Stivers, 2012). Thus, the focus of this study is on pairs of turns, how turns are related to each other, and sequentially through particular actions.

The three- part sequence may have a number of consequences or outcomes through turns of actions between teacher and student. In order to get a clear picture of how these kinds of sequences are constructed, we need to look deeply, analysing turn after turn, using CA as an analytical tool. This is so as to determine how this ubiquitous exchange unfolds through various practices which occur in this particular classroom, showing, in particular, how this pattern has a number of consequences, which might be useful for teacher-student interaction in EFL/L2 classrooms. The analysis illustrates (using the gathered data) how participants in classroom discourse orient and use such a pattern in different activities. The results provide empirical evidence that broadens our knowledge of sequence organisation in this context.

3.5   Question Answer Pairs in the (PSP)classroom

Conversation Analysis traditionally perceives a question as a FPP of an adjacency pair in which the production of an FPP by the first speaker stimulates the recipient to reply with the comparable pair type, then a SPP in the subsequent turn is triggered. Therefore, the core structure of the sequence in the classroom can be better outlined as (1) an adjacency pair; FPP, (2) SPP as a response to the previous turn, and (3) the third turn as a sequence-closing turn. Considering that in classroom interaction, the main sequence is already minimally expanded (i.e by the tacher's futher turn see Sidnell, 2011b), it should be emphasised that post-expansions are generally of the non-minimal form. That is to say, they are turns which follow the SPP, which develop or create sequences, such as response tokens and repair initiations (see Chapters five and Seven), disagreements/or acceptance, which proceed other initiations acting as a non-closing sequence of the SPP.

As a consequence, it expands the sequence for a further series of actions until the teacher reaches a desirable response from the student. On some occasions, the teacher provides positive assessments, or evaluative feedback, initiating the closing of the sequence (see Chapter Five on Response Tokens).

The following examples illustrate how the sequence is constructed and how it plays out in my data.

3.5.1   Basic Question Answer Sequence

This first extract shows the basic sequence of an adjacency pair question and an answer with non-expansion.

Extract 3-7 [AE:TST:June 2015]

```
1 T:    →   w::hat does closed mean↓=
2 S1:   = that's mean you answer with a yes or no
3 T:    →   ↑Good
```

In the first turn, the teacher starts his initiation as an FPP. A response is given by S1 in line 2 as an SPP. Following that, in the third turn, the teacher produces an assessment "↑Good" closing down the sequence. Where as in the following extract, the sequence is expanded.

3.5.2   Sequence Expanding in Terms of Repair

This extract shows how the sequence can be expanded beyond the second pair part SPP.

Extract 3-8 [AE:TST:July 2015]

```
1 T:    → [you just erm (2)err >what about< the spelling there=↑
2 S2:   = (re::_main)
3 T:    >remain<
4 S2:   with I::
5 T:    → with (.) so: yes >you have a missing letter there<
6 S2:   okay   (.) missing letter and then
7       (0.5)
8 T:    → ↓which (.) letter is missing↑
9 S3:   ˚uhm˚ (0.3) e::rm A↑
10 T:    that's right yes=
```

In line 1, the teacher starts initiating a question *">what about< the spelling there=↑"* as an FPP. In line 2, S2 gives a response *"=re::_main"*. In the third turn, the teacher expands his/her turn by repeating the student contribution as a problem and he/she initiates repair (see Chapter Seven for more detail on repair), in the form of two questions in lines 5 and 8 as post expansion turns. Then the teacher closes the sequence by giving an evaluation confirming the student's response as a correct answer.

3.6   Summary of Chapter Three

In this chapter, I have shown how the turn-taking model and the turn allocation are organised in both settings in ordinary conversation and classroom talk. I have also present throughout the chapter how the basic sequence of the adjacency pairs is constructed and organised in this particular context. I have provided examples from the research data illustrating the different variations of the sequences as well as examples from the literature consolidating certain points. In the next chapter, I tend to focus on how the teacher examines the sequence with the purpose of encouraging student participation through his/her initiation questions.

Chapter Four: Teacher Questions Initiation

4   Overview of Chapter Four

In this chapter, I examine the first turn (initiation) in the three-part sequence - the questions, since these are most common in my data. I focus on two recurrent types of questions used by the teacher called "known answer questions" and "unknown answer questions" (Hosoda, 2014). I start by showing how these questions are constructed and designed as part of the three-part sequence and how students' responses orient to the teacher's questions. Then, I demonstrate how such questions can have an impact on encouraging student participation on the ongoing sequence. Finally, I summarise and discuss the research findings.

4.1   Review of the Literature

Questioning has achieved analytic interest from the discipline of conversation analysis (Heritage,1984a).Teacher questions play an important role in opening and maintaining interaction within the classroom (Brock, 1986). Through asking questions, teachers perform many different tasks such as testing student knowledge, receiving feedback, maintaining control and the most significant of all is encouraging students' participation (Kucuktepe, 2010). Moreover, Walsh (2011) states that the teacher's questioning gives the student a chance to present their views, as well as testing their understanding, and development of skills, and actively engaging them in learning.

Questions are also vital in designing and constructing the three-part sequence. Therefore, they have a great effect on student participation. Some questions invite further talk and students are able to produce long responses, while others invite short responses. Teacher questions have received significant attention in both educational settings and applied linguistics literature. Predominantly, questions can be classified into two categories: 'display (or closed) questions'[9] which call for information that the teacher already knows or for which they have set up the parameters for the students' responses (Nunn, 1999;

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[9] They are also called "exam questions" 'by (Searle 1969)

Long & Sato, 1983; Lee, 2006) and 'referential (or open) questions'[10] which ask for information which the teacher may not have (Brock, 1986; Long & Sato, 1983).

According to Long and Sato (1983) in their study of teachers' questioning behaviour, based on six ESL (English as a second language) teachers, display questions are used more than referential questions in classroom interaction. They also claimed that they are less effective compared to referential questions. It has been argued that display questions are less effective in producing opportunities for students to use the target language (McNeil, 2012), whilst participating through turns in classroom talk, whereas, referential questions are considered typical for social communication, and offer more opportunity for negotiation and discussion (Tsui, 1995). Similarly, Boyd and Rubin (2006) state that IRE sequences often display questions that do not easily produce expanded output. In genuine communication, most questions are referential, and the answers are unknown to the participant who asks the question, whereas, in language classrooms, the most common type of questions asked by language teachers are display questions, to which the teacher already knows the answer (Course, 2014; McNeil, 2012).

Lee (2006) argued that "it would be premature to dismiss display questions as an ineffective teaching variable for language acquisition before looking into the process by which the teachers and students produce and use them, and what they accomplish in doing so" (p.708). He maintains that it is useful to examine display questions through a sequential approach. Lee (2006) revealed that from his analysis of a second language (ESL) classroom, display questions do more than just provide linguistic functions, as proposed in earlier studies, (Brock, 1986; Long & Sato, 1983). The interactional functions between the participants are also important for the teacher and the students. His analysis concludes that "display questions are situated accomplishments that involve negotiating the sense of the questions through repairs, using a narrative to link common sense knowledge to lesson-relevant terms, and steering the discourse into a particular direction using multiple IRE sequences" (Lee,2006, p.708).

Additionally, Lee (2006, p. 708) states that "close sequential analysis shows that it is in the production of interactional exchanges that display questions are made intelligible;

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[10] Mehan, (1979) referred to them as "information seeking questions"

topics are introduced, meanings are clarified, answers are tried, and resources are produced". In line with Lee, rather than simply categorizing or extracting these questions from their sequence, it is possible to examine these questions related to statistics and the features of the responses they get. However, this sort of examination would not inform us of the array of interactional work included in generating the next questions, or the interactional function they achieved within the three-part sequence. Also, the relationships between form and function would be absent (Lee, 2006). This study takes a further step by examining the two types of questions *in situ* through the whole three-part sequence in the (PSP) classroom, using CA as a sequential approach (Hosoda, 2016; I. Koshik, 2002b; Seedhouse, 2005b). Applying CA provides a deep understanding of how a teacher designs and constructs different questions, and how this is carried out on a sequential basis.

Looking at sequences enables us to obtain a clear interpretation of how a teacher uses questions to encourage participation. It also provides us with the data on how such questions are constructed through examining the sequence both before and after it is used. Additionally, it enhances our understanding of how the patterns work to build up sequences. Although these questions have recently become well-known as "display questions" in the SLA literature, Mehan (1979) used "known-information questions" and Hosoda (2014) referred to them as "known-answer questions". The latter name is typically used in the conversation analysis literature; (Schegloff, 2007; Heritage & Raymond,2005; Heritage, 2005, 2013) and will be used in this study.

"Known answer questions" are questions which appear to function as test questions with the teacher in a knowledgeable position (K+) (Heritage & Raymond, 2012). For illustration, examples are taken from the current data such as *"=what part of speech is ↓equal" and "what does an adjective ↑describe"*. These questions are about grammar which match the teacher's pre-determined answers, since the classroom is constrained by the teacher. The teacher is considered being in the position of knowing the answer (K+), in order to evaluate the student's response by accepting it as correct or incorrect. In this respect, the teachers reinstate their epistemic authority through initiating "known-answer questions" (Hosoda, 2016). Such questions are designed to determine whether the students have understood certain terms or vocabulary

On the other hand, "unknown answer questions" are designed for gathering information about topics or subjects the teacher does not know about (K-) or eliciting students' views or opinions. As shown from the corpus, these questions include for instance, "*why do you disagree*" and "*can you think of an ↑argument or an example*" "*who have brothers and sisters <who have brothers and sisters.*". In relation to their forms they usually begin with a wh-pronoun e.g. how and what, and frequently ended with a falling pitch. Wh-questions are shaped for specific forms of responses. Questions starting with (or containing), 'who, where, when' their responses are relevant to the person, place and time (Schegloff, 2007; Raymond, 2003) while alternative question designs offer responders choices and they may select between alternatives (Stivers, 2010) as in the example, "*con↑fident or not con↓fident*".

These questions make the consequences different in the 'third turns' for instance, in "known answer questions" the teacher gives a third turn response that suggests she already knows the answer by giving an explicit evaluation as "good" or "yes that's right" (Sinclair & Coulthard, 1975; Mehan, 1979). However, on certain occasions, the teacher may employ responses such as "Oh Okay" or "Oh yes" marking a state of change in receiving students' answers to "known answer questions". In "unknown answer questions", for instance, the teacher may produce responses such as acknowledgement tokens; "right" and "okay" in the third turn, indicating continuation and prompting for further contribution.

The aim of the study is to examine the three-part sequence by showing how teachers manage their sequences as the managers of classroom talk. Therefore, it is important to examine their initiations in terms of questions. Moreover, studying how teachers' questions are designed and constructed through the three-part sequence *in suite*, provides a fine grain analysis to explore teachers' strategies and techniques in designing their questions which influence students' responses and thus, participation.

After repeated listening to the research data, it was found that questions are overwhelmingly used in the teachers' talk. The following section provides an empirical analysis of the teachers' questions and how students orient to the questions. I examine and illustrate how these questions are constructed and organised as social actions, given that the teacher directs the interactions through his or her initiation questions. The focus is on how these questions are produced in their natural context, the (PSP) classroom,

rather than relying on their grammatical categories or counting the teacher's questions through coding schemes (as in, for example, a discourse analysis approach). Although, there are other types of questions which emerged from the data, those mentioned above are the most common ones.

This sequential organisation of talk brings into view how contingency is shaped by the teachers' "known questions" in the on-going action (Lee, 2006 ; 2007). Thus, the teacher and students are constantly engaged, moment-by-moment, in speaking, since each next turn opens up some new horizons of possible meaning and action, and as a result this renews the task of understanding (Lee, 2006).

4.2   Analysis and Findings

The analysis is organised in two main sections, each section containing analyses of extracts of recurrent patterns of the design of these questions sequentially. The extracts were chosen on the basis of relevance from different classroom activities; listening, speaking reading, and writing showing how these questions are constructed in this particular classroom and how they are designed to invite a particular response.

The first section of the analysis provides examples which illustrate the kinds of "known answer questions" recurrent in my corpus. The second section of the analysis focuses on examples of "unknown answer questions" and shows how teachers use these questions in this particular classroom. The impact of both "known" and "unknown answer questions" on student responses is described as well. Finally, examples of how the two types can be clustered together in a sequence are also provided in this chapter.

4.2.1   "Known Answer Questions" in the Three-Part Sequence

In this section, I begin with a clear instance where the teacher asks a "known answer question" related to the course textbook. Three more extracts are then considered, which show some recurrent components of the sequence and present variations in teacher questions.

4.2.1.1   The Use of Wh-Questions

The below example is taken from a reading practice activity session. The teacher situates the topical agenda and checks student answers through an exercise related to a story about

Kate. In the following analysis, I show the patterns of such questions and how such questions influence student responses and their sequential process, in the ongoing sequence. This extract has two "known answer questions" in lines 1 and 5-7.

Extract 4-1 [AE:TST:May 2015]

```
1    T: what decision did Kate[make]
2    S5:                    [she ]decided to join the university
3    S5:    and study wh er: (.) French
4           (.)
5    T:     good (.) what did she do before she
6           made that decision what was
7           the fi[rst] deci[sion she made]
8    S5:    [no ]      [courses for] [chef]
9    SS:    [(    ]            )
10   S5:     course she join er er no she er get a job for one year
11   T:     yes (.) she got a [job for one year so that she]
12          could decide
```

The teacher initiates her "known answer question" using a wh-question format in line 1. The student gives a response overlapped by the teacher. In the third turn, the teacher provides a positive assessment, "good" marking evaluation of the preferred response to the question, in addition to closing the segment. Interestingly, after a micro pause, the teacher follows up with more "known answer questions" in lines 5-7 building on the previous question – also formatted as wh-questions *"what did she do before she made that decision what was the fi[rst] deci[sion she made"*. Here the teacher expands her initiation and asks the student for further talk indicating checking understanding. As the teacher is working on a particular exercise with the class, she has identified the correct answers for these questions in advance. In other words, the teacher here is looking for a particular response. In the following turn, the student succeeds in giving a response in lines 8 and 10 and the teacher accepts the student's response as an adequate one and confirms this by saying "yes" and then repeats the student's response for emphasis and to show agreement.

It appears from the extract above that the teacher is attempting to encourage more students to participate, while asking the student to elaborate more through the use of a follow up question which is also a "known answer question". By designing her questions in such a

way, the teacher's aim is to elicit a direct, precise answer from the students rather than engaging them in lengthy conversations. This finding supports Wells' (1993) views who believes that asking a follow-ups questions expand students' responses which enhance opportunities for learning.

4.2.1.2 The Use of Different Forms of Questions

The following extract also provides an example of "known answer questions" but here, the teacher uses different forms of questions in order to elicit student responses. The difference is that in this extract, the student's responses occur after a delay and the teacher prompts the student to reach the preferred response through employing an alternative form of the question.

Extract 4-2 [AE:TST:June 2015]

```
1    T:    what's another ↓word for unsu:::re
2          (1.5) do you  have (0.2) a thesau↑rus
3          (1.5)
4    S4:   ˚but (answer)˚
5    T:    if you feel un↑sure 'ow does
6          that (1) how do  you↓feel (2)
7          con↑fident or not  con↓fident=
8    S4:   =unconfident
9    T:    unconfident (.) ↓okay ((sniffs))
```

In line 1, the teachers initiates a wh-question as a "known answer question": *"what's another ↓word for unsu:::re"*, which the teacher already knows the answer to (K+). After a 1.5 second pause, as evidence of a student delay in response, the teacher initiates another interrogative question by changing the form of the wh-question to a yes/no question to get a response from the student, a technique highlighted by Raymond (2003), also known as a polar question (Stivers, 2010).The teacher in line 7 elicits and scaffolds student participation in terms of alternative questions for instance, *"con↑fident or not con↓fident="*. Such question designs offer responders a choice between alternatives as mentioned by Stivers, (2010). The alternatives follow a rising and then falling intonation and these prosodic features represent emphasis which is a common technique used by the teacher in order to elicit the students' responses. Furthermore, alternative questions refer

also to repair practice used by the teacher for targeting the trouble source (see Chapter Seven for more detail on repair). Following this, the student gives a response in line 8 "unconfident". In the third turn, the teacher repeats the student contribution *"unconfident"* stressing on the first syllable, marking for emphases and showing agreement and correctness. After a micro pause, the teacher produces the acknowledgement token, "Okay" which marks the closing of the sequence (Schegloff, 2007).

It appears from the extract that because the teacher's question does not get an instant response, the teacher has to change the form of the questions. For example, here the teacher uses three different interrogative questions in lines 1, 2 and 5-7 where the teacher knows the answers. The first two questions do not have a response, while in 6 the teacher gets a straightforward short response. It is noticed that in these extracts (4-1 & 4-2) "known answer questions" call for specific, short responses from the students. Stivers, (2010) argues that specific responses are generally preferred depending on the question design.

4.2.1.3   The Use of Reformulating When Questioning

In the following extract, the teacher produces several "known answer questions" through rephrasing and reformulating. The activity is a speaking practice. The class is working in groups of four. The teacher is trying to describe what makes a good presentation.

Extract 4-3 [AE:TST:June 2015]

```
1 T:  ↑what else would we look for↓
2         (0.3)
3 T:  hhhh (Park) What what makes a good presentation
4         (0.8)
5 T:   So we have the speed of voice, we have clarity
6      of voice, we have projection of the voice
7      pronunciation, eye contact
8 T:   [What about]
9 S2:  [make it clear as you can]
10 T:   > make it clear as you can< so you need to↑
11       understand the content
12 T:   good↓
13 T:   ↑Something else (.)it is really important↓
14       (0.3)
15 S2:   Questions↓
16 T:   um N::o before questions
17       (0.2)
18 T:   Wha-t what should you start with
19 S6:   [introduction]
20 S7:   [introducing yourself]
21 T:   an? introduction and the:n↑
22 S7:   [conclusion]
23 S6:   [Introducing yourself
24 T:   before the conclusion↓
```

From the above extract, the teacher begins with a question (line 1), *"↑ what else would we look for↓",* to which the teacher already knows the answer since the answer is provided in the text book. In the following turn, there is a pause of 0.3 seconds at the transitional place. A response as a SPP by the student *"[make it clear as you can]"* occurs in line 9, after the teacher reformulates her question in line 3, *"What what makes a good presentation"*. Here, the teacher does not nominate any student to take a turn. What is interesting here is that the students' answer is delayed. However, as soon as the teacher repeats her question, she encourages the students to produce answers by brainstorming and repeating what has been said a minute before as in lines 5-7 *"↑SO we have the speed of voice, we have the clarity of voice, we have projection of the voice, pronunciation, eye contact"↓*. Thus, the teacher's question in her third turn is not a simple repetition of the first question, rather, it shows her reaction to the students' shared silence in the previous

turn (line 4), meaning that the students' silence becomes a constitutive feature of her reformulated question in line 3.

Again, the teacher initiates another question asking her incomplete question (I) *"What about"*, which overlaps with the student responses in line 8. The teacher repeats the student's answer in line 9 *">make it clear as you can< so you need to↑ understand the content"*. In this respect, this repetition gives an indication of an agreement. In the following turn the teacher produces feedback in the third turn, as an evaluative assessment, in line with Waring (2008), in line 12 *"good↓"* which shows that this is the teacher's preferred answer with falling intonation, marking the closing of the sequence (Schegloff, 2007).

Indeed, we can see the teacher is expanding her turn and sequences through another elicitation in line 13, since a new turn is produced by the teacher *"↑Something else (.) It is really important↓"*. It can be seen that the teacher here uses various phonological features, such as stress, and falling and raising intonation, as illustrated in the transcription. These phonological features are useful for indicating emphasis and highlighting importance. A response in line 15 *"Questions↓"* by S2 follows 0.3 seconds of silence, then the teacher issues a negative evaluation with prolonging *"N::o"* as shown in line 16 ,indicating the insufficiency and dispreferred nature of the student's answer. The teacher's third turn response in line 16 implies that she is looking for something else that is preferable (McHoul, 1990; Lerner, 1996; Macbeth, 2004).

Meanwhile, when the teacher fails to get a response from the student, she changes the format of the question once again by starting to reformulate the questions from general to specific, as in line 18, *"Wha-t what should you start with"*. S6 and S7 overlapped in lines 19 and 20, giving the same answer. In the following turn, the teacher produces another type of question "and then↑", with a rising intonation, called a designedly incomplete utterance (DIU) (I. Koshik, 2002b). The DIU offers the potential for a student to take a turn or self-select, as well as to elicit self-correction (I. Koshik, 2002b), and thus to participate (see section 7.5.1.2).

Having examined and identified the recurrent patterns of the design of "known answer questions", it can be seen that teachers tend to use wh-questions e.g. *"what decision did Kate[make]"* as in extract 4-1, a combination of wh-questions, yes/no questions and

elicitation techniques e.g. *"what's another ↓word for unsu:::re"* *"do you have (0.2) a thesau↑rus"* *"how do you↓feel con↑fident or not con↓fident="* as in extract 4-2, as well as reformulation of questions (e.g. *"↑Something else (.)it is really important↓"* *"um N::o before questions"* as in extract 4-3.

The following section focuses on how "known answer questions" have an impact on the student responses and how students orient to the teacher questions before moving to another initiation.

4.2.2   The Impact of "Known Answer Questions" on Student Responses

In this subsection, I consider students' responses and describe how "known answer questions" encourage certain responses from the students. I also aim to show the impact of these certain types of questions on the ongoing sequence. What is interesting is, in some cases, the teacher's "known answer questions", can invite immediate student responses causing an overlap, however, such responses can be restricted to a single minimal response, while, in other instances such questions may invite more than just a phrase and the response is an extended one, as will be illustrated in the following examples.

This extract shows immediate student responses in overlapping turns (highlighted in bold).

Extract 4-4 [AE:TST:April 2015]

```
1    T:    when do we use past ↓perfect (.) for
2          an action that started and
3          ↑finished (.) before another action in
4          the ↓past (1.0). hh what
5          about number ↓fi:ve
6          (1.0)
7    5S:   had sold
8    T:    [had sold] what tense is ↑that (1.0)
9    2S:   [had sold]
10   2S:   (per[fect])
11   5S:   [past] [perfect]
12   4S:   [past per][fect]
13   1S:   [past] perfect
14   T:    ↑past ↓perfect (2.0) and what do
15         we know about the sentence from
16         the fact that that's past ↓per[fect]
17   2S:   [by ] the ↑time=
18   5S:   =by the [time]
19   1S:          [ ( )]
20   4S:   [by ] the ↓time
21   T:    by the ↓ti:me
22         (.)
23   5S:   y[eah]
24   T:    [okay] so we have an ↑action (.)
25         that happe- started and
26         finished and happened in the ↑past
27         (0.5)
```

The teacher introduces the topic of using the past perfect and then he asks the class to do some exercises from the text book. The teacher initiates a "known answer question" in lines 4 & 5 "*hh what about number ↓fi:ve*" and a response is given by S5 students in line 7. Although the teacher repeats the student answer, he withholds his evaluation and instead he initiates another "known answer question" "*what tense is ↑that (1.0)*" as a follow- up questions building on the previous turn. The teacher uttered with rising intonation. In the subsequent turn, more than one student self-select (overlapping in lines 10 to 13) respond to the teacher's question, resulting in a number of identical responses (Ko, 2013; Waring et al., 2013). All the students' responses are minimal and the teacher is still the manager of the sequence as he poses another question in line 14 after a (2.0)

seconds pauses "*and what do we know about the sentence from the fact that that's past ↓per[fect*". One again in lines 17 to 20, students overlapping answers are apparent. Seemingly, the reason for initiating a series of questions is the teacher needs to make sure that all the students have understood the perfect tense by prompting and eliciting through the sequence. As a result, the teacher gets several responses giving the same answer then he echoes the student contribution indicating correctness and agreement.

Teachers echoing answers (İnceçay, 2010) is common in my data and was found to be recurrent in "known answer questions". This technique is valuable as other students can hear the correct answer, as they may have failed to hear the student's response. From the extract above the teacher not only echoes the students' responses, he follows up with another question testing student knowledge or checking understanding as well as developing a student's contribution so that other students can benefit from it. Sometimes however, the impact of the teacher's echoing on the sequence might hinder the continuation of the talk. For example, the student may desire to add some information and give extra talk but the teacher's echoes may stand as an obstacle for not allowing the students to elaborate on their responses. This finding supports those of several other researchers (Walsh, 2002; Yataganbaba & Yıldırım, 2016).

The following extract shares similar features to the previous example in terms of students' immediate responses being in overlapping turns (highlighted in bold).

Extract 4-5 [AE:TST:April 2015]

```
1    T:    Wha-t what should you start with
2    S6:   [introduction]
3    S7:   [introducing yourself]
4    T:    an? introduction and the:n↑
5    S7:   [conclusion]
6    S6:   [Introducing yourself
```

It is apparent that the teacher's initiation question *"Wha-t what should you start with"* gets multiple responses from S6 and S7 in lines 2 and 3. Based on the students' responses, the teacher initiates a new turn by repeating the student contributions in line 4. By replicating the particular verbal content of students' responses, teachers endorse their answers as correct and accepted, as suggested by (Pomerantz, 1984, pp. 66-67; Schegloff,

1996, pp. 78-81). Note that the teacher adds emphasis on *"introduction"* in line 4 before reaching turn completion and a rising tone with *the:n↑* as a next question in the form of a designedly incomplete utterance (DIU). Although DIUs do not take the interrogative form, they actually function as questions (Netz, 2016) which is the case in this extract. As the form is grammatically incomplete, the prosodic features are recognised by the students as an offer to complete the teacher's utterance (I. Koshik, 2002b; Netz, 2016). Through using the word *"the:n↑"* with a rising pitch the students are expected to fill the gap and give the required response. Both students' responses (lines 5 and 6) orient to the teacher's incomplete response and produce different responses.

In the above extracts; 4-4 and 4-5 we find multiple responses from students and what is notable is that even though the teacher has employed different formats of "known answer questions", the students' responses are still short and minimal; they tend to be restricted and involve a specific response function as filling the gaps.

The following extract, on the other hand, shows that there are other instances where "known answer questions" invite more than just one word or phrase in the form of an extended response. Rather than overlapping responses provided by multiple students, the response is given by a single student. The setting is a listening practice; students are being tested on their listening skills by answering questions on a lecture that the teacher has just presented.

Extract 4-6 [AE:TST:July 2015]

```
 1 T:   [I'm going] to be cruel I want you to do four ↑ey and
 2      four ↓bee so firstly four ey (.)
 3      how does urbanisation  affect
 4      food ↓production (2.0) one mark
 5 S8:  er
 6 T:   guys listen to the answer cause
 7      I'm not gonna keep repeating ↓it
 8 S8:  I think the result of that is a a no no no this one (.) er
 9      the population
10 T:   ↑mhm=
11 S8:   =of the cities has been increasing
12 T:   ↑mhm=
13 S8:  =and that is difficult for that people who come (.) with
14      their family to find (.) food or something like ↓that
15 T:   Goo:d (.) I would give you the mark for that (1.0) in
16      a nutshell (.) less people in rural areas means (.) less
17      food production and ↓supply (.) what you said in another way
```

In the above extract, the teacher was pointing to S8 and teasing the student by saying *"I'm going] to be cruel I want you to do four ↑ey and four ↓bee"*. The teacher is selecting S8 as the next speaker and initiates a question related to the course book as in line 3 *"how does urbanisation affect food ↓production (2.0) one mark."* In line 8, S8 gives a response starting with *"I think the result"* and develops his response in a number of turns in lines 11, 13 and 14. It is noticeable that the teacher confirms the student's responses by producing continuers, *"↑mhm="* (Gardner, 2001), in both lines 10 and 12 as acknowledging agreement and 'speakership'. The teacher's minimal response occurs, after each SPP indicating an evaluation of the previous turn or just a receipt of it. In fact, the teacher's third turn does not entail closing the sequence and the student orientates to this as indicating that there is still more to come. Accordingly, S8 continues to hold the floor and provides different responses in each utterance. The analysis shows how the student participates and engages in a multiple units of turns.

In line 15 the teacher gives a positive assessment *"goo:d"* and repeats and lists the student's contribution as a summary marking it as a closing implicative. One can say that the student provides a reasonably long response if we compare this with the previous extracts where the teacher is guiding the students for a specific type of answer.

So far, the data has revealed that teachers' "known answer questions" get different responses which can either be short and minimal or long and elaborative. In either case,

the teachers' third turn responses of "good" or "okay" are indicators the students' answers were the ones the teacher had in mind and that they were the preferred responses thus closing the sequence. However, on some occasions as will be shown in the next extract, the teacher may ask "known answer questions" but might get responses which the teacher did not have in mind, yet still may be acceptable. In other words, the teacher may get unexpected answers from the students (which are not necessarily incorrect) and both participants need to work collaboratively to reach the expected teachers' answers.

Extract 4-7 [AE:TST:April 2015]

```
1    T:       what do you think the difference is on this table
2((banging)) between a discussion and an argument↓

3            (0.5)
4            >↑what's the differences between
5            di↑scussion an ar↑gument↓<
6   S1:      [? a discussion] err about two [?opinions
7   S2:      [ ?a discussion]          [TWO opinions
8   S1:      HAS[ different opinion]
9   S2:      [different opinion] ↓
10  S1:      = a discussion =
11  S3:      = discussion usually people=
12  S4:      = different opinion =
13  S3:      = I think in an argument people usually speak up↓=
14   T:      ↑O:h  o↑kay so people >may
15           speak louder in the their< discussion =
16  S1:      = y↑eah =
17  S2:      = y↑eah = and the dis-cussion the same =
18  S1:      discussion may be the same topic↓
19   T:      haha whoa whoa woah >one at once one at once< huh huh
20  SS:      hahahhahha.
21  S5:      and discussion ABOUT the topic the same topic=
22   T:      =o↑kay [yeah]
23  S5:      but er::r (0.2) dif- different (0.2)(( Shno ismha in
24           Arabic ))
25  S2:      different=
26  S6:      = the same opinion =
27  S1:      different opinion the same topic but a discussion
28           about the same topic =
29  S2:      = yeah yeah=
30   T:      ↑Oh:: so-so in an ar[gument >they have [dif]ferent
31          opinions< and in a discussion they have the
32           same =
33  S3:      = > No [no ah- ah-]<  another name  err=
34  S2:      = in our discussion =
35  S3:      in a discussion the people usually try to find
36           out solutions=
37  S1:      = yeah yeah  solutions  different solutions =
38   T:      = ↑o:h so as they always arguing the same[thing then↑]
39  S3:                                    [argument (.)]
40                        is like (1) close mind↓
41   T:      yeah=
```

The teacher initiates "known answer questions" in lines 1 to 5 *"what do you think's the*

difference in this table between a discussion an argument ↓ (0.5) >↑what's   the differences between a: di↑scussion an ar↑gument<". In response, S1 and S2 overlapped and gave identical responses (Ko, 2013). It is clear from the extract, that the teacher has not selected or nominated the next speaker, as a result, students started self-selecting and giving answers over a number of turns as in lines 8-13.

Subsequently in line 14, in the third turn the teacher produces *"↑O:h o↑kay so people >may speak louder in the   their< discussion ="* since 'oh' marks a change of state (from K− to K+), (Heritage & Raymond, 2012). However, in this instance, the teacher does not treat the received information as informative as in the ordinary conversation; this is because the epistemic authority in the subject area lies with the teacher only, and such asymmetry is frequently seen in "known answer questions" (McHoul, 1978; Mehan, 1979). Here, the teacher in line 14 responds with *"↑O:h okay"* marking surprise and confirming students' contribution by repetition.

Following this, there are a number of student responses in latched turns indicated by (=) in lines 16-21. These turns display how one turn immediately follows another; there is, then a sense that the students are filling in gaps and the discourse flows freely and that participants have equal status and right of speech. Meanwhile, the teacher produces *"okay"* in line 22 indicating acknowledgement and moving on to the next step, however, S5 orients to the teacher "okay" as non-closing and continues with further answers to the question.

In the, subsequent turns, the students produce different responses and the teacher again delivers another "change of state" as in line 30 *"↑Oh:: so in an argument > they have different opinions< and in a discussion they have the same ="*. It is notable that the teacher is looking for a particular response or an explicit response and she treats the student responses as not entirely incorrect yet these are not the exact answers she is looking for. Therefore, the teacher kept the sequence continuing for more discussions and pursues other aspects that make discussion and argument different.

The point to make here is in some instances teachers' "known answer questions" can get unexpected answers and the teacher responds in the third turn by producing *"↑O:h o↑kay"* marking surprise or *"↑Oh:: so"* as change of state, although the teacher knows the answer in advance. This finding supports Hosoda's (2016) interpretations, where she found that

"Oh" can occur in teachers' third turns in "known answer question" sequences after accepting the student answer with positive assessment. If and when the teacher has received the precise responses from the students, then typically the teacher closes the sequence by providing a positive assessment as "good" confirming the required responses and moving on to the next sequence or activity. Nevertheless, what can be seen from the sequence above is the teacher gets unexpected answers and that is clear from the teachers' third turn response. The token, "Oh" here is generated in reaction to the answers of the student, and it still carries the main functions of "Oh" as reflected by previous research (Antaki, 2013; Hosoda, 2016), in that it is produced following an answer that is in some way new and surprising for the questioner (for more detail on "Oh" as a state of change, see section 5.6.1).

Having looked at how teachers formulate "known answer questions" and how students respond to such questions, the following sections will look at how "unknown answer questions" are designed and the impact these have on sequences from students' perspectives.

4.2.3 "Unknown Answer Questions" in the Three-Part Sequence

In this section, I examine the next type of questions called "unknown answer questions". As mentioned earlier, in these questions, the teacher is not testing the student knowledge, rather, they are designed for informing the teacher of topics or subjects about which s/he does not know or about which s/he likes sharing views. In the following setting, the student is having a discussion or a debate with the teacher there is no self-selection from other students. It is noticeable that the student produces an arrange of responses, which proves that they do not have a single pre-specified answer. If we compare this sequence with the previous sequences where the teacher initiates "known answer questions", we see that the teacher here allows the students to participate freely. In other words, the teacher is not constraining the student for a particular answer, the teacher invites them to speak and participate more freely and give examples, and we can see that the teacher's responses are short allowing the students to speak.

Extract 4-8 [AE:TST:June 2015]

```
1   T:       why do you disagree↓
2   Ss:      (students shouting answers)
3   T:       ↑Bewar
4   S2:   I think in some points is true for example
5         the best player in football are the ones who born
6          in January February, but this'(. )doesn't mean
7            that they are smarter than others↓
8   T:    ↑okay↓ do you think a child that is
9      born in June or July is more likely to be(.)
10     sma:ll and is less coordinator and small from another
11          child born in the beginning of the year
12   T:  Is it dependant on which month you're bo::rn
13          ↑ okay
14          Jack what month were you born,
15          when were you born which month
16   S3:      hahah err: em ↑November (.) November
17   T:       ↑Omar what month were you born↓
18   S4:      February =
19   T:       =Salam which month were you born
20   S5:      er:: April
21   T:       I was born in January
22   S2:      >me too< =
23   T:       ↑o::h o:h
```

In the above extract, the teacher asks *"why do you disagree"* as an unknown question as the teacher does not know (K-) the students' opinions. In line 2 the students orient to the teacher's question by self-selecting and shouting answers as every student bids for a turn. In line 4, Bewar the student gives a response and starts justifying his reasons after teacher's selection as the next speaker in line 3. Questions like *"why do you disagree"* are open and complex format of question which requires a fuller and possibly more detailed response (Walsh & Li, 2013). This is because it requires their opinion which the teacher does not have access to and thus it requires student's thinking and this is obvious from the extract above. After the teacher's selection, S2 starts his response by using *"I think in some points is true for example"* producing multiple units; this is a long response constructed through explaining and providing an example. In terms of the teacher's third turn response, the teacher acknowledges the student's answer by saying *"okay↓"* in line 8 and uses the students' response as a resource for her new follow-up question that builds

on the prior turn. Interestingly, the teacher asks personal questions individually as the discussion carries on. The teacher in this opening sequence is merging the institutional and conversational frames (Waring, 2009) and as such transforming the personal interests of the students into relevant topics which can be shared by others in the classroom. Such questions invite students to produce extended turns in English, and this may encourage language development.

Another example also shows how teacher's "unknown answer questions" are open questions that invite different opinions; as a result, this leads to an extended sequence. The following extract is part of a speaking practice task where the teacher has been asking the students about population growth, benefits and disadvantages.

Extract 4-9 [AE:TST: August 2015]

```
1     T:   population growth (0.5) >benefits< some coun↑trie:s
2          ↓but can (.5) disadvantage oth↑ers
3          (0.3)
4     T:   can you think of an ↑argument or an example
5     S4   in- in Chi::na err  zeh number of
6          zeh population is hard to control [and err]=
7     T                                      [↑right]
8     S4:  =(.) it's hard to (.) manage ↓it=
9     T:   yes
10    S4:  huhmmm
11    T:   rig[ht  ]
12    S4:     [may ]be some people:: want more ↓child
13          uh zey awoid zeh:: (0.1) ehm zeh people:
14          who is working for the ↓government [err to] umm
15    T:   [↓yes ]
```

The teacher introduces the topic and after a (0.3) second pause, the teacher initiates the question as an open "unknown question" in line 4, *"can you think of an ↑argument or an example"*. The teacher, produces the verb "think" and he uses alternatives in the question *"argument"* or *"example"*. These kinds of questions encourage and elaborate student responses. In response, S4 self-selects and produces an answer in line 5. In the meantime, The teacher accepts the response with rising tone *"[↑right]"* as an acknowledgement token which overlapped with the student response, indicating the student's correctness. Moreover, rising tone emphasises agreement and the continuation of the turn thus, the

student orients to the teacher's *"[↑right]"* as a non-closing sequence and immediately retains the turn and completes his response building on the prior answer. S4 continues the sequence and initiates new ideas by explaining and providing examples from their own experience, while the teacher provides minimal responses such as *"yes"* in line 9. This gives confirmation, which shows that this is the teacher's preferred answer, as well as the teacher acknowledging with *"right"* in line 11. The teacher produces response tokens indicating listenership and allowing space for the student to give and express his/her views freely.

It seems clear that from the data the "unknown answer questions" do encourage more elaborate participation in response to the types of questions the teacher has used including *"why do you disagree",* as in extract 4-8 line 1 and *"can you think of an ↑argument or an example"* as in extract 4-9 line 4, the students are able to produce more than a sentence and their responses are long compared to responses for "known answer questions".

4.2.4 The Impact of "Unknown Answer Questions" on the Student Responses

Having described the design of "unknown answer questions", this section focuses on how such questions have an impact on the student responses and how student responses set up the following turn; in other words, how students orient to the teacher questions and how teachers orient to student responses in the third turn.

The following extract is from a reading practice exercise; the teacher is checking the class homework through asking questions on the work they have been set.

Extract 4-10 [AE:TST: August 2015]

```
1  T: =>if you think< about different coun↑trie:s
2      it could have a ↓greater
3         effect in ↑some (0.2)
4         [countries ˚yes  can you give an example ↑Hamza˚]
5 S5:   [if we-if we write ]
6         something that ar↓gued that we support one
7         ↓side
8         (.) for example (0.5) that the:::
9          err:: err:: population ↑growth can be affect(.)
10         ↓err:: (.) the ↑economy err err err
11         argued case be↑cause >argued but a-a-<
12         and left till that you support your: (.)
13         ah opin↓ion fo ex↑ample err by err
14         changed the population fro:m err consumers(5.0)
15         to be (0.5) producer (0.2)pro-u[h produ]cer
16 T:                   [↑fine ]
17 S5:       and the=
18 T:        =yes=
19 S5:       =and the-as with they mentioned
20         in there (1)
21 T:        >good [yes< ]
22 S5:            [in the] ↑text (.) ↑and the-other ↑thing
23 S5:       by err immigra-↓immigration (0.5)
24         =immigration it will be a solution for ↑that=
25 T:        =fine
26 S5:       >for that for err so if< any ↑situa-
27         if any situation(.)for(pleasurel and)
28         popula↑tion it can be solved (0.5) it's not a
29         big ↓deal
30 T:       ↑right=
```

In the above extract, the teacher begins his turn using an elicitation in line 1 *"=>if you think< about different coun↑trie:s it could have a ↓greater effect in ↑some (0.5) [countries ˚yes can you give an example ↑Hamza˚]"*. The teacher uses an unknown answer question and selects S5 as the next speaker open question. The teacher also

employs the syntax of the 'if' conditional and the verb 'think'. Using this verb encourages the students' participation by prompting them to think closely about their answer. The teacher allocates the turn by naming the student selecting S5 in line 4 to answer his question. The student responds in lines 5 to 15, with a long turn. The student uses self-repair in their turn sequence, and as a result there are non-lexical perturbations e.g. err, and sound stretching *"the::: err:: err::"* for example in lines 8 to 10. The teacher offers a positive assessment as an agreement in line 16 *"[↑fine]",* and comes in overlap with the student's continuation, while the assessment occurs later after the student has reached a TRP. The student expands his turn as an SPP in the following sequence by initiating *"and the="* the teacher evaluates in the third turn using *"=yes="* in line 18, although the student response is incomplete. Here, the teachers' latching turns made the conversation go smoothly; there are no gaps or silences. The student holds the turn again and completes his answer in lines 22-24, where he refers to the text book *"[in the] ↑text (.) ↑and the-other ↑thing by err immigra-↓immigration (0.5)".* The student clarifies with examples referring to the text and continues the conversation, whereas the teacher's responses are minimal. It is clear that such questions do encourage long responses and the student is giving genuine knowledge and the teacher is providing space through giving minimal response tokens such as *"right", "fine"* as positive assessment indicating agreement and acceptance. In relation to the sequence organization, there are also very few overlaps, which means that turn taking ensues without any trouble of transition, since the teacher here allocates the turns by selecting the next speaker, as in line 4. Remarkably, the student is opening the sequence in each turn and also after the teacher produces his evaluation.

Another example also, shows how such questions encourage long responses and thus student participation. The teacher is asking the whole class to give their opinions on the four-week course. The teacher has not nominated the next speaker leaving the students to self-select and take part by themselves.

Extract 4-11 [AE:TST: August 2015]

```
1   T:    Just 'say maybe to the class ehm a
2         little bit of how do you feel after four weeks of the
3         course↓
4   S1: I ↑think' I am getting better 'than before but eh 1.0 it is
5         not enough for haha a preparation to master degree
6         ah ha so (0.1) ah in this four weeks I am going  to focus
7       on paraphrasing referencing can say 'in general reading
8        and writing specially I am okay with listening and speaking
9          no problem
10  T:    ↑okay alright↓
11  S1:   I will focus (.) ideas about ah subjects which is related
12         to business management my specialist
13  T:    S::o okay alright so you're thinking of paraphrasing
14 S1:    Yes 'paraphrasing and 'referencing I think
15         is the  most important thing to do em is reading
16          mo::re reading ah and exercise not just when
17      you listen you have to do exercise and take notes for me
18        I think
19   T:  OKAY alright, so okay ehm (0.2)
20      would you like to give a general comment about how you'll
21      feel after the four weeks' course
22  S1:  I feel better than before as I told I
23        developed a lot better
24       ↑Okay↓ better than bef:ore↓
25       But err  I need(.) more work
26  T:      ↑Alright yes okay↓
27  T: So ehm ehm on a scale of zero t:o ten how happy do you feel
28        if ten is very happy and ↑zero is not at all happy↓
29        About six
30        Six o↑kay  alright↓
```

The teacher begins his turn by asking S1 after teacher selection *"how do you feel after four weeks of the course↓"* as an "unknown answer question" since this design of question is very broad and it prompts extended responses. In response, S1 provides a long response explaining and expressing himself. Noticeably, when the teacher asks these kinds of

questions, students in their responses use the verb *"I ↑think"* as in line 4 and also evident in in line 18. Using such a verb indeed encourages elaboration. Furthermore, it seems that such a response *"I think"* may stimulate student thinking. In the third turn, the teacher gives an acknowledgement token *"Okay"* and *"alright",* however the student orients to the teacher assessment as non-closing and the student reopens and builds on his previous responses as there is further talk coming. Before closing the sequence, the teacher initiates another question building on the student's response *"would you like to give a general comment about how you'll feel after the four weeks' course."*. Following this, the student gives a response as in lines 15 and16 *"I feel better than before as I told I developed a lot better"*. As a consequence, the teacher repeats the student contribution and produces *"Okay"* as an acknowledgment token, marking agreement. Interestingly, S1 elaborates on his response by saying *"But err I need (.) more work"* as in line 25 orientating to the teacher's response okay as unclosing and the student has more talk to add.

4.2.5 "Known Answer Questions" Clustered with "Unknown Answer Questions"

In some cases, the teacher can combine both types and employ both "known answer questions" and "unknown answer questions" in order to elicit students' responses. I will show how both questions are designed in the sequence and how students orient to these questions. The extract below is taken from a speaking practice where the teacher and the students are having a debate on the differences between a discussion and an argument as a whole class. It shows the teacher starting with a known answer question followed by an unknown answer question as part of an extended sequence.

Extract 4-12 [AE:TST: April 2015]

```
1    T:    ↑which do you think you would have mo::re of
2          at university a discussion or an argument↓
3    S1:   a ↑discussion
4    T:    a↑ discussion I hope so↓
5    S1:   (0.2)I don't know↓
6    T:    → >which do you think< you might do more in
7    T:    your ↑personal lives↓
8    S1:    °personal lives↑°=
9    T:            like at home maybe with your [families]
10   S2:                                        [argue]=
11                                                    S3:
          [discussion]
12   T:    a↑> discussion
13   S3     =yes=
14    T:    =you're very diplomatic < at home are you
15   S:    =yeah=
16   T: → >=maybe  with  your  br- [who has  brothers  and
     sisters]
17   SS:                          [IT DEPENDS on your family
     ]
18    T   who has brothers and sisters
19        (0.2)
20 T:=does ev- does anyone [have brothers and sisters↑    ]
21 Ss:                     [((loud        unintelligible
     talking))]
22   S4:   =it> depends on the< topic yeah↓
23    T:   =it depends on the topic of course↓
24     S: [its- its- its] depend on the topic
25    T:  =[on the topic<]
26 T:      yeah
27 S:      °on the difference of the subject°=
28 T:      =okay=
29 S1:     ↑all £Libyan families never argue£
30 T:      = £never argue£ they never argue ever
31 S1    =no↓=
32 T:     =they NEVER ar[gue] EVER
33 S6:
34                     [no ]
35 S6:            trust me=
36
37 =[£should you] say that£ in an academic piece of
   work↑hahaha]
38 SS:      [never ever]hahhaha it is a stereotype
39 T:        hahah a stereotype =

40    S2:    =they directly fight hahhaa

41    T:     right okay I'm moving on. I want you to stay
in your…
```

The teacher designs her initiation with a "known answer question" working as resetting and establishing the topic, then as the discussion runs on, the teacher changes the format of the question to an "unknown answer question" to encourage student participation and more oral production. In the above extract, the teacher initiates the sequence with *"which do you <u>think</u> you would have mo::re at university a <u>discussion</u> or an <u>argument</u>↓"*. The teacher designs her question through using alternative questions *"a <u>discussion</u> or an <u>argument</u>↓"*. This type of question requires one short response. In response, S1 says a "↑discussion" with high tone. Following that, the teacher withholds her response and instead she produces confirmation of the student's response in the third turn as in line 4*"a↑ <u>discussion</u> I hope so↓"* treating the student's response as an inadequate or a dispreferred response. After a two tenths of a second pause, S1 claims insufficient knowledge in line 5 *"I don't know↓.* In response the teacher initiates another wh-question in line 6, *"which do you think< you might do more in your ↑<u>personal</u> <u>lives</u>↓."* The student repeats the teacher inquiry as a question and the teacher initiates self-repair in the third turn to elaborate and further clarify the question, *like <u>at home</u> maybe with your [<u>families</u>"]* Following this the teacher switches the question to an "unknown answer question" in line 16, [*"who have <u>brothers</u> and <u>sisters</u>]*and in line 20 *"=does ev- does anyone [have brothers and sisters" ↑.* This is an "unknown answer question" since she is unlikely to know the composition of the students' families. The teacher repeats the question twice and emphasises using stress on *"<u>brothers</u> and <u>sisters</u>"*. The teacher here is looking for *"argue",* although S2 in line 10 gives *"[argue]"*as a response but the teacher orients to S3 who produces *"[discussion]"* as a response in line 11 and the teacher here treats S3 response as a wrong answer. Therefore, she starts with "known answer question" then, she uses an "unknown answer question" presumably because brothers and sisters argue quite a lot as in lines 16 and 18**;** however, the teacher has not got a response. The teacher repeats the question thus inviting the class for more participation and a discussion. In the

following turn, S4 self-selects and provides a response in line 22 *"it> depends on the< topic yeah"* ↓ after the teacher repeats the student contribution indicating agreement. In line 29, there is another self-selection by S1, uttering that *"↑all £Libyan families never argue"* with smiley voice.

What makes this extract different from the above ones is that in the previous ones, the teacher uses different formats of questions, such as alternative questions, wh interrogative questions for elicitation of student's responses which requires a particular response and normally ends with the teacher evaluation such as "good" or "okay". However, in the example above there is a cluster with unknown answer questions used for steering the discussion and encouraging more participation. The construction and the design of the sequence is different from the previous extracts; we can see features such as less pauses and sharing laughter which is similar to a sequence of everyday conversation. Pedagogically, this is a useful technique for encouraging student engagement and involving them in real discussion, which can enhance their speaking skills this can be clear in numbers of turns as in lines in 21-41. The teacher and the student share laughter in addition students self-select and the conversation progresses smoothly with several students taking a turn.

The above sequence has practical implications for an EFL/L2 settings, for instance, combining "known answer questions" with "unknown answer questions" can be a useful resource for teachers' techniques in terms of inviting greater participation from students and to enhance student communication. From a pedagogical perspective, to increase teacher-student interaction in the language classroom, teachers need to use open or "unknown answer questions" for further communication (Course, 2014).

4.3   Discussion

In this section, I have presented the findings of the study, from my examination of the extracts showing recurrent patterns of teachers' questions in my data. The main purpose of this chapter was to examine the first part of the sequence, concentrating on the teacher's "known answer questions" and "unknown answer questions" in my data by showing how they are constructed and designed in the three-part sequence and their impact on the student responses. Unlike previous studies, the majority of which focused on counting teacher's questions using a quantitative approach, by adopting a sequential approach, my

analysis shows there is an array of complex patterns through the designed questions and the ongoing sequence.

In terms of their design, "known answer questions" initiate the typical question-answer exchange in the three-part sequence. The teacher asks the question and the student responds in the second turn, followed by the teachers' evaluation such as "good" or "okay" in the third turn demonstrating a closing sequence. It was found that such questions have an impact on the student responses. The analysis shows that teachers "known answer questions" are designed to seek a specific kind of response, since the teacher has set up the answers in advance. It is noticeable from the analysis that in extracts 4-1 ,4-2 and 4-3 the student's responses are specific, short and non-elaborate. In terms of their sequence the analysis shows that "known answer questions" usually get evaluating responses in the teacher's third turn that shows the teacher already knew the answer e.g. "good", "yes that's right" and treats the responses as preferred and accurate information. This finding supports Mehan's views, (1979). In that he believes evaluation is an essential interactional component in the third turn sequence. It contributes information to students about the teachers' goals, and contributes to the negotiation of a reciprocally adequate response. Also, it is a feature that differentiates conversations that occur in classrooms from those that occur in ordinary settings.

In addition, after teachers' third turn evaluation, the teacher closes the sequence marking agreement and no further talk is required. However, in some instances such as in extract 4-7 it was found that teacher's "known answer questions" can receive unexpected answers from students for which the teacher reacts to with a surprise response. As a consequence, the teacher may produce responses in the third turn for instance, *"↑O:h okay"* indicating surprise or *"↑Oh:: so"* including a change of state (Heritage, 1984b, 2002), (see section 5.5.1 for more detail), although the teacher knows the answer in view of the fact that she sets up the answer beforehand. As a result, the teacher expands the sequence through inviting more responses through turns of actions until she reaches a sufficient answer. It is interesting to see that such designed questions not only get a different response, which is specific and minimal; these questions can lead to different kinds of teachers' third turn responses as well.

The findings show that the teachers' use of "known answer questions" can invite different student selection. There is a possibility for more than one student to self-select (see

extracts 4-3, 4-4 & 4-5); furthermore, student responses are sometimes identical (Ko, 2013) occurring in overlapping turns. It is noticeable that when a teacher employs a DIU (I. Koshik, 2002b), they particularly often get short responses or a specific answer which often fill the gap and also encourages students to participate promptly. An interesting feature is that the teacher continues to elicit student responses in terms of "scaffolding" (Wood, Bruner, & Ross, 1976) by using a DIU (I. Koshik, 2002b), where a teacher sets out only the last word(s) in a turn and students need to provide the missing word or phrase. In this sense, the answer is considerably more predictable than some other questioning designs. Hence, the teacher may use this question design for inviting student responses once the students are unsuccessful in answering the previous teacher question (Koshik, 2002; Margutti, 2006, 2010). The DIU (Koshik, 2002b) guides the student and provides a clear indication of a specific type of connected answer in order to encourage student participation.

The analysis shows that in the design of the "known answer questions" the, teacher either reformulates questions several times, after recurrent pauses as in extract 4-3 or he/s may expand on the same question through adding extra TCUs. From the analysis the teacher tends to dominate the whole sequence and the "known answer questions" do not increase student expansion or participation. This is because the teacher is seeking a specific answer which supports previous studies (Boyd & Rubin, 2006). Having said that there are cases where "known answer questions" do more than just provide a linguistic function, despite their criticism of restricting learners' responses and being less effective, as mentioned in the previous literature. This was true of some instances in this research data where such questions invite students to elaborate and deliver more than a single phrase or a word, for instance, extract 4-6.

It was found that teachers implement an array of interactive resources to elicit student responses. For instance, the teacher uses different structures in designing questions. The analysis shows that the teacher deploys questions that include 'wh- or yes-no' questions in terms of alternative questions and what Koshik, (2002b) calls (DIUs) as these questions invite different kinds of responses. On some occasions, the teacher delays his acknowledgement or evaluation by asking yes or no questions, since he was seeking answers that are more specific. Initiation turns with 'wh' interrogatives open up a wider range of sequential trajectories. The teacher breaks down her sequence through the

reformulation of different formats of known questions. This reformulation is important in a teacher-student exchange where there is a certain need to verify that all students have understood an individual student's contribution, as suggested by Walsh & Li (2013). Also such questions are not randomly chosen, they are systematically selected according to the teacher's pedagogical engagement in such activities – this finding supports Margutti and Drew (2014), who remarked that the questions were chosen in relation to their pedagogical purposes, guiding the students to the preferred responses.

The analysis shows that the teacher "known answer questions" do encourage student participation though they are considered as one single answer. It seems that the use of "known answer questions" can encourage language learners in terms of helping the teacher provide comprehensive contribution for the students which is similar to Shomoossi's (2004) findings. Clarification requests are extremely valuable in prompting opportunities for learning, since they compel learners to reformulate their contribution by rephrasing or paraphrasing. There is a clear evidence of this in the previous extracts.

In terms of their design, it was found from the analysis that "unknown answer questions" are designed to be very broad (see extracts 4-8 to 4-11), in a sense they invite more responses than "known answer questions". Furthermore, it is obvious that students' turns and responses are expanded more than in extracts 4-1 & 4-2. It is the question design that invites longer responses and students are able to elaborate more on their responses. This is because open questions such as *"can you think of example" "why do you disagree"* invite more than a single word or phrase and the students are free to share their opinions and thoughts with the teacher. Moreover, the teacher is neither testing the student knowledge nor seeking a specific answer, since the teacher does not know (k-) the student answer. Such questions may engage the students in a process of thinking and involving the student in further talking and thus for learning.

In terms of their sequence, it was found that "unknown answer questions" get different kinds of teacher third turn responses. For example, see extract 4-9 line 7 *"[⇑right]"* also a combination of response tokens *"↑okay alright↓"* and *"↑Alright yes okay↓"* as in extract 4-11 lines 10 & 26. It was found that he teachers provide these tokens as acknowledging the student response which invites students' continuation among the sequence marking unclosing. Recurrently, the student orients to these tokens as an invitation for adding further talk marking non closing sequence, for example, in extract

4-10 the student holds the turn and tends to continue with the sequence by a clear signal "*and*" and the teacher is using minimal turns to give greater contribution for encouraging student participation.

It was revealed that certain prosodic patterns are common in my data. The teacher produces a cluster of prosodic features, involving high intonation, stress, and falling pitch. For example, in extract 4-3 the teacher employs rising tone and emphasis to provide students with the opportunity to recognize what is left unsaid and thus, to complete the teacher's unfinished utterance. Also repetition was a common feature in my data for example, teacher's repetition on the students' answer was delivered with high intonation emphasising disagreement on the students' contribution see extract 4-5 line 4. However, in some cases the teacher's repetition can indicate agreement, for instance, extract 4-4 line 14, the teacher repeats student contribution with high tone followed by a follow-up question, in this way the teacher emphasises that the students' answers are correct. John Hellermann (2003) noted that prosody is a pivotal resource for teachers' in the third turn. He found a systematic difference between when a teacher's repetition is used as a positive assessment and when it used as negative assessment on the student's responses.

One of the most remarkable features in the previous extracts in the three-part sequence is what is known as an extending wait time. As the conversation progresses, the teacher takes more and more of a "back seat" or a "hands off" approach (Walsh, 2002, 2011). This is a technique that teachers use deliberately in order to give more opportunity for students to think and construct their responses or to self-repair through pauses and silences during participation. As a result, this leads to increasing the number of student responses and their interaction. These extended times can be longer than those in ordinary conversation, since the structure and the context are a teacher-led classroom (Nunan, 1991; Walsh, 2002). As discussed earlier, Rowe (1986) documented that the duration of "wait time" is a vital phenomenon in classroom discourse. In my data, I found parallel findings. For example, the extending wait time that the teacher is providing through the turns and sequence encourages student contribution, regardless of the types of questions that are being used. A study conducted by Maroni (2011) took place in 12 Italian primary school classrooms in order to investigate the role of pauses in interactions. From a total of 15 hours of recordings which used CA transcriptions, Maroni (2011) examined a particular type of pause and wait-time, and was able to demonstrate that wait time "fosters

the pupils' involvement and the quality of their answers, particularly if it is accompanied by interventions by teachers, encouraging the pupils' collaborative participation" (p. 2081).

In fact, these findings are comparable to what happens in most of the extracts in the current data. For example, in both extracts 4-3 and 4-4, it is observable from the analysis that the teacher offers a wait time technique – see for instance extract 4-3 line 4 (0.8). Also, in extract 4-3 line 3 (0.3) and extract 4-10 line 8 & 23 for (0.5) line 15 (5.0). The teacher prefers to take a "back seat" and extend wait time, offering the student more time to think, reformulate, and give a response, instead of filling the blanks. Moreover, as a consequence, through increasing wait time, the interactional student space will contribute to participation and thus it might contribute to learning, while the teacher is prompting and articulating students' responses (Walsh, 2002). Similarly, in extract 4-10 line 8, 15 & 23 for (0.5) even though the teacher in extract 4-9 has used an "unknown answer question" he provides an extended wait time, encouraging student participation. These findings are in line with (Walsh, 2002, 2011b) and İnceçay (2010). Thus, the time used by the teacher to answer a question not only develops the number of learner responses, it also results in more complex responses, which may lead to an increase in learner interaction, as suggested by Nunan (1991).

It is also noted in the findings that there are elicitation techniques, such as a "request for clarification", and "confirmation checks". Such techniques are used by the teacher to enhance understanding, and also used for pedagogy purposes. Another type of question observed through the analysis is the "alternative question". The purpose of using such questions is to make it much easier for the students to respond correctly. What can be seen is that these types of questions have the potential to provide hints and clues for the students. As a result, students have the opportunity for self-repair, while responding through the sequence of interaction.

It is likely that there are turns in talk which are tied to what happened before. Therefore, the teacher and students are engaged in continual moment-by-moment negotiation. It is observed that at each turn, the teacher opens up a new question, which leads to many possible meaningful responses. These actions renew the task of understanding in the course action. It is in these contingent sequential contexts of talk-in-interaction that we see the range of interpretive analyses, which produce both "known answer questions" and

"unknown answer questions" as a course of action. According to Wong and Waring (2010, p.269) "contingency is a quality of interaction where the design of each turn is thoroughly dependent upon a response to its prior turn". In other words, the teacher's third turns or moves appear "contingent" with what occurred in the students' second turns (Wong & Waring, 2010).

Although cultural differences were not a focus of this study, one of the observational findings in this study regarding the students' responses shows that, for example, an Arab student participates more often than a Chinese student. In terms of selection, Chinese students are normally selected by the teacher, unlike Arab students who often self-select in discussions, such as having a debate. Arab students always participate first, particularly in speaking, and have adequate self-confidence to make longer turns.

4.4   Summary of Chapter Four

In this chapter, I aimed to show how sequence organisation is constructed in this context. I examined the teachers' questions in the three-part sequence from a sequential approach. The findings show that "known answer questions" invite minimal responses and thus restrict student participation, despite the fact that the teacher rephrases and reformulates his/her questions in different formats in the ongoing sequence to encourage participation.

On the other hand, "unknown answer questions" provide an interactional space for students to express their talk freely. These questions are non-testing and received a more elaborate response from students. The wait time technique is a significant phenomenon for encouraging student contribution, as can be seen from the data.

Having examined the sequence initiation of the teacher's questions, I now begin to explore what other features can occur in the third turn expansion. In the following chapter, I will begin to examine response tokens in the teacher's third turn among different activities. The results of this investigation show that what happens in the teacher's third turn can involve many functions, since the third turn is considered the richest turn. The following chapter explores the most common responses in the teacher's third turn, which demonstrates how these responses have an impact on sequence closing.

Chapter Five: Response Tokens and their Sequential Action in the Third Turn

5 Overview of Chapter Five

In this chapter, I examine and focus on response tokens in the teacher's third turn. The third part of the sequence is central to classroom talk - many institutional environments are characterised by adjacency pairs, but classroom talk is distinguished by having the third turn. Accordingly, taking a deep look at teachers performing in the third turns, which may assist us in better understanding what teachers are achieving in this classroom(PSP). This turn is crucial as it is normally where the teacher assesses the correctness or appropriateness of the students' responses. The three-part sequence often ends with a teacher responding to the student's answer by producing responses tokens such as "Okay", Right" /" Alright", "Oh", "Mm", "hm" as evaluative responses. The reason why response tokens were chosen to be analysed, is that they are the most recurrent way in which teachers either end the sequence or begin a turn which ends the sequence.

In the following sections of this chapter, I will discuss what these responses are and describe how they work and how they are constructed in the sequences in the CA literature. Then, I explain how response tokens sequentially operate in the third turn sequence as a closing action, whilst taking into account how some responses do not act as a closing sequence, since they elaborate and invite further talk. Following the analysis, conclusions and discussions are presented.

5.1 Post Expansion in the Third Turn Sequence

There is potential for a sequence to be expanded after reaching the second pair part (SPP). In other words, it is possible for another sequence to be added after the SPP has been completed, which is related to the preceding sequence (Schegloff, 2007). For example, if speaker A speaks first and launches his/her turn as a first pair part (FPP), followed by speaker B, it is highly likely that speaker A is the next speaker. This phenomenon is known as post expansion.

Two types of post expansions are known to be common; there are non-minimal post expansions, where the turn can be more than one utterance long and minimal post expansions. Here, I limit the discussion to minimal responses. According to Schegloff (2007), minimal post expansions are turns that are considered as 'sequence closing thirds' (SCTs). They occur in the third position of the turn, because they are designed to establish a minimal expansion after the second pair part (SPP); in other words they have a closing implicative, indicating an adequate closure after the SPP is proposed and do not project any further conversation (Schegloff, 2007). However, if the closure proposed by the SPP is not satisfactory in some way, then there is potential for another expansion sequence to leave an open sequence.

Response tokens are a type of post-expansion by the teacher, who either accepts, rejects and/or evaluates the student's response, which either acts as a "sequence-closing third" (Schegloff, 2007), or expands the sequence if the teacher initiates a repair. Examples of such responses include expressions such as "Okay" and "Oh" and assessments such as "Alright" and "That's fine" and on some occasions, there could be a combination of these minimal expansions in the same turn - for example "Alright okay" or responses such as "Oh okay great" as an assessment.

The next section aims to define response tokens and generally describe their use in the third turn sequence before describing them in detail with examples from the literature and the research data in the sub-sequent sections.

5.2   Response Tokens

As defined by Gardner (2001):

> Response tokens are little conversational objects produced by a listener, most commonly during a primary speaker's extended turn at talk. They do not themselves add in any direct way to the topical development of the talk, but together with other short responses such as assessments, they reveal much about the development of inter-subjectivity in talk (p.320).

It is difficult to define these tokens, since even though they may have a dictionary meaning, in an interaction they develop their own semantic content (Gardner, 2001). Such tokens are fruitful in providing information to the participants while they are talking, in terms of showing how some previous messages have been received and how participants

respond to or anticipate further talk, for instance, demonstrating whether the participants show agreement or disagreement in regards to earlier talk. Gardner (2007, p. 322) asserts that their significance…

> …in any instance of use is also contingent upon their position in a sequence of talk (including their timing), on whether they are the only talk in their turn, and on their prosodic features, especially pitch and intonation contour. They all also appear to have a core use, with a typical prosodic shape - one way in which they can be seen to differ from one another (p. 322).

Different response tokens have certain differences in use, nonetheless, they share some similarities. Such tokens can stand on their own in a speaker's turn, however, some for instance, "Oh" do so relatively uncommonly, and as such can initiate some of the briefest turns in talk (Gardner, 2007).The current study explores the positioning and design of the responses in the teacher's slots; showing their impact on the student responses and on the sequence expansion.

These tokens often 'unclassified', 'homogenous', 'messy' linguistic items may say more than we assume, adding more meaning to the sequence (Huq & Amir, 2015). These tokens patterns, positions as well as characteristic traces can help shed light on the interactional details, reshaping teacher roles and learner contribution (Walsh, 2011). Despite these tokens being minimal and often so brief, they still help develop our understanding of classroom settings in terms of their interactional dynamics therein. An expanded understanding of such tokens brings an awareness of the teacher's role in facilitating student responses, to ensure participation, and to create a space for articulating students' thoughts and speech.

These third turn responses are specifically important in classroom talk. It is the recurrent occurrence of these third turns that give classroom talk the characteristics that distinguishes it from other kinds of talk. What is important is that it links to the fact that the teacher (assesses the student's response, thus showing that what is going on is testing the student, not genuinely seeking information; the teacher mostly already has that information). This is particularly where we see that classroom talk is not just about someone asking questions and someone answering them, it is about the teacher testing the students' knowledge through questions and then commenting on those answers using variable responses.

These evaluative responses have a vital role in shaping the sequence in relating to closing the sequence or in minimally expanding the sequence for more elaboration. Also, these responses have a significant impact on the on-going sequence, for instance some work as closing implicative while, others invite collaboration. Moreover, such an evaluative response can stand alone in the third turn, whereas, some can be joined with other responses making it more complex in the third turn for example, taken from the current data on the one hand the teacher might produce an explicit evaluative response; on the other hand, she might refer back to the prior turn on the student's response as a repair initiation "*>okay but< what is your ↓argument*". In addition, prosodic features such as falling and rising intonation have an important role in designing the sequence as well as in relation to closing down the sequence or for more expansion and hence, encourage student's participation.

Moreover, these responses can provide a source of knowledge in terms of their action for the participants. Although they are small connections, they have the potential to develop the trajectory of talk between the participants (Gardner, 2007). For example, "Okay" is used transitionally, as a free-standing receipt indicator working for both recipients and the current speakers. "Okay" has been established in the work of Sacks and Schegloff (1973) who studied pre-closings to phones calls. According to the authors, "Okay" can act as a pre-closing if it performs as an adjacency pair, emerged with an acknowledgement token such as "Right", "Alright". In this case, "Okay" works as a topic closure, marking how the speaker intended to move to another area of business and that there is nothing new to add to the current topic (Shegloff & Sacks1973). This allows for the possibility of a speaker and recipient in a conversation to move towards the closure of a conversation. As well as sequence closing, "Okay" is also used in academic discussions. The tag "Okay?" serves [the] three interlinked functions of provid[ing] information about the conversational move to be made, inform[ing] the hearer about the speaker's intention concerning turn organisation and ask[ing]...the audience to accept and wave through what has been said" (Schleef, 2005, p. 70). Thus, it has multi-functions, which depend on its occurrence in the sequential order.

Guthrie's (1997) study on the usage of "Okay" and "Mm hmm" in teacher psychotherapy sittings of young children also revealed parallel findings, proposing "Okay" as a similar element to 'yeah' or any other affirmative response to a yes/no question. It typically

invites the participants to expand or lengthen their turns and continue talking when linked to other continuers, such as "Mm hmm" (Gardner, 2001; Guthrie, 1997). It is highly likely that a "recipient of some ongoing talk will at some point neither simply shift topic nor talk on the topic in progress, but will produce an acknowledgement token and follow that with a shift in topic" (Jefferson, 1993, p. 3). Scholars such as Drummond and Hopper (1993a, 1993b), state that it is very likely that the affirmative token such as 'yeah' will be confirmed by 'further talk'. By the same token Jefferson (1981) argues that there is a relation between rising intonation and further talk. Jefferson (1981, p.30) maintains that an "upward intonated yeah" will call for more talk than the same statement with lowered intonation. As a final point, acknowledgement tokens are frequently related to 'topic shifts' and are used by individuals in accepting, approving, or maintain understanding of the preceding turn.

With regards to "Oh", with a falling tone contour, this typically indicates the receipt of new knowledge "change in his or her locally current state of knowledge or information" (Heritage, 1984a, p. 299). In another setting, this "change of state" can manifest itself as a shift in attention preceding a response (Heritage, 1984a, 1998), or it can be combined with an assessment, assessing news delivery (Heritage, 1984a). It has also been suggested that another continuer, "Right" performs as a device with which the speaker shifts from a present activity to a different one, and is situated at the end of extended turns at talk, operating as a pre-closing token in conversation. Moreover, "Right" is used as an acknowledgment token, with which participants display their understanding of an utterance, relative to a previous turn in an extended informing interaction (Gardner, 2007).

This chapter seeks to examine the third turn, focusing particularly on how such responses, "Okay", "Oh", "Mm", "hm" and "Right"/"Alright", as well as assessments such as "Good", "Very good" occur sequentially among different activities, as well as assess the impact of these responses on the teachers' third turn and the sequence they build on. For example, some responses might invite contribution from students, and some just block the continuation or prevent participation. What is interesting in this data is that the aforementioned responses have different functions and have different sequential

management through both the teacher and student talk, despite the fact that they also share some similarities.

It is useful to examine such tokens in terms of conversational practice or discourse function, (Wong & Waring, 2010), in order to show how these tokens might be distinguishable and have different patterns.

One nature of function of acknowledgement tokens, recommended by Schegloff (1982), is that of "continuer". This appears when, a hearer utters a token such as 'yeah' or 'uh huh', he or she might believe that the first speaker is continuing throughout an another extended turn, which is a multi-TCUs as in the instance of storytelling (Mandelbaum, 2013). In the course of producing these elements (e.g., "yeah", "uh" "huh), a recipient or the hearer chooses to give access for taking a full turn at talk, giving that chance to the first speaker to continue with the progression of talk. Similarly, the first speaker understands that the recipient mainly withholds further talk, letting the first speaker carry on his/her progression of talk (Wong, 2000).

Tokens such as "Mm hmm" and "Uh huh" are manifesting "no problem" with the prior speaker's turn, offering the floor and further opportunity for substantial talk. In this case, the speaker continues his /her talk by extension or increment of the talk after the tokens have been produced (Gardner, 2001). In classroom talk continuers such as "Mhm" serve an opportunity for a substantial response from the student which is interpreted as affirming the continuation of the talk. However, in other cases such a continuer can be used in the teacher's third turn as an evaluative feedback based on the student's response to the teacher's question. Furthermore, it is the teacher who constrains the turns either affirming the continuation or closing the sequence.

Thus, response tokens occur in different positions in a turn that comprises a FPP of an adjacency pair. However, they can stand at an initial position of the turn acting as a responsive to the prior turn and are followed by a FPP, which is performing a new different action.

Regarding their placements among the sequences, they can stand alone in a turn or can be a part of multi-unit turn. Their positions in a sequence can vary, ranging from first position in a new turn initiation, second position (considered responsive to a prior turn), or in the third turn position, acting as a sequence closing turn (Heritage, 2013). The

forthcoming section will present the occurrence of these tokens and their sequential management in the teacher third turn of the three-part sequence.

The following sub-sections will each present how these responses can have a distinctive usage through their positions, where the focus is on the teacher's responses as an evaluative assessment. First, I will start with the acknowledgement token "Okay" and draw on examples from the literature. I then draw from the data of this research study, to show how "Okay" is functioned, Right /Alright are then explored as they appear to serve a similar function in closing the sequence. This is then followed by "Oh" and "mhm as they share some similarity in the continuation of the sequence.

5.3   The Response Token "Okay"

"Okay" as a response token can perform a multitude of functions in both ordinary conversation and institutional discourse (Fagan, 2012). "Okay" has been found to act as a free-standing marker, and has been scrutinised as both a second-pair part and a third turn. For example, as a second-pair part, it acknowledges or aligns with a first-pair part (Beach, 1993). This happens when acting as a simple acknowledgement to a statement or when responding to a question or an invitation. For instance, after one speaker informs another about something, "Okay" signals the receipt of the informing action (Barske, 2009).

Another example from everyday conversation is where "Okay" as an assessment functions as a response to a "how are you" question (Sacks et al., 1974). "Okay" also appears in the third turn of a three-part sequence. In cases where these sequences or turns begin with a question, it can (a) follow a preferred second-pair part (Schegloff, 2007) (b) index acknowledgement or receipt of the second-pair part ; (Beach, 1993; Fagan,2012), or (c) it can work as a confirmation check and confirm the accuracy or correctness of a second-pair part (Button and Casey, 1984).

One interactional task that "Okay" can do is affirmatively responding to a question, as in the following example, taken from Beach (1993, p.330):

Example (1) (Sacks: 4/1/72:16 as cited in Beach 1993)

```
1 A:    Can I borrow your car?
2 B:    When?
3 A:    This afternoon.
4 B:    -->-- Okay.
```

In the above extract, "Okay" in line 4 appears to act as a response to the first question by A in line 1, followed by an insertion sequence, which is initiated by B, seemingly a question/answer adjacency pair. In this instance, the "Okay" is treated as the affirmative "yeah" or any other agreed responses to a yes/no questions (Beach, 1993). Additionally, Beach (1993) explains that "Okay" is a "device for soliciting and ensuring agreement and/or alignment from the next speaker" (p. 330).

However, in this particular setting, "Okay" functions as an acknowledgement occurred in sequential positions, accomplishing the third turn sequence. "Okay" is more likely to be used when talk is complete in the third turn. The following example from Schegloff (1995 cited in Liddicoat, 2010, p.189) illustrates how "Okay" can act as an acceptance token and functions as a closing down sequence, which is received as a preferred SPP.

Example (2) (Schegloff, 1995 cited in Liddicoat, 2010)

```
1 Clara:   Hello
2 Nelson:  Hi
3 Nelson:  Whatcha  doin'
4 Clara:   Not much.
5 Nelson:  Y'wan na drink?
6 Clara:   Yeah.
7 Nelson:  Okay
```

In the above example, Nelson has accepted the invitation by uttering "Okay" as a preferred response to the SPP in the second turn. In line 5, Nelson produces an invitation and following Clara's acceptance of the invitation in line 6, Nelson produces "Okay" in the third turn (Liddicoat, 2011).

In the next extract, "Okay" again occurs in the third position, however, here it follows a dispreferred response to the first speaker's offer.

Example (3) (Liddicoat, 2011, p.190)

```
1  Andrew:   so do yih need any help?
2  Sam:      uh I don't think so, it should be quite easy
3            an it won't take long.
4 Andrew:  O:kay.
```

In the above extract, Andrew initiates an offer in the first turn (FPP). In the following turn, Sam rejects Andrew's offer. The "O:kay" accepts Sam's response and its rejection of the offer. The "O:kay" also ends this sequence (Liddicoat, 2011).

However, "Okay" is more likely to be used as continuer as well, as in the following example:

Example (4) (Guthrie, 1997, p. 405)

```
1 A:   [.hh s]o what we're talking abou:t i::s (1.2)
2      tch=removing? (1.6) a minus?=ten point eight,
3 S:   --> °Okay,°=
4 A:   =deficit, (1.0) .hh by::: spring ninety two, (0.4)
5       by the end, (0.3) alright?=hn of spring ninety two.
6.     h a:::nd (1.3) do not increase deficit.
```

Besides its multi-functional use, "Okay" also (in some occasions) can serve as an affirmation of the incorrectness of the checking an understanding. Here, "Okay" is a typical acknowledgement of prior talk, as shown in the following example:

Example (5) (Goodwin (cited in Beach, 1993, p. 329)

> Don: I'll go get some more water. ((Leaves with pitcher))
> John: **Okay**.

John's "Okay" here is definitely not a response to a question, nor does it show that he has any problem or difficulty with understanding the announcement. It is obvious that Don's announcement of leaving basically acquires an answer in the next following turn from the recipient (Beach, 1993; Guthrie, 1997).

Furthermore, it is worth noting that "Okay" may be used in several different discourse capacities simultaneously" (Schiffrin, 1987, p.64) and "can function at various levels at once" (Schleef, 2005, p. 89) as will be illustrated by the following few sections. (Beach) (1993) has shown, for example, that "Okay" can take dual functionality, it can either mark closing of the prior turn of action, while moving to set up the next activity (Beach, 1991, 1993). Fagan (2012) studied "Okay" as a feedback in an adult non-native speakers' classes. He shows that the teacher's "Okay" can mark positive or negative feedback. Recently, Lee (2017) examined the multifunctional use of "Okay" by Korean teachers in their naturally-occurring discourses of EFL classes. The results concluded that "Okay" can be deployed as grabbing attention, indicating acceptance and agreement as a feedback means, and marking shifting to another task. These studies emphasise significance in that it expands the focus of the previous research to the functions of the response token "Okay" used by teachers in the classrooms. The present study also expands and builds on the previous studies, however, it examines wider variation of response tokens including "Okay" "Right" / "Alright" "Oh", "mhm", and provide them in-depth analysis.

In the following section, I begin by presenting instances from my data showing the function of "Okay" and its sequential management through different activities in the ongoing sequences, where the focus is on the teacher's turn. Some of the transcripts are dyads, with one teacher and one student, and some transcripts contain multiple student responses.

5.3.1 The Response Token "Okay" in the Teacher's Third Turn

The analysis demonstrates different patterns of how "Okay" can function as a closing sequence, where there is nothing to add, or act as a way of shifting to another task, act as understanding checking, through rising intonation, and also analyse how it is found with a combination of other responses, such as "right" and "yeah". However, "Okay" can also occur at the beginning, behaving as an opening task that grabs the students' attention, as will be discussed through the following examples.

In the following extract "Okay" as a response token marking closing and assessment where there is nothing to add.

Extract 5-1 [AE:TST: August 2015]

```
1 T:      =so society saw=
2  S1:    =saw er (.) .hh men↑
3 T:      men (.) as↑=
4  S1:    as  [more aggressive
5  T:     [as >more aggressive and more able
6         to deal with the competitive businesses<
7         (.) we know it's in the past because we have the past verb
8 S1:     Okay
9 T:      ↑Okay excellent↑
```

In this extract, the teacher is checking the students' writing. In line 3, the teacher produces an utterance as a designedly incomplete utterance (DIU) (Koshik, 2002b). The utterance is *"men (.) as↑="* is prompting the student for a response. After the student responds, the teacher repeats the student's contribution and gives a complete sentence. In the following turn, the student delivers the acknowledgement token "Okay" in line 8; representing approval and agreement here, the student orients to the teacher's utterance in line 7 *"we know it's in the past because we have the past verb"* as a pre-closing one. Therefore, the teacher produces in the third turn "Okay" as a closing implicative affiliated with a positive assessment *"↑Okay excellent"*. Here, the teacher assesses the student response using an upgrade agreement, marking no further talk, so one can say that "Okay" performs as a free-standing token marked as closing the sequence with no adding talk.

However, in this next extract shows another pattern of "Okay" where it can be combined with other response tokens "Right" and "Yeah", function as to close the sequence but also before launching a related action in the next turn.

Extract 5-2 [AE:TST: July 2015]

```
1  S3:      this is the level off
2   T:      Oh (0.6)I'm sorry this is what=↑
3  S3:      = to level off
4   T:      that's right↑ yeah↑ okay (.) so here which part of this
5           are we really (.) thinking about when we say to level
6           off↑(1) err is it (.) err is it this part of is it this
7           part↑=
8  S3:      =this part (.) level off
9   T:      Yeah coz here of course it goes on↑ (.) after that (.)
10  S3      yes
11          (4)
12  T:      okay↓ (.) right alright well (1) err maybe you'd like
13          to check (2) with (organise) somebody else whose erm
14          finished >see if you< (have)() (1) which of these
15          I think are (1) not so difficult (.) yeah alright (.)
```

From the above extract, we can see that the pause occurs twice, before and after "Okay", displaying closure. In line 4. The teacher produces a combination of response tokens + "Okay" as an affirmative and indicating agreement, though he refer back to the prior turn based on the student response by providing "so" as follow-up question. The student gives another response in line 8 and the teacher affirms and accepts it by repeating the student contribution. In line 12 the teacher produces another acknowledgement token *"okay↓"* as an acceptance with falling tone. It can be notice that both "Okays" are placed in different

transitions. The first "Okay" in line 4 stands at the TRP at the final of the TCU, whereas the second "Okay" in line 12 stands in the initial position. Both are combined with other responses, but they have different functions. The former indicates acknowledgement with a strong affirmative "Yeah", whereas the latter marks a closing by producing *"right alright well (1) err maybe you'd like to check (2) with (organise) somebody else whose erm"* marking as a pre-closing.

In line 4, we can see that "Okay" is used to acknowledge the student's response before further expansion of the sequence through a further (related) question. The teacher launches a new sequence with "So" referring back to the student's response in line 3. The teacher's use of "Okay" as in line 4 in the third-slot has the interactive import of closure (Beach, 1993). In line 12, the teacher produces "Okay" with stress after he waits for 4 seconds as in line 11. Seemingly, the teacher is expecting the student to take a turn, and provide further talk, but the teacher then produces *"right alright well"* as pre-closing and that he can move to the following turn. "Okay" in this setting is designed as noting that nothing more is to be said or done (no further discussion is needed). Moreover, the pause is considered as sign of ending the previous turn. From the current analysis, it is highly likely to find "Okay" combined with at least two other affirmative responses.

Similar to extract (5-2), "Okay" as in extract 5-3 occurs as a free standing and selecting the next speaker as a clear shifting.

Extract 5-3 [AE:TST: August 2015]

```
1   S:    (Rachael just write the answers)
2   T:    ↑NO this is a listening ↓practice so you can listen to the
3          answers
4   SS:   uhuhuhuh
5   T:    I (.)  I'll tell you what, if it makes
6          it clearer I will send you the
7          answers later on email so you can see
8          them and check them again
9          at ↑home=
10  S1:   =mhm=
11  T:    =because we have limited time ↓now ↑okay↓
12  S1:    ↓okay
13  T:    so (.) two marks (.) you would get one mark
14         if you mentioned it
15         was about the ↑problems of urbanisation
16         in developing  ↓countries
17         the key point is in developing ↓countries
18         (.) and you would get
19        another mark if you said (.) something about policies or
20        ↑solutions to ↑control the problems
21        or ↑reduce the problems or
22        ↓solve the problems (.)
23  S1:      okay
24  T:      okay=
25  S1:      =okay
26  T:       let's see Adam choose ↑another
27  S1:    okay Georgina please
```

The above extract was taken from a listening practice lesson. In this example, in line 11 *"=because we have limited time ↓now ↑okay↓"* functions as a pre-closing where "Okay" is free standing at the TRP marking an announcement of closure (Schegloff & Sacks, 1973). The student is affirming by producing "Okay" with falling pitch. In the following turn, the teacher utters "So" as a back reference to what the teacher is doing. Here, she re-topicalizes information sketched from the earlier talk (Liddicoat, 2011). One of the possible activities that the teacher engages in through talk is to reformulate a summary of what has been happening in the previous turns, since this is manifested in lines 13-22. The teacher has negotiated with the student before closing, saying that she has limited time to continue in the same task and that she needs to move on to another task. The student orients to the teacher's "Okay" in line 24 as a closing implicative. The turns are

latching, there are no gaps or silences, and again, he upgrades his closing in line 26 "*let's see Adam choose ↑another*".

Another pattern shows "Okay" with rising intonation used to check understanding. The following extract shows the teacher's use of "Okay" as a response to confirmation check. It is also a "response elicitor" (Othman,2010). The setting is a writing practice lesson.

Extract 5-4 [AE:TST: July 2015]

```
1   T:      yeah, so here it's an adjective (1) so if you
2           change  the word for:m (.) like from a noun to an
3           adjective (.) you also have to look at the other word
4           around it and change the form (.) so you couldn't .hh
5           they are achieving higher ambitious=
6   S1:     = yeah
7   T:      because this is a noun and this is an adjective
8   S1:     Yes
9   T: →    You could maybe say (.) they are: (.) more ambitious
10          (2.5) so↓ it's eas- (.) the easiest thing to do is
11          change key words to synonyms↓ (0.5) word forms are a
12          ↑little bit more difficult (.) because you have to
13          change the other (.) words around it ↑o:kay
14  S1:     °yes
15  T:      and remember where you- (.) where do you use
16          adjectives↑ where do you use nouns↑ where do you
17          use verbs adverbs and so on
18  S1:     Okay
19  T:      Okay↑(.) right I'm gonna ask everyone(.)I want to move
20          on because we have another task to do (.) °Okay↑
```

In this example, "Okay" with rising tone is placed at the end of the sequence (TRP) in line 13. The student confirms using "yes" at the initial position of the relevant TCU in line 14. It seems that the teacher in line 15 reopens a sequence by elaborating and expanding the turn, giving further instructions of when to use adjectives, adverbs and verbs. Seemingly, the student orientates to the teachers' turn, since he is using pre-closing and he produced "Okay" in line 18 as a free-standing acknowledgement of the teacher's knowledge. In line 19 again the teacher produces "Okay" at the initial position, indicating checking confirmation, followed by a pause. Then he delivers his closing by using "Right" to shift or change the topic, ending the sequence with another "Okay" which

presents emphases on closing the sequence and moving on. The teacher is offering reasons for changing activity, since there is another task to do. "Okay" here is in TUC final position and is attributed to the prior turn, checking the understanding of the prior question before moving to new business. As we can see, the teacher does not wait for a response, but moves to a new action immediately.

An understanding check relates to whether or not something has been properly understood (Koole, 2010). So as to evaluate or assess the understanding correctly, in classroom contexts, the teacher refers back to what has been said previously in the utterances. The teacher gives information and instructions, as in lines 10 and 11 *"it's eas- (.) the easiest thing to do is change key words to synonyms↓ (0.5)"*. The teacher provides an explanation before she produces *"↑o:kay."*. In this respect the teacher's free standing "Okay" with rising intonation is marked as understanding checking, as well as seeking response (Stivers & Rossano, 2012). Moreover, the student responds in the following turns with another "Okay", since he acknowledges and agrees that the teacher is coming to the end of the sequences. "Okay" is considered as a signal of pre-closing, which remarks the teacher's readiness to shift to the next point. Therefore, the teacher's usage of "Okay" is to check the progression, and mark a break to give a clear indication of the teacher's intentions to confirm that he gives a clear interpretation of each point. This finding concurs with Lee 's (2017) results that teachers' use of "Okay" as a "transition activator to close off the discourse segments and gear up to the next stage" (p. 61).

The following extract shows a similar function of checking understanding and moving on to another task "Okay" at different sequential position at the same sequence.

Extract 5-5 [AE:TST: August 2015]

```
1   T:   Oh↑kay, now let's ↑start at <THE this page>
2        ↑write three reasons(.) why people m↑ight think that
3        international students are bo:ring ,because they are
4        too °quiet° (.) and then three reasons on
5        the opposite side why
6        people m↑ight↓ think that international
7        students ar:e not boring
8        (0.2) so three reasons why people agree with this
9        statement, and three reasons >why people might agree<
10       with this statement o↑kay is that clear↓(.)
11       very quickly in the groups you've been working with (0.3)
12       ↑okay↓
```

The following extract is from a class on writing practices. The teacher asks the students to work in groups for writing an agreement essay. The teacher starts opening his sequence using "Oh↑kay" as an attention grabber (Othman, 2010), which marks at the initial position of the TCU. Then he initiates, now let's ↑start at as in line 1, acting as a new task to do. The teacher asks the students to give three reasons of *"why people m↑ight think that international students are bo:ring"* as in lines 2-9 after explaining the task he, produces "O↑kay" in line 10 positions at the TRP preforming or acting as understanding checking and the teacher upgraded with an interrogative question *"is that clear↓"*. Schleef (2005) states that "Okay" with rising intonation is an …. "attempt to elicit some sort of confirmation or back channelling" (p. 68). Thus, the teacher wants to ensure that the student does not have any difficulty in understanding the task. Following that, the teacher delivers another "↑Okay↓" as a closure implicative. Here the teacher is expecting the student to select or interrupt, but the teacher initiates his acknowledgement token "↑Okay"↓ as sequence closing.

It can be noticed that the absence of the student's response and the pauses in length working together as contextualization signs, indicating that the teacher has reached an end in conversation. Although "Okay" is identified as a response elicitor from the speaker to the listener, in this case, the teacher has not received a verbal response from the students.

In the next example, "Okay" has a different pattern: it is combined with other affirmative responses, function as non-closing and inviting further expansion.

Extract 5-6 [AE:TST: August 2015]

```
1  S3:       yeah I choose other err:: information=
2   T:       =alright (.) okay [erm
3  S3:       [and it says Urdu
4   T:       [you'll need
5            some general information (1)
6            you'll need a thesis statement=
7  S3:      =and it's about err (.) thirteen (million)
8            smoker- smokers and their- they (eat)
9            some general (.)  and the biggest  () health
10           and (next mission)
11           the rates come [the death rates=
12  T:                     [okay
13 S3:
14           =[become (on this) ↑statement
15  T:       [right sorry okay
16  T:       that's fine good right huhhh hh.
17           >okay but< what is your ↓argument (2)
18           okay so this (.) here (1.5) in this
19           ↓essay yup (.) we have to
20           (2) so erm it- erm >it- err it is ni-
21           it is normally<   about saying what
22           the situation ↓is it's also about (1.5
23           outlining   and evaluating [some of the methods which
24           have been trie::d or   [h e r e  or yeah okay so
25  T:       let's just think about (2)
27           so if you'd done your research on
28           ↑this what have you found about these
29           methods (.) are they effective methods (2)
30           are they good methods=
31 S3:         =yes good methods
32  T:       ↓alright (.) okay so (0.2) here so (0.5)
33           you could say something about the ↑situation (0.5)
34           ↓alright but here a large part of this
35           essay (.) is  about outlining-in
36           and evaluating (1) some of the
37           ↓methods so (.) what did you find (.)
38           what's your argument
39           (.)yes these err methods are ↓effective
40           they are working
41           (2)
42 S3:        ˚yeah˚
43  T:       or no (.) they are not effective
44           they are not  working   (.)
45           they should be changed ˚and
46           we should do this instead
47           ↑alright˚ ↓so >that would
48           be part< of your thesis state↑ment=
49 S3:       =↓yes=
50           ˚alright okay˚
51  T:       ↑alright
52 S3:       ˚okay
53           (2)
54  T:       okay
55           (4)
56  T:       alright okay yeah
```

In this extract, the teacher begins to discuss with the student his writing essays. The teacher gives the student general information about the thesis statement lines 4-6. In the subsequent turn, the teacher initiates "Okay" affirming the student's response, however, this "Okay" combined with "but" as disagreeing with the student responses as in line 17 *">okay but< what is your ↓argument"* and immediately the teacher initiates repair in terms of a Wh-question, followed by a (0.2) second pause. This combination does not function as closing the sequence, it invites further talk and more explanation. The teacher holds the turn when there is no response from the student to the teacher's questions. After that, the teacher produces the acknowledgement token "Okay" as free standing and provides feedback to the student about what should be done in his essay writing.

We can see the teacher holds the floor from line 16 to 25 and there is no self-selection from the student, however, in line 25 there is an attempt by the teacher to prompt the student by uttering, *"let's just think about"*. The teacher here is encouraging the student to engage and participate in the talk - the (0.3) second pause can be seen as clear evidence of this. It is obvious from the extract that every time the teacher states "Okay", it calls for further response form of the student

In the third turn, the teacher uses an assessment combined with "Okay" and with the adverb *"so"* in line 32 *" ↓alright (.) okay so (2) here so (0.5)"* and again 0.5 seconds of pause or silence invites the student to provide a response. Again, there is no response and the teacher continues talking providing feedback until line 40. After 2.0 seconds, the student utters *"yeah",* acknowledging the teacher's feedback. In line 47 the teacher again uses the assessment "alright" with a rising intonation, aligned with the adverb "so" with a falling voice, indicating a pre-closing in lines 47/48 *" ↑alright° ↓so >that would be part< of your thesis state↑ment=*. The teacher expands or elicits from the student that he needs to show the argument in his essay.

Based on the analysis above, one can say that "Okay" is one of those interactionally plentiful objects that may possibly undertake different purposes, relying on its prosodic packaging and sequential context; for instance, acknowledgement, continuer, or understanding checking. For example, in line 32, this particular *"okay so"* is clearly hearable as acceptance, however, the *"so"* prefacing and the 2.0 seconds of pause indicates there is further talk to add. The teacher does not seem to be orienting to his acknowledgment as either case closed or sequence-closing. This is obvious in the

preceding 2.0 pauses and further elicitation (lines 33-41). Furthermore, the teacher again repeats "*here so (0.5)*" the teacher pauses for 0.5 seconds providing a chance for the student to participate, however, the student does not select to take a turn the teacher in fact, continues explaining that the problem is outlining the essay. Afterwards, the teacher initiates a repair "*what's your argument*" (lines 17 and 38), the teacher keeps repeating the question which indicates that he disagrees with student writing, despite that fact, that the teacher has used "Okay" as an affirmative token marking acceptance. Undoubtedly, the teacher's "Okay" do have a multifunctional, for example, "*okay so (2) here*" line 32 and "*okay so this*" 17-18 (.) the teacher partially accepts the answer as correct, but it also indicates that there is remedial intervention is required and more to understand.

Therefore, from the previous example, one can notice that "Okay" has a complex and a prototypical function, apart from assessing and acknowledging the student responses it has multifunction in use such as "Okay" and "but", which precedes a question -" Okay" combined with "Alright" and "So" referring back, before coming to a possible closure. This multifaceted of "Okay" has an impact on the student's responses and on the sequence expansion.

5.3.2   Results and Discussion of "Okay"

"Okay" is found with a combination of other affirmative responses or combined with elements such as , "*that's right↑ yeah↑ okay*" and "*↑Okay excellent*"↓ In this sense "Okay" as an initial response tokens is either (a) followed by relevant talk, or (b) it can be joint with other elements that convey disagreement on the student response (see ,for instance in line 17 extract 5- 6 >*okay but*< *what* is your ↓*argument* a contrasting view introduced by "*but*" and consequently , followed by Wh question). Alternatively ,(c) it can be combined with other elements, i.e. other responses that generate a further relation to a previous turn and initiate additional non-contrastive information (as in 32 *that's right↑ yeah↑ okay (.) so here which part of this* + link by adding information with "*so*". Another different pattern when, the teacher's use of "Okay" in the third-position slot influences introducing closure (Beach, 1993). For instance, as in =" *because we have limited time ↓now ↑okay↓*" the teacher has given a justification to the student before closing, and that he needs to head out to another activity.

One of the more noticeable characteristics is the occurrence of pauses both before or after instances of "Okay" marking closure. The prosodic structure of "Okay" show a divergence in its function and this variation depends on its stances within the sequences. When it functions as a comprehension check, "↑Okay" is formed gently with rising intonation and may be followed by a pause. When "Okay" stands at the beginning of the TCU, it is produced with a slightly falling intonation, attention grabbers (Schleef, 2008). What is more, whereas the teacher's use of "*Okay*"↑ with rising intonation suggests that he is asserting that it is okay to proceed, "Okay↓" with a falling tone indicates or marks a closure (see extract 5-2, line 12). Moreover, when "Okay" and "alright" are jointly together they are generally considered as a "change of activity", which implies a shifts towards a new subject, or activity that requires closing down the sequence a finding that is in par with exciting literature on ordinary conversation (Beach, 1993; Gardner, 2001). Also the analysis shows that "Okay" can function as a checking understanding usually in with rising tone occurring at the TRP, for example, extract (5-4) line 13 "*change the other (.) words around it ↑o:kay*".

The analysis shows that the teacher uses "Okay" as an acceptance, even when the students' response is insufficient or inadequate, as in extract 5- 6 lines 16-18. It has been perceived that, in ordinary conversation, if a speaker agrees with the other speakers' prior speech, the speaker commonly provides an agreement preface for instance, "yeah" "yes", or "uh huh," before a disagreement element is produced (Pomerantz, 1984). In investigating classroom interactions, Seedhouse (2001) argues that teachers have a tendency to avoid stating "no" as an evaluative feedback on the inappropriate students' responses. Nevertheless, as a substitute the teacher frequently provides responses such as ("Okay", and "good") marking as an acceptance before initiating repair on the students' contributions. Additionally, in my data, even when the teacher rejects the student's response, the teacher gives verbal acceptance tokens, in order to encourage and to challenge the student to participate. This can be seen in extract 5-6 line, 17 "*>okay but<*", in which the teacher accepts /acknowledges the students' response with "Okay" but subsequently shows his disagreement with "but". Schiffrin (1988) maintains that "but" as a marker always "marks an upcoming unit as a contrast with a prior unit" (p.176). Following that, the teacher initiates repair through asking the Wh question "*what is your ↓argument*", which refers back to the first request in line 6 "*you'll need a thesis statement*". This "Okay" invites further elaboration and shows that the sequence is not yet

finished, and the student needs to elaborate on his/her response. In this respect, this finding provides concrete support to Waring's (2008) views that "okay may be produced to indicate that more is to come" (p. 587). The analysis shows that okay have a multifunctional in use some closes the sequences inhabiting student participation while in other different sequences the acknowledgment token "Okay" can invite for further talk and encouraging students' contribution. The analysis shows agreement with Guthrie's (1997) conclusions on "Okay". Guthrie concluded that the relationship between "Okay" and additional talk in the turn, namely that "Okay" functions both as an evaluative feedback supply to students' response, in addition to a sign of pending closure of the three-part sequence.

In the previous section, I presented a detailed analysis of how the use of "Okay" serves as a robust tool that accomplishes various tasks. In the teacher's third turn it is found that "Okay" can be free-standing, acknowledging the student responses, and is also confirmation checking before moving to another task. It is observed also that "Okay" can act with other affirmative responses, such as "alright" and" yeah". In some, cases "Okay" acts as a continuer, although not necessarily in the third slot. In short, "Okay" is a significant response to ensure student participation in the class apart from its approval function, on the student response, and its closing implicative, teachers' "Okay" allow the possibility of continuation in the next turn ensuring student participation.

5.4   The Response Token "Right"

When somebody is talking, listeners or recipients should react to the flow of the emerging talk. In such cases, recipients can respond in a variety of ways. By "Right", a speaker employs this token to approve that some proposal by the prior speaker is correct. Speakers may be approving or reinforcing the rightness of the talk to which they are responding. "Right" is also used to achieve a recognition of the element of talk which it refers to, or a conception from that unit or element of talk has been acknowledged to be connected to another unit from the previous talking (Gardner, 2007). In this occasion, the "Right" producer has epistemic priority. It marks a progression of the epistemic store that the participants build while talking and thus, the right to affirm something stated or expressed by others (Gardner, 2007). The following example, shows one of these "Right" uses where an epistemic confirmation token occurs as a final position at the TRP. The

following example is taken from Gardner (2007, p. 324) an interview between a dietician and a patient at a hospital in Australia.

Example (6) (1) R-9-US-Chinese

```
1 Don:     They've gotta b- Instead of that tiny li'l, scrappy
2          desk in the cornuh? ˙hh they've gotta hu:ge ca:rved
3          wooden. (0.1) desk in the cornuh.
4          (0.4)
5 Bet:     'N China[ C i t y ?]=
6 Don:     [Really sum-]=
7 Don:   -> =In China City. Right.
8 Bet:     hhm.=
9 Ann:     ='S like a ba:r.
10         (1.5)
```

Don is describing the building from indoors, when Betty turns up to review its location with *In China City?,* in line 5. Don approves that Betty is correct, by repeating the question as in line 7, followed by a falling pitch "Right", which is an abbreviated version of "*that's right*". One important thing of note here is , Don has epistemic priority, which means he has a background knowledge of this information. He is the one who describes the place, and along these lines he will be in a position to say if Betty has stated the correct place or not. (Gardner, 2007).

However, the other use of "Right" as a 'change-of-activity' token, recommends shifting out of the present task or action into another, and is placed recurrently at the end of extended sequences, acting as a pre-closing token in the closings of conversation (Gardner, 2007). This it will be discussed in an analysis of the current data.

Another practise of "Right" is also as a reduced type of another token - for instance 'Alright'. In some occasions it is obvious from the analysis that similarly "Right"/ "Alright" functions in the same way as the acknowledgement token "Okay", when it comes to shifting the talk to another new business, or changing the activity. In the next example we can see "Right'' implies a transition from the continuous talk on the way to

closing of the conversation (Schegloff & Sacks, 1973). The following example from British data illustrates this use, taken from Gardner (2005, pp. 4-5).

Example (7) R5-UK-FIELD-U/88-1-5

```
1 Gor:   Ahhha:
2          (0.3)
3 Gor: .k.nhhhhhh hu-Okay .h Well um
4          (0.7)
5 Gor:   .lk I sh'l see you (0.3) uh:
6          (0.4)
7 Dan:   Y[eh
8 Gor:   [in. .t.kl Well whenever.
9          (0.2)
10 Gor:   h O[kay?
11 Dan:   -> [Right
13 Dan:   ( [ ] )
14 Gor:   [Bye:?]
15          (0.2)
16 Dan:    Bye[:
17 Gor:     [.kl Bye.
18 - - - - - - end call12 (1.0)
```

Here, the setting of this "Right", in line 11, occurs near to the close of the conversion. The acknowledgement token "Okay" and "Alright" are regularly utilised here to propose a preparation to complete the conversation, and additionally they come in sets, as pre-closing tokens, before the closing "Good-byes" (cf. Schegloff & Sacks, 1973). Both function to provide the other speaker(s) with the opportunity or to end the conversation, since going straightforward into leaving and saying goodbyes, would be unilateral, rather than ending the negotiations jointly. The "Right" in the above extract is being employed as a part of such an environment "Alright" or "Okay", to open up the process of a closing sequence.

5.4.1 The Response Token "Right" in the Teacher's Third Turn

In the following section, I present extracts from the data which examine the response token "Right" in the teacher's turn through its sequence and actions. Moreover, I present here an analysis on "Right" and how it varies from "okay". Although "Okay" indicates a progression or confirmation check, "Right" works on the information state structure, where its usage among sharing knowledge is either from the outside world or relates to the subject content that the student and the teacher are familiar with in the classroom (Gardner, 2005, 2007).Here, I examine the response token "Right" in three patterns, first "Right" as shifting to another topic"; second, as **"**an epistemic confirmation token"; third as "inviting for more talk". What is interesting here is that "Right" has more than one function, and can work as a sequence closing, where there is nothing to add and the teacher needs to move on to another task. Also, it can work as an invitation to further collaboration from the student, when it occurs at turn initial in the third turn aligned with high intonation. However, in the data, I found that "Right" occurs in different positions. For example, in the turn initial, turn medial and in the final turn at the TRP.

"Right" as shifting to another topic

In the next example the teacher's "Right" is positioned in the third turn as a pre-closing process and shifting to another business (Schegloff & Sacks, 1973). This "Right" is very similar to what has been illustrated in ordinary conversation in that it closes the sequence and noting to add.

This setting is a writing activity where the teacher and the student are working in groups, rewriting sentence structure.

Extract 5-7 [AE:TST: July2015]

```
1   T:    You could maybe say (.) they are: (.)
2         more ambitious (2.5)   so↓ it's eas-
3         (.) the easiest thing to do is change
4          key words to synonyms↓ (0.5) word forms
5          are a ↑little bit more difficult (.)
6          because you have to change the other (.) words around it ↑okay
7   S1:  °yes°
8   T:    and remember where you- (.) where do you
9          use adjectives↑ where do you use nouns↑
10          where do you use verbs adverbs and so on
11  S1:    Ok
12  T:  ->  Okay↑(.) right I'm gonna ask everyone (.) I want to move on
              because we have another task to do (.)okay↑
```

In this extract, the teacher's initiations in lines 1-6 formulates a summary of her talk, and the student accepts this with the affirmative token °yes°. In the following turn, the teacher reopens the sequence and announces closure in lines 8-10, where the student accepts with an "Okay" and orients to the teacher's turn as an announcement of closure. After that, the teachers' initial *"Okay↑(.)"* is produced with high intonation, which is seemingly for emphasis. Also one can say that he wants to have their attention. The teacher initiates "right" in the medial turn after a micro pause, line 12 *"right I'm gonna ask everyone (.) I want to move on because we have another task to do (.)okay↑"*. This "right" marks or functions as a topic shift, moving on to other business (Gardner, 2001). Here, the teacher asks for permission to introduce a new topic, and requests no further proceeding talk. Interestingly, another "okay↑" is produced at the TRP, with a rising tone encounter, ensuring a tag question.

Without a doubt this "right" token marks a proposed change of activity, the teacher does end the sequence by explaining further that s/he needs to move on to other business aligned with "okay". This finding supports the views of Gardner (2007) and Lee (2017).

"Right" as acknowledging confirmation

Another category of "Right" is one which replies to a turn that is approving the correctness of a previous turn. In other words, sharing knowledge which confirms the answer.

Extract 5-8 [AE:TST: August 2015]

```
 1  S2:     increasing °population°
 2  T:      ↓okay (.5) yeah so how can this ↑help some- err
 3          a- a countries
 3          (.) but maybe not help others=
 4  S2:      =yahh:: ermm
 5           (1)
 6  T:      listen please and ↑think listen
 7  S2:      it's err:: I think it's a disadvantage
 8          if the growing  population is ↓increasing=
 8  T: ->   =↑right
 9  S2:     ah::: because of err:: (.) need ↑more
10           a- foods (.) need m- err basic needs basic
11           human needs is more:: (1.5) and ↓err
12          (.) that's   like err (.5) food house cloths
13          (.5)
14           and ↑also >education< and also the:
15          m:: m::::
16           (1.5) health=
17   S       =workplace a [lot of ] >a lot of
18   S2      (point) about [work[place
19   T:            [ alright [↓yeah
```

The teacher initiates a "Wh" question in line 2 and 3, followed by the affirmative response *=yahh::,* aligned with the continuer ermm, from S2. After (1) second of pause, the teacher initiates another TUC by giving an instruction, as in line 6 "*listen please and ↑think listen*". Here, the teacher is using the verbs listen and think with rising tone and stress representing emphasis. After S2's response to the question, the teacher in line 8 produces the acknowledging confirmation*" ↑right",* with high intonated tone. The **"** *↑right"* here indicates a recognition and confirming knowledge.

What is interesting is the student orients to the teacher's *" ↑right"* as an incomplete sequence, or in other words, non-closing sequence and there is more to add. Consequently, the student gives a response by exploring and giving justification by using *'because of err::'* as well as providing examples in line 9. Although, there are pauses positioned between the utterances, the teacher does not self-select to participate in the turn, leaving the turn to the student for more free expression. Also, the student uses a

quite few false starts, as well as continuers, *m:: m::::* indicating holding the floor until line 15 confirming [alright] by the teacher as sequence closing, which overlaps with the students' lines 17-18.

Therefore, one can say that " ↑*right*" is in a position that confirms the correctness of the proposal or the proposition that invites further elaboration. Furthermore, prosody plays an important role in closing the sequence and inviting more talk and influences how the student orients to the teachers' "right" with rising and falling pitch. After the student's answer, the teacher ends the sequence by providing" alright" as a closure sequence. Here, both responses share recognizing knowledge in the third turn, despite the fact that the former indicates elaboration and the unclosing implicative of the latter; "alright" is designated as closing the sequence, although it shares recognition as well. The next example shares the same pattern; however, it is combined with other responses.

Prolonged "right" + joint with other responses which invite talking

Extract 5-9 [AE:TST: August 2015]

```
187 S5:   [if we-if we write ]
188        something that ar↓gued that we support one
189        ↓side
190        (.) for example (.5) that the:::
191         err:: err:: population ↑growth can be af fect(.)
192        ↓err:: (.) the ↑economy err err err
193        ar gued case be↑cause >argued but a-a-<
194        and left till that you support your: (.)
195        ah opin↓ion fo ex↑ample err by err
196        changed the population fro:m err consumers(5.0)
197        to be (.5) producer (.2)pro-u[h produ]cer
198 T:                                     [↑fine ]
199 S5:    and the=
200 T:     =yes=
201 S5:    =and the-as with they mentioned
202        in there (1)
203 T:     >good [yes< ]
204 S5:          [in the] ↑text (.) ↑and the-other ↑thing
205 S5:    by err immigra-↓immigration (.5)
206 S5:    =immigration it will be a solution for ↑that=
210 T:     =fine
211 S5:    >for that for err so if< any ↑situa-
212        if any situation(.)for(pleasureland)
213        popula↑tion it can be solved (.5) it's not a
214        big ↓deal
215 T:  ->   ↑ri::ght
216 S5:    =immigra↑tion and change the: mentality
217        ↓from consumer to pro-pro-
218        producer it will be solution
219        (2)
```

In line 215 The teacher produces *"↑rig::ht="* after the student's response confirming "rig::ht" as an acknowledgement, with high intonation and starching indicating that the student should continue. The student here orients to the teacher's "right" not only confirming or sharing the knowledge of what has been said earlier in the sequences, but also producing further explanation and inviting more contribution. As we can see, the student self-selects, providing another TUC in lines 216-218 *"=immigra↑tion and*

change the: mentality ↓from consumer to pro-pro pro<u>ducer</u> it will be solution.",
prolonged.

'Right' combined with 'Okay' + So

<u>**The above transcript continues as follows:**</u>

```
220 T: ->   ↑yes (1) >okay right so< (2) um >
221           could you maybe give an< ↑example of↑that
222 S5:       err [China and yeah::]ah-ah in ↓China
223           it's the-the example of::=
224 T:      [>of a country where that might happen<]
225 S5:      =err produ-err change::-changing
226           from err con↑sumer to err ↑producer
227           and India from err about immigration
228           as a <u>solution</u> (.5) of <u>high</u>--high popu[lation]
229 T:                             [˚˚mm] mm hmm˚˚
230 S5:      (˚˚formula˚˚)=
```

As the following extract continues, "right" is combined with more affirmative responses
"*↑yes (1) >okay right so<*" . Here it is placed in the middle unlike line 215, where the
"right" occurs as initial. What is interesting here is the teacher produces his assessment
with a quicker phase, indicating a move to another topic, although he uses "so" to refer
back to the previous talk, there is a 2.0 seconds pause followed by a continuer "um". The
teacher expands the sequence by producing another TCU through an interrogative
question "*could you maybe give an< ↑example of↑"that*. Here, the teacher is seeking for
information, or in other words, seeking for clarification by asking the student to provide
an example. What makes this "right" different from the one above is the transition maker
"so", which refers back to the content of the answer.

Right + repair initiation+ referring back word

The transcript continues as follows:

```
231 T:      ↑yes (1) >okay right so< um >
232            could you maybe give an<    ↑example of ↑that
233 S5:          err [China and yeah: ]ah- ah in
234          ↓China it's the
235  T:          [>of a country where that might happen<]
236 S5:           =err produ- err change::-
237          changing from err con↑sumer to   err ↑producer and
238          India from err about immigration as a solution
239          (.5) of high- -high population
240  T:    →  =↑right (1.5) so just (1) explain that second
241          ↑point
242            (2.0)
243  S5:     is ↑about err ↑immigration
244  T:           is it immigration or emigration
245            (0.5)
246  S5:     no immi↑gration it's err:: it's err::
247          it's a solutions
248  T:     =to ↓what=
249  S5:    =for err count↑ry ss::
250          err which ha::-err which ha::ah err
251          has a lot of err (.)population
252           (1)
253 T:    →  ↓right=
254 S5:     by-by sending them to work outside the coun↑try
255           (.5)
```

In line 240, the teacher produces "↑right" with high intonation and with stress, confirming receipt of the information, meaning that the teacher acknowledges the student's response in lines 236-9. After a 1.5 second pause, the teacher initiates repair *" ↑right (1.5) so just (1) explain that second ↑point."* The teacher initiates repair and specifies the problem. After 2.0 seconds S5 produces a response in line 243. One can notice that the teacher is including the whole class in seeking understanding. In line 253 the teacher uses "↓right" with falling tone and "↑right" in line 240 with raising pitch. Although, both "rights" are positioned as turn initial , and invites more talk and it is obvious from the extract the

student orients to the teacher's *"↓right="* as in line 253 as not a closing implicative (Liddicoat, 2011). The student provides more talk in line 254 *"by sending them to work outside the coun↑try",* which refers back to the content answer in the previous talk.

On some occasions, "right" appears to be a shorten form of "Alright", a token most usually used in settings in which interlocutors are shifting from one subject or action to another action particularly, when the boundary is major (Beach 1993, Gardner 2001). "Alright" is in various practices parallel to "Okay" as a response token, although the former is found more with activity shifts, and with high speakership incipiency, usually with dropping tone (Gardner 2001).

The two following extracts, are examples of a typical "alright" in the EFL classroom. Although they occur in different positions in the sequence, they all are marked at a shift level.

"Alright" changing topic or activity

The setting is reading practice conducted by the teacher.

Extract 5-10 [AE:TST: April 2015]

```
 1  T:     ↓good (.) it gives ↑you >it might
 2          give you extra ↑information<
 3          (0.5) and it's the same ↓information
 4           so the first action is
 5         ↓simple the second action is ↓simple (3.0) you ↑alright
 6         (.)
 7  2S:    ↓˚a::h˚
 8   T:    ↑EH ˚hh˚ I'm not ↓laughing (.) she hurt her
 9         ankle (3.0) ↓aww she's
10          milking ↓it (.) this is what we call milking
11         ↓it (.) a-   huhuhuh
12         if she can't ↑walk you need to take her
13         to the ↓doctor   that looks
14       → quite se(h)ri(h)ous (.) .hh alright ↑nine (.)
15         Eve was ↑delighted
16         (2.0) that she had ↑got the ↓job
```

It is clear in the extract above that the teacher's "alright" in line 14 occurs nearly at the TRP transition, indicating a level of shifts followed by *.hh* inbreath, which is delivered before "alright". This can be considered influencing further talk and indicating changing

activity. The "alright" functions as moving to another point, where the teacher produces number *"↑nine (.)"*, with high intonation, showing an emphasis that here is no need to go back to the previous utterances. However, the following example of "alright" also marks a changing activity, but it is placed at the beginning of the turn as initials, unlike in the previous example.

Alright + So

Extract 5-11 [AE:TST: August 2015]

```
1  T  → ↑alright so for question three these
2        are the kind <of   arguments that (1.5)
3        we can have> (1) a:nd if we >have a look<
4        (1) ↑erm (.) >how many marks< for ↑this
5  S:   ↓twen[ty   ]
6  S:        [twe]nty
6  S:   [twenty          ]
7  T:   [al↑right ↓okay] twenty
8  S:   hard marking ↑wannit=
```

In this extract above, "↑alright" stands as an initial with high intonation, combined and followed by "so". The teacher's use of "↑alright" acts or marks the end of his point, and indicates changing to another task. It can be noted that this "alright" is used in a parallel way to "Okay". Indeed, Beach (1993) maintains that "alright" is a functional corresponding of okay in pre-closings. However, the transition marker "so" placed at the middle of the turn performs and acts as giving a summary, which initiates a return to the previous talk (House, 2013). The teacher's "alright" has an impact on the student's collaboration and influences inviting more talk, where it seems from the analysis above that when the teacher uses "alright" he closes the sequence and moves to another activity. "Alright" is both backward and forward looking; it indicates receipting the last turn and indicating a slight change in activity. The "so" therefore seems to mark the beginning of a summary

In this section, I have examined how "Right" can be employed in different interactional settings. I have identified its occurrence in three different environments, for example as epistemic or acknowledging information that stands alone with high intonation marking recognition, inviting further elaboration. Additionally, "Right" can be joined with more

than one response occurring in the middle of the turn, indicating changing activity as a closing implicative. It is also found that "Right" can refer backwards and forward, as in extract 5-9 line 240, "=↑*right (1.5) so just (1) explain that second*". In relation to "alright", it is observed that it can stand alone or can be combined with other response tokens. However, the only function is changing activity and moving on to another business marking a closing sequence and no further added talk. We can also say that both tokens "Right" and "Alright" are backward and forward looking; receipting the last turn and indicating a slight change in activity.

5.4.2 Results and Discussion on "Right" and "Alright"

The acknowledgment token "Right↑" is found to have more than one function. For example, not only does it confirms the student 's response as correct but it also invites and calls for elaboration, specifically when it is produced with high intonation as in extracts 5-8 & 5-9. This rising tone gives an indication that an extending telling is coming up and it's obvious that the student orients to the teacher s' response as having to expand his sequence by providing a series of justification and more explanation. Another finding shows that "Right" occurs as a free standing and joined with other responses such as "okay". These occurrences have different functions. For example, when "Right" is standing alone it invites further talk as in extracts 5-8 and 5-9, while in combination with other tokens such as "*>okay right so<*" often appears to function as refereeing back to the content answer in the previous talk seeking for more clarification.

The analysis shows that "Alright" functions as moving to another task indicating closing sequence. A finding that concurs with previous literature as in ordinary conversation Beach, (1933) and Gardner, (2001). Also, "Alright can be both backward and forward looking specifically if it's joint with other response such as, "Alrigh +So" which indicate topic shifting and referring backward as a summary of the pervious talk. It is also interesting that both "right" and "Okay" share the same function. They are generally considered a "change of activity", which implies a shifts towards a new subject or activities this finding supports exciting views despite the fact, of different contexts (Beach, 1933; Gardner, 2001). Filipi and Wales (2003) on the other hand, argue that, "Okay" signals topic continuity, whereas "alright" signals a shift to a new topic. There seems to be sensitive differences in their discourse functions. In brief, in some sequences the response token "Right" invites students' contribution, whereas, in others it; functions

as sequence closing thus such tokens shape the sequence expansion and assist the teachers in managing classroom talk in an effective mode.

Having established a variety of "Okay" and "Right"/alright usage as transitionally relevant to ensuing talk and having set bases for its investigation, I concisely sketch another related token "Oh" which is also recurrent in the data as a teacher third turn response. "Oh" conveys different interactional features from the previous tokens though in some sequences "Oh" occurs in a combination with token such as "Okay" indicating different functions and roles.

5.5   The Response Token "Oh"

Regarding the response token "Oh", here I present how these types of token are constructed in this data of classroom, showing differences according to their sequential management and their impact on the student responses and on the sequence expansion. Before moving to the analysis, I give a brief introduction showing how "Oh" token is constructed in ordinary talk with some examples from the literature.

The "Oh" token can occur as free standing or with other units (Schegloff, 2007) as well as a "change of state" token, as identified by Heritage (1984a) meaning that the recipient or the hearer has received new information about the situation, thus transitioning the hearer from not knowing (K−) to a position of knowing (K+) (Heritage & Clayman, 2010). However, in some instances, this "change of state" can be manifested as a response to an assessment treating the prior information as a complete and closing implicative (Heritage, 1984b; Jefferson, 1993). In other cases, "Oh" can treat informing as incomplete and this occurs when the recipient produces "Oh" plus a question which invites the informer to provide more information (Heritage, 1984b, 2002). Additionally, "Oh" is also referred to as a "News receipt" (Maynard, 2003, p.101). In terms of its occurrence, "Oh" can be found in a wide range of sequential positions. One of the characteristics of "Oh" is that it is not always free standing. It can regularly be followed by further talk by the speaker, which often develops the talk throughout the sequences. On occasion, "Oh" does stands alone in its turn as well as being combined with other further minimal responses, such as 'good' and 'really'. However, the next example shows that "Oh" can be seen as a third turn after the second pair part, which is considered the completion of an adjacency pair. In other words as a "sequence closing third (SCT) (Schegloff, 2007),

especially a question –answer adjacency pair, as in example (8). Accordingly, Heritage (1984a) claimed that this is a very common position and thus minimally expands the sequence. For example, Nancy uses "Oh" to display that she has been well informed by the answers to her questions (Liddicoat, 2011; Sidnell, 2011a).

Example (8) (Sidnell (2011a, p. 105)

```
1 Nancy:        =hhh Dz he av iz own apa:rt[mint?]
2 Hyla:          [·hhhh] Yea:h,=
3 Nancy:        =Oh:,
4               (1.0)
5 Nancy:         How didju git iz number
6 Hyla:         i(h) (.) c(h)alled infermation'n San Fr
7               'ncissc(h) [uh!
8 Nancy:          [Oh::::.
```

Not only can the "Oh" stand alone as in the previous extract, the "Oh" receipt can also be combined with an assessment, as in the next example.

Example (9) (Heritage, 1984b, p. 302). [Rah:1:1]

```
1   J:    I w z j st eh ringing up t say I ' ll be comin down
2         ina moment ,
3         (.)
4   I:    Ohgh goo:d,
```

In line 4, speaker I produces the "Oh" along with the assessment "good", indicating the end of the informing state, since the recipients have treated the preceding information as a complete action. This completion is referred to what Jefferson (1993) called "topic closing". Nevertheless, an informing state is dealt with as an unfinished action when it is received with an "Oh" joined with a question inviting or requesting the information to continue.

Example (10) (Heritage, 1984b, p. 303) [JG:3C:5]

1	R:	I fergot t' tell y' the two best things that
2		happen' tuh me t' day.
3	C:	→ Oh super.= what were they

In line 3, C (the recipient) produces "Oh" and the assessment "super" after s/he has been informed by the prior turns, followed by an explicit request in terms of a "wh" question.

In my data, the token "Oh" occurs in combination with other tokens, such as "Okay" and positive assessment + Wh question inviting for further talk. Moreover, "Oh" in this data never found as a free standing always followed by other response tokens. In this respect such occurrences have different functions and impact on the sequence. Heritage argued that following informing "Oh" is used to mark the receipt of the information delivered in the preceding turn or turns" [italics in original] (Heritage, 1984, p. 301). In a different study Hosoda (2016, p. 63) argues that "unlike "Okay", "Oh"-receipt in the third turn is normally absent from the vast majority of institutional talk". However, in her study on Japanese primary school class sessions, her analysis shows some exceptions that "Oh" in teachers' usage is different from the usage of the "Oh" in ordinary conversation. In this sense, the teacher uses "Oh" in the third turn for inviting further talk which may provide students with opportunities for learning. In line with Hosodas' interpretations, there might be some exceptions with in my specific context as well. In my classroom data, which I consider as a kind of informing, "Oh" exhibits a specific usage of sequence-closing. The data shows four patterns which emerged as "[Oh+ Okay]", "Oh + so" "Oh" + positive assessment such as in "that is a good one", (see chapter 6 for positive assessment) and "Oh" + repeating student contribution" for seeking clarification. In the following example, I draw from the data showing how "Oh" 'change-of-state' is constructed in the teacher's third turn and how such a response has an impact on the student participation and on the expansion of the sequence focusing on their sequential management. The multi-faceted English particle "Oh" can occur in all three positions (Heritage, 1984b; Hosoda, 2016). However, I will focus mainly on the teacher third turn as a response to

questions, though "Oh" can be placed in initial positions, in the middle of a sequence as well as in the end of a sequence.

5.5.1 The Response Token "Oh" in the Teacher's Third Turn

One of the characteristics of "Oh" is that it can be combined with other responses, such as an assessment as in the following extract.

Extract 5-12 [AE:TST: April 2015]

```
1   T:     or you can keep it here (.) because >we
2          already have the 'ing' we don't need being< (.) are
3          disappearing and   being merged
4   S1     °Ok
5   T:     °Ok (.) disappearance↑
6          (.) good (.) the (.) disappearance↑
7           and merging of the gender roles
8           is °currently (. )oh↑ that's a good one
9   S1:    °Okay°
10  T:   →    that's a very good one↑ yeah [because
```

In the extract above we see "Oh" + assessment occurs at the end of the TCU as in line 8 *"oh↑ that's a good one"*. Here, the teacher produces "Oh" with rising intonation, expressing or marking agreement with the student's writing, with a positive assessment (upgrade) good, (Waring, 2008; Wong & Waring, 2009). Seemingly, the teachers' "Oh" with rising tone marks, as surprised and impressed with the student writing. This could close the sequence. However, she doses another upgraded assessments and ends up continuing, since the teacher has treated the preceding information as a complete action. Accordingly, the student orients to the teacher's response as closing and produces the acknowledgement token *"°Okay°"*. However, in the following turn as in line 10 the teacher continues the sequence and builds on the pervious turn and produces a positive assessment "very good" (see chapter six in positive assessments), indicating there is more to add. Here "Oh" does less as a "change-of-state (Heritage, 1984a). The interactional "Oh" in the teacher's turn is different from that in normal conversation. In everyday conversation, recipients normally supply [oh + assessment] at the end of informing for assessing whether the informing of the news was good or bad (Heritage 1984a). In comparison, what happens prior to the [oh + assessment] in the extract above is not an

informing but the teacher here imposes a positive assessment on the student response *"oh↑ that's a good one"* as an agreement. See section 4.2.1.1 extract 4-7, for more details on "Oh" as a response to a "known answer question". This finding agrees with Hosoda's (2016) results in which the teacher's production of "Oh" with positive assessment indicating surprise and unclosing.

Unlike, extract 5-12 the following extract 5-13 "Oh" occurs in the turn initial position (Heritage 1984a; Schegloff 2007), aligned with assessment. In the following "Oh" has a distinctive feature from the one in the previous example (8). Here the "Oh", is used to receive prior information claiming understanding; it is followed by a positive assessment. The teacher raises her voice; high-pitched and sound-stretched *"↑o::oh"*. After a micro pause the teacher produces a positive assessment, showing agreement. She also invites further contribution and the teacher produces an agreement *"£I like ↑it £ go ↓on"*, with 'smile voice'. Furthermore, the *"go ↓on"* prompts the student to elaborate. Here the "Oh" functions as a positive evaluation indicating non- closing.

Extract 5-13 [AE:TST: April 2015]

```
 1 T:     which one is this like (.) it's like another one that we've
 2         looked at
 3         (.)
 4 1S:     yeah
 5         (.)
 6  T:     which ↓one
 7  1S:    it's like [er]  five
 8 5S:              [verb]
 9  4S:     verb
10  5S:    (demonstr[ated])
11  1S:            [er]
12  1S:    [sorry not ↓five (.) six number six]
13  SS:    [(                               )]
14  T:     ↑o::oh (.) £I like ↑it£ go ↓on
15  5S:    (well demonstrate      )
16  T:     but which which one is it ↓like which other
17         (.) sentence    is it
18          similar ↓to
19         (0.5)
20  1S:     six (.) number six
```

Another pattern used in the teacher third turn shows "Oh" aligned with other response tokens such as, "Oh:" + "Okay so", "Oh": + "so" and "Oh" + repeating students' contribution. All "oh" shows similarity in inviting for further talk and sequence expansion. In the instance below all the "Oh" instances placed at turns initials. The extract is rather long as to see how "Oh" works and develops on the going sequence.

5.7.2 "Oh" as a state of change along with other responses

This particular extract is a speaking activity, where students are engaged in a debate with other peers in the class. The teacher asks what the difference between a discussion and an argument is.

Extract 5-14 [AE:TST: April 2015]

```
1   T:      ↑what do you think the difference
2           in this table between a  discussion an argument↓
3           (0.5)
4           >↑what's  the differences between
5           a: di↑scussion and 'an ar↑gument<
6   S1:     [?a discussion] err about two[?opinions
7   S2:     [?a discussion]                [Two opinions
8   S1:     HAS[ different opinion]
9   S2:     [different opinion] ↓
10  S1:     = a dissuasion =
11  S3:     = discussion usually people=
12  S4:     = different opinion =
13  S3:     = I think in an argument people usually speak up=
14  T:      ↑O:h  o↑kay so people >may
15          speak' loader in the   their< discussion =
16  S1:     = y↑eah =
17  S2:     = y↑eah = and the dis-cussion the same =
18  S1:     discussion may be the same topic↓
19  T:      haha >wow wow one at once one at once <  hahah
20  SS:     hahahhahha.
21  S5:     a ↑discussion the same topic=
22  T:      o↑kay=
23  S5:     but er::r (0.2) dif- different (.o2)(( Shno ismha in
24          aracbic ))
25  S2:     different=
26  S6:     = the same opinion =
27  S1:     different opinion the same topic but a discussion
28          about the same topic =
29  S2:     = yeah yeah=
30  T:      ↑Oh:: so in an argument >they have
31          different opinions< and in a discussion they have the
32          same =
33  S3:     = > No NO<  another name  err=
34  S2:     = in our discussion =
35  S3:     in a discussion people usually y try to find
36          solutions=
37  S1:     = yeah yeah  solutions  different solutions =
38  T:      = ↑o:h so as they are arguing the same argument=
39  S3:     =argument like close close  mi:nds =
40  S2:     yeah for example we say that Rachel is a good teacher
41  T:      ↑$oh:::$
```

It is possible to find response tokens made up of combinations such as "Oh" plus "Okay". These are commonly known as "composite SCTs" (Schegloff, 2007). In the above extract, the positions of "Ohs" are placed initially in the TCU. These "Ohs" are followed by further talk. Accordingly, every time the teacher produces "Oh" it invites expanded responses from the students. The "Oh" + clarification question occurs with other responses from the students. What is interesting here is that the teacher in lines 14, 30, and 38, produces the news marker "Oh" which has high intonation. Apart from marking a change of state, the teacher acknowledges the student s' response by producing "Okay", and reformulates the student's response to make it understandable to the class. The teacher is doing so by repeating the student's contribution to show an epistemic understanding of the student's response. Also, the students oriented to the teacher's response as an incomplete action. It can be demonstrated from the multi responses from S1 and S2 and there is no pause or gap between the turns, since "Oh" occurs at the possible TRP.

The conversation is running smoothly and latching is clear evidence of this in lines 16, 17, and 18. It is noticed that in line 14, the "Oh" registers what is said as new knowledge, whereas "Okay" accepts what the student has responded to or answered in the previous turn. What is interesting here is that the teacher uses the "Oh" + question practical as a prompting and reformulating action to the student's responses for the continuation of the talk. The teacher could provide the correct answer to the previous question, but the teacher is encouraging the students to participate and to undertake conversation by using "Oh" as a delicate state of change (see lines 30, 38). So one of the important job of "Oh" as in the data it invites more talking and thus more students' participation.

Moreover, the teacher repeats the student responses for grabbing other students' attention, not only to the current student but also to the whole class. Another interesting point is that the teacher produces "Oh" combined with another marker "*So*". Parrott (2010) says that "So" is used in spoken English to signal that we are referring back to the main topic after a digression, to require a pause before beginning a new topic, and to display that what we are going to say has a relation to what we or someone else has just said. "Oh" here proceeds further extended talk. What is interesting here is the teacher keeps the channels open by using "Oh" as a continuation and encouraging further progression. Unlike in

everyday conversation where "Oh" in the third turn position it is often a feature of sequence closure (Heritage, 1998).

Another example of "Oh" occurs in the third turn, which is considered a "possible sequence-closing" turn (Schegloff, 2007, p. 119), moving to another task after the second adjacency pair (SPP). Here we can notice that the teacher produces the "Oh" as a claim of understanding (Koole, 2010). A piratical repetition of students' contribution marking checking understanding. Regressing and repeating. In some occasion "Oh" can combined with repeating of the student prior turn closing down the sequences and launch a norther turn by relating to the previous turn

Extract 5-15 [AE:TST: April 2015]

```
66   T:      OKAY (.) so you seeing if the aims are very
67           clear and > the rout map is in< there↓
68   T:      ↑ over all
69            (0.3)
70   T:      (.) begi::ns with s or [O]
71   S:      [it is linking part of the((inaudible))
72           presentation linked or not
73   T:  →   ↑o::h whe-whether the i↑deas are linked whether
74             they
75         are using good linking language(.) but even
76         mo:re than that (. ) think about uhm
77        (0.2) think about the order another word for
78        order(2.0)
79   S:      zaheh : organise
80   T:      organisation(.)so organisation or the structure
81          of the presentation a::llofthose things will be
82       really useful to comment on okay.
```

In line 73, "O::h" occurs in the turn initial as response to the students' answer. The teacher marks change of state. Here the teacher "Oh" combined with a partial repetition of the student answer for indicating clarity to the whole class. However, the teacher closes the sequences by saying *"but even mo:re than that (.) think about uhm,"*which means it is not the acceptable answer. The teacher is searching for an adequate response when she starts initiating a new TCU after 2.0 seconds of pauses, as in line 77 "(0.2) *think about*

the order another word for order (2.0)", considering the previous turn as a sequences closure. One can say that apart from the state of change, the teacher is also producing understanding checks, although she could initiate repair through questions such as 'what do you mean'. However, the teacher proposes a remedy for the trouble by producing an understanding check, in line 73.

5.5.2   Results and Discussion on "Oh"

The analysis show that the teachers produced the "Oh" response in the third turn which function as a change of state occurring in three different interactional environments. Also, "Oh" appears to functions in different positions in a sequence, for example, "Oh" is placed in initial positions, in the middle of a sequence as well as at the end of a sequence. First, when the teacher reinforces positive assessment through prompting which invites elaboration. For instance, *"↑o::oh (.) £I like ↑it£ go ↓on".* Second when the teacher is asking a "known answer question" and having a discussion or a debate with the class "Oh" appears to function as a delicate state of change, + Clarification question inviting further collaboration from the students, such as, *"↑o:h so as they are <u>arguing</u> the same <u>argum</u>ent".* In this sense, "Oh" marks as a change of state which is clear from the way that the teacher is checking understanding by repeating student contribution. This "Oh" keeps the channels open and the teacher is challenging the students to encourage more participation. The third "Oh" appears in topic shifts or in turns where the teacher seeks more details from the students by repeating and reformulating the student s' contribution. This is obvious in extract 5-15, when the teacher utters *"↑o::h whe-whether the i↑des are <u>linked</u> whether they are using good linking language(.) but even mo:re   than <u>that</u> (.)"* the teacher accepts the student response through repetition and marking closing down the sequence and launch a norther turn as he is expecting more to be said by relating to the previous turn. Most "Oh"s in the analysis do not stand alone in the turn but rather are joined with other responses and objects such as "so" .

As an evaluative response token "Oh" plays a multifunctional role in teacher 's third turn, as apart from change of state it can invite further talk, in particular when it is produced with high intonation and a lengthening of the sound, as can be seen in extract 5-15 *"o::h whe-whether the i↑des are <u>linked</u> whether they are using good linking language".* Here the teacher repeats some elements of the student 's contribution, thus marking it as a correct answer, and by delivering *"o::h"* with high pitch, he encourages the student to

add more talk ; this is evidenced when the teacher says(.)" *but even mo:re than that (.) think about uhm"* as she is looking for a more precise answer. What is interesting is that all the "Ohs" in the previous extracts are combined with a rise in intonation, consequently encouraging student participation and elaboration.

As stated, in everyday conversation, "Oh" occurs in turn initial position and commonly appears in combination with assessments in third position in a sequence, and it constantly appears in the turn initial position (Heritage, 1984a; Schegloff, 2007). Similarly, in my data 'oh' in the teacher 's evaluative turn is positioned turn-initially and is frequently followed by positive assessment elements, for instance, 'good', indicating agreement. (See chapter six for more detail). However, in this corpus, the interactional setting of ["Oh + assessment"] has a distinctive feature from that of everyday conversation. In ordinary conversation, recipients normally deliver ["Oh" + assessment"] treating it at the end of an informing, in order to evaluate whether the informing was of good or bad reports (Heritage, 1984a). In contrast, what precedes ["Oh" + assessment]; in my data is not informing. Nevertheless, it is an evaluative assessment from the teacher on the student 's prior turn, see for instance *"Oh↑ that's a good one"* in extract 5-12. This finding confirms (Hosoda, 2016) views on "reinforcing positive assessment" in primary classrooms. Another obvious feature of this sort of "Oh" is that it is recurrently, generated with emphasis, such as prolongation and high intonation. *"↑o:: h (.) £I like ↑it£ go ↓on"* and *"oh↑ that's a good one"* Moreover, the *"↑o:: h"* can convey genuine sensitive responses such as surprise (O'Keeffe & Adolphs, 2008). For example, the teacher shows surprise with the student's response by producing a positive assessment aligned with smiley voice which indicates that the teacher s' agreement to the prior turn. Both "Ohs encourage participation and invite elaboration from the student as the teacher produces the first *"↑o::oh +£I like ↑it£ go"*, (see extract 5-13) showing agreement and the second *"oh↑ that's a good one"* upgrades his/her evaluative feedback, (see extract 5-12).

Another finding of "Oh" in the teachers' third turn is that it encourages elaboration. In most of the examples in the data "Oh" in the teacher 's third turn invites further contribution and consequently, leads to more participation. In contrast to ordinary conversation, "Oh" might accept a confirmation without encouraging further details in the next turn (Maynard, 2003), for instance *"Ohgh goo:d, [oh:::."* (see examples 8 &9). However, from the analysis the, teachers maximise student's talk and turns by employing

these "oh" responses, which can be seen as a useful source of techniques that teachers use to underpin positive feedback.

Surprisingly, the findings also indicate that "Oh" as a continuer is combined with smiley voice high intonation, interactional features that are similar to find in everyday conversation.

To summarise the analysis above, the "Oh" token is recurrent in the current data. It mostly occurs as the initial at the beginning of the TCU. Typically, "Oh" is found with raising intonation. In some instances, it marks as a less state of change and in others, indicates a claim of understanding, as in extract 5-15. It is also found to be showing agreement affiliated with positive assessments. The analysis shows that the "Oh" token do function differently in various activities some invite student contribution and some closes the continuation of the sequence which shows differences with "Oh" in everyday conversation.

The next response token is "Mm, hmm", and will be discussed in detail in the following section. Firstly, there will be a brief introduction followed by some examples from the literature, then I draw from the current data examining "Mm" through their sequential positions, showing how they continues to sequentially occur in the teacher 's turns and how such responses affect the continuation of the talk, and further how it encourages participation from students.

5.6   The Response Tokens "Mm" and "hm"

Another type of response that is also found in the teachers' third turn are the "continuers" "Mm" and "hm" or sometimes uttered as one "Mm hm". The main function of theses "continuers" is to give a signal to the main speaker, letting them continue talking or speaking, and showing, that they are listening to the recipient (Schegloff, 1982). In fact, these tokens "Mm" and "hm" assist the current speaker to understand the listeners' "orientation" or "affiliation"(Wong, 2000).

Furthermore, "Mm hm" acts as a third position receipt token to express that the recipient has nothing to add to the subject. Producing these tokens encourages a 'space' (Wong, 2000) for the main speaker. In other words, such tokens are used to pass up an opportunity to speak, which helps the progression and the continuation of the talk. Also, concurrently,

the recipient is showing his/her understanding that the current speaker has the floor and the participant has not finished his/her turn (Schegloff, 1993). Regarding their technical term, some scholars, call "Mm" and "hm" "passive recipiency tokens" (Gardner, 2001; Jefferson, 1993). The reason it is termed 'passive' is due to it not providing or producing any new content; they do not interfere with the stance or the position of the ongoing talk. However, they do affirm the progression of talk as legitimate and pleasant reasonable and agreeable (Jefferson, 1984a). Therefore, they generally do not develop any "speakership continuation or change", any sort of "activity" or any "topic shift" (Gardner, 2001), "Mm", "hm" tokens, accordingly, designate a listener's passive agreement, which demonstrates an affiliation stance with the current speaker's turns (Gardner, 2001). However, in the teacher's turn, these "continuers" or "passive recipiency" show disagreement through their intonation and create topic shifts in terms of selecting another student. The following example shows an archetypal "Mh" "mh" used in everyday conversation.

Example (11) (Lerner (1996, p. 251) [Mother's Day]

```
1  D:      s- so if if ah you were strong in yer feeli:ngs
2          about (0.2) people
3          (0.2)
4  A:  -->  Mm hm=
5  D:      =your thet you li:ked (0.3) an it was
6          completely(.)contras=to (0.4) what
7          your mother (.) thought was right...
```

In the above example, the continuers in line 4 "Mm hm" are placed at a possible completion position. Speaker A shows both an agreement and understanding of the primary speaker, where speaker D has not finished his turn and he still has the floor. By producing "Mm, hm" speaker A indicates that there is no problem with speaker D and merely returns the floor.

The following example is from a different setting, a study of a second language classroom.

Example (12) Waring (2008, p. 585)

```
1  T:        [t r o t ] te:rs
2  Miyuki:   ((looks down)) Globe [trotters,]
3  T:                      [trotters,]
4                °mhm°?
5  Miyuki:  ((continues reading)) Globetrotters are a world
6               famous comic basketball team. They have been
7               playing basketball since 1926.
8               and they ((looks  up))
9  T:         mh:mi?
10 Miyuki:  ((looks down and continues reading)) and they have
11              been traveling to different countries
12              of the world for
12               more than 40 years. =
13 T:        ->   =?|Very good. Tha:nk you
```

It is noticeable from the above extract that the teacher's continuer "mhm?" in Line (4) shows her agreement with Miyuki's ideas. In the next turn line 5 Miyuki finishes his/her statements with the correct form of the verb - have been playing. Miyuki orients to the teacher °mhm°? as an agreement with his response. Not long after, in the wake of starting the second condition, she gazes toward the teacher as though to affirm that she has the room, to which the teacher delivers another continuer, affirming mhm?. Miyuki then continues to offer the second conjugating verb successfully, followed by a positive evaluation in line 13.

5.6.1   The Response Token "mhm" in the Teacher's Third Turn

The following examples from the data show how these weak acknowledgement tokens occur in the teacher's third turn sequence. Here the "Mm hm" is placed to demonstrate that the teacher is showing affiliation and agreement with the student's response. Therefore, the teacher's turn is incomplete, and the expectation is that the student should

continue. For clarity in the data there are continuers written in the transcription as "mhm", "mm"hmm", however, they all function exactly same, except when they are joined with falling or rising intonation, where they have different function in terms of their continuation in turns. This will be discussed in more detail, in an analysis of following extracts.

"↑Mhm" at the initial positions standing alone

Extract 5-16 [AE:TST: August 2015]

```
1   T:        [I'm going] to be cruel I want you to
2             do four ↑ey and
3             four ↓bee so firstly four ey (.) how does urbanisation
4              affect
5             food ↓production (2.0) one mark
6  S8:        er
7   T:        guys listen to the answer cause
8             I'm not gonna keep repeating ↓it
9  S8:        I think the result of that is
10             a a no no no this one (.) er the
11             population
12  T:   →     ↑mhm=
13 S8:        =of the cities has been increasing
14  T:   →     ↑mhm=
15 S8:        =and that is difficult for that
16             people who come (.)with their
17             family to find (.) food or something like ↓that
18  T:        uch goo:d (.) I would give you the mark for that
19             (1.0) in a
20             nutshell (.) less people in rural areas means (.)
21             less food
22             production and ↓supply (.) what you said in another
23             way
24 S8:        yeah I I've
25   S:        the supply [for food the supply for food]
```

The teacher initiates his question using a Wh-question in line 3-5. A response by S8 in lines 9-11 is followed by the particles or "passive recipiency" (Jefferson 1983, 1993), with rising pitch in the third turn as an assessment. The student keeps holding the floor, as there is talk continuing after reaching the transition place, as can be seen in the latching in the teacher's turn. Again the teacher uses another continuer token "↑mhm=" as in line

14 with high intonation showing agreement and affiliation. Moreover, both continuers occur at the third turn performing as an assessment.

It can be noticed that these kinds of particles, which can be referred to as "weak acknowledging tokens"(Gardner, 2001, p.134),   are capable of helping the participants to go further during talk. This is noticeable from the above extract, where the tokens help the teacher in two modes. Firstly, it pleases the teacher as a "passive recipient", and preserves the teacher's listenership (Huq & Amir, 2015). Secondly, it offers a continuation to the students to finish the answer, expand his turn and encourage participation. After the teacher's "Mm" the student holds the turn again and initiates his responses by justifying and explaining the teachers' question. The analysis above is a good example of allowing the student collaborate, and maximize his talking, since he is given a space for taking an interest. The teacher fulfils this by delivering ↑"mhm" verbal responses (in turns 12, 14, with high intonation and) as a means of agreement, showing an understating of the student response. Additionally, utilising or employing these continuers with a rising tone shows an encouragement to proceed, and furthermore, to keep correspondence channels open.

Consequently, the turns that are delivered by S8 are developed and extended, which conveys a long response (13, 14 and15 and). The analysis of this sequence shows that these continuers in turns 12 and 14 are given space or floor for S8 to continue with his contribution. In this manner, the analysis suggests that when "Mhm" is used at the correct time in an interaction as a means of giving confidence to students (when they are attempting to contribute), learner involvement is more likely to emerge. Moreover, this space will enhance students' developments in learning as proposed by Walsh and Li (2013).Regarding their occurrence, the teacher 's continuer is placed at a possible completion TRP. There are no gaps or silences; the conversation runs smoothly as the turns are latched (Cancino, 2015). What is more, the teacher gives an assessment in the third turn in line (16), followed by an upgrade agreement, where she utters in lines 17 and 18, *"(.) I would give you the mark for that (1.0) in a nutshell (.)"*, and encourages the student's speaking, despite the fact that they do not initiate other or additional turn content - rather they endorse the progression of talk as acceptable and agreeable. Moreover, both continuers in lines 12 and 14 considered the answer as correct; as in no instance does the teacher follow such a continuer through initiating repair on the prior response.

"Hmm"+ ↑ Right

Extract 5-17 [AE:TST: August 2015]

```
1   T:  ↑yes (1) >okay right so< (2) um >could
2          you maybe give an< ↑example of ↑that
3   S5:      err [China and yeah::]ah- ah in ↓China
4          it's the- the   example of::=
5   T:  [>of a country where that might happen<]
6   S5:       =err produ- err change::- changing from
7          err con↑sumer to err
8          ↑producer and India from err about
9          immigration as a  solution (.5) of high-
10         -high population
11   T:  →  hmm (.)↑right (1.5) so just(explain that second ↑point
```

The above extract displays a different pattern from extract 5-16. Here the continuer "hmm" in line 11 is combined with another response token*;" ↑right"*. After a micropause, the teacher provides *"(.)↑right"* as a closing implicative. Following that, the teacher initiates a repair through a clarification request, *"so just (explain that second ↑point",* *followed by, (1.5)* seconds of pauses. However, in the following extract, in some cases these "continuers" (Schegloff ,1982) or "passive recipiency'' (Jefferson 1983, 1993), can convey disagreement or negative evaluation, especially when aligned with an expression *("↓mmm I'm very sorry").*

Extract 5-18 [AE:TST: July 2015]

```
1    T:      Jasmine (2.0) which is the area that is most affected
2            in
3            developing ↓countries (2.0)
4    S5:     pe- people from (.) countryside to live in city
5    T:      ↓mmm no I'm very sorry (1.0)
6    SS:     ((Shouting out answers))  (   [
7    T:      [>any other ↑ideas< hands up]
8    T:      ↓Morgan
9    S6:       yes er pressure on er social services such as health
10           and
11           education services
12   T:      I would give ↑that because it has
13           the same ↓meaning (.) the
14           actual answer is the infrastruc[ture]
15   SS:                                    [infra]structure
16   T:      ↑but (.) that is the same meaning as infrastructure
```

Here, the teacher is selecting who the next speaker is by nominating Jasmine. The first initiation in line 1 asking *"↓Jasmine (2.0), which is the area that is most affected in developing ↓countries,"* after a (2.0) seconds pause, the student gives a response in line 3, followed by a dispreferred response in the third turn as a disagreement (Pomerantz, 1984). This time, the continuer *"↓mmm"* appears with falling intonation and is aligned with a dispreferred response in no *"I'm very sorry (1.0)"*. Here, the continuer "↓mmm" is combined with no as a dispreferred response (Pomerantz, 1984), and also with the assessment *"I'm very sorry (1.0")* showing affiliation and marking it as sequence closing, moving to another student by initiating *"[>any other ↑ideas<"*.

In line with Gardner (1997) "Mhm and "hmm" with a rising or falling contour was found to be an expression of heightened involvement, showing affinities with assessment tokens. It can be seen as a weak version of items, such as *Wow, Great, or Amazing*. This up-down intonation contour is characteristic many assessments" (p. 147).

Regarding these prosodic characteristics, the continuer "↑mhm" in extract 5-16 evaluates the student's response positively. On the other hand, the "↓mmm" falling intonation in extract 5-18 is combined with a dispreferred response, which manifested the student's response as incorrect and not acceptable. Additionally, it indicates closing the sequence and moving on to another initiation with another nominating student (Margutti & Drew, 2014). The teacher is expecting the student to self-select, as we can see from the wait time

the teacher is providing (1.0). The teacher then forwarded the question to another student by nominating the next speaker.

5.6.2   Results and Discussion on "Mm hm"

In view of that, prosody plays a significant role in constructing these continuers. It is interesting to notice that the *"↑Mm hm"* responses in the teacher 's third turn invites contribution from the students marking not only agreement but maintaining listenership too, especially when it is associated with high intonation and when they appear as stand-alone tokens in the third position in the sequence. On the other hand, *"Mm↓"* with falling intonation shows disagreement and marks a shift in talk, as in line 5 "↓*mmm no I'm very sorry"* extract 5-18. In addition, the analysis shows that *"hmm"* can be joined with other responses tokens such as *"right"*. The findings demonstrate how these continuers have a significant impact on inviting and welcoming the continuation and encouraging student's participation.

5.7   Summary of Chapter Five

The aim of this chapter was to examine the response tokens, focusing on the teachers' third turn. In this chapter, I considered response tokens, including "Okay", "Oh," "hm","mhm" "Right" and "Alright", are constructed and how they are used sequentially *in suit* through different classroom activities. In addition, it shows the function of such response as an evaluation on the student responses, though others not necessary function as evaluation. Analysis has shown that these responses may invite contribution or block the continuation to talk from the student or block the continuation of the sequence, thus leading to a shift in tasks.

Response token are very flexible and can be used to close the sequence or invite further talk. Their functions are related to transitions, pauses and intonation. The analysis has shown such response tokens play a fundamental role in constructing and shaping the sequence, in terms of (a) evaluation, (b) managing the sequence. Teachers use these responses to produces evaluation on the students' response and the students orient to the teachers' third turn as an evaluative response. The findings are summarised below:

It was found that responses "Righ"t↑ and "Mm"↑ or ↑"Mhm" both invite further talk when they are produced with high intonation. They share the same characteristics but

"Righ"t often to be much stronger in confirming the student 's response than "Mhm or "Mm". The analysis shows that "Okay" has a multifunction use a finding verifies Beach's (1993) claim that "okay usages are both closure relevant and continuative" (p. 341).

"Okay" and "Right" mark points in the conversation where satisfactory intelligence has been received. Such responses indicate the closing and transition of the topic and can enact a boundary in the conversation. Additionally, they can also be interpreted as the signals of asymmetrical discourse, where one of the participants is a potential role controller. In other words, the teacher is responsible for extending the sequence by providing his/her evaluative feedback either through closing or unclosing the sequence. This supports other results obtained of the present research such as O'Keeffe and Adolphs (2008) and Lee (2017).

The uses of '*Okay*↑,*Mm* , *Right/ 'Alright* and '*Oh'* as responses in the teacher/student interaction are marked as conversational features where much of the focus is on their influences in the ongoing sequence. The findings show that such responses display important features in the teacher's third turn. They have functions that normally relate to their positions and the way talk is constructed throughout the sequences.

It is apparent from the analysis that response tokens do function differently when they sand alone and when they combined with other responses. In terms, of standing alone they close the sequence and no further talk is required. When they are combined with other response apart of providing evaluation on the student response of the second turn they also launch a related action in the next turn.

It was found from the analysis that some response tokens such as "Okay", "Alright" and "Right" do function as evaluation on the student responses, while other responses do other thing than just evaluation. Such as inviting student contribution or closing down the sequence and changing tasks.

In general, "Okay" indicates the transition from one utterance of talk to another. "Alright" seemingly functions much in a similar manner to "Okay". This contradicts Turner's views (1999) he, argues that "Okay" and "Alright" have a distinctive usage. According to, Turner's argument, "Alright" has a major mark in shifting topics or moving to another activity, whereas "Okay" marks delicate shifts, with more focus within the unchanged topic (cited in Vickers & Goble, 2011). Recently, a study conducted by Walsh &

O'Keeffe (2010) reveals that the response token "Okay" is found more profoundly at the beginning of interactions with other cluster responses. In the present study, it was found that tokens such as "Okay" and "Right", "Oh" are found mostly in the teacher third turn. Another finding was such tokens can be combined with other responses. This combination feature works differently. For example, in some cases they close the sequence and no additional talk is added whereas, in another environment they invite students' contributions for further talk.

In the next chapter, I tend to focus on how response tokens function a form of positive assessment in the teacher's third turn.

Chapter Six: Positive Assessment

6   Overview of Chapter Six

This chapter presents and examines another recurrent type of response tokens which occurs in the teacher third turn as evaluative feedback. In CA terms, such response is named as "assessment" (Pomerantz, 1984). Assessments perform as a minimal post-expansion, responding to the correct second pair part student response to the teacher's first pair part initiation. Such tokens mark explicitly the students' correctness, e.g. "good", "very good" and "that's right" (Seedhouse, 2004c; Wong & Waring, 2009), which is important to the teaching process. It is in these turns where the teacher accepts or partially accepts the students' responses which show either closing the sequence or possibly asking for additional contribution marking non-closing implicative. This chapter builds on chapter five as it introduces another set of response tokens.

Firstly, I offer a brief definition considering how the positive assessments and their occurrences work in the sequence drawing from the previous literature. Secondly, I examine the function of these assessments in the teacher third turn showing their sequential management and their impact on closing down the sequence. However, on some occasions, they invite more elaboration leading to another extended sequence. I draw on examples from the literature before showing the data extracted from this study illustrating positive assessments. I also show their combination with other responses which displays their impact on the going sequence. In closing the chapter, results and discussions are presented.

6.1 Definition of Positive Assessment

According to Pomerantz, "[a]ssessments are produced as products of participation; with an assessment, a speaker claims knowledge of that which he or she is assessing" (1984, p. 57). In other words, speakers tend to make two things when producing assessment. Firstly, they claim knowledge of what has been assessed. Secondly, they provide relevance of a second assessment whilst participating. Assessments include instances or utterances that carry an evaluative feature, such as "good", "very good", "funny"," nice and great" (Stivers & Rossano, 2012). They can all be instances of turns which provide evaluations. Assessment can be both brief or extended, and carry a positive or negative evaluation. If the assessment carries a positive evaluation it is highly likely considered as a preferred action that marks as an agreement, however, if the assessment carries a negative evaluation this indicates a dispreferred action which marks disagreement (Pomerantz, 1984). A recipient can provide an agreement with a prior assessment either as an upgrade or as a weak form of agreement (Liddicoat, 2011).

Regarding their occurrences, Pomerantz (1984) has described assessments and distinguished three pivotal positions for their incidence: First when speakers participate and engage in the activities. Second, assessments occur within the speakers reports while participation in their activities. Third, at initials where the assessments occur in the next turns.

They are regularly followed by second assessments showing the participants collaboration in the conversation. The following example is represented from a telephone conversation used in Schegloff's (1986) study.

Example (1) (Schegloff, 1986, p. 263)

1 Hyla:	Hwaryuhh=
2 Nancy:	= fine how'r you.
3 Hyla:	Okay:[y
4 Nancy:	[Goo:d. (0.4)
5 Hyla:	mkhhh[hhh
6 Nancy:	[what s' doin.

The extract above shows the greeting in line 2 "how'r you" utterance launched by Nancy as being closed with the receiver of the SPP by an assessment "Goo:d". Here, the assessment is an evaluative action which displays Nancy's response to the first question. Nancy's assessment provides a completion of the sequence. Then after a pause Nancy initiates a new sequence (Liddicoat,2011).

In Pomerantz's (1984) study, assessment turns such as "good" occur either as first-positioned assessments or as second-position assessments. That means the assessments can either be upgraded in the second-turn or downgraded showing disagreement with the assessment of the completed first turn. As in the next example, the first assessment "good" is positioned in (line 1), hence forming not as a high-grade. Then in line 3 shows upgradeding with an intensifier; "That's a r- a (rerry" in the second assessment. After that in line 4 with a strong adjective "Great" (Lindström, Heinemann, Örebro, & Akademin för humaniora, 2009).

Example (2) [JS:I:11](Pomerantz, 1984, p. 66).

> 01 E: Hal couldn' get over what a good buy that was
> 02   [(Jon),
> 03 J: [Yeah That's a r- a (rerry [good buy).
> 04 E: [Yea:h, Great bu:y,

Another similar example illustrates how assessments have a closing feature keeping the function as sequence closing thirds from the previous literature.

Example (3) Schegloff (2007, p. 125)

> 1 Don: Is this ai:med accurate enou:gh ?
> 2   (0.5)
> 3 John: Yes its' aimed at the table
> 4 Don: Grea:t

After John's affirmative response as an SPP, Don's "Grea:t" evaluates the action which has a closing implicative indicating sequence-closing thirds (Schegloff, 2007). Therefore, we have seen that assessment can be brief and occurs after the SPP carrying a complete evaluative assessment.

Despite the fact that a lot of the research conducted has been mainly on phone call interactions as in everyday conversation, assessments occur in different settings as well, such as a classroom context. Take into consideration the Initiation-Reply-Evaluation/Feedback (IRE/F) sequence identified in Mehan (1979); Sinclair and Coulthard (1975) on classroom interaction. The assessment in the third position refers back to the response - it is evaluating the response in these series of sequences either in "known answer question" or "unknown answer question" (see section 4.2). It is certain that the occurrences if the assessments in third turn identify the initiating question in these sequences. Pomerantz found that the preference structure is valid for the IRE/F sequences as "positive, affirming third-turn evaluations by the teacher are produced 'on time,' while negative evaluations, in their various forms, tend to be delayed in their production"(Macbeth, 2003, p. 260). The teachers' evaluation in the third turn constructs a distinctive sequential layout specific to this type of institutional context and particularly orients to the instructional nature of this activity (Drew & Heritage, 1992).

The following example is taken from Waring (2008) and shows how sequence closings are achieved by assessments.

Example (4) (Waring, 2008, p. 582).

```
1 T:     ° Good°. Number six, Yuka?
2            (0.8)
3 Yuka:  ((reading)) >oh< come o::::n.
4            You re ally play the   saxophone.
5            (0.5)
6 T:     How lo:ng (.) have you been playing
7            the sa- the   saxophone. =
8 T:     -> =The ↓saxophone. ↓ Very good.
             °very good°°. Number seven? Miyuki?
```

The teacher's assessment is evaluated positively in line 8 by duplicating "↓Very good. °very good°" as an acceptance. The teacher accepts the student response in the second pair part and orients as a sequence closing indicating no elaboration (Waring, 2008). As Schegloff (2007) claims, sequences with preferred second pair parts are "closure-relevant" while sequences with dis-preferred second pair parts are "expansion-relevant" (p. 117).

Having defined and explained "assessments" by drawing on examples from different contexts in the previous literature, I then show the examination of the positive assessments in the (PSP)classroom as part of this research study. Prior works have focused on evaluative feedback throughout educational disciplines showing how positive feedback can affect learning opportunities, through given evaluative feedback explicitly or implicitly (Fagan, 2014).The present study, however, focuses on how teachers' positive assessments are constructed *in situ.* Moreover, it is concerned with what constitutes positive assessment in the sequential management and its role as an evaluative function on the student responses. It shows how these assessments have a definite impact on the student responses and their role in sequential management which functions differently in terms of their occurrences in the sequence and their interactional features. It determines, whether the positive assessments stand alone or appear in a combination with other responses among different teachers' practices. An assessment in the third turn displays: (1) that the teacher already knew the answer (in most cases) (2) that the teacher is assessing and evaluating the student's response which shows the students' response was correct or incorrect. This is really where teaching is being done. These third turn assessments are absolutely crucial in determining of classroom interaction as they underpin the teacher's practice and form the foundation for the subsequent learning development of students.

6.2   Data and Results

In the following section, I examine the teacher's third turn assessments in several sequences selected from different practices during teacher-student interaction. Since the third turn may be considered as a type of post-expansion by the teacher, either accepting and/or assessing the student response (acting as a "sequence-closing third" (Schegloff, 2007) or expanding the sequence if the teacher initiates repair, it is particularly important

to analyse and describe these actions through the three-part sequence. This is because it is crucial to the teaching development.

The main focus here is specifically examining the teacher's assessment which evaluates the student responses positively such as "good" and "very good "showing their sequential position and their functions and role in the sequence, in addition their impact on the sequence and how student's responses orient to these positive assessments (Lee, 2007; Margutti & Drew, 2014). Through the analysis, I show that some "assessments" may obstruct participation or block the continuation ending with closing implicative, whereas some other "assessments" invite elaboration or more preceding talk from the students through asking questions for clarification. In this sense, the student may reformulate their answer through explaining and extending their talk of the preceding turn. Moreover, the student may orient to the teachers' assessments as there is more to add indicating unclosing sequence. It is the sequential position that affects these positive assessments as well as their prosody encounter. Additionally, the selections of the extracts include different practices; listening, speaking, reading and writing activities. The ultimate aim of this chapter is to show how positive assessments have an impact on the continuation of the sequences. I describe how different assessments invite elaboration and some are closing implicative. Here in the present data, I limit my discussion to minimal assessments specifically formed as response tokens "good", "very good" and those which carry an upgrade such as *"that's a <u>very</u> good one↑"*. These assessments function as a positive evaluation used by the teacher in order to evaluate and produce an evaluative feedback on the student responses. Assessments can be approved in different ways such as either positively or negatively, as well as directly or indirectly. With respect to findings in the data, the focus of the current study will be on positive ones. The first format of positive assessment is named as "explicit positive assessments" by Margutti & Drew (2014).

The following section illustrates patterns where the explicit positive assessment where the teacher dose not consequently shift to another next sequence functions as a non-closing which invites for further talk and thus, it encourages student participation in the next turn. This practice is commonly used to address the correct responses of learners.

6.2.1 Explicit Positive Assessment (EPA) as Non-Closing Sequence

As its name entails, this type of EPA is a common term for describing positive assessment such as "very good" "that's a good one". Such assessments are the clearest and the most straight forward tokens that can be used in the third turn sequence, functioning as an evaluation. The EPA in particular is marking as "closed case" which means there is no further discussion warranted, as "the closed case" is announced as achieving action through a variety of recourses as suggested by Wong & Waring, (2010). However, as evidenced in the following extract these evaluative assessments do not function to close the sequence. In the following extract in line 9 and 11 *"o::h↑ that's a good one that's a* *very good one↑ yeah",* is an example of what is called by Hosoda (2016) as "reinforcing positive assessment"

The setting of this particular exchange is writing practice which is about an introduction to paraphrasing. The students are in pairs or small groups and are working through a series of phrases. They are starting by changing key words to synonyms.

Good + very good

Extract 6-1 [AE:TST: August 2015]

```
1  T:       or you can keep it here
2          (.) because >we already  have the
3          'ing' we don't need being< (.)
4           are disappearing and being merged
5  S1:      °OkAY
6  T:       °OkAY (.) disappearance↑ (.) good
7          (.) the (.) disappearance↑ and merging of
8          the gender roles is °currently  ()
9    →      o::h↑ that's a good  one
10 S1:      °Ok
11 T:   →    that's a very good one↑ yeah [because
12 S1:                                     [  ()
13 T:   →    You tell me (.) why is this↑[better↓
14 S1:      [°we confused because of
15 T:   →    and why is this↑ one better than this↓  one
16 S2:      er this active this one passive
17 T:       Well yeah (.) but it's not so
18          much the active and passive I'm looking at
19 S1:       cos it's er like er (.)
20          subject sentence↑ (.) subject sentence↓=
21 T:       =yeah you've changed the structure (.)
22          so look at this sentence here then
23          look at this (.) you've changed the
24          structure entirely so you've used synonyms
25          and changed the structure so it's more
26          ucscessful as a paraphrase↓
27 S1:      °Ok
```

In the above extract the teacher starts her turn by instating repair in line 3, *"we don't need being< (.)"*; the student subsequently displays an acknowledgement token *"okay"*. Although the teacher initiates repair in the third part of the sequence changing the word form from "*disappearing*" *to* "*disappearance*↑" with upward intonation, she produces "Okay" as a confirmation and as an acceptance of the student response. It is noticeable that the teacher expands her feedback and displays another assessment in line 9 *"o::h↑ that's a good"* one aligned with an *"Oh"*, as a minimal post-expansion (sequence-closing thirds) which indicates a receipt of information and a change-of-state (Heritage, 1984b). See chapter 5, section (5.5.1) for more detail.

It seems that the teacher is really impressed with the student's writing after the student produces "Okay" as acknowledging the teacher's feedback by stretching the "o::h"

indicting surprise (Hosoda & Aline, 2010). Again, the teacher displays an upgraded agreement marking this as a positive assessment in line 11 *"that's a very good one↑ yeah "[because.* What is interesting is the teacher gives their positive evaluative assessment and then extends the turn by a Wh question as a follow-up question, marking as an unclosing sequence through extending their sequence by uttering *"You tell me (.) why is this↑[better"↓.* In line 13 the teacher repeats the same query by using an alternative question in line 15 and *"why is this↑ one better than this" ↓.* One thing teachers might do to help students become more dynamically engaged in interaction is ask them to provide an explanation whilst correcting their answers. For example, 'Are you sure?', 'Can you say that again?', asking for repetition or clarification or as in the above extract in lines (13 & 15). A response is given in lines 19-20 by the student and then the teacher in the third turn produces a summary of what they discussed in the previous turns, this functions as an evaluation followed by a positive assessment at the end of the TCU in lines 25-26 *"so it's more successful as a paraphrase".*

It is worth saying that if a teacher uses a positive assessment + follow up question as a strategy in the classroom, there is a potential for more participation and more encouragement for participation between the student and the teacher. There will be more challenge as the students need to rethink their answers again. What can be seen here is the teacher prompts and elicits the student to reach a comprehensible completion. Through this particular analysis the teacher not only gives assessment but she builds on the previous student response by a follow-up question which reopens and expands of the new sequence for further explanation and inviting talk and giving reasons.

There seem to be different kinds of assessments used, for example the teacher on some occasions evaluates student responses and might accept the student contribution or answers without following up or expanding on their evaluative token further. So teachers might use responses such as "Okay" "Alright", instead of giving a high grade agreement like *"very good".* In this case, the teacher used "Okay↑" as a follow up question, and the student may continue to produce further responses for a desirable completion (Wong, 2009). In some cases, teacher responses may become more challenging when correcting student answers. For example, the teacher may ask pursuit questions such as ''why do you say''? or some such leading question as in line 13 from the above extract *"You tell me (.) why is this↑[better↓,* as well as in line 15 and *why is this↑ one better than this↓*

one". This kind of evaluative assessment fosters encouragement of the student, prompting them to defend their response. As a result, it allows more opportunity for the student to expand their explanations and encourages participation and collaboration. In addition, the teacher is encouraging the student to produce more talk which may increase the student's self-confidence by enabling them to give the correct answer. The above analysis supports existing views as suggested by Wong and Waring (2009) in that pursuing with questions enable more discussion and more student teacher interaction.

So one can say that when the teacher employs positive assessments*; "o::h↑ that's a good", "that's a very good one↑ yeah"* as an evaluative assessment in the third turn, they are not necessarily functioning as a closing implicative. Moreover, the teacher upgrades her assessment in the following turn as in *"that's a very good one↑ yeah"*. The teacher continues to follow-up by initiating new part sequence. As can be seen from the above extract, the teacher implies and challenges the student for more participation and more explanation in the extending sequences. This technique is very useful in encouraging student participation.

Good + follow up questions

Similarly, as in extract 6-1 the following extract shows the same pattern of how "*good*" functions as an evaluative assessment that assesse the students' answer plus a follow up questions marking non-closing. As can be seen in the next extract "*good*" can invite more collaboration and motivate the students to take turns and extend sequences. The following setting is a reading practice where the teacher is asking the student questions about *"Jack"*. Students appear to be telling the teacher their answers to some questions they have answered about "Jack" who seems to be a character from some form of language learning task.

Extract 6-2 [AE:TST: May 2015]

```
 1 T:     erm (.) very good ↑Adam (.) why was that
 2        a good decision for Kate
 3 S6:    er (˚she  she  uni her friend
 4        and like to English teacher˚)
 5  T:  →  ↓good it's (.) she decided that
 6         she wasn't interested in ↑what↓
 7 SS:    [                    ]     )
 8  T:    [geography and cooking]
 9  T:    so she decided that she was interested in
10 S:     [interested in French] and after that
11        (˚she becomes          ˚)
12 SS:    [(                 )]
13 S10:   she become [an]   English teacher
14 T:   →            [↓good]
15 S11:   an English teacher
16 S12:   yeah (.) an English teacher because studying
17        [French make  her   er::     ]
18 S13:   [French and English [(     )]]
19 S11:   LOVES teaching
20 S12:   more interesting in lang[uages]
21 11S:   [langua]ges[yeah]
22  T:   → [good] so it
23        gave her   the
24      time to think about what she really wanted to do and she
25      realised she didn't actually want to do cooking or
26      Geography sh- she was interested in languages and then
27      that led to her becoming an English ↓teacher
```

In the above extract, the teacher starts her question in line 1 with "*why was that a good decision for Kate*". In the following turn S6 provides a response followed by a positive assessment in the teachers third turn in line 5 "*↓good it's (.) she decided that she wasn't interested in ↑what*". Here the teacher provides "*good*"↓ with falling intonation and accepts the student response. After a micro pause the teacher again produces a follow up question referring back to the previous student response. Seemingly the teacher is looking for more answers from the students, and checking student understanding, in line 9 the teacher again produces another follow up question through reformulating her question as in "*so she decided that she was interested in*" in order to prompt the students for an appropriate answer, S7 self-selects and gives a response in line 10 "*interested in French] and after that*". The teacher delays her positive assessment as she still looking for a precise answer. After that, S10 self-selects and provides "*she become [an] English*

teacher" as a desirable answer. Following that the teacher produces in line 14 *[↓good]* as an evaluative assessment marking agreement with falling tone. What is interesting here is that S11, S12, S13 orient to the teacher's "good" as not a closing case, and as one can see from the analysis there are multiple responses overlapped and students sharing turns. At line 22 the teacher again produces "good" which is overlapped with the student turn. This positive assessment indicates a closing case as the teacher is giving a summary of what has been discussed and they seem to be reviewing the student's responses leading to the end of the sequence and moving on to another practice. Follow-up questions after producing positive assessment "good" are really encouraging student participation and talk is extended in series of turns, moreover, the student orient to the teachers' positive assessment as anon closing case.

Remarkably, the production of *"good"* with falling or rising intonations does function differently. In this respect, intonation has a different function and impact on the student response and on the going sequence. According to Goldberg (2004) falling pitch and lowered pitch (Hellermann, 2005) are interactional features which are normally related to the closing of an activity. However, in my data things work differently; what is observable here is that the teacher's good ↓line 14 with falling tone designates an unclosing sequence or unclosed case. The students self-select through a series of sequences indicating additional substantive contribution to the talk which shows that the topic is not exhausted and the students are showing desirability and willingness to take turns, and also that the current interaction state is not a closing case (Schegloff & Sacks, 1974).

When students give answers, as in lines, 15-21 the teacher repeats it, recasting the information in some cases, and emphasises (with stress), the seemingly key points of the answers, perhaps for the benefit of the rest of the class. For example, at lines 22-27, the teacher takes several turns of talk where she summarises the answer to the question; notice the stress on certain seemingly key words such as *"really"* and *"English*." Furthermore, I would like to argue that if "good" is associated with another acknowledgement response for example, "Thank you" which is frequently found in the closing slot of transactions (Goldberg, 2004), might indicate closing sequence and the student might interpret this as a closing implicative. However, from the above extracts, the teacher employs "good" as a positive evaluation that invites follow-up questions leading to more interpretation and sequence expansion.

Good + yeah

Another pattern shows the combination of the positive assessment "good" + "yeah" as assessing the student response while initiating repair in the following turn. In some instances, as in the next extract, the teacher produces "good" as a positive assessment followed by initiation of repair. Although the teacher accepts it, the teacher maintains there is an issue with the student's answer and she initiates the repair and solves the problem. As illustrates in the next extract,

Extract 6-3 [AE:TST: June 2015]

```
 1 T:    =can I have a look at the ↓original (.5)
 2       it is clear that gender   ↓roles are
 3       entirely merging and   disappea↓ring (2)
 4       this is [<obvious>]
 5 S5:   [typically) for] ↑evident=
 6  T:    =good (2) and gender ro::les to gender
 7       ↓func↑tio[ns]
 8  S5:   [fu]nctions=
 9
10 T:  =good (.) ↓yeah >y'see< the issue here with this sentence >
11    can I use this pencil< (1) when you've put here it is obvious
12    that  ↑sexual ↓functions this >is totally different meaning<=
13    S5:    =↓mmm=
```

The above extract is taken from a writing activity. The teacher is giving feedback on the students' writing. The teacher produces "good" in line 6 and after a 0.2 second pause the teacher repeats student's contribution and confirms her evaluation through repetition. Then in line 10 she gives another positive assessment, "good" combined with the affirmative token "yeah" acting as an acceptance of the student response. However, the teacher initiates repair as in, *">y'see< the issue here with this sentence > can I use this pencil< (1) when you've put here it is obvious that ↑sexual ↓functions this >is totally different meaning<"*. Although, there is a mistake in the student's answer but the teacher accepts the student's answer and responds with "good" as positive reinforcement, at the beginning of the teacher third turn and delays her repair initiation in the following turns. What's is found in the data is much similar in Seedhouse (2001) study where he describes that teachers tend to avoid producing "no" as feedback on students' responses, but alternatively, they tend to produce approval responses (e.g., "okay," "good"), showing

mitigation before initiating a repair on the students' productions as evident in the extract above.

To summarise , the nature practice of giving positive assessment in the previous extracts is used to evaluate students' responses which occur in very specific sequential environments: the analysis shows that the positive assessment "good" occurs in various positions it occurs with a combination with other responses such as in *"o::h↑ that's a good one that's a very good one↑ yeah"*, Good" +" yeah" and Good" + follow up questions indicating non-closing which invites and reopens a new sequence that builds on the previous talk. Also, the positive assessment good occurs at initials, middle and at the end of the TUC.

Having discussed how positive assessment followed by a continuation of teacher turn marking non-closing implicative, the next section is unlike extracts (6-1, 6-2, and 6-3. In some cases, as in the following extracts the teachers' positive assessment "good" and "very good" appear to mark as a closing case which means, no further talk is needed.

The previous three excerpts illustrate teachers' various markings of "good" "very good" as positive assessment in the turns immediately following the learner's acceptable response.

6.2.2 "Good" as Reciting Answers Indicating Closing Sequence

The following example, shows how positive assessments often is it sequence closing? The positive assessment "good" is not always followed by follow up questions or extended sequence, however it closes the sequence down. Here, as shown in the next extract "↓good" is combined with "Okay" as sequence closing with falling intonation.

Good + Okay

Extract 6-4 [AE:TST: August 2015]

```
1  T:   [sorry] wait a ↑minute (.) ↑Hannah
2 S12:  (for the family    service and education service) (.)
3  T:   >did you ↑give< di- what was your total ↓answer
4 S12:  er pressures to the so- social (policies)
5       er service eh services and er education ↓service
6  T:   okay ↓good
```

The teacher asks her question in line 3 "*what was your total ↓answer* "related to their working activity. In response S12 gives his answer in line 4 followed by the teachers' evaluation in the third turn as an acceptance. The teacher uses *"okay↓ good"* with falling tone. This closes the sequence. The positive assessment "good" can occur with other response tokens such as "Okay" in order to confirm acceptance and acknowledgement. Here is it more closing implicative when they occur together though this is not often the case. As been shown in the previous extracts, (6-1 & 6-2).

It was found that when verbal tokens such as "Okay" "yeah" "Oh" are accompanied with 'good' these combinations are highly closing implicative. However, this is not only the case, in some instances such as in extract 6-1 lines 9 and11 it was found that the combination of "*o::h↑ that's a good   one*" does not indicate closing sequence, nevertheless, it invites further elaboration.

Another example shares the same pattern, in accepting students responses and a closing implicative, however, the teacher emphases her agreement on the student response by using "good" with high intonation marking confirmation as *"↑good th[at's one]",* which means no further talk is needed. This particular setting is a listening practice. Students are being tested for their listening skills by answering questions on a lecture that the teacher has just presented. As in other interactions, the teacher mainly allocates speaking turns for the students. Even where students are asked to select another student (as in lines 1 and 2) the teacher takes a turn at talking in which they repeat the selected student's name and ask them a question, before that next student speaks.

Extract 6-5 [AE:TST: August 2015]

```
1   T:      let's see Adam choose ↑another
2   S1:     okay Georgina please
3   T:      Georgina please very good it's like a game show
4           ↑Georgina
5   S3:     ↓yes
6   T:      where are you where is Geor-
7           ah you're there (.) name three
8           ↓problems which affect developed and developing
9           ↓countries  (.)
10          three marks so you need (.) three ↓problems
11  S3:      er s- poor ↓housing
12  T:   →   ↑good th[at's one]
13  S3:      [and er]  unemployment
14  T:   →    ↑go[od that's] two
15  S3:      [a:nd]  er air pollution
16  T:   →    ↑perfect↓ that's ↓thr[ee]
17  S3:       [yeah]
```

The teacher starts the activity by controlling the turns through asking the student to choose their peers. In line 1 the student selects another student, in line 2 the teacher initiates their question in the three-part sequence as in lines 8,9 and 10 which starts with naming three problems according to the task. The student responds in line 11 *"er s- poor ↓housing,"* and the teacher accepts his response immediately after the student's. In line 12 the teacher produces in the third turn *"↑good th[at's one]".* Here the teacher not only provides a positive assessment but he utters *th[at's one]* as a complete agreement showing this response is an adequate response and no further talk. In the following turn the student produces another answer line 13 *"and er]* unemployment" which is overlapped with the teacher's turn, and again the teacher accepts the student answer and shows agreement as in line 14. After that the teacher uses an upgrade assessment in line 16 *"perfect that's ↓thr[ee]"* with a falling intonation indicating closing and agreement that shows no further talk.

Presumably from the sequence one can notice that the teacher may constrain the student's response by providing an immediate evaluation in the third turn. Teachers should note the manner of when and where to provide their positive evaluation in the appropriate time. This is because in some cases, the student may desire to provide extra information and

continue talking nevertheless the teacher's evaluation may inhibit students' participation by closing the sequence and moving to another task.

Another pattern shows "good" as a positive assessment is moving and shifting to select the next speaker indicating as closing and also it appears with a combination of the acknowledgement token "Okay" as pre closing sequence.

Extract 6-6 [AE:TST: August 2015]

```
1   T:      very good ↓Amy (1.5)
2   S:      ↓erm(1.0) er dramatica pressure
3            (.) in social ↓services
4   T: →    ↓good (.) ↓Brandon (1.0)
5   S2:     ˚the social services in particular
6           health and education can't
7           afford the large number of ↑people
8           as a result of ↓this  (2.0)
9           m vi- this vital sectors can't (.)
10           do their job in the right ↓way
11  T:      ↑good that'll ↓do (1.0) ↓okay (.)
12          all you have to do   is talk
13          about that there is ↓pressure
14  S2:     pressure and (     )
15   T:     on the social ↑services because of so many ↓people
16  SS:  (              [        ]     )
```

In line 1 the teacher produces *"very good"* as an acceptance and closing the turn by selecting another speaker. A response is given in lines 2-3 followed by another positive assessment. After a micro pause the teacher uses an "individual nomination" (Mehan 1979) and nominates *"↓Brandon"* as a next speaker as in line 4 which functions as an evaluation and closing the sequence and shifting away to another task. It is clear that such assessments close the sequence since the teacher select who is the next speaker. Meanwhile, after 1.0 seconds pause S2 gives a response in lines 6-10. In the third turn the teacher produces *"↑good"* as an assessment with rising intonation marking as an acceptance and showing agreement on the student's response. Here the teacher is upgrading with *"that'll ↓do (1.0)",* followed by *"Okay"* as confirming acknowledgment. Although the teacher shows agreement she expands further explaining in line 12 and 13 *"all you have to do is talk about that there is ↓pressure"* the teacher repeats the lexical

word *"pressure"* with a stress feature for emphasis. The extract shows that when the teacher provides "good" followed by selecting the next speaker this marks that the teacher is shifting topic and moving to another task.

Similar to extract 6-6, the following extract includes the positive assessment "very good" (Waring, 2008) used as a closing sequence sharing a similar pattern. The teacher is asking students to put their hands up for selecting the next speaker. The teacher chooses "Annalee" to give her answer in line 10 *"people are a [11]sealing thinkus in the ↓street"* Accordingly, in the third turn the teacher accepts the answer and provides "very good" as sequence closing.

Extract 6-7 [AE:TST: August 2015]

```
 1  T:  I'm going to go through a couple more answers
 2        like this and  then I'm just going to give
 3         you the answers because we're going to run
 4         out of ↓time  (2.0) okay (.) six (.)
 5        the speaker mentions low productivity
 6        ↓activities (.) give an example (.)please put your
 7        hand ↑up=
 8  S:        =ye=
 9  T:  =and wait (.) yes erm ↓Annalee (3.0)
 10 S18:  people are a sealing thinkus in the ↓street
 11  T:   very ↓good
```

Likewise, as in extract 6-7 another example shows "very good" as a practice used to accepts student's responses as correct and marking closing sequence which is delivered as a "case closed" (Waring ,2008). It is noticeable that the teacher selects the next speaker after saying "very good" marking no further discussion is necessary.

---

[11] The student means [selling things]

Extract 6-8 [AE:TST: June2015]

```
 1  T:    No Anthony (.) why ↓not
 2  S20:  because er Sarah didn't give any
 3        evidence about his    information
 4        or source or something like ↓that ↑or er figures
 5        (instaticses)
 6  T:    [very good]=
 7  S20:  [(>instatistics<)]
 8  T:    =Oscar what were you going to ↑say
 9  S21:  (exactly same)
10  T:    ↑good (.) ↑Adam
11  S1:   >no because didn't have a number and figures [(   ) an] d
12        also=
13  S:    [figures yes]
14        =mention about the (built) and the the uth the authors and
15        also
16        no ↓difference
17  S:      ↓yes
18  T: →   very ↑good (.) er erm ↑Ali:ce (1.0)
19  S22:   no because it er it is er ↑subjectivity (.)
20          and er↓unfactual (.)
```

Through this sequence, it is clear that the teacher's positive assessments "very good" in line 6 immediately in the third turn and functions as an evaluative of the linguistic accuracy of the student's response. She closes the sequence by asking another student emphasising no discussion is warranted. In line 8 the teacher selects the next student and asks Oscar the question although Oscar gives a response by saying in line 9" *exactly the same"* does not provide a fully an answer but the teacher accepts and provides the positive assessment "good" as an agreement on his response. It is apparent from the above instance that the teacher's positive assessment "very good" closes the sequence after acknowledging the student's response which may block student participation as suggested by previous research, however, it is noticeable that the teacher maintains participation through selecting the next speaker in order for all students to take part in the activity.

Waring (2008) and Wong and Waring (2009) in their study found evidence that when the teacher uses explicit positive assessments such as "very good" in the third turn of the IRF/E sequence as an evaluative feedback, both the teacher and the students oriented to

such assessment as ending the sequence, nevertheless of whether there were further questions on the topic. However, in my data to some extent it depends on the activity the teacher is engaged in. In some sequences as in extracts 6-1, 6-2 and 6-3, the teacher uses "*good*" as an evaluative assessment where the student orients as not the time for closing, whilst in some sequences as in extracts 6-4, 6-5 and 6-6 both the student and the teacher orient as closing implicative and the sequence is moved to a close.

6.3   Findings

The aim of this chapter was to examine positive assessments in the teacher third turn as recurrent patterns. The focus of this chapter has been on the positive assessment "good" and "very good" their sequential position in the teacher third turn. The findings show that the teachers' deployment of the positive assessments of "good very good" as appears in the turns immediately following the learner's acceptable response, which functions as an evaluation in the third turn. The analysis reveals, that there are several patterns of evaluative assessment that emerge from the present data. For example, "O::h +good", "good" + follow up questions, and good + teacher repair initiation indicating as a non-closing sequence. Other patterns such as "Okay + good" ↓, "good" + confirming student contribution and "very good" with falling pitch indicate as closing case. In line with Margutti and Drew (2014) the teacher selects from amongst these evaluative techniques according to the greater design and pedagogic purposes of the activity. Our findings support Margutti and Drew (2014) views , despite the fact that their context is based on Italian primary school, whereas the current context is based on adult EFL learners. The analysis shows that each sequence carries different formats of assessments despite their occurrence in the teacher third turn.

The analysis demonstrates that "good" "very good" do share similarities with those assessments used in ordinary conversation. The literature shows their positions can vary they occur as initials in the middle or at the end of the TCU as a closing case. However, with regards to their poisons in the third turn in my data has a distinctive feature. It was found that "good" placed at three different loci. It can occur at the initial of the turn or at the middle before transition relevant or at the end of the TCU as possible completion function as an evaluative feedback which assess student responses showing acceptance and agreement. Moreover, in terms of their sequential management in some instances "good" precedes follow up questions and invite other contributions which can be more

challenging to the students through justifying their responses for further discussion. In this case "good" marks as a non-closing sequence whereas, in other instances "good" marks a closing sequence and no further talk is needed. In terms of their role both "good" and "very good" function as an evaluation on the student response indicating agreements.

There is also a possibility for such "assessments" to be accompanied with other response tokens. This combination has different functions, for instance, in extract 6-5 lines 9 and 11 "o*::h↑ that's a good", "that's a <u>very</u> good one↑ yeah*" indicating non-closing sequence as the teacher asks for further talk and thus encourages the student's collaboration. However, on some occasions positive assessments can be closing implicative with other responses such as the acknowledgement token "okay" for example extract 6-6 line 11 "*↑good that'll ↓do (1.0) ↓okay (.)*". In addition, in extract 6-4 in line 6 "*okay ↓good*" shows closing implicative.

6.4   Summary of Chapter Six

The chapter has focused on the examination of "positive assessment" in the teacher third turn. A practice used to treat student responses as correct or partially correct. I have shown examples where the positive assessments occur in combination with other responses indicating closing sequence such as in "Okay good". However, in some instances such as "*that's a <u>very</u> good one↑*" yeah invites and encourages student's participation marking non closing, in addition, to their functional role as an evaluation on the student responses. I have shown their role when they stand alone and when they are associated with other responses.

The following chapter will tackle another significant aspect in classroom talk where the teacher treated student responses are incorrect and the teacher pauses to target the trouble source for a repair initiation which often involves a substantial expansion.

Chapter Seven: Repair in the EFL Classroom

7   Overview of Chapter Seven

The teacher's third turn is the richest turn in the three-part sequence because it influences the expansion of the sequence. It is repair that often expands the sequence. This chapter examines repair as a recurrent feature occurring in the teacher's third turn. I show how the repair mechanism functions in the sequence and how the teacher targets the problem in order for the student to self-repair. Repair is significant to the learning process, since it helps the teacher to direct learners to go back and repair their own utterance. I show how teacher repair practice is constructed and shows its significance to the teaching process. This chapter presents the results of my research into repair in this particular classroom and reviews the literature on repair. Firstly, it begins with a brief exploration of the definition of repair in ordinary conversation. Secondly, I consider the different types of repair based on their position in respect to turn taking. Thirdly, some previous studies on repair in classroom discourse will be discussed. Finally, I examine how repair is organised in the (PSP) classroom, using different examples from the data to illustrate different kinds of repair.

7.1   Repair Practice in Everyday Conversation

In mundane conversation, peoples' speech is full of mistakes, defects, misunderstanding, false starts and so on. However, in order to reach a reciprocal understanding (Schegolff, 2007 ;Drew, 1997; Hall, 2007), there is a systematic practice that deals with these difficulties. This practice is referred to as "repair". Repair is described as a conversational strategy used by participants for dealing with inherent problems, in order to achieve a common understanding through communication, and to communicate effectively among participants.(Kendrick, 2015; Kitzinger, 2013). These problems can be in speaking, listening, and understanding messages (Wong & Waring, 2010). Schegloff et al., (1977) define repair as "the self-righting mechanism for the organization of language in social interaction" (p. 381). In other words, it is a mechanism that enhances the intelligibility of communication among speakers (Seedhouse, 2004a).

When participants are engaged in speaking, the first or the current speaker may initiate false starts or cut-offs, these elements refer to a problem or a "trouble source". In this

manner, the structure of repair contains two major steps. The first one is named "initiation" which refers to the process in which the recognized mistake or errors are signified as a "trouble source". A trouble can be defined as "anything which the participants judge is impeding their communication and a repairable item is one which constitutes trouble for the participants" (Seedhouse, 2004c, p. 143). In other words, the "trouble source" can be a word, a phrase, or a statement that is treated as a problem which needs to be repaired; so it is anything that blocks or obstructs the participants' communication. For example, the trouble could be a mishearing or misunderstanding by one of the participants. If it is the speaker who initiates, then it could be said that the performance or the action of repair is a self-initiated one. However, if it is the hearer or the recipient who initiates, then it is considered as "other initiated" (Schegloff et. al, 1977). Thus, the repair initiation refers to the practice of signing or spotting a trouble source treated as a misunderstanding by speakers. The second step is the "repair outcome", which refers to the solution to the trouble source of the problem (Schegloff et. al, 1977). For instance, if a speaker states 'I am going to have my siesta', one may possibly reply or initiate a repair by saying 'What?' Here, the speaker needs to self-repair through either repeating the same word; "a siesta" or replacing it by another synonym for example, a "nap".

These repair resources or mechanisms resolve the problems which are situated within allocation and organization in the conversation (Sacks et al., 1974). This is to say, when these repairs occur, the current speaker of the turn or the recipient recognise something ongoing is wrong and needs to be repaired. Hutchby and Wooffitt (1998) have proposed there are three locations for the repair organisation. The first location happens within the same TCU or after which encloses, the trouble source (first place). In the second location probably at the TRP; next transition place. Also repair may occur in the third turn slot involving the "trouble source", in "a next speaker's sequence turn" (Hutchby & Wooffitt, 1998, p. 64).

Schegloff et. al (1977) identify the organization of repair from a sequential approach consisting of the following three stages of turns.

• Stage 1 trouble source

• Stage 2 initiation of repair

• Stage 3 actual repair (Liddicoat, 2011).

Schegloff et. al (1977) asserted that whenever a problem is discovered in speaking, hearing and understating, participants may recognise that repair is needed to resolve the trouble. For example, the following extract shows that the speaker treated the trouble as needing repair.

Example (1) (Fox & Jasperson, 1995, p.80 as cited in (Wong & Waring, 2010, p. 214)

> 01 M: → I don't kno: w but its - it's gonna cost quite a bit

In the above example, speaker M cuts-off "it s-" which is not a noticeable error, however he orientates toward it as something to be repaired. This example supports what Schegloff (2007, pp. 100-101), maintains, that**:**

> Anything in the talk may be treated as in need of repair. Everything is, in that sense, a possible repairable or a possible trouble-source. It is overt efforts to deal with trouble sources or repairables – marked off as distinct within the ongoing talk- that we are terming "repair" (p. 100–101).

Schegloff (1992) points out that when co-participants experience problems in understanding and the progression of their talk is disordered, they are able to alter their talk in progress and organise mutual intelligibility through repair. This shared management is referred to as "intersubjectivity" (Schegloff, 1992). Intersubjectivity is a term which indicates how speakers or participants make their ways of interaction understandable and possible. This is to say that the participants need to establish shared understanding as their talk unfolds. This machinery of understanding is built on the architecture of the sequence as each turn at talk exhibits a recipient's interpretation of the previous turn at talk (Seedhouse, 2004a, 2004b).

The following section will introduce the types of repair. For illustration, each type is provided with an example from the CA literature.

7.2   Types and Positions of Repair

As mentioned earlier, repair has two mechanisms the "repair initiation" and the "repair outcome", and their achievement varies which depend on who initiates the repair action

and who finishes it. Schegloff et., al (1977) and Schegloff (2007) have suggested a model of the mechanism for repair which is classified into four main "trajectories". In the following sections, I will describe each type of repair as listed below with examples from the literature:

1. Self-initiated self-repair is when a speaker initiates the repair of a trouble source, "in his/her own talk and carries the repair to completion" in the same turn; (Schegloff, 2007, p. 101);

2. Self-initiated other-repair is when a speaker initiates repair of a problem that is then repaired by the recipient; (Schegloff, 2007, p. 101);

3. Other-initiated self-repair is when a recipient of talk has a problem in understanding and "undertakes to locate the trouble" but leaves it to the speaker of the trouble source to complete the repair; (Schegloff, 2007, p. 101);

4. Other-initiated other-repair is when a recipient of the repairable item both indicates a problem with the talk and resolves the problem. Schegloff et., al (1977,p.362) and (Schegloff, 2007, p. 101).

Example (2) Self-initiated self-repair (SISR) (Schegloff et. al, 1977, p. 370).

B: then more people will show up.cuz they won't feel obligated to sell

tuh buy

sell   tuh buy.

In the example above, the trouble source is a problem of word selection. The speaker B uses the word **sell** instead of **buy.** Then B immediately initiates a repair at the end of the turn at the TRP, and the trouble is repaired in the same turn.

Example (3) Self-initiated other-repair (SIOR) (Schegloff et. al, 1977, p.364)

> B: → He had dis un Mistuh W-whatever k-
> I can't think of his first name,
> Watts on, the one thet wrote // that, piece
> A: Dan Watts.

In the above example, B produces a trouble source in the first line. The cut-off (W-whatever k-) gives an indication that B is having difficulty in searching for the exact word or item e.g., I can't think of his first name. Then speaker A initiates a repair and solves the problem in the next turn.

These types of repair are located in a sequential way that provides a specific position for every speaker who initiates a repair. Regarding repair positions, there are different structural positions in which a repair initiation can ensue. They can be located in the same turn, as in example 2, whereas others occur in the next turn after indicating the trouble source (Schegloff et. al, 1977) as in example 3.

Example (4) Other-initiated self-repair (OISR) (Wong (2000, p. 248).

In this pattern, in line 4 Huang the recipient produces a trouble source "Who"? and Jana's first speaker initiates repair in line 5:

> 1 Jane: So (.) the night that Sun called
> 2 he was calling to tell us you had your baby?
> 3 (0.2)
> 4 Huang: → Who?
> 5 Jane: Sun:: called (0.2)
> 6 Huang: Mm hmm

In the above example, the recipient is having difficulties in understating what Jane has uttered as a first speaker, and therefore he initiates repair by using a wh-question "who?". Following that, Jane does the repair in the next turn (Hall, 2007).

Example (5) Other-initiated other-repair (OIOR) (Jefferson (1987, p. 87).

Larry: →	They're going to drive ba:ck Wednesday.
Norm:	Tomorrow.
Larry:	Tomorrow. Right [t.
Norm:	[M-hm,
Larry:	They're working half day.

In this pattern, it is the recipient who initiates the repair. He/she spots the trouble source then fixes the problem. Other-repair initiation usually occurs in the next turn, unlike self-initiation, which is positioned in the same turn of the speaker. It can be noticed that Larry in the first turn is delivering an item that is both recognised as a trouble source "drive ba:ck Wednesday". In the next turn, "Norm" the recipient initiates a repair as in "Tomorrow". Here the recipient in this pattern constrains the course of action in a way of initiating and completing the repair of the trouble "They're working half day", which is identified in the recipient's turn (Hall, 2007).

Additionally, self-initiation and other-initiation are patterns of interaction in conversation, which are organized in terms of their sequential position. Repair types can occur either in the same position or the same sequence kind in the talk. Repair positions are related to the "trouble source", and repair aims to solve the problem as quickly as possible (Liddicoat, 2011). It is important to describe the following locations of repair. According to Liddicoat (2011, p. 211) repair can be:

1- Within the same turn as the trouble source (same turn repair);
2- In the transition space following the turn containing the trouble source (transition space repair);
3- In the turn immediately following the trouble source second position repair;
4- In a third positioned turn third position repair.

Despite the fact that any of the above mentioned patterns can appear regularly at a time while participants are talking, scholars of repair reveal that, SISR is an overwhelmingly preferred pattern (Schegloff et., al 1977). This repair initiation pattern is usually manifested by speaking with perturbations. This can involve glottal stops, prolonged

sounds, uh, cut offs and so forth (Hall, 2007). Instances of such signs can be seen in examples 1 and 2).

Other-initiated repairs (OIR), are patterns which are taken over in the next turn by the recipient, who spots an issue in the speaker's turn considering it as problematic, either an issue in understanding or in hearing, reacting to initiate and to work out the problem. The insertion of an OIR into the sequence of on-going interaction locates the proposed next turn withhold until the trouble is fixed. Many techniques are used to achieve OIRs, involving repetition either as a part of the previous turn or as a whole part of the turn, using words such as 'who', 'where', 'when', 'what', and also utterances like 'excuse me' or 'pardon' (Hall, 2007; Koshik, 2005; Schelgloff, 1997).

However, there are some ways that the above "repair trajectories" can be influenced by social constraints (Lazniti, 2010). In conversation, a participant may have the opportunity to choose whether to project the continuation of the talk or not. In CA, this is called preference (Pomerantz, 1984; Sacks, 1987). To provide further explanations of "Preference" the section below defines the term clearly.

7.2.1 Preference in Repair

The term 'preference' is related to the way actions are fitted and accomplished in a sequence through participation (i.e. talk) (Wong & Waring, 2010). However, it does not refer to the personal desiredness of likes or dislikes or their motivation (Seedhouse, 2004a),but rather to the "sequence-and-turn-organizational features of conversation" (Schegloff et al., 1977, p. 362). In other words, it is the certain actions of the speakers' talk which can open the possibility of "alternative action" in the sequential turns. An action which is performed immediately without any delay is referred to as "preferred" whereas, another that is performed with a little delay is referred to as a "dispreferred" action (Liddicoat, 2011). So preferred actions are the "natural, "normal" or "expected" (Wong Waring, 2010, p. 62), actions which can be noticeably absent. For example, agreement and acceptance are considered preferred whereas "refusal" is considered the dispreferred action (Pomerantz, 1984). For preference in self-repair, it has been said that there is a preference for self-repair over other-repair, specifically in everyday conversation (Schegloff, 2007; Sidnell, 2011a; Liddicoat, 2011).

According to Schegloff (1979) "there is a preference for initiating, in current turn, repair on whatever is self-repairable there, before next-turn position arrives" (p.268). In other words, self-initiated self-repair (SIOR) is most common and preferred over other-initiated other-repair (OIOR) (Seedhouse, 2004b). Schegloff et al (1977), argued that the speaker in SIOR often gets and takes the first opportunity to repair or correct him/herself in the same turn before the turn transition takes place. Whereas the speaker in (OIOR) tends to be held off or mitigated in the next turn, called "Next Turn Repair" (NTR), which is considered as dispreference in ordinary conversation (Schegloff et al. 1977). This is completed though small elements like "huh"," what" which offer the original speaker a possibility to self-repair (Schegloff et., al 1977).

Furthermore, it is hardly likely for the hearer or the recipient to rudely interrupt the current speaker's on-going talk to undertake a repair. The preference for self-repair is also displayed in the manner in which other-repair is initiated. More often, other-initiated repair is followed by pauses in order to offer further opportunities to the speaker of the trouble source to self-repair. The following example from everyday conversation clarifies the position of the repairable item i.e. the "trouble source" labelled in the extract:

Example (6) (Schegloff et al., 1977, p. 370)

01	A:	Hey the first time they stopped me
02		from selling cigarettes was this morning
03		(0.1)
04	B: →	From <u>selling</u> cigarettes
05	A: →	From buying cigarettes [they said uh…

In the above example, speaker B could initiate a repair immediately after A completes his turn, however the one-second pause in line 3 may indicate that speaker B is giving an extra opportunity for speaker A to self-repair. Also, speaker B in line 4 initiates a repair on A's prior talk e.g. the trouble source in line 1 "<u>selling</u> cigarettes" and the problem is solved by simply repeating and substituting the word 'selling' for 'buying' in line 5 as a repair completion (Wong & Waring, 2010). This self-preference can be understood in three ways. First self-initiation, can derive earlier in the same turn and before the transition space when there is a potential opportunity as shown in the previous example.

Hence, it often results in a successful self-repair; the producer of the trouble source could initiate a repair within the current turn (Wong & Waring, 2010). Second, other initiated repair often produces self-repair. For example, as in example 6, in line 4 speaker B initiates a repair on speaker A's trouble source "selling" in line 2, as a consequence it leads speaker A to self-repair in line 5. Third, other initiated repair tend to mitigate the meaning through uncertain indicators, such as "You mean" (Wong & Waring, 2010).

Having described the background of repair in ordinary conversation as well as its mechanisms and its positions and types in the sequence, the following section describes repair in classrooms. This includes its function and a number of previous studies that have been conducted in different contexts. I have also considered its importance in the EFL classroom and presented the results and the analysis of the study.

7.3   Repair in Classrooms

Studying repair assists scholars in understanding the ways in which communication is successfully achieved (Terzi, 2010). EFL/L2 classrooms are contexts that have great potential for communication breakdowns between the teacher and the learners. A communication breakdown occurs when any of the speakers deliver or utter a message that is not carried accurately among the participants and thus, the conversation is obstructed. These communication breakdowns may be overwhelmed with several repair activities undertaking by either speakers or listeners. Therefore, it is significant to study repair in this (PSP) classroom, because it is the place where students' dialogues potentially breakdown and where learners keep negotiating meanings and continue to participate in the learning activities. Also, understanding these communication breakdowns will contribute to teachers developing more concepts to encourage student participation and also to help students develop their language proficiency. Furthermore, it offers the teachers an insight into where the breakdown occurs and how students orient to the teachers' repair, and how students repair their own utterances to deal with mishearing or misinterpreting. As a result, it enhances the development of the teaching and learning process. So repair is likely to be particularly important in fulfilling the aims of an EFL/L2 classrooms. This study focuses mainly on the way teachers sequentially practise repair as a social action on the students' utterances and how it contributes to the teaching process. This study will not focus on the students' language development within the learning process.

Thus, it is vital to study and examine the repair mechanism through a sequential approach in order to achieve mutual understanding (Terzi, 2010). The machinery of repair aims to target the learner's linguistic errors and production, including specific comprehension. For example, when learners initiate self-repair in the same turn, such as, cut-offs, sound stretching and non-lexical perturbation, this might be a sign of oral language development (Gass, Selinker, & Behney, 2013). Moreover, such initiators do not necessarily indicate a disfluency, they could be indicative of a competent speaker using these techniques to reach a mutual understanding. Furthermore, it is also important to specify how various interactional practices of initiation repair are utilised by the teacher to create or inhibit opportunities for students' participation. The main purpose of this study is to examine the repair strategies that the teacher uses in the classroom and show how the teacher targets the trouble source and additionally how the students orient to the teacher's initiation.

The data investigated in this study displayed some similarities to and differences from the earlier research on repair strategies. It has been suggested that repair in the classroom is similar to everyday conversation in its fundamental organisation, particularly in self-initiated self-repair (Sidnell & Stivers, 2013). In classroom interactions, however, teachers initiate more repairs on the student's talk, with regards to linguistic accuracy as corrections tend to be more omnipresent in the classroom than in everyday conversation (Gardner, 2013; Sidnell & Stivers, 2013).Studies on classroom interactions have focused on repair from different approaches. For example, second language acquisition (SLA) tends to focus on the learners' errors and how these errors affect their acquisition of the target language and to what extent their comprehensive inputs are given (Käntä, 2010). In contrast, conversation analytic studies (CA) focus on repair mechanisms from an analytical perspective which describes and investigates how repair occurs during interaction between participants, for instance, teachers and students, focusing in particular, on their orientation in the sequence from a sequential approach (Käntä, 2010). There is still much need for research to uncover how repair is constructed in the EFL classrooms, and only recently have some studies been conducted on this issue in ordinary conversation, (e,g Hosoda, 2006; Wong, 2000) and in pedagogical settings (e,g Markee, 2000; Mori, 2002).

There has been some interesting work on classroom repair which has revealed some of the similarities and the differences in normal conversation, However, much remains to be

revealed in particular classrooms, such as an EFL context (Gardner, 2013).This study examines the allocation of repair initiations, where the repairs took place. Also, how the teacher constructs and accomplishes the initiation of repair, by targeting the trouble source among different activities sequentially, whether in groups or with individuals.

A further objective is' to describe how participants, teachers and students, undertake their turns in the classroom; not only describing how they co-orientate to the trouble source, but also how the problem is solved. Drawing on previous studies such as Terzi (2010) which focused on elementary level learners, this study focuses specifically on teachers' techniques in using repair structures in terms of targeting the trouble source for more student encouragement and participation. Additionally, the study discovers whether other-initiated repair is the preferred method of repair in this context, and how these mechanisms are similar to natural conversation.

Before proceeding to examine the data in this classroom, it is necessary to support my study with some of the related literature, showing the specificity of the current study. Many studies have been conducted on interaction in foreign language classrooms to investigate "error" or "repair, since "error correction" has always been a fundamental factor in foreign language classrooms (Kasper, 1985). Iles, states that "errors can be seen as being more than the production of an interactional problem which EFL participants must jointly overcome, and which involves them in the regeneration of their talk after trouble or breakdown" (Iles, 1996, p. 25 , cited in Terzi, 2010). He argues that the teachers' and students' co-operation is essential when repairing the incorrect expression (Iles, 1996).

McHoul (1990) was the first to describe and fully analyse the activities and practice of classroom repair. In his investigation of teacher-initiated repair in English monolingual high-school geography classes, he concluded that the prevalence of other-initiated self-repairs was more frequent in a classroom context, due to the asymmetric relationship between the teacher and the student. This occurred specifically when the pedagogy emphasised linguistic accuracy, unlike in everyday conversation, through a method called "cluing" (Sidnell & Stivers, 2012, p. 603). This method hints at the repairable item until the student produces a suitable answer, rather than producing an explicit repair of the trouble source. Though teachers do correct students frequently in a direct manner, it is

this "cluing" technique of other-initiated self-repair that is used commonly when repair is initiated by the teacher (McHoul, 1990).

McHoul (1990), shows that the preferred repair type in everyday talk, self-initiated self-repair, is less frequently used by the teacher than other-initiated repair. However, he also found a preference for self-repairs similar to the ones observed in everyday conversation in which the teacher initiates repair, often positioned immediately in the third turn of the IRF/E pattern, and followed by a turn where the student self-corrects him/herself (Dippold, 2014). Nevertheless, if the student fails to self-correct after a possible completion, further teacher initiation can occur until correction is achieved.

As can be noticed, these repair sequences focus on errors which are appears within the lesson, rather than on understanding or hearing troubles (Gardner, 2013). By and large, McHoul's (1990) conclusions demonstrate several differences between the context of classroom and everyday conversation. On the other hand, McHoul's (1990) conclusions based on a teacher fronted classroom at the elementary level do not necessarily apply to all types of classrooms. However, this research has found similar results in terms of other-initiated self-repair (OISR).

Different types of repair mechanisms in specific classrooms can vary according to several effects. As argued by Macbeth (2004), these factors can be the techniques that the teacher is adapting through the teaching methods as well as culture and age. Macbeth has criticized McHoul's work on repair, arguing that "conversational repair and classroom correction are better understood as distinctive, even cooperating origination" (Macbeth, 2004, p. 705) and thus, should not be compared. Therefore, Macbeth (2004) develops the distinction between repair and correction in classrooms.

Macbeth's main question is whether there is similarity or difference between repair in everyday conversation and correction in the classroom setting. He argues that "correction in classrooms is an identifying task and achievement of classroom teaching" (Macbeth, 2004, p. 705), whereas, repair serves the maintenance of "intersubjectivity", (Heritage, 1984c). Correction in the classroom, according to Macbeth, "is both a contingent AND a normative exercise" (p. 723). He claims that teachers are concerned about correction sequences, which gives a clue to realise why self-initiation of repair is preferred in the classroom than in normal conversation.

Seedhouse (2004b) argues that the situation in the classroom is complex, as it is related to pedagogical interaction. Seedhouse maintains that the organization of repair practice is seen from two angles; the first angle is "form" and "accuracy" while, the second is "meaning" and "fluency" (see section 2.1.2) (Gardner, 2013; Seedhouse, 2004b, 2004c). He argues that a teacher evaluates any word spoken by a learner. Therefore, it is probable that repair mechanisms will be carried out, if the learner utters anything that does not match with the teachers' pedagogical focus (Seedhouse, 2004b). In addition, the sequences of the turn taking model are firmly controlled by the teacher (Walsh, 2006). In contrast, when the focus is on fluency, where participants are motivated to express their personal feelings and attitudes to repairs, the organisation of repair in classroom settings tends to be more similar to that of ordinary conversation (Sidnell & Stivers, 2012). Consequently, as the main purpose is to maximize interaction and give the students more freedom and more space to be self-selected, the turn taking management is less structured (Walsh, 2006).

(Seedhouse, 2004b) concludes that, according to the preference organisation of repair, what is extremely dispreferred in everyday conversation, for instance, other-initiated repair (OIR) is considered as relatively less dispreferred in classrooms. The reason is that participants are not only oriented to conversational repair activities, but also to the pedagogical goals. The types of repair constructed which are found in the classroom tend to depend on the activities themselves (Gardner, 2013; Seedhouse, 2004c; Walsh, 2006). As a consequence of this, rather than repair, the main focus of classroom research is likely to be error correction (Schegloff et. al, 1977). Nevertheless, there are many other types of repair in the non-native classroom other than error correction. As it is not uncommon that learners by themselves do corrections or adjust their individual statements in order to repair what appears incorrect to them (Terzi, 2010).

Kasper (1985) argues that "studies of repair in the EFL classroom should include all repair activities rather than focus on one specific repair type, namely the teacher's correction of learners' errors" (Kasper, 1985, p. 200).Therefore, it is an important investigation in the current study to examine all types of repair showing how the teacher and students' orients through the repair mechanisms while taking turns of actions. However, I mainly focus on other-initiated self-repair (OISR) which is recurrent in my data.

Seedhouse (2004b) analysed extracts from the second language classroom by adopting the CA method. His examination reveals that teachers have a tendency to use a wide range of techniques to avoid explicit correction. These methods can include repeating the student errors with a rising intonation, using mitigation in providing a negative evaluation of the students' responses, and exposing the incorrect forms by providing accurate ones.

Another study by Kasper (1985) employed the analytical framework later elaborated by Schegloff (1992), to explore repair in second language classrooms. She differentiated between two types of language teaching or learning activities, namely "language-centered" and "content-centered" foreign language lessons (Kasper, 1985). She showed that the prevalent type of other-initiated repair occurring during language-centred activities, was teachers correcting grammatical features. In contrast, the content-centred phase is more similar to non-educational discourse, such as everyday conversations, where the participants share the same equality status (Kääntä, 2010). Moreover, with regards to preference, Kasper (1985, p. 213) remarked that in the content-centred phase "self-initiated and self-completed repair is preferred by both learners and teacher". In the language-centred phase, however, the trouble source is detected by the teacher and repaired by them. If the repair comes from another student who self-selects to provide the answer, then this is referred to as "delegate repair" where the teacher initiates and confirms the repair by passing to another student for repair completion. So by using this strategy, the students are involved in the repair process and hence, it encourages students' participation in the learning process (Ko, 2013).

Another perspective from Wong (2000) examines the positions of other-initiated repairs in either native or non-native speaker interaction. She discovered that other-initiated repair commonly occurs after the trouble source. On the other hand, Schegloff (2000), argues that there are instances which appear to be delayed in the next turn in special occurrences. This is due to a constraint which has been enforced by the turn-taking system when aiming to initiate repair on the multi units turns. Several of the turns which are categorised by Schegloff (2000) as "post-response" Wong (2000) describes as 'delayed'; that is, some consideration of the previous turn is shown, "Oh wow" for instance, exhibits an understanding that an assessment is related ; following this, the same speaker will initiate repair in the current turn.

Similarly, (Van Lier, 1988) maintains that it is significant to examine repair in different activities indicating that pedagogy is a main aspect that distinguishes the way repair is shared out within the L2 classroom from everyday talk. Van Lier claimed that certain activities lead to different types of repair sequences which justifies the reason why other-repair is prevalent in the L2 classroom, while self-repair is predominant in mundane conversation. Furthermore, he asserts that other-initiated repair occurs in the third turn position, after the turn that follows the trouble source, feedback, or evaluation slot, and also in the same turn, which aims to help students with speaking problems. The initiation occurs directly after the trouble is spotted as an explicit correction, therefore not giving time for student to self-correct themselves (Ko, 2013). In contrast, Schegloff et., al (1977) argue that in mundane conversations self-repair is preferred over other forms of repair. Although there are researchers who claim that these rules are rigid and not applicable, as an institutional practice, these rules still endure between teachers and students (Sidnell & Stivers, 2012). In spite of this, few investigations have examined repair structures inside different contexts, in particular, adults' learners. This study shows how different repair sequences are distributed through different practices, and how teachers target the trouble source in order to manage communication breakdowns and enhance student participation.

Jung (1999) investigated interaction within a high level ESL class. She analysed repair sequences in two different frameworks: how the teacher and the learners carried out repair processes on the trouble source shaped by the student in the second language interaction. Jung (1999) found that participation frameworks, in other words, different variation of activities, show a significant function in establishing and constituting repair sequences in the instructional context. For example, engaging learners in role-playing activities together could reveal a different range of repair sequences, for instance, "self-initiated" and "self-completed", "self-initiated and other completed", and "other-initiated" and "other-completed" repair sequences (Jung, 1999, pp. 167-168). Moreover, the practice of repair sequences in this role-play activity is shown collaboratively with co-participants; the teacher and learner, in terms of searching for a word and "try-marking" (Sacks & Schegloff, 1979).

On the other hand, teacher-fronted activities, where the teacher initiates questions to learner(s) are generally categorised by "other-initiated" and "other-completed repair" structures in the structure of the IRE sequence. The learner does not tend to repeat or

integrate with the teacher's recasts into his or her subsequent utterances. Rather, s/he attempts to finish her modifying turn, aligning with the teacher's overlapping utterance.(Jung, 1999).

With regard to repair strategies, ever since the influential study of Schegloff et al. (1977) on this subject there has been an increasing tendency to work on repair practices in classroom talk, in addition to the ordinary conversation from an analytical perspective. Schegloff et al. (1977) classify five repair strategies, including "unspecified" trouble source, in terms of "interrogatives", "partial repeat", and partial repeat added with 'wh' question, and "checking understanding". Furthermore, Egbert (1998) adds one more strategy of repair in terms of asking for repetition, while Liebscher and Dailey–O'Cain (2003) add two others; request for explanation, and translation. In addition to these repair techniques, Cho and Larke (2010) provide two more: correction and non-verbal strategies. Such strategies are used when participants' breakdown in communication in the contexts of everyday conversation and in classroom talk.(Cho & Larke, 2010; Fotovatnia & Dorri, 2013).

Yet, little research has been conducted on EFL/L2 adult learner classrooms that involves a description of the teacher targeting the problem through identifying and examining the impact of different repair strategies on students' responses. Whereas previous research has focused more on students, this study focuses on how teachers employ a variety of types of repair strategies in different conversation breakdowns in this context. It focuses on how the teacher targets the trouble source with the student utterance through a wide range of techniques. Investigating repair practices in the teacher third turn is significant because one can examine whether and how learners go back and repair their own utterance. In this sense targeting the trouble source aims to encourage students to self-repair and to participate. Additionally, it enables them to see what is meant to be repaired in this sense students are scaffolded to learn how to negotiate issues and resolve them (Atar & Seedhouse, 2018). Moreover, it also discusses how students orient to the teacher's repair initiation, in order to initiate self-repair and thus it encourages more collaboration and participation from students.

One other limitation in such research investigations is based on the duration of the recording. For example, Jung's (1999) analysis was based on only 60-minutes of an ESL class, and to some degree the analysis provided was manifestly limited, which calls for

more substantial study with regards to classroom repair. With the aim of winning a further understanding of the repair mechanism in the second language classroom setting, more research is required, by considering a greater amount of data, undertaking observation for a longer time as well involving different levels of proficiency and age groups EFL learners. Therefore, this study shall take a step further by looking at a different type of context such as (PSP) classroom, and examining more repair sequences in this particular setting. With approximately 4 hours of audio data, from 20 hours of recordings this amount of data can be described as extensive.

This research used a conversation analysis approach as a sequential analytical framework, which distinguishes this study from those techniques used in previous second language acquisition studies. As an alternative to analysing the linguistic features of a student's correction with a micro-analytic approach, this research provides insights into language teachers, both in EFL or ESL contexts, showing how repair patterns are constructed and how teachers used repair initiation in targeting the trouble source in the students' responses. Such a research approach could help in assisting teachers in EFL classrooms work more successfully. However, I do not intend that these repair strategies are the remedy for assisting students to develop their proficiency in learning a second language. Nevertheless, I suggest that if teachers were conscious of the various types of breakdowns in communication and repair strategies they use, they may possibly employ the necessary instructional strategies to contribute to the EFL/L2 learners in the development of more complex repair strategies.

The present study examines and investigates repair mechanisms operating in the (PSP) classroom as well as the nature of preferred initiation repair models in this context. Specifically, it will focus on how the teacher targets trouble source or specifies the students' response, by employing some strategies that encourage students to participate and initiate self-repair and foster student independence. In particular, this study investigates how the teacher initiates repair using a variety of resources in targeting the trouble source in terms of prompting, such as using designedly incomplete utterances (DIU), (Koshik, 2002b), interrogative questions, and also through extending time in terms of pauses, so as to provide an opportunity for the student to initiate self-repair. In other words, the teacher may delay his/her evaluative response to encourage the student's

collaboration. For example, if the teacher pauses before initiating repair, it is a signal to give the student a chance for correcting or self-repair.

Findings will contribute towards revealing the recurrent patterns that underpin teaching in the adult EFL/L2 contexts. They also have implications for the pedagogic agenda and recommendations relating to good practice when it comes to teachers pinpointing the mistakes made by learners and the best ways of encouraging reparation. Another objective is to describe how participants, teacher and students, undertake their turns in the classroom; not only describing how they are co-orientating to the trouble source, but also how the problem is solved. The main propose is to describe and map out any notable structure or patterns of repair.

Although studies have demonstrated repair in the classroom context, more evidence is needed from a CA perspective (Sidnell & Stivers, 2012). Gardner (2008) suggests that, although there is growing interest in classroom interaction, CA methodology has been limited with respect to classroom discourse. Studying repair structure in a fine grain analysis will build a descriptive interpretation of the features or the characteristics of talk that are observed in the class. Furthermore, it will allow us to see through the sequences to what actually happens in teacher and student talk, as well as managing the trouble source in their speech. The fruitfulness of this study for both researchers and teachers situated in the process of reinforcing insights and broadening an understanding of what is really occurring in teacher-student talk. Examining how turns are sequentially constructed with a focus on repair, will offer us a unique and extended picture into how these patterns of repair play out through the turn organisation. I mainly focus on the other-initiated self-repair type of repair, which is the most common in the data. With this in mind, this research aims to answer the following questions:

1 How is repair sequentially organised in the PSP context?

2 What are the main trajectories of repair in the PSP context?

3 Are the mechanisms of repair in the PSP context similar to everyday conversation?

4 What are the repair strategies in this classroom and how does the teacher target the trouble source in student responses?

As shown in the methodology chapter of this thesis, the repair instances are identified and these examples are classified in relation to the categories of repair mechanisms proposed by Schegloff et.al. (1977). The various techniques and the preferred strategies of repair by the teacher and the students are described in relation to the examples drawn from the data. I will first examine the four types of repair. I will then focus mainly on other-initiated self-repair, presenting them through examples from the data among different practices.

7.4 Results and Analysis

In the following section, I present the four repair mechanisms in the corpus, which are self-initiated self-repair (SISR); self-initiated other-repair (SIOR); other-initiated other-repair (OIOR); and other-initiated self-repair (OISR). I mainly focus on the fourth type. I begin with the three mechanisms of repair, examining one example for each from the data, and then move on to the main focused type, OISR in more detail.

The repair sequences in these trajectories have shared a distinctive feature. It has been found that students prefer SISR when they are looking for a word to carry on with their utterance or when they were hesitantly to pronounce the word correctly. It was noted that the teacher took over the situation and initiates the process of repair after using pauses as a sign for the student to initiate self-repair. Moreover, the teacher in the repair sequences frequently specifies the trouble source using various strategies as elicitations which make it easy for the student to initiate self-repair; however, in other sequences he/she initiates repair without specifying the trouble source, which made the student repeat and reformulate his/her whole response in the sequence. Repair is ideally understood in this research as a tool or a procedure pointing out and dealing with any aspect of the prior turn that the participants, teacher and student, orient to as a formal problem (Nakamura, 2008).

7.4.1 Self-Initiated Self-Repair (SISR)

SISR is when the speaker or the participant of the current turn cuts his/her speech and potentially repairs it, either in the same turn, at the transition space, or even in the third turn. In the extract below, the student uses SISR when trying to search for a word and also trying to pronounce a word correctly. The student is having a problem with pronunciation, as shown from the extract below, searching for an appropriate word saying

"errr". This lesson is a grammar activity. The teacher asks the student why he/she is using present perfect.

Extract 7-1 [AE:TST: July 2015]

```
1   T:   →    why is it has become=
2   S2:       =has become since[ is]
3
4   S3:       [because::↑ now uh(. )
5   S3        thi-s is- u::ess
6             → thi:s er:: this er:: now uh  we use this
7             → this er:: now we use this err(0.2)
8             →  this s- service (0.3)↑ TV
```

As can be noticed from the extract above, the student signals the repair process in searching for a word *"thi-s is- u::ess thi:s er:: this er:: now this er:: now we use this err (0.2)"* in lines 4-6, and then she repairs and completes her utterances overlapped with the teacher's assessment. S3 sound stretches and produces non-lexical markers "uh" "err" Schegloff et., al (1977, p. 367), which give an indication that the student is having difficulty in giving the right answer. As a result, the progression of the turn is disrupted. Although S3 produces a response with a lot of disfluency and hesitation, the teacher neither initiates repair nor interrupts the student's turn. The teacher is using the await time technique (Ingram & Elliott, 2014), as the student pauses for (0.2) seconds in line 6. Although, the cut-off *"(th-is)"* is not a discernible error, S3 treats it as an instance that has to be repaired (Wong & Waring, 2010). Noticeably, the student uses repetition, deletion and insertion as resources for initiating self-repair. The student is trying to grasp for a word which is temporarily unavailable, despite the fact that the student replaces some utterances as a sign of disfluency.

7.4.2   Self-Initiated Other-Repair (SIOR)

SIOR happens when the speaker in whose turn the trouble source occurs, point to there is problem, but a different speaker does initiates the repair (Wong & Waring, 2010).

Extract 7-2 [AE:TST:April 2015]

```
1 T:    hmm (.) not and (.) you need a linking word
2       that (0.5) if it's (.)
3       you're contrasting information
4       (.)so it's different information (.) you need
5       [a word like]
6 S2:→ [although] (.) higher than
7 T:→  No, but (.) maybe but↑ >females are being
8       employed by companies [more and more<
```

Here in the above extract, the student in line 6 self-initiates *"[although]"* which is overlapped by the teacher's response at the trouble source. When the student fails to provide the desirable answer, the teacher performs the actual repair in line 7; here the teacher indicates a dispreferred response "No" followed by the repair initiation, *"but (.) maybe but↑"* as an actual repair.

7.4.3   Other-Initiated Other-Repair (OIOR)

This type of repair is done by the teacher. It is the teacher who initiates the repair and who does the repair of the student's utterance, as in the following extract:

Extract 7-3 [AE:TST:May 2015]

```
1     T:    So which part of this is the peak↑
2     S7:   on the top=
3     T:    =shhh shh:::=
4     S6:   (down a bit)
5     T:    → which part is the peak
6     S7:   → err::: (0.2) the (0.1) err:: turning up
7     T:    → n:o it  its'(.)  turning  down >okay<
8           ((muffled/quiet speech between S6 and S7, possibly
9           in Chinese))
```

In the above extract, the student fails to project the correct response in line 6 *"err::: (0.2) the (0.1) err:: turning up"*, even after the teacher repeats his question "which part is the peak" in line 5 and targets the source of the problem initiating and prompting repair. Although, the student attempts repair in the form of hesitation and stretching of the words, the teacher does not interrupt the student. There is a 0.2 second pause occurring in the student's turn as well as another 1.0 second pause before transition as a wait time

technique. The student fails to self-repair, so the completion of the action is done by the teacher in line 7.

7.4.4 Other-Initiated Self-Repair (OISR)

Having discussed three of the main mechanisms of repair in this data of classroom, I now focus on and examine in more detail the fourth common type of repair in my data, which is OISR. This type looks more specifically at the teacher strategies in targeting the trouble source for inviting self-repair, which consequently leads to more participation and successful collaboration. In terms of identifying and targeting the trouble source, I grouped the patterns extracted from the data into two categories. The first category is when the teacher specifies the problem as a specific trouble source in the second turn as a response to the prior turn. The second category is when the teacher does not specify the trouble source in the student's utterance. I show how the teacher uses a variety of repair patterns in order to facilitate and prompt the student for self-initiated repair. Also, the analysis will show how the teacher targets the problem, how the student orientates to the teacher's initiation, and how both the teacher and the student treat these communication breakdowns in order to reach a mutual understanding. By doing so, the teacher will gain insight into ways of developing teaching in order to contribute to the students' progression of their language proficiency.

This first example of this type of repair from the study data is where the teacher targets the trouble source by producing a specific repair. The following extract is from a grammar practice session involving filling the gaps of missing adjectives and adverbs for describing graphs and charts from the book material.

Extract 7-4 [AE:TST: July 2015]

```
1      T:     umm (0.7)Err ::(.) ahh (1) Amani then (.) number two↑
2      S:     Two (the times table↓)
3      T:     err:: sorry (.) I didn't quite hear↑
4      S5:    T::o> (reminds table<↓)
5             (0.2)
6      SS:    ↑to remain stabl[e
7      T:                     ↑[yes fine↓
8      T:     remain stable (.) yes yes fine↓
```

The teacher starts the turn by selecting the student in line 1. S5 produces a trouble source in line 2 *"(the times table↓)"*. The teacher initiates repair in line 3 *"err :: sorry (.) I didn't quite hear↑"*. The teacher indicates trouble with an "open class" (Drew, 1977) "sorry". Then she specifies the nature of the problem as one of having difficulties. The next turn is taken by S5 to initiate a repair as an opportunity to repeat her answer. The trouble source is an issue elated to the teacher's hearing, and hence is overheard as a request for a repeat. However, the teacher treats the whole prior utterance as problematic and specifies it at the TRP with rising intonation *"(.) I didn't quite hear"*. This kind of repair initiator identifies the trouble source explicitly and passes the work of repair itself to the following turn. Then the repair is passed back to the first speaker in the first FPP who produced the trouble source. This indicates that other-initiated repair is frequently aimed to achieve self-repair (Liddicoat, 2011).

The following example is also OISR. This particular setting is a reading task 'Questions about a lecture on developed and developing countries'. Here students are being tested for their listening skills by answering questions on a lecture that the teacher has just presented.

Extract 7-5 [AE:TST:May 2015]

```
1 T:    ↓Dylan
2 S7:   (a ka- e ara er cr-create infa er er stature
3       to need to dustral
4       place)
5 T:→   ↑can you say that again↓
6 S7:→  create the inflax infrastructures for need for the in du
7       industrial er ↓place
8 T:→   yeah that's ↓good infr- (2.0) so the answer is infrastructure
```

In the above example the teacher initiates the turn by nominating the next speaker. S7 provides a response in line 2; seemingly, the student is having difficulty in pronouncing the target answer through perturbation including hesitation and cut offs. In the following turn the teacher identifies an unspecified trouble through a request for repetition in line 5 *"↑can you say that again"*. After the teacher asks for repetition, the student in line 6 repeats the whole utterance in a more appropriate way. It seems that the student struggles with the word *"inflax infrastructures"*, however, he pronounces the word correctly the

second time. The teacher here accepts the student's response in line 8 using a response token *"yeah that's ↓good"* combined with a positive assessment *"↓good"* and repeating the student's contribution as sign of agreement. This type of repair initiation where the teacher does not specify the trouble, provides the student an opportunity to self-initiate repair, thus it encourages participation from the student and invites more elaboration.

The following section will look in more detail at how the teacher targets the trouble source through a number of strategies, which enhance student self-initiation repair.

7.5 Teacher Strategies in Targeting the Trouble Source for Student Initiated Self-Repair

This section presents the result of the data analysis, answering the research question: "How do teachers use repair initiation to encourage students to initiate self-repair and thus invite collaboration?". The focus is on how repair structures contribute to the organisation of the sequences and in particular, how the teacher targets the trouble source to encourage student responses.

As a parameter to ascertain the types of other-initiated repair strategies, the researcher employs the series of sets of OIR strategies suggested by Schegloff et., al (1977). They suggested various sets of techniques used in the initiation of repair in every conversation. These techniques target the trouble source in the current turn or transition space, which provides an opportunity for a repair initiation to occur in the next turn. Such techniques are "wh interrogatives", "partial repeat of the trouble source", "partial repeat + wh interrogatives", "open class repair" and "request for repetition" (Wong & Waring, 2010). These techniques are used in ordinary conversation, however, they are also recurrent in my data. In addition to Schegloff et., al (1977) suggested strategies, it was observed that the teachers used several other techniques which will be described in this chapter. To illustrate, I classify the teachers' targeting of the trouble source into two categories; specific repair initiation and non-specific repair initiation.

This chapter also discusses how the trouble is resolved by the student responses in the next position and how such repair techniques have an impact on the student responses. I start by presenting each type with an example from the data as an illustration followed by descriptive analysis of how the process of repair takes place. I begin with the specific repair initiation.

7.5.1 Specific Repair Initiation

This section presents specified repair initiators used by the teacher to pinpoint the trouble source some of which are similar to those used in ordinary conversation. When using this technique, the teacher specifies the trouble in detail or, locates the item to be repaired. Several techniques were found to be used by the teachers in the current study including "wh questions", "partial repeat" + "wh questions", "designedly incomplete utterances" and "alternative questions" (Koshik, 2005) together with "yes /no questions" and "smile voice and laughter".

7.5.1.1   "Wh-questions"

Wh-questions, are questions that can be used as a repair initiation" (Schegloff et., al (1977).

Extract 7-6 [AE:TST:July 2015]

```
 1 T:→        [you just erm (2)err >what about< the spelling there=↑
 2 S2:        =re::ah main remain
 3 T:         >remain<
 4 S2:        with I::
 5 T:→        with (.) so: yes >you have a missing letter there<
 6 S2:        okay (.) missing letter and then
 7            (0.5)
 8 T:     →   ↓which (.) letter is missing↓
 9 S3:        ˚uhm˚ (0.3) e::rm A↑.
10 T:         that's right yes=
```

In this example, the teacher initiates repair in the form of wh-questions + partial repeat. In this extract, there are two repair initiations in lines 1 and 8. The teacher uses a wh-question in line 1 with a rising tone; the student responds in line 2 with stretching the word *"(re::_main)"*. Following that, the teacher in line 3 repeats the student's answer so as to target the problem. In the next turn S2 provides a response in line 4 and the teacher suggests his response is inadequate. Subsequently, in line 5, the teacher initiates repair using a declarative question *"you have a missing letter there<"* After a 0.5 second pause, the teacher initiates another wh-question and this time he specifies precisely as in line 8 *"↓which (.) letter is missing↑"*.

The teacher targets a specific series of linguistic forms which involves a missing letter in the spelling of a word. Eventually, the student provides the correct response after 0.3 seconds of pauses and hesitation; *"e::rm A ↑"* with rising intonation. In the third turn the teacher confirms the student's answer by affirming *"that's right yes="* as an acceptance. From the analysis one can say that this finding echoes McHoul's (1990), consequences for first language speakers; often the teacher initiates repair various times before the target trouble is achieved.

The following example shares the same pattern as the previous one where the teacher uses a "wh-question" and keeps repeating the trouble by using some elements from the student's response in order to pinpoint the trouble source for the student to self-repair. This "who" is an "open class" "repair initiator" which marks disagreement and a repair is required in the following turn (Drew, 1997; Schegloff et., al 1977). The teacher asks the students to circle the correct verb, as it is clarified in their textbook. Students have to decide whether tenses should be active or passive and fill in the gaps by rewriting sentences with the passive form of the verb.

Extract 7-7 [AE:TST:April 2015]

```
1     T:     so built ↑okay↓
2     S1:    yeah
3     T:     so built what about if we [said
4     S1:                                [was
5     T:     → can you change it to act[ive
6     S1:                                [a::h =
7     T:     = so we can see the ↑differences
8     S1:    ah :: in (.) th::e: [sixstenen center
9     S2:                         [sixstennen centry
10           (0.2) a:h uh::
11    S2:    the↑ hou[se was built
12    S3:            [the house was built
13    T:     it was ↑built
14    Ss:    ((….))
15    S1:    build the house
16           (0.3)
17    T:     change it to active (0.2)
18    S1:    < build the house>
19           (O.1)
20    T:     → ↑who built the ↑house
21           (0.2)
22    T:     → ↑wh:o built the↑ house
23           (0.2)
24    S1:    in the °sixteen° century↓
25    T:     ↑wh:o =
26    S4:    → = >it didn't mention it<
27    T:     okay(.) You ↑ need a who if you change it to active
28           you need ↑who did it=
29    S1:    =oh::=
30    T:     ↑because in active the emphasis is on the
31           ↑person ↑who did it
32    S1:    but here not find↓
33    T:     but here we don't have it because it is not↑ important or
34           we don't know so it was one of these rules we don't know
35           who it is (.) or it is not ↑important (.)we have a↑
36           complement but we don't have an agent we don't have the
37           person we don't have the thing ↑who did it
```

The teacher asks her question in line 17 *"change it to active"* after a 2.0 second pause,
S1 produces a response *"build the house"* as in line 18. In the following turn the teacher
orients to the student's response as inadequate and provides wh-questions as a repair
initiation for locating the trouble source, and she keeps repeating the question in lines 20

and 22 *"↑who built the ↑house"* after a 2.0 second pause. Furthermore, the teacher's repair initiation is done through a cluster of prosodic features such as rising intonation *"↑wh:o"* and stress on the word <u>built</u> indicating emphasise. After S1 gives a response in line 24 *"in the °sixteen° century"* ↓ with lower voice and falling tone which gives indication of uncertainty of his response, the teacher produces "who" in line 25. Subsequently, S4 self-selects in line 26 and produces the answer *"=>it didn't mention it<"* to the prior question and completes the turn, followed by an acknowledgement token "okay" in line 27 as an acceptance. The teacher expands her claim and specifies the problem as a grammatical structure, by explaining to the student that he/she needs to know who did the action when changing from passive voice to active. It is apparent from the extract that the teacher initiates a repair with rising pitch.

According to Clift (2016), other initiations of repair come together with prosodic characteristics which signal both hearing and recognition problems, such as "Who?" and "Where?" (p.255) As shown in the example above, the teacher combines high tone with repetition to prompt the student to self-repair.

It is noticeable from both the extracts, that the teacher delays her correction and provides an await time between the turns for the student to self-repair; such silences are clear in the extracts above. So the teacher could provide the student with some problem solving, she delays her initiation in terms of "delayed uptake" (Nakamura, 2008). The delay itself is performed through a series of sequences using repeated wh-questions as repair initiators in lines 20 and 22. The point here is that the teacher is giving the student an opportunity for initiating self-repair, which is performed in line 24.

Another form of "Wh questions" includes terms such as "what do you mean?" + [segment of the prior turn] (Schegolff, 1997). In the following extract the teacher initiates repair by repeating the student's whole contribution. The teacher is performing a speaking practice and asking the whole class how to give a good presentation.

Extract 7-8   [AE:TST:April 2015]

```
1      T:      YEAH (.) a- also the> speed when you think
2              about the  voice<(.) how quickly they are speaking↑
3              too fast =↑ too slow okay↓
4      S4:     ↑WHAT about the(.) delivery of information↓(0.2)
5      T:      what do you mean delivery of the information↓
6      S3:     [> ?Sense sense< ]
7      S2:     [it is : easy to understand]
8      T:      ↑OKEY↓
9      S4:     (  ) simple for the audience to understand
10     T:      okey okey ↑good.
```

In this extract, the teacher here not only specifies the problem for repair initiation, but also seeks clarification, for eliciting a repetition or reformulation from the student with regard to the form of the student's ill-shaped utterance. In line 5, the teacher initiates repair by targeting the trouble source through repeating the whole statement in the prior turn *"↑what do you mean delivery of the information↓"*. The stress in both items *"mean"* and *"delivery"*, helps to indicate that both items carry the trouble source of the exchange. Often this type of repair seeks clarification of the meaning. As defined by Long and Sato (1983) a request for clarification or seeking confirmation refers to "any expressions by a speaker designed to establish whether that speaker's preceding utterance has been understood by the interlocutor" (p.275). In the subsequent turn, both S2 and S3 self-select and provide a response in overlapping turns. In this type of repair initiation, the teacher targets the problem more precisely, in other words it becomes clearer and more specific which part of the prior turn needs to be repaired. Furthermore, this type of repair seeks clarification. In the above extract, the student's response is ill-shaped in some way that the teacher is unsure what does the student mean. Therefore, seeking clarification is essential to maintain the flow and the continuation of speech (Walsh, 2011). So, it is interesting that a teacher can prompt student self-repair by repeating the student's response in the prior turn, thus addressing the students' mistakes.

7.5.1.2   Partial Repeat of Trouble Source + Wh-questions

Another type of repair initiation which is prevalent in the data, is where the teacher targets the trouble source by using partial repetition with a wh-interrogative (Wong & Waring, 2010).

Extract 7-9 [AE:TST:May 2015]

```
1      T:      .hh ↓excellent (.)  ↓eight (1.0)
2      S5:     op[ened]
3      S2:     [open]ed
4      S1:     opened=
5      S4:     =[past]
6      S2:     [op  ]ened
7      S5:     past
8      S2:     past
9      T:      → past ↓what
10     S5:     simp[le
11     S4:     [past simple]
12     T:      ↓good
```

In this extract, the teacher is working through the answers to some questions about the forms of verbs in a collection of sentences which the students have read. The teacher in line 9 initiates repair by repeating the student's contribution accompanied by wh-question word *"↓what"* (Drew, 1997; Schegloff, 1997). This type of technique is used by the teacher where he repeats some part of the trouble, making the utterance more specific than an unspecified repair initiation. S5 in line 10 gives a response "*simp[le*" overlapped with S4's response in line 11. Following that, the teacher, produces his positive evaluation *"↓good"* in line 12 closing the sequence with an affirmative assessment. It is clear from the example, that using these specific repair initiations allows the student to solve the problem and initiates self-repair to highlight the trouble source. Both students initiate a response and give the correct answer. Both students produce one or more words surroundings the wh-question as S5 gives *"simp[le"* and S4 utters *"[past simple]"*.

7.5.1.3 Designedly Incomplete Utterance (DIU)

Another recurrent type of strategy the teacher employs is targeting the trouble source using a designedly incomplete utterance (DIU). The DIU refers to grammatically incomplete utterances that invite self-correction by discontinuing just before a potential trouble source. They use prosodic features such as slowing, lengthening or continuing intonation at the end of the utterance (Wong & Waring, 2010). DIUs are formed with minimal elements, either an expression or a single word, that copy or use parts of the speaker's prior turn. They are used to prompt correction in several sequential positions, pointing to the position of the mistake or targeting the actual trouble source. In addition, DIUs can be used after repair initiations as a clue to foster the self-initiation -repair of a student's previous spoken response and additionally, pinpoint to the actual trouble sources, eliciting and stimulating a correction of those mistakes (Koshik, 2002b; Radford, 2008).

DIUs are recurrent in my data and the teacher uses them simply to target the trouble source and prompt the students to complete the turn through partial repetition of the student's responses in the prior turn as in the following example. The setting is a reading practice where the teacher is asking students to answer questions in their text books.

Extract 7-10 [AE:TST:August 2015]

```
1      T:     yes (.) ↑so: how exactly does it (.5) disadvantage
2             ↑China
3             (2.5)
4      S4:    mo::re (1) err:: compatting=
5      S:     =com↑batting=
6      T:     =(each)
7      S4:    more compatiness:: a::nd=
8      T:     → ↑more
9             (2)
10     S4:    err compat-titon
11     T:      com↑petition
12     S4:    → ↓yeah compe[titions]
```

In the above extract, the teacher specifies the trouble source by using the DIU as a repair initiation in line 8. Here, the teacher partially repeats the student's answer *"↑more"* with rising intonation and also by stressing the word which gives an indication to the student that a repair is required. Although, the student does initiate repair in line 4 by searching for the correct word, he fails to pronounce it correctly, even in line 7. Moreover, what the S4 turns show us is that his production of turns, with the along of stretching and struggling pronunciation, aims to achieve throughout "try makers" (Sacks & Schegloff, 1979). This action is recognised by the teacher who instantly delivers repair. In the meantime, the responses which are provided by S4 in lines 4 and 7 are not the expected answers. The teacher withholds the repair by giving a chance for the student to do so in line 9 where there is a 0.2 second pause. Meanwhile, S4 gives the correct answer in line 10 although there are some cut offs and some marks of disfluency but the teacher considers his response as accepted where the teacher repeats the student answer for acknowledging that it is the desirable response as in line 11, followed by the student's confirmation line 12 *"↓yeah compe[titions]"* showing emphasis and agreement.

A similar pattern of DIU is found in the extract 11 below, however, the function that it performs is different from extract 10. The teacher initiates repair by targeting the trouble using a DIU, prompting and eliciting self-repair by the student after producing the acknowledgement "Okay". The following example is a story about two people called "Jack and Kate" and their experiences in life. Students have to answer in relation to the text in the textbook.

Extract 7-11 [AE:TST:May 2015]

```
1      T:     Danny what decision did Jack ↓ma:ke (1.0)
2      S1:    He decided to: (.) to move
3             (.)
4      T:→    ↓Okay (.) ↑from
5      S1:    to th- okay from this erm >Saudi Arabia to the ↓UK<
6      T:     ↓okay (.) so he decided to move back from
7             erm the Saudia ↑Arabia
8             to the ↓UK
9      S1:    [UK ] (.) [↓yes]
10     SS:    [yes]     [yes ]
```

The teacher starts the turn by nominating the next speaker to answer his question in line 1. After a 1.0 second pause, the student provides a response in line 2 *"He decided to: (.) to move"*. After a micro pause, the teacher accepts the student's response with the acknowledgement token "Okay". However, the teacher initiates repair in line 4 using the DIU in combination with high intonation by using the preposition *"↑from"*. This gives a hint to the student that the following answer must be a noun. The teacher orients to the student's utterance as an incomplete answer, since the student needs to show where Jack decided to move from, according to the text. By targeting the trouble, the student is able to provide an accurate response as in line 5 after several cut-offs. In line 6, the teacher repeats the student's contribution as a confirmation that the answer is correct and the teacher accepts it by giving an acknowledgement token in the third turn *"↓okay"* as positive feedback. It is noticeable from the both extracts (10 and 11) that DIUs are a technique that invites the student to supply the missing word for self-repair, although in extract 7-10 the student is having difficulty in pronouncing the word on the going sequences but at the end the student gives the accurate pronunciation and the teacher accepts as a correct response.

Although, straightforward DIUs often encourage and prompt student to self-repair, nevertheless, it is somehow superficial in nature, as the students' responses become brief, which demonstrates a limitation in engagement and understanding the substance of the lesson (Netz, 2016). Furthermore, the teacher's extensive usage of DIUs might carry a negative educational impact. It has been argued, for example, that students tend to be "spending too much time playing 'guess what's in the teacher's mind' and trying simply to 'pass' as good pupils, when they could be analysing and solving more educationally valuable kinds of problem" (Mercer, 1995, pp. 45-46). However, in the current data, the use of DIUs was a useful strategy in signifying and flagging up the trouble source, as the students were attempting to or able to self-repair.

7.5.1.4   Alternative Questions

A strategy used by the teacher, which was also prevalent in my data, is "alternative questions", as stated by Wong and Waring (2010, p. 259).The teacher formulates his/her initiation by applying an alternative question. The first alternative marks the trouble source and the second offers a candidate correction.

Extract 7-12 [AE:TST:May 2015]

```
1      S1:    if err i if I ↑had gone to scho[ol
2      S2:    [had gone to school
3      T:→    ↑if I↑ had or hadn't↓ =
4      S1:    = if I [had
5      S2:    = if I [hadn't
6      T:→    if(.)I hadn't okay ↓
7      S1:    yeah (0.1) can I
```

As shown in the extract, the teacher uses a repair initiator through an alternative question. Here, the teacher uses an *"if"* conditional clause to target the trouble source and the solution to the problem at the same turn, making it much easier to pick the correct response. The student in line 5 accepts the correction by repeating the negative form *"if I [hadn't"*. We can see the turns run smoothly with no gaps or silences, which gives an indication that using such a practice does facilitate responses.

Another example also shows the teacher initiation repair through alternative questions:

Extract 7-13 [AE:TST:May 2015]

```
1 S1: >but I< er are not sure (as some reference e lined)
2 T:   ↑mhm ↓good
3 S1: so maybe (as a balance this talk balance ↑no)
4 T:→ [it ↑is or it ↓isn't]
5 S1: [(                  ] so something go something back)
6 T:  okay (.) you could talk about it being balanced but overall
7     → did you think it was good (.) would you use ↑it or ↓not
8 S1: ↓no:t
9 T:  there we go
10 S1: ↓okay
11 T:→ okay (.) so (.) you should have said ↓no
12           (.) you would not use this as a erm as a source because
13           (.) and any of these (.) no statistics (.) no quotations
14           from authoritative sources (.) no evidence to support 15
15           ↑claims .hh no specific countries given as clear
16        ↑examples to highlight the points being ↓made (.) no
17        relevant ↓justification=
```

The teacher is having a discussion with the class regarding referencing sources. In line 4 the teacher initiates repair in the form of an alternative question as in *"[it ↑is or it ↓isn't]"*. The student gives an incomplete answer. Subsequently, the teacher in the third turn provides *"okay"* as an acknowledgement token and reformulates her repair again as *"would you use ↑it or ↓not"* in lines 7 and 8. In the following turn, the student gives *"↓no:t"* as a response following the teacher feedback as an assessment showing agreement. Although the teacher provides *"okay"*, she initiates another repair by uttering *"so (.) you should have said ↓no"* and the teacher gives the entire response as summary to what has been discussed earlier. Employing alternative questions as a technique can be very useful in pointing out the problem as it gives the exact response the teacher is looking for. Presumably, it is most important to target the problem and to prompt the student to self-repair even with certain answers.

7.5.1.5 Yes /No Questions

Another pattern is found through yes/no questions in teacher repair initiation. This activity is a grammar practice in which the teacher and the students are working on an exercise in their course book.

Extract 7-14 [AE:TST:May 2015]

```
1      T:→    >can you say it again<

2      S1:    ah:: if I ↑hadn't gone to school I would be::

3             ahah ha  hap:py hahahaha ah happier::ir hah[ha

4      T:     ↑oh:::

5      T:→    £it is not nice £ (.) is her grammar ↑correct  was

6             her  was her grammar correct↓

7             (2.0)

8      S1:    if err  I if I ↑had gone to scho[ol

9      S2:    [had gone to school
```

In the extract above the teacher initiates repair in line 1 as in *">can you say it again<"* asking for repetition. S1 produces a response in line 2. Seemingly, the student initiates self-repair through hesitation and sound stretching, for example *"would be::,"* *"happier::ir"* indicating difficulty in delivering the derisible linguistic form in the third turn. The teacher responds with a high-pitched and sound-stretched *"[↑oh:::"* as a

change-of-state token (Heritage, 1984). It is clear that from the high tone and the prolonged sound that the teacher is showing surprise. Following that, the teacher initiates a repair using a yes/no question in lines 5 and 6 "*is her grammar* ↑*correct was her was her grammar correct* ↓*"*. The teacher specifies the problem is with grammatical structure. The teacher is targeting the trouble more specifically and using stress and high pitch marking emphasis. It is interesting that the teacher repeats her inquiry twice in the first TCU she uses "*is her grammar*↑*"* in the second TCU she uses the verb *"was her was her grammar correct↓".* After a (2.0) second pause, S1 orients to the teacher's question as a repair request, she self-selects and this time gives a different response. Meanwhile, S2 gives a response overlapped with S1 at the transition place.

7.5.1.6 Smile Voice and Laughter

In some instances, the teacher combines his/her strategies with other aspects of language behaviour, including nonverbal aspects such as laughter and smiles. Such behaviours have been identified in the literature. Both aspects convey stance and also modify actions (Glenn & Holt, 2013; O. Sert & C. M. Jacknick, 2015). However, in the current data, such behaviours have a specific function, in addition, to their impact on the student responses. Both aspects are found in relation to the teacher's repair in terms of alternative questions and yes/no questions. The following sub-sections illustrate one example for each combination.

7.5.1.6.1 Alternative Questions with Smile Voice

According to Haakana (2010, p. 1509), smiles display "mild affiliation" allowing the recipient to affiliate with a prior turn that may include "something potentially delicate and problematic" (p.1510). This practice in the extract below is about how to create a job interview. The teacher here is combing a writing activity with speaking skills. The students are working in teams of three to create a quiz or survey; they need to give a quiz name and create questions for job interviews. The teacher is setting up the class by giving them instructions on how to start and what type of question they should start with.

Extract 7-15 [AE:TST:May 2015]

```
18    T:     let's go with °experience°
19    T:     do you have any experience in↑ what↓
20    T:     WHAT experience are you loo:king fo:r(0.2)
21    S:     in this job=
22    T:     =in this job alright
23    T: I'm just showing you how to do it and then you can work as
24     your- whichever <que:stion you choo:se> to ask you must be able
25       to provide answers for (.) because you have to put correct 26
26       answers and incorrect answers(1.5)
27
28    T:     is this a↑ closed question or an o:pen question↓
29    S1:    [ ↑open question↓]
30    S2:    [ ↑open question↓]
31    T:     is it a £↑clo :sed↓ or an↑£ op:en£ question↓
32    S1:    >close close close<=
33    T:     it is clo:sed↓
34    T:     w::hat does c↑losed mean↓=
35    S1:    =that-'s mean you answer with >yes or n:o<
36    T:     ↑Go:od
37    T:     do you have any e↑xperience [yes or no]
38    S2:     [yeah yeah]=
39    S3:    =short answer=
40    T:     =so you answer yes or no.
```

In this extract the teacher initiates her TCU in line 28 *"is this a↑ closed question or an o:pen questions↓"* by using an alternative question. S1 and S2 then provide responses in overlapped turns in lines 29-30 with rising intonation. Again the teacher requests clarification and repeats her question differently from the first question in line 31 *"is it a £ ↑clo :sed or an↑£ op:en £ question"* with a rising intonation and smile voice indicating that their responses are incorrect. The teacher gives another chance to provide the target answer. After targeting the trouble source by uttering an alternative question with smile voice, seemingly S1 produces the desired answer in line 32 through repeating the response twice with high pitch indicting emphasis. In line 33 the teacher reframes the student response by using a declarative question *"it is c↑lo:sed"*, stressing the *"closed"* demonstrating the correct answer. Furthermore, it is interesting that the teacher initiates a repair through a smile voice which highlights clearly the trouble to be solved. Moreover, the teacher uses a smile voice to affiliate and to mark her stance (Holt & Glenn, 2013).

In this sense Haakana (2010, p. 1500) argues specifically that smile voice is a way to "display positive stance" to provide clues about the "affective character" of the upcoming talk. Holt, by the same token, claims that smile voice can express "a less critical stance" (2010, p. 442). In the example above the teacher repeats her question in the form of a yes/no question by lengthening and stressing words in order to give a clue to the student to initiate self-repair. S1 immediately self-selects in the next turn and initiates a self-repair by repeating the answer as in line 32 *"↑ close close";* the student repeats his answer, confirming that this time his answer is correct. The student knows from the teacher's smile voice that he produced an incorrect response. Thereafter, the teacher checks for confirmation in the third turn by repeating the students' contribution. In addition, the teacher expands her sequence with a display question in line 32 *"w::hat does <u>close</u> mean↓=",* checking for the student's understanding of what a close and an open question mean. The student's response in line 35 is followed by a positive evaluation *"↑Goo:d"* (Waring, 2009) in line 36. This explicit positive assessment (Waring, 2008), is a sequence-closing third turn (Schegloff, 2007), successfully ending the three-part sequence. So, one can say that repair initiation can be combined with other language behaviours, such as smile voice.

Another similar pattern is where repair initiation can be associated with both smiles and laughter as will be illustrated in the following section.

7.5.1.6.2 Yes/No Question Accompanied by Smile Voice and Laughter

In this extract the teacher delivers repair in the form of yes/no questions aligned with smile voice and laughter. The setting of this particular exchange is speaking practice using the third conditional. The students were in groups of threes and their task was to complete sentences using the third conditional and listen to each other's exchanges for peer correction.

Extract 7-16 [AE:TST:May 2015]

```
1      T:→    can you talk me through your ↑answers
2      S1:    if superman had been a gir::l (0.5) er: (0.7)
3      S1:    The girl would have (0.2) er: (0.5)
4      S2:    power=
5      S1:    =power
6      T:     O[kay::
7      S1:    ↑[power to leader↓ the w:orld hahahaha
8      T:→    .hhahah £okay£ ↑£is her grammar correct↓
9      S2:    if super:man had been a gi:rl
10     T:     yeah↓
11     S2:    the world (.)would have (.)be↑comes↓ better than↓
12            (0.8)
13     T:     >↑now<
14     S2:    £now£
15     T:     good
16     S2:    £yes °okay£°
17     T:→    .hhh hahahahah
18     T:     £do you agree
19     S2:    [hahhahha]
20     T:     [hahhahah]
```

In the above example, the teacher asks a question *"can you talk me through your ↑answers"*. Then, S1 gives an incomplete response in the next turn in line 2 followed by a hesitation, showing that the responses are not forthcoming in the conversation. Then there is a long pause of 7.0 seconds, which serves to indicate upcoming trouble. S2 self-selects without being nominated by the teacher and initiates the utterance *"power="* in line 4. As we can notice in line 7, S1 completes her response concluding with laughter at a transition relevant place (TRP). Here, the student knows that her answer is incorrect and tries to mitigate it with laughter (Holt & Glenn, 2013). In the third turn the teacher initiates repair *"hhahah £okay£ ↑£is her grammar correct↓"* line 8 in the form of a yes/no question associated with interactional behaviour, laughter and smile voice. Although the teacher provides *"okay"* as an acknowledgment token, she initiates repair in the third turn inviting another student to give the target answer. In response, S2 self-selects in line 9 giving an alternative answer and the correct form of the sentence. Subsequently, in the third turn, the teacher confirms the answer by the compliance token *"yeah↓"* followed by

the student's completion. In line 15, the teacher gives a positive evaluation assessment *"good"*. After that, S2 agrees with the teacher's evaluation and shares laughter.

So, the teacher in the extract above initiates repair with affiliation. This finding is supported by Orletti (2013) who claims that smiles which appear after some form of interactional trouble, could act to claim affiliation until the trouble is fixed. These results are similar with Sert's (2013) findings in an EFL classroom. Students' smiling could be an indication of a students' insufficient knowledge. This shows that the interactional problem, is associated with an "epistemic status" checked by the teacher. Haakana (2010, p. 1499), argues that "laughter and smiles have different functions in different sequential and verbal contexts". Hence, laughter or smiles exhibit participants' pursuit of affiliation (Sert & Jacknick, 2015). However, the instance in line 8 shows that these resources do not always accomplish this action. For example, in lines 17 to 20, these kinds of laughter show agreement and act as an assessment which closes the sequence.

7.5.1.7   You Mean + Understating Check

This type of repair puts a spotlight on the trouble source by specifying what is possibly meant by the previous talk. The teacher uses a repair initiator as checking for confirmation.

Extract 7-17 [AE:TST:May 2015]

```
1     S2:    [would ↑you]
2     T:     [some ↑of- ] ↓sorry
3     S2:    would you use (1.0) (could you tell
4            to use had been ↑selling)
5            (1.0)
6     T:     which ↓tense
7            (1.0)
8     S2:    the shop (.) >number ↓five<
9     T:→    yeah (.) you mean the past perfect ↑continuous
10    S2:    yeah
11    T:     .h why can't we ↑u:se (.) past perfect ↓continuous
12           the  shop had
13           been ↑selling
14    S1:    I think [because er:]
15    S2:     [because its] (short short short)
```

In this extract in line 9, the teacher initiates repair *"you mean the past perfect ↑continuous"*, by repeating the trouble source in order to check understanding, which is then followed by a confirmation, *"yeah"*, by the student in line 10 .What is interesting here is that the teacher not only uses checking for confirmation, she also initiates another sequence using a wh-question as in line 11*"why can't we ↑u:se (.) past perfect ↓continuous"*, asking the student for their ability to understand the structure of the past prefect continuous tense. Furthermore, the instances in the above examples are crucial for giving students opportunities to negotiate meaning (Wong, Waring, 2010). The teacher in the above extract provides the student with a range of repair practices, which are useful for students to become fully interactionally competent. It is clear from the above extract (see line 11) when the teacher follows up with another wh "(*why*)" question, that this follow up question, invites the student to justify and give reasons. The teacher here is checking the student's understanding and inviting the student for more participation.

In the previous extracts, the teacher uses wh-interrogatives, and alternative questions in terms of yes/no questions, DIUs, and partial repetition as repair techniques. These techniques successfully pinpoint the trouble source in order to facilitate and encourage students to initiate self-repair. Moreover, every technique has its specific impact on the ongoing sequence. With regards to their sequential occurrence, most teachers' repair occurs in the third turn sequence.

Thus far, I have discussed the specific repair initiation through different classroom activities, and their sequential analysis in the teachers' third turn. The following section discuses and examines another category of repair practices where the teacher does not specify the trouble source. Also it shows its occurrence in the teacher turn and its impact on the student responses.

7.5.2   Nonspecific Repair Initiation

This section presents unspecified repair initiators used by the teacher in targeting the trouble source. When using this technique, the teacher may not specify the trouble in detail or, locate the item to be repaired. This is due to the message not being clear and the teacher having some sort of difficulties, either through hearing or understanding the student responses. Thus, the teacher hypothetically targets any part of the students'

previous utterance. I also show how such techniques have an impact on the students'
responses in the following sequence.

7.5.2.1 Asking for Repetition

The following example shows how the teacher initiates repair through asking the student
to repeat his/her utterance.

Extract 7-18 [AE:TST:May 2015]

```
1 S9:  I say the immigration to the city and decreasing food supply
2 T:   → say that again
3 S9:  immigration to the city
4 T:   ↑yep
5 S9:  and decreasing food supply
6 T:   ↓good (.) (Kevin   [    ] )
```

In the above extract, the teacher initiates repair by targeting the trouble without
identifying which part of the student talk needs to be repaired. In line 2 the teacher
produces *"say that again"* indicating that s/he is having difficulty in understanding the
student's response. Here the student must initiate repair to the previous utterance and in
line 3, the student repeats his response by reformulating and reframing his answer more
clearly. Although the teacher has not specified the trouble source, the student gives a
response in line 3, followed by a positive acknowledgement token from the teacher
"↑yep" showing agreement.

Another example also invites repetition, indicating problems in hearing:

Extract 7-19 [AE:TST:April 2015]

```
1     T:    Jill what about ff:: erm (1) four
2           (1) what- four
3     S5:   ˚to go down˚
4     T:    yes
5     S5:   ˚(between) four erm˚[( )
6     T:    → [sorry just
7     T:    → a little louder if you can please
8     S5:   > t::o go down< (0.5) to:: fall?
9     T:    yes
```

In this extract, the teacher initiates repair in lines 6 and 7 and again the teacher has not specified which element needs repairing. The teacher produces his initiation indicating a difficulty in hearing *"[sorry just little louder if you can please"*. In the following turn, the student produces a response by repeating what has been said in the previous utterance and adds another synonym after a 5.0 seconds pause as *"to:: fall?"* followed by the teacher evaluation in the third turn as a closing sequence.

This following activity is an assessing listening practice. The students are asked to listen to the lecture and answer the questions by taking notes. The points awarded for each answer are indicated on the question paper. The teacher is checking answers and discussing how the test is marked. In this type of repair, the current speaker or the student initiates repair but it is completed by the teacher, as in the following extract:

Extract 7-20   [AE:TST: August 2015]

```
1      T:→    we will ↑start at <THE (.) FR↑O:NT I ↑think>
2             (1.0) ↑wi:th (.)
3             ↓Adam: (2.0) ↑ADAM
4      S1:    hi
5      T:     the first question ↓was ↑what are the main
6             points of this lecture
7             (.) [please] note (.)=
8      S1:    [er:   ]
9      T:     =there are two marks for this [↓question]
10     S1:    [okay okay]
11            I think first one
12            is er posi er possible deve develop
13            er ecomic and er
14            and discuss er possible er problems (1.0)
15     T:     rig[ht ]
16     S1:    [two] parts
17     T:→    >say the first< say it ↓again
18     S1:→   er per- (persek er perselo perse
19            (.) ler perse pe)
20     T:→    show me what you wrote=
21     S1:    =pee (peselo er a o i (2.0) perselo)
22     T:     particular =
23     S1:    =particular oh
24     T:     developing particular
25     S1:    [particular] developing
26     T:→    [developing]
```

In the above extract, the teacher sets up the activity and starts asking her first question to which the teacher already knows the answer related to the lecture as in lines 5 and 6; *"the first question ↓was ↑what are the main points of this lecture"* after nominating *"Adam"* as the next speaker. The student responds in lines 11 to 14, initiating self-repair. Seemingly, the student is having difficulty in pronouncing the word properly and he searches for the correct word. In the third turn, the teacher initiates repair pointing to the location of the trouble source by saying *">say the first< say it ↓again".* Here, the teacher asks for repetition not knowing where the issue is exactly but fails to understand the student's response due to the ambiguity of the utterance in general. The student repeats what has been said. The teacher is still unable to understand the student's response. Consequently, the student has different alternatives in responding; he can either repeat his turn or reformulate his previous utterance. The student self-repairs in line 18 but the teacher again initiates repair seeking confirmation by saying *"show me what you wrote="* (line 20). It is interesting that none of the other students self-select, nor does the teacher ask for other answers. The student does the repair by spelling out the word in line 21. At last the student gives the correct pronunciation in line 23 *"=particular oh"* aligned with the news receipt *"Oh"* (Maynard, 2003), and followed by the teacher's repetitions indicating confirmation. Noticeably, the student uses a series of self-repairs revising and repeating the word till he pronounced the word correctly. In some cases, as in the example above, the student uses another resource or technique besides hesitation and perturbation; the student initiates repair by spelling out the right response as in line 21. Such techniques, for example, *">can you say it <u>again</u><"* and *">say the first< say it ↓again"* asking for repetition or clarification might help students become more willing or eager to initiate self-repair and thus be encouraged to participate.

7.5.2.2 Open Class Repair

"Open class repair" (Drew, 1997) initiators are often considered the weakest category of initiators. Such techniques do not specify the nature of the problem (hearing, understanding or both) for instance, "Huh?", "sorry?", "pardon"? (Drew, 1997). In the following example, the teacher uses *"pardon"* as a repair initiator. In this part of the lesson, the teacher and the student work in pairs, rewriting sentences using synonyms and their own words. This practice is a writing activity.

Extract 7-21 [AE:TST: August 2015]

```
1      S2:     he can see now (0.4) er: he he can er::
2              1.5) can we say nowadays=
3      T:→     =↑pardon
4      S2:→    can we say nowadays   er: the woman (1.3)
5      S2      er: (0.8)  balanced (.) the man fo- different works=
6      T:      =good don't forget your little words in between
7              so: the woman is ↓balanced=
8      S2:     =yep is balanced
```

From the above extract, the teacher identifies trouble with an open class initiator *"↑pardon"* in line 3, and this is taken up by the student offering a chance to reformulate her/his grammar. 'Pardon' may possibly mean that the trouble-source involves an issue (without necessarily specifically indicating what or where it is), and can thus be heard as an invitation to repeat some part, or whole elements, of an utterance. Here, S2 repeats and reformulates his response thus making it more comprehensible. He repeats some components of his opinion and also restates his original word order and verb form. Although the teacher initiates another repair in line 6 *"don't forget your little words in between"*, the teacher accepts the students' answer by providing a positive assessment *"good"*. In the following turn, the teacher gives the correct version (in line 7) and the student repeats the teacher's contribution. A justification for the reformulation may be that "open class repairs" are used to consider that the entire of the preceding turn in somehow is problematic (Drew, 1997). The student, as a result, orients to teacher's targeting of the trouble with potentially any component or part of her turn in lines 1 & 2. Previous studies have demonstrated that open-class repair initiators are often heard as indicating an issue in hearing (Drew, 1997), presumably they are following the norms of ordinary conversation.

7.5.3 The Impact of Specific and Non-Specific Repair Initiations on Student Responses

Having discussed the teachers' strategies in targeting the trouble source in the previous analysis and their sequential structure, it is important to consider how these techniques have an impact on the student responses.

It was found that in some repair initiators, the teacher specifically pinpoints the problem in the student' utterance, and in their response, the student gives a minimal answer, for

instance, in extracts 7-9 and 7-12 both techniques, partial repetition and alternative questions, invite the student to self-repair after the teacher targets the problem in the next turn with a short response. The teacher in these sequences is seeking a specific answer and an accurate response.

On the other hand, in non-specified repair initiators, where the teacher fails to locate the trouble source in the student responses (whether the whole, or potentially any component of the student's previous response), the student in their response needs to reformulate his/ her answer in a full response. In this case, the student has the chance to give an extensive response. For example, in open class repair as in extract 7-21 lines 4 & 5, as well as asking for a repetition, extract 7-18 the student initiates repair with a full response and consequently this encourages the student to elaborate and thus to participate. In line with Wong and Waring (2010, p. 235) "for teachers, sometimes purposely using the weakest repair initiator, (e.g. huh, what) can give the students more opportunities to produce longer stretches of talk".

7.6   Other Teachers' Strategies in Initiating Repair

The following section illustrates other strategies used by the teacher in initiating repair, which is different from targeting the trouble source in the student utterance. In some cases, teachers directly initiates repair, and in others they initiate repair through an embedded correction. These interactional features are significant in facilitating student involvement and keeping the channels open and were observed to be recurrent in the data of this research study.

7.6.1   Immediate Repair

Another strategy that the teacher is using when initiating repair is directly repairing the problem in the student response. Seedhouse (1997) suggested that this direct approach to "error correction" is preferred by teachers because it is less time consuming. Moreover, this strategy is known also as "corrective recasts" (Hauser, 2005) or corrective feedback (Lee ,2013) which replaces the learner's error with the accurate linguistic form (McHoul, 1990). Within the CA agenda, the concepts of "corrective feedback" or "corrective recasts" constitute the notion of repair (Wong & Waring, 2010). The following example shows how the teacher directly initiates repair of the students' response in the third turn. In other words, the teacher supplies a correct form in place of the erroneous form:

Extract 7-22 [AE: TST: August 2015]

```
1      T:      Think about good ↑presentation skills↓
2      S2:     ↑ice contact=
3      T:      =↑eye contact↓=
4      S2:     ↑=eye contact↓
```

It is obvious from the extract the teacher in line 3 quickly initiates repair through recasting the student's contribution with high intonation and stress indicating emphasis. In this extract, the student rapidly initiates a repair in the following sequence by repeating the teacher's feedback. Moreover, the student does the repair without being asked by the teacher to do so. It can be noticed that the sequence of talk is allowed with no interruption or overlapping by the teacher. This technique perhaps the simplest and quickest repair procedure, however, it does not give the student the chance to self-repair. The teacher quickly inserts the correction without interfering with the flow of the student's talk, instead of stimulating or waiting for the student to initiate self-repair (Wong Waring, 2010). The teacher should be aware of initiating repair directly since this may lead to minimising the student's involvement in speaking. Meanwhile, the teacher needs to maintain the flow of the conversation (Walsh, 2006).

7.6.2   Embedded Correction

Unlike the previous extract, where the teacher initiates repair directly in the next turn correction, teachers may instead initiate repair indirectly. The following type of initiation repair technique used by the teacher is called "embedded correction" (Jefferson, 1987; Seedhouse, 2004c). "Embedded correction" (Jefferson, 1987), means when a speaker slips in a correction, and the recipient corrects the trouble in passing, without disrupting the progression of talk. The embedded repair refers to initiating a repair in a latent manner. This is done by the recipient in the second turn without discontinuing the ongoing talk (Wong & Waring, 2010).

Extract 7-23 [AE:TST: August 2015]

```
1     T:     (1) unemployment for British ↑people=
2     S6:    [yes] unemployment ratio would be ↓decre- err an
3            increase=
4     S6:    [yes]
5     T      =yes alright (.) because a lot >of the people<
6            who come to work here=
7     S6:    =competition on their (  )=
8     T:     =they are happy to work for ↓what (.5)
9            [((muffled background talking))
10    S6:    [lesser salaries]
11    T:     [↓right (.) lower wages (.)] yes okay (2)-
12           CAN that have an ↑effect on British ↑people's
13           ↑wages  also=
14    S6:    =yeah=
15    T:     =yeah=
```

In the above extract. It is noticeable that the teacher in line 11 gives "*[↓right*" as confirmation he acknowledges and understands the student's response yet he still initiates repair on the linguistic items embedded in his response. The teacher produces the repair by giving alternative corrections, for *"lesser"* which he he replaces with *"lower"* and *"salaries"* with *"wages"*. After a micro pause, the teacher produces an evaluation through an affirmative response *"yes"* and an acknowledgement token *"Okay"* indicating closing and moving on to another question. All this work embeds the repair within the natural flow of talk (Nakamura, 2008).

"Embedded correction" (Jefferson, 1987), are similar to reformulation and recasting, however, it has been identified as a confusing and unclear correction technique in the (SLA) Literature (Wong & Waring, 2010). This is despite the fact that, in some cases, it enables the student to participate without halting him/her speaking. Nevertheless, the student may not realize that he has made a mistake, and the student may have no clue that the remedy has occurred, which may have a critical effect on his learning. Furthermore, in the above extract, the teacher initiates repair blatantly, seemingly it does not inhibit or obstruct the continuation of the student's response. For illustration, the teacher overlapped with the student's response and even though he produced an affirmative token and the acknowledgment token *"yes okay (2)"*, following the (2.0) seconds pause, there is no self-selection from the student, leaving the turn to the teacher, and thus, the teacher

needs to self-select as a next speaker, through initiating another interrogative question. What is interesting is that the teacher accepts his answer by acknowledgment token *"right"* evaluation, although the student's response carries a linguistic error. It seems that the teacher passes the inadequate response when it focuses on meaning or vocabulary, since it sounds understandable, however, when the practice is focused on form or grammar, the teacher uses a wide range of strategies in elicitation and hinting to the student to achieve the target answer. This finding supports (Seedhouse, 2004c) opinions.

7.6.3 Teacher Inviting another Student to Initiate Repair

It is also found that the teacher in some cases invites another student to initiate repair, rather than the student who produced the trouble source. This pattern is similar to OIOR, with the difference being another student rather than the teacher who produces the repair. On some occasions, the teacher might invite or call another student by nominating or selecting them as the next speaker, or teacher might utter an interrogative question to the whole class inviting other students' attempts at repair without nominating a certain student. In other situations, the other student/s might self-select to action the repair, even if the teacher has not asked them to do so. Seedhouse (2004c) argued that this repair technique appears only in very specific contexts including classrooms. He assessed that there is no evidence that this trajectory ever occurs in everyday conversation (Seedhouse, 2004c). The following extract from the data illustrates these different activities.

Extract 7-24 [AE: TST: May 2015]

```
 1 T:   ↓Jasmine (0.2) which is the area that is most affected in
 2      developing ↓countries (0.2)
 3 S5:  pe- people from (.) countryside to live in city
 4 T:   ↓mmm no I'm very sorry (1.0)
 5 SS:  ((Shouting out answers)) ([              ]
 6 T:   [>any other ↑ideas< hands up]
 7 T:   ↓Morgan
 8 S6:  yes er pressure on er social services such as health and
 9      education services
10 T:   I would give ↑that because it has
11      the same ↓meaning (.) the
12      actual answer is the infrastruc[ture]
```

In this example, the teacher starts his question by nominating and selecting "Jasmine" as a next speaker, after a 2 second pause, the student gives a response with a cut-off at the beginning of the turn. Seemingly, the student is struggling to provide an accurate answer in line 3. In the following turn, the teacher initiates repair as in line 4 *"↓mmm no I'm very sorry (1.0)"* indicating a dispreferred response (Pomerantz, 1984). However, in this example, this particular utterance seems not to coincide with Seedhouse (1997). He argues that when assessing students' responses, the teacher tends to avoid explicit negative evaluations of students' syntactical errors. After a 1.0 second pause the teacher could produce the desirable answer, nevertheless, he prefers all the class to be involved and take part by saying and inviting: *"[>any other ↑ideas< hands up]"*. Here, the teacher nominates the next speaker *"↓Morgan"* after asking the class to raise their hands. Following that, S6 provides a response in lines 8 and 9. In the following turn, the teacher produces the desirable answer by saying in line 12 *"the actual answer is the infrastruc[ture]"* and he accepts the student answer by saying *"I would give ↑that because it has the same ↓meaning"*, indicating agreement. It is noticed though that in line 5, there are attempts from several students to self-select to repair but this was done in a random fashion where all students were shouting out their answers. Presumably, the teacher wanted this to be more organised which is why he invited students to raise their hands before the teacher did the nominating of the next speaker himself.

To sum up, the main distinction between non-specific trouble, and those which specified the trouble source, is generally the amount of information offered to the student. In nonspecific repair initiation, the teacher fails to target the central problem and he/she instead either uses an open class initiator like "pardon?" or asks the student to repeat the entire response or answer. In specific trouble initiation, the teacher is able to pinpoint the exact location of the problem in the student's response using several techniques like DIUs or alternative questions (Radford, 2008).

7.7   Findings

The aim of the present chapter was to examine the repair mechanisms and the way they are operating in this particular classroom. This chapter focuses on the way the teacher targets the trouble source and deals with the occurrence of repairables while using strategies that encourage students to participate and initiate self-repair and foster student independence.

The analysis has shown different techniques used by the teachers to target the trouble source and elicit a variety of repair solutions resulting from the students' responses. The current study found that teachers in this specific context (PSP) used specific and nonspecific repair initiations for targeting the trouble source and for encouraging the student to self-repair. It was found that in specific repair initiation the teacher precisely locates the trouble source in the student's response and the student initiates self-repair in the next turn, by giving recurrently a non-elaborate response. Whereas, in non-specified repair initiators, the student is invited to initiate repair with a more elaborate response. This is because non-specified repair does not pinpoint a particular word or phrase to be repaired, but invites reformulation of the entire answer. With regards to sequential structure, the teacher used these strategies in the third turn of the sequence.

The analysis shows that the teacher uses specific repair initiators through: a) wh-interrogatives b) partial repetition c) designedly incomplete utterances d) alternative questions and e) yes/no question. The findings revealed that the teachers use other strategies in initiation repair such as immediate repair, embedded correction and teachers inviting other students to initiate repair. Such strategies are significant in facilitating student involvement and keeping the channels open.

Furthermore, it was found that with regards to their sequential position, other initiations of repair are regularly found in the third turn of the three-part sequence. This means that their occurrence shows, there is a concurrent relation between repair and the three-part sequence. The analysis provides fresh insight into the recurrent activities that occur in the third turn, which regularly include repair initiation. These initiations are manifested through several resources, for instance, cluing and prompting in the form of checking confirmation or seeking information. This finding supports Macbeth's (2004) views, on repair and its relevance throughout the sequence.

An interesting finding was the use of intonation accompanied with some of these repair strategies. These repair initiators function as a resource in pinpointing where the trouble source is located in the student's response and intonation seemed to play a key part in enhancing this function. For example, the teacher initiates repair through raising her tone, inviting student self-repair as in extract 7-10 line 8 *"↑more"* and also extract 7-11 line 4 *"↑from"* as in the DIU strategy. In line with Koshik (2002, p 289), "DIU are merely one in a series of practices that combine to assist the student in making the correction".

Combined with the teacher's rise and fall in tone, DIUs are utilized to elicit and to prompt the student to self-repair and give the exact desirable response.

Moreover, it was found that teachers' repair initiation can accompany with other interactional features of behaviour, such as smile voice and laughter patterns which occur in the current data through alternative questions and also yes/no questions. These interactional features show importance in its function when the teacher targets the trouble source. The analysis shows that smile voice happens in repeat. Smile voice highlights clearly the trouble source which functions as a clue for inviting students to initiate self-repair (see extracts 7-15 line 31 & 7-16 line 8).

The results also show that the teacher's initiation of repair can be delayed (Wong, 2000) or the teacher withholds his correction. In other words, the teacher pauses before initiating repair as a signal to give the student a chance for correcting or self-repairing, this is done through silences or pauses, which are produced after a possible completion of a TCU in the next turn as in extract 7- 6 line 7 (0.5 seconds) and in extract 7-16 line 12 for (0.8 seconds).

It is clear from the analysis that the organization of repair in this specific classroom have shown some similarities from conversational repair in its basic or original organisation, particularly with respect to the types of repair initiators. For instance, the teacher may use "open class repair" (Drew, 1997), such initiators were found in the data, for instance, *"say that again"* or *"pardon"* or *"sorry I didn't quite hear"*. These repair strategies are appropriate for clarification requests or asking for repetition. Such strategies function as elicitations and call for the repetition or reformulation of any or all elements of the student's prior utterance. In line with the previous studies that demonstrate that open-class repair initiators are often understood as indicating a hearing problem (Drew 1997), I can presume they are agreeing with the norms of ordinary conversation. However, the conclusion, to be drawn from the teachers' repair practices in the present data is that teachers more clearly initiate repair on the students' talk than in everyday conversation. The analysis shows that OISR is prevalent, which is accomplished after the teachers pinpoint the trouble on the student's responses. This happens through a wide range of techniques with some specifying the trouble source and others not

7.8   Summary of the Chapter

The focus of this chapter has been on how repair mechanisms were constructed in this particular classroom. I examined the recurrent trajectory of OISR in different classroom activities. I also show in particular how the teacher can specifically or non-specifically target the trouble source, and how these different techniques influence the students' responses. The findings indicate that in the former, it encourages non elaborate responses and the latter invites more elaboration in the responses. Also, other strategies used by the teacher in terms of inviting peer repair, direct repair initiation and embedded repair have been shown.

In the following final chapter, I review the main findings of this research study and show how each research question is addressed. The chapter concludes with a discussion of some pedagogical implications as well presenting some recommendation of future research.

Chapter Eight: Conclusions and Recommendations for Future Research

8   Overview of Chapter Eight

As discussed in chapter one, the main objective of this study has been to apply CA to examine the interactional patterns involving the three-part sequence in naturally occurring interactions in the L2 classroom. This study has a descriptive approach and it aims at describing and analysing the actions of the three-part sequence in large data in this specific context (PSP). The study provides in-depth analysis of teachers' and students' talk turn by turn. It has focused on the occurrence of the teacher's questions as a part of the, adjacency pair sequence and the post-expansions turns. In these instances, the three-part sequences would often include the teacher's initiation question, a student-initiated response, and a teacher follow-up in the third turn. The specific design of the three-part sequence has a greater impact on the students' responses and the continuation of the sequences.

The current chapter includes a number of sections. Section 8.1 will briefly summarize the main findings, followed by consideration of the answers to the research questions focused on in each analytic chapter. Section 8.2 illustrates how these findings contribute to the existing field of knowledge in relation to CA and to developing teachers' techniques and inform teaching practice, teacher training, and classroom management in this context in particular. Section 8.3 presents some pedagogical implications for teacher education in general, and how specifically this research can help EFL and second language teaching. This is followed by a description of some limitations and recommendations for future research as based on the evidence obtained from the findings of this research which will be discussed in sections 8.4 and 8.5, respectively.

8.1   Main Findings

The four research questions led to the identification of recurrent patterns underpinning these sequences covered in the four analytical chapters. The research questions are reiterated below combined with the answers that appeared as a result of my analysis. For the purposes of consistency and coherence, I first address questions 1 and 2 together as

they are systematically relevant in terms of organisation of the three-part sequence and the design of teachers' questions. This is followed by addressing question 3 related to the teachers' third turn and finally addressing question 4 related to repair.

8.1.1 Sequence Organisation in the (PSP) context and Teacher Initiation Questions

This sub-section shows how the following two research questions are addressed:

Qs 1 and 2. How are three part sequences organised in this particular classroom interaction? How are teachers' questions constructed in the three-part sequence and what is the interactional impact of these questions on students' participation?

The analysis found that in the first part of the sequence, the teachers design their questions as "known answer questions" and "unknown answer questions". It was found that "known answer questions" tend to encourage a single word or a phrase, thus inviting short responses from the student, while "unknown answer questions" invite more than a single phrase, and students tend to produce more variety in their answers. The analysis revealed that the type-connected answer in a "known answer question" is often a single word, limiting and constraining the student's response. These findings support previous studies, (e.g. Long and Sato, 1983; Brock, 1986). However, the sequential approach taken in the current study has raised questions about seeing different types of questions as effective or less effective. It was found that teachers implement an array of interactive resources to elicit student responses. For instance, the teacher uses different structures in designing questions. The analysis shows that the teacher deploys questions that include 'wh- or yes-no' questions in terms of alternative questions and DIUs as these questions fill the gaps, which invite typical responses (see extracts 4-2 & 4-3).

Another important finding is that these questions have an impact on the sequence. For example, the analysis shows that "known answer questions" usually receive evaluating responses in the teacher's third turn that show the teacher already knew the answer, e.g. "good", "Okay", and treat the responses as preferred and accurate information. This finding supports Mehan's (1979) views, see section 4.3. However, in some instances the teacher expands the sequence through responses such as "O:h Okay" indicating surprise or "↑Oh:: so" including a change of state (Heritage, 2012), see extract 4-7. Thus it is interesting to see that such questions not only receive responses, which are specific

and minimal; these questions are recurrently followed by different kinds of teachers' third turn responses as well.

Another observable phenomenon was the teachers' use of combinations of different types of questions. The teachers use a combination of "known answer questions" and "unknown questions". This occurs when the student fails to produce the required answer and the teacher changes the design of the question to develop the discussion further. For illustration see section 4.2.5 extract 4-12, where the teacher began with a "known answer question" and set up the topical agenda of the lesson, then as the discussion ran on, the teacher changed the format of the question to an "unknown answer question" which resulted in more student participation, with students giving longer responses. This finding is significant because it demonstrates that teachers recurrently select different kinds of questions to fulfil diverse roles at certain points within sequences. Also, it shows the progression and the development of these questions and their impact on the students' responses and on the expanding of the sequence.

Pedagogically, this is a useful technique for encouraging student engagement and involving the students in real discussion, which can enhance their speaking skills in different activities in a lesson. This refer to the fact that different kinds of questions occur in different environments and at different stages within longer sequences. The current analysis revealed that both types of questions are useful in encouraging student participation. Examining extended sequences of talk demonstrates that some sequences can benefit from encouraging short answers, while some sequences are perfectly appropriate in encouraging more participation. If we enlarge our analytical focus, we are able to see that such questions are appropriate in different environments. Therefore, it is not a straightforward approach where one type of questioning should be used exclusively, rather, both types of questions are appropriate in different cases. For example, if the teacher is doing a simplistic repair on the student response, the teacher most likely needs a specific answer or one single word to be repaired then the teacher produces a confirmation. It would be an appropriate response for this type of question. However, if the teacher's goal is to encourage more discussion in the class then "unknown answer questions" type will be appropriate. Teachers effectively tailor questioning to specific circumstances in sequences.

My analysis concluded that different strategies can be fitted to different sequences. Therefore, it is important to consider their sequential function. This finding supports Lee's (2006) views. The sequential analysis demonstrates how significant the development of these types of questions is through the whole sequence and their effect on the students' responses. This analysis is different from previous research (Brock, 1986; Boyd and Rubin, 2006; Kucuktepe, 2010; Course, 2014) where the focus was on simply counting and extracting the frequencies of the teachers' questions, which might have missed the fact of their successful sequential development and its effect on the running and progression of the lesson or topic. Therefore, this study is different as it shows a more detailed analysis of the progression of the teachers' questions through longer sequences. For instance, the teachers' usage of different forms of the questions and the combination of these different forms have an impact on both the students' responses and the continuation of the sequence. This also contributes to the construction of the sequence organization of the three-part sequence in general.

8.1.2 Response Tokens in the Teacher's Third Turn: Construction and Impact

This sub-section shows how the following research question is addressed:

Q3. How are response tokens and assessment patterns constructed in the teacher's third turn and what is the impact of these responses on the teacher's third turn and the sequence they build on?

The analysis reveals that the teacher's third turn recurrently involves of several elements, which works for different functions. The response tokens such as "Okay'' "alright'' ,"Oh'' "mhm'' are recurrent features in the teacher's third turn. Such tokens have distinctive functions. In terms of their functional role, some tokens such as "Okay", "alright" and "right" function as evaluations of the students' responses. However, in terms of their sequential positions, some responses close the sequence, while others invite further contribution, for example, "Oh" has a multi-functional role. Apart from acting as a change-of-state token, "Oh" invites further talk, in particular when it is delivered with high intonation, in opposition to the findings of "Oh" in everyday conversation, where "Oh" may receive a confirmation without encouraging elaboration in the subsequent turn (Maynard, 2003). The current analysis found that "Oh" + assessment as in *" ↑o::oh (.) £I like ↑it £ go ↓on"* emerged with prolongation and high intonation + assessment that

invites further talk, which can be seen as one of the techniques that the teachers employ to underpin positive evaluation (see section 5.5.1, extract 5-13 .However, it was found in some cases that "Oh" functions as a topic shift as in extract 5-15 when the teacher produced *"↑o::h whe-whether the i↑deas are <u>linked</u> whether they are using good linking language(.) but even mo:re than <u>that</u> (.)"*. The teacher has accepted the student response through repeating the student's contribution, then shifting to indicate closing down the sequence.

Another discovery is that these tokens are not normally used in isolation. They are often combined with more than one response such as *"oh okay"*, *"right↑ yeah↑ okay"*, *"hmm (.)↑<u>right"</u>* which function as a closing sequence before launching a related action in the next turn, in addition to their role in evaluating students' responses and marking agreement.

The analysis revealed that, "Okay" and "alright" indicate the transition from one segment of talk to another. This finding aligns with Schegloff's (2007) results, in ordinary conversation where these tokens also signal topic or sequence closing. However, this contradicts Turner's (1999) view where he argues that "Okay" and "alright" have a distinctive usage. According to Turner's argument, "alright" has a major role in shifting topics or moving to another activity, whereas "Okay" marks delicate shifts, with further focus within the unchanged topic. Conversely, in the current data, it was found that both "okay" and "alright" when seen together imply shifts towards a new subject, which functions as closing down the sequence, this finding matches with literature on ordinary conversation (Beach, 1993; Gardner, 2001).

Another interesting finding is that "Okay" invites proceeding talk and further expansion sequences when it is associated with a wh-question as an "unknown answer question", as in line 17 *">okay but< <u>what</u> is your ↓argument"* (see section 5.3.1 extract 5-6). This can be challenging for the student, which encourages further talk and thus more participation, however, in some instances response tokens can stand alone and their function can be different. It was found that the continuer token *"↑mhm"* invites students for further talk, in particular, when they were associated with high intonation, (see section 5.6.1 extract 5-16), which functions as assessment showing agreement and affiliation. This small response displays its impact on the student response and on expansion of the sequence.

In terms of pedagogical application to the classroom, teachers need to be aware of such tokens. This is because such tokens are multifaceted in every sequence. Therefore, such tokens have various interpretations, and impact on the students' responses in the sequence.

Response tokens play different roles in different activities. For example, the prosodic features such as intonation and the prolonging of the sound used throughout a lesson have an impact on both the student response and the sequence. The analysis revealed that certain tokens, such as the acknowledgement token "Right", can invite further contribution when joined both with high intonation and prolonging of the sound. For example, extract 5-9 line 215 in section 5.4.1 *"↑ri::ght",* not only does it confirm the student's response as correct but it also invites further talk. This rising tone gives an indication to the student that there is more to add and the student orients to the teacher's response as a not yet closed sequence. consequently, it has an impact on sequence expansion, since the student has provided a series of justifications and more explanation in the following turn. On the other hand, in another environment, "right" functions as shifting to another task when it is joined with another response such as in extract 5-7 section 5.4.1 line 12 *"Ok↑(.) right"*, indicating closing.

Regardless of the fact that response tokens are regularly short-terms, little, and minimal, they may well assist our understanding of the interactional progression of a classroom setting in various academic contexts (Huq & Amir, 2015). The findings of response tokens have shown that they are greatly multifaceted. The analysis of response tokens has shown that not all responses do the same action in the teacher's third turn. Apart from confirming and recognising the student responses and maintaining listenership, some invite further talk, others close and shift to another task that indicates closing the sequence, and some show a "change of state" (Heritage, 1984b). Also the analysis has revealed that these tokens can occur at the beginning of the turn as initials or in the middle of the turn, or can be at the end of the TRP. In addition, they can stand alone in the sequence or they can repeatedly appear in combination with other responses or assessments showing both agreement and disagreement.

In terms of their contribution, these responses are valuable in contributing to the organisation of the sequences. They help continue and close the sequences recurrently contributing to shifting to another topic and summarising what has been said. They are

responsible for inhibiting student participation in a sense, some inviting contribution and some merely closing the sequence. Also, in terms of their multifunctionality, they are used to organise the progression of the talk and manage the transitions between opening and closing sequences. The results show that such responses demonstrate important features in the teacher's third turn. Response tokens have functions that normally relate to their positions and the way talk is constructed throughout the sequences.

Another significant finding was that prosody is particularly relevant in terms of the action of the third turn. Teachers' repetition of the students' responses delivered with high intonation were to emphasise their agreements with the students' contribution (see section 4.2.2 extract 4-4 line 14). However, in other cases, intonation is employed as a way to express disagreement. In this sense, it occurs when the teacher initiates repair. For example, see section 7.5.1.1 extract 7-7 line 20-22-25, where the teacher produces a wh-question with high tone *"↑wh:o"*, which marks a disagreement and a self-repair from the students in the following turn. This prosodic characteristic signals both hearing and recognising problems. Furthermore, prosody is a significant resource in pointing to the trouble source. It was discovered that the teachers' high intonation does prompt the student to self-repair and the student orients to the teacher's high pitch as an invitation to self-repair. For instance, see section 7.5.1.3 extract 7-10 line 8 as in *"↑more"* at the beginning of the TCU; also in the same section as in extract 7-11 16 line 4 as in *"Okay (.) ↑from"*.

Thus intonation is a crucial feature which performs a multifunctional role throughout the teacher's third turn. This role has an important impact on the students' responses. For instance, see section 6.2.2 extract 6-4 line 6 as in *"Okay + good↓"*, with falling pitch, which indicates a closing case marking no further talk. Also in other cases it was found that the teacher produces an array of prosodic aspects, containing high intonation with stretching of the vowel. For example, see section 5.4.1 extract 5-9 line 215 where the teacher here produces *"↑rig::ht"* after the student's response as an acknowledgement, with high intonation and stretching to indicate that the student should continue.

As indicated earlier in Chapter Six, positive assessments such as "good" and "very good" are recurrent patterns in the teacher's third turn. Such responses influence the students' responses and the sequence they build on. In some environments they invite contribution, while in others they block the continuation of the talk and indicate a closing sequence.

The analysis reveals that there are several patterns of evaluative assessment that emerge from the present data which involve multiple functions. For example "O::h + good", "good + follow up questions", and "good + teacher repair initiation" are all associated with a non-closing sequences. Other patterns such as "Okay + good ↓", "good + confirming student contribution" and "very good" with falling pitch are closing relevant.

In terms of their sequential management, the analysis reveals that "good" and "very good" in some cases indicate a closing sequence, which supports existing views (e.g. Schegloff, 2007; Waring, 2008; Margutti & Drew, 2014). Apart from their role as an evaluation, which functions as an agreement with the students' responses, the analysis shows that "good" and "very good" preceded by follow-up questions can be more challenging to the students through justifying their responses for further discussion. Consequently, it encourages students' participation and sequence expansion. For instance, see section 6.2.1 extract 6-1 line 9,11 &13, In this sense "good" and "very good" mark a non-closing sequence. This finding supports Wong & Waring's (2008), views. Moreover, there is a possibility for such "assessments" to accompany other response tokens. However, on some occasions positive assessments can have a closing implication even if they are joined with other responses such as the acknowledgement token "Okay", see section 6.2.2 extract 6-6 lines 11 & 12 *"↑good that'll ↓do (1.0) ↓okay (.)"*. Another interesting finding relates to the prosodic features such as falling and rising intonation. This prosodic pattern has a distinctive function in different sequences. It was found that the teacher's positive assessment "good'' ↓ with falling tone marked a non-closing sequence, where the student self-selects and he/she orients to the teachers' response through further talk (see section 6.2.1 extract 6- 2). This finding contradicts with Hellermann's (2005) beliefs. He states that falling pitch and lowered pitch are interactional features which are normally related to the closing of an activity.

8.1.3   Repair in the PSP Classroom

This sub-section shows how the following research question is addressed:

Q4. How do teachers use repair initiation to encourage students to initiate self-repair and thus invite collaboration?

It is an interesting finding that, with regards to their sequential position, other initiations of repair are regularly found in the third turn of the three -part sequence. It is often repair

that expands the sequence. The analysis reveals that when the student fails to produce the desirable response, the teacher pinpoints the problem, thus inviting the student to self-repair and participate in the following turn. This is done through various repair initiation techniques. Such techniques function as cluing and prompting in the form of checking confirmation or seeking information. The analysis reveals that the teacher employs two different strategies: one which specifies the trouble source and the other does not specify the trouble source in the student's response.

These strategies are similar to those used in everyday conversation (Schegloff et al., (1977; Liebscher & Dailey–O'Cain, 2003). Such techniques have an impact on both the student responses and the sequence structure. In the environment of the student responses, it was found that specific repair initiation encourages minimal or non-elaborate responses, see section 7.5.1.1 as in extracts 7-6 & 7-7, where the teacher used a wh-question to pinpoint a specific trouble source. Also, another type of technique where the teacher specifies the trouble source is by using the "DIU" (Koshik 2002b) as a repair initiation, see section 7.5.1.3 extract 7-10 as in line 8 in which the teacher partially repeats the student's answer *"↑more"* with rising intonation and also by stressing the word which gives a hint to the student that repair is needed.

Meanwhile, in non-specific repair initiation such as when the teacher has asked the student for repetition as in section 7.5.2.1 extracts 7-18 & 7-19, the student is encouraged to self-repair using a more elaborate response. In this case, the student has to repeat and reformulate the whole trouble source. As a result, this leads to sequence expansion and encourages students' participation in the following turn. Teachers' repair initiation is important to the learning process, because it is the place where the teachers direct the students to self-repair and thus, to participate. In other words, it is in this environment where the teacher and the students' meaning is being negotiated. This finding support existing views (Wong, 2010; Walsh, 2011) which suggest that negotiation of meaning provide learners with intelligible input which create an opportunity for language learning. These repair techniques are important resources for both the teacher and the students. With regard to the teachers it assists the teachers' knowledge of where and when the students fail to give the correct response in a turn and how students orient to the teacher's repair in order to develop better technique. For students, they become more competent and acknowledge their difficulties and how they solved their problems after the teacher

targets the students' trouble source to initiate self-repair. This study offers a contribution to the area of repair organization in instructional talk by examining the machinery of repair in adult EFL learners. Also, the analysis of these repair initiations can provide language teachers with a better understanding of how teachers target the trouble source through specific repair initiation and non-specific repair initiation in order to encourage the student to self-repair. The analysis provides fresh insight into the recurrent activities that occur in the third turn, which regularly includes repair initiation.

To sum up, the analysis has shown that the structure of the three-part sequence is recurrent and exists in this particular classroom. This finding concurs with those of several scholars (McHoul, 1978; Mehan, 1979b; Wells, 1993; Seedhouse, 2004b; Walsh, 2011; Thoms, 2012; Margutti & Drew, 2014); this is despite the fact that the context in the current study is an adult EFL classroom, which differs from the contexts that have been studied previously. The analysis revealed that the sequential organization of the three-part sequence in the (PSP) classroom is not a fixed structure; rather, it offers a degree of flexibility, can involve a wide range of actions. Such actions are used by the teachers and function differently depending on the activity in progress. What the analysis has shown is that the teachers' third turn does more than just giving evaluation or feedback. I would like to argue that scholars should be aware of not merely identifying the third turn as F for feedback or E for evaluation. The analysis has revealed that this turn performs arrange of actions. It is often expanded more significantly through response tokens, follow-up questions, assessments, and repair initiation. These range of actions have multi-functional activity; each action can interpret differently in different sequences. In some cases, apart from evaluating the students' response or giving feedback, they perform the role of closing down the sequence or inviting further contributions in terms of repair. As a consequence, these actions have a significant impact on the students' responses and also on sequence expansion. It is their sequential features and their progression through actions of turns which, in some environments, inhibit students' participation, while in others they encourage students' participation.

8.2   Contributions of the Study

This study contributes to the growing body of literature on naturally occurring talk, particularly in second language classroom interaction. In relation to the recurrent patterns that underpin the (PSP) classroom talk in my corpus, the current research provides in-

depth analysis, examining the whole three-part sequence. This study contributes more widely to the growing range of studies that apply CA to gain a deep understanding of social interaction in classroom contexts that shed light on students' participation (e.g., McHoul, 1978; Lee, 2007, 2008; Margutti and Drew, 2014; Waring, 2008). This study builds and adds to the knowledge of the previous studies that the three-part sequence is prevalent in any type of classroom. However, despite its occurrence and significance, fine –grained analysis uncovering the details of this practice is rather limited. The findings reveal that the three-part sequence does exist even with adult learners (cf. McHoul, 1978; Mehan, 1979; Lee, 2007; Strobelberger, 2012). The sequential exploration of the three-part sequence adds to CA and classroom interaction regarding how the three- part pattern can expand through a series of trajectories as one sequence leads to another, which may lead to increased participation. In addition, the connection between the turns in the sequence, for instance how certain questions encourage certain responses can be seen, and also, how teachers adapt their behaviour to different types of question using different strategies in different contexts.

This study contributes particularly, to the investigation of the nature of the teacher 'third turn. It examines an extensive range of patterns sequentially and concludes showing more variation and complexity. Previous studies (for instance Margutti & Drew, 2014; Lee, 2007; Abhakorn, 2017), have only examined one specific aspect of interaction in different settings and have not looked at larger sequences to see how the three-part sequences chain together. However, this analysis has demonstrated how the teachers' third turn has a multifaceted role in different sequences. It is not simply feedback or evaluation. The analysis has revealed that this turn performs a range of actions. Apart from evaluating responses and giving students feedback it has another function in terms of their sequential management, for instance, in some sequences the third turn closes the sequence or invites further contribution and sequence expansion, while in other cases it initiates repair. Their multifaceted function is related to their occurrences in the sequence and other variables affect their function, such as rising and falling intonation.

This study enriches our understanding of how a particular type of repair OISR is constructed, which shows the mechanism that maintains and restores intersubjectivity between participants. Also, it shows how this type of repair connects with the three-part sequence and how teachers use certain strategies for targeting the trouble source in order

to encourage self-repair and, thus, students' participation. This study provides empirical evidence that advocates the significance of micro-analysing teachers' third turns, as the findings expose that scrutiny of teacher's third turn and its contiguous environment helps us to uncover what kind of *in situ* teaching and learning is performed in actual classroom settings.

8.2.1 Contribution to Conversation Analysis

The use of the CA research approach, including audio recordings, provides an empirical analysis and a detailed description in understanding the dynamics of talk-in-interaction in a classroom setting, including the social orders that are manifested therein. This means that it allows for intricate insights into the minutiae of teachers' classroom practices not often detected in other forms of data gathering. CA enables researchers, teachers, and their educators to see the minutiae of classroom practices and how they are done *in situ* at all points of instruction. Therefore, in relation to educational and language research, the current study can be used as an exemplar for further studies in education and classroom management in terms of how classroom talk is structured and organised from a CA perspective, since it has been entirely focused on classroom talk. Understanding the sequential patterns underpinning interaction has practical value for education, for instance in developing teaching practices: Skidmore (2006, p.511) - "improving the quality of classroom dialogue can make a major contribution to enhancing student learning". To do this, however, the teacher must be a central point for development. Consequently, it is important "to collect and analyse examples of talk from their own classroom" (Skidmore 2000, p. 294. This could be rich data from which teachers can learn about their profession. The present study contributes to the field of knowledge by adding analysis of new data from a second language classroom. The findings of the present study enrich our understanding of the potential impact of the use of CA in this particular context (PSP). This method of research has added to my own personal experience as a teacher and researcher in understanding the nature of talk.

The analysis shows that the specific design of each turn of the three-part sequence has an impact on both the student participation and the continuation of the sequence. In other words, the teacher's design of the question, the third turn including response tokens and repair initiation have an important impact on structuring teachers talk in this particular classroom. This is because analysing the sequence and the way different stages are

designed, it is very important to show how these sequences occur including student participation. Also, it is important to display how the teachers structure and design their lessons slightly differently by using the three-part sequence in different stages of the lesson, so that the teacher designs and constructs a successful and an effective lesson in their classes. Therefore, this research provides a model for teachers who might want to analyse their own practice and to improve their teaching method and for encouraging student participation. Hence, CA could be suggested for use as an effective method and a beneficial method for investigating topics relating to EFL/L2 classroom interaction.

8.3 Pedagogical Implications of the Study

Based on the findings of the study, some recommendations for the improvement of classroom interaction seem valuable for research, teacher education, and language pedagogy. This study provides specific examples of how teachers design "known answer questions" and "unknown answer questions" in the first part sequence that may be useful to teachers who are interested in improving their initiations that encourage student participation and managing classroom interaction. The teacher can use both types in the ongoing sequence, such as in extract 4-12 where the teacher begins with a "known answer question", and then changes the format to an "unknown answer question", which is personalized, thus encouraging students' participation and production of more expanded sequences. It can be noticed that by asking "unknown answer questions", teachers can encourage students to participate and may also lead them to thinking critically, creatively or reflectively. Such questions do encourage students to produce long responses and as a consequence, will lead to improved student speaking and communicating, since such questions allow students to express their own views. This finding supports Kucuktepe's (2010) views.

Generally speaking, the findings of this study showed that teachers can find out about how they open sequences and how they initiate different types of questioning language in classroom talk by using audio recordings or video recordings. By doing so, teachers are likely to be able to modify their verbal behavior in the classroom. Listening to the teacher-student exchange through recordings can dramatically increase awareness and lead to the use of language in a more appropriate manner. Therefore, the findings of this study can potentially be very useful for teacher training programmes. In relation to repair strategies, raising teachers' awareness of a wide range of repair techniques will have

practical implications for second language teachers, in particular novice teachers. Providing knowledge of the way these techniques operate in the teachers' turn will serve as a guideline for teachers as their repair initiation reflects upon the students' responses. As a consequence, teachers will be able to reply to the communication problems of students more successfully. Teachers will be able understand the students' methods for resolving conversation problems that affect them.

Pedagogically, these repair strategies have a significant impact on language teaching. These kinds of strategies have a combination of cognitive, linguistic and interactive skills, which facilitate and encourage student participation. Also, these techniques have great potential to show how the students orient to the teacher's repair initiation and thus contribute to the development of the learning process. When the teacher uses these strategies of repair it will inform the student of how they can use these strategies in the initiation of repair while participating, and their skills of repair will probably be developed. Moreover, one can say that having a clear insight of how learners manage these communication breakdowns will afford teachers with greater understanding about how to create lessons and improve teaching to facilitate students' language skills and their development. I would suggest that if teachers are conscious about the nature of conversation breakdowns, and the usage of repair strategies, they can employ the vital instructional techniques for assisting students' developments in language usage. The findings will provide insight into how significant these strategies are in real life communication, and to the classroom in general; additionally, EFL/L2 curriculum designers may direct the courses to improve the students' proficiency and their communicative skills.

To conclude, providing a detailed description of the teachers' involvement in resolving their students' language production problems, contributes to raising teachers' awareness of their pedagogical practices. In other words, investigation of the current patterns in the three-part sequence is essential for teachers who wish to improve their pedagogical practices, in terms of how certain questions may invite greater contribution whereas others might invite less. The present study reveals how beneficial a CA methodology is in analysing talk in interaction. The application of the sequential approach is an effective method to examine and understand the conversation structure in the three-part sequence.

The following diagram figure (1) outlines the options of the three-part sequence and specifically the third turn for teachers and the consequences. The diagram shows that the teacher's third turn recurrently involves of several elements, which works for different functions. The third part is not only feedback or evaluation. For instance, In terms of their functional role, some tokens such as Alright okay↓ with falling tone closes the sequence, whereas, in ↑oh:: I £ like it £ go on↓ apart from the teacher 's feedback such a response invite student contribution. Also teacher 's positive assessment such as "okay good↓" and "that's very good one" ↑ function as an evaluation of the student's response, indicating agreement, marking closing or inviting further contribution.
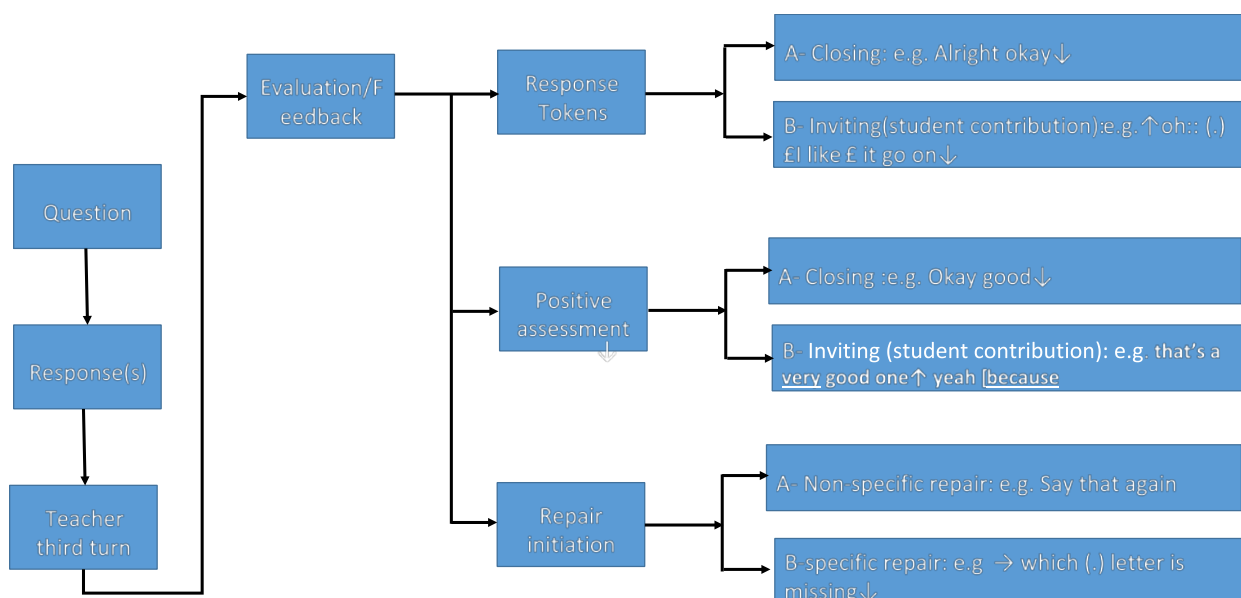
Figure 1.1 Three-part sequence

8.4   Limitations of the Study

In this section, I examine the limitations of this study. Several limitations appeared during the progress of the research.

For cultural and religious reasons, many of the participants did not want to be video-recorded. This was a limitation of this study as interaction could not be recorded visually. The class was a multi-ethnic one and the students came from different backgrounds. This

study was based on audio recordings only. Without video, the participants' embodied actions did not exist for analytic scrutiny. In other words, embodied actions such as eye gaze, gesture, and body posture were not captured and were not included in the present analysis. It would be of interest to explore how teachers construct their talk in relation to embodiment features. For a more in-depth account of interaction via eye gaze, gestures are needed (Käänä, 2010; Sert, 2013).

The narrow context and small number of participants in this study constrains its generalizability. The context is specific and was conducted in a small group of EFL adults. Even though, all the participants were from the Middle East such as Libya and Iraq or Far Eastern countries such as China and Korea, the findings obtained from this sample contain some useful insights into how the three-part sequence is constructed and organised in similar contexts. The participants' proficiency levels varied from pre-intermediate and intermediate levels and, as a result, this impedes generalization of the findings to an extensive range of proficiency levels.

Despite the limitation within the methodology, the fine-grained analysis of the study and robustness of findings can be useful to a variety of future studies both qualitative and quantitative. In addition, it can be of use to those involved in the field of teaching and pedagogy. Future investigations in a range of different settings such as different contexts and proficiency levels will broaden our understanding of sequence organization in another context of the L2 classroom (Longitudinal studies).

8.5   Recommendations for Further Research

The present investigation covers an in-depth analysis looking at the sequence structure as a whole with a particular focus on the three-part sequence in this specific classroom. The present study looked at all stages of sequences and looked at repair and how it expands. One useful suggestion could be to take what has been done in this research and then further explore it in more detail. This study might be a good starting overview for those future researchers who might want to focus on one aspect or a specific part of the sequence, such as on the student initiation in terms of responses including self-initiation or repair response and how the learning process develops.

The purpose of this research was to examine how teachers manage student participation. My aim in terms of sequence organisation was to examine and highlight the more

complex structures that arise from the subsequent expansions of the question answer sequence and the post expansion of the teachers' third turn and its function. This study contributes to language teaching development and to other classroom talk in general, however, the present study does not cover how learning took place through these sequences. Further research is required to enrich our knowledge on how the three-part sequence affects the student learning.

There is abundant room for further progress by conducting a longitudinal study. A longitudinal study could be conducted to track the learning process with regards to the students' responses. As discussed above, this study focused on how teacher's manage classroom participation in terms of the recurrent patterns in the three-part sequence occurs in situ. Thus, to investigate the further development of these linguistic items, a longitudinal study can be considered. In recent years, there has been a growing interest of CA-informed studies which attempt to verify learning from a longitudinal perspective (e,g Hellermann, 2007) and (Doehler, 2010), however, more research is still required in order to see how CA can actually contribute to our understanding of the relationship between language use and acquisition. Most notably, the findings of this study have mainly focused on one specific classroom. With regards to the results, the present research could be expanded to other types of classroom.

Moreover, in this thesis I have produced an in-depth analysis in how teachers manage student participation through a wide range of sequence variation of classroom interaction a far more in-depth account of the interaction including embodiment actions such as eye-gaze and gestures would be useful. The analysis of non-verbal resources and how such resources influence the actions in a conversation might benefit researchers to understand clearly the structure of language use. It would be of interest to explore how teachers design their talk in relation to body movements.

Regarding cultural issues, these cannot be ignored and deserve further research in the form of substantial cross-cultural perspective studies (Strobelberger, 2012). As it became apparent in this study that cultural differences had an impact on teacher student interaction (see section 4.3).

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List of Appendices

Appendix A

Ethical Approval

Appendix 4

University of Huddersfield

School of Music Humanities and Media

Research Ethics Review for Researchers

Complete this form if you are a researcher who plans to undertake a research project which requires ethics approval via the School Ethics Review Procedure.

For students: Your Supervisor decides if ethics approval is required and, if required, which ethics review procedure applies.

If the School's procedure applies, your Supervisor decides if your proposed project should be classed as 'low risk' or potentially 'high risk'.

> This form should be accompanied, where appropriate, by all Information Sheets / Covering Letters / Written Scripts which you propose to use to inform the prospective participants about the proposed research, and/or by a Consent Form where you need to use one.

Further guidance on how to apply is at:
http://www2.hud.ac.uk/hhs/srep/srep_application_with_instructions-0611.pdf

Once you have completed this research ethics application form in full, and other documents where appropriate, check that your name, the title of your research project and the date is contained in the footer of each page.

If your Supervisor has classed the project as 'low risk':
* Email this form, together with other documents where applicable, to your Supervisor; and
* Sign and date **Annex 1** of this form and provide a paper copy to your Supervisor.

If your Supervisor has classed the project as potentially 'high risk':
* Email this form, together with other documents where applicable, to the School Ethics Review Panel (current contact details available from the School Office); and
* Ask your Supervisor to sign and date **Annex 2** of this form and provide a paper copy of it to the School Ethics Review Panel.

I confirm that I have read the current version of the School's Research Ethics Guidelines at:

\\uter\amusshare\4.0 School policies & procedures\4.43 School Ethical Procedures

1

For Undergraduate & Postgraduate Students

Supervisor Declaration

(The Supervisor completes Annex 2 if s/he has classed the student's proposed research project as potentially 'high risk')

The Ethics Review Panel needs to receive an electronic copy of the form, and other documents where appropriate, plus a signed, dated paper copy of this Annex 2 'the Supervisor Declaration'.

Full Research Project Title:

In signing this Supervisor Declaration I am confirming that:

- The research ethics application form for the above-named project is accurate to the best of my knowledge and belief.

- The student responsible for the above-named project has been provided with all necessary information which is relevant to the University's 'Good Research Practice Standards': http://www2.hud.ac.uk/shared/shared_rwg/documents/rgc_regulations/ethical_guidelines.pdf

- Subject to the above-named project being ethically approved I will undertake to ensure that the student adheres to any ethics conditions that may be set.

- The student or the supervisor will undertake to inform the Ethics Review Panel of significant changes to the above-named project that have ethical consequences.

- The student or the supervisor will undertake to inform the Ethics Review Panel if prospective participants make a complaint about the above-named project.

- I understand that personal data about the student and/or myself on the research ethics application form will be held by those involved in the ethics review process (e.g. the Ethics Review Panel and/or reviewers) and that this will be managed according to Data Protection Act principles.

- I understand that this project cannot be submitted for ethics approval in more than one department, and that if I and/or the student wish to appeal against the decision made, this must be done through the original department.

Name of Supervisor: Liz Holt

Name of student:

Signature of Supervisor:

Date: 27/3/15

2

Consent Forms for Research Participants

Letter of Consent for Teachers

Dear Teachers,

My name is Asma Ebshiana. I am currently studying a PhD in Applied Linguistics at Huddersfield University, UK. The study aims to investigate how teachers construct and design their talk in the classroom. This study aims at helping to improve teaching techniques and thus will be beneficial to pedagogy. For gaining a deep analysis and empirical evidence of what happens between the participants, I need access to naturally occurring classroom talk. I will not be focusing on the individual teaching styles but simply will examine the structure of the talk. I would be very grateful if you would consider giving your consent for some audio recording of classroom talk.

These recordings will be used only for educational and research purposes. Sometimes, excerpts of the recordings may need to be presented for the benefits of listeners at a professional conference. However, in any use of these recordings, names will not be identified. Your recordings are beneficial and important to this research, however, you are free to withdraw at any time. By signing this form, you are giving your consent for being recorded during your lessons.

Your kind cooperation is greatly appreciated.

Asma Ebshiana

PhD Researcher in Applied Linguistics

School of Music, Humanities and Media

E-mail address: Asma.Ebshiana@hud.ac.uk.

I have read the above explanation and give my consent for the use of the recordings as specified

above.---

Thank you very much for your participation.

Letter of Consent for Students

Dear students,

My name is Asma Ebshiana. I am currently studying a PhD in Applied Linguistics at Huddersfield University, UK. You are invited to participate in a research study that investigates how teachers construct and design their talk in the classroom. The overall aim is to gain a deep analysis and empirical evidence of what happens between the participants. I will audio the spoken interaction between you and your teacher or other students in your English class. These recordings will be used only for educational and research purposes. Sometimes, excerpts of the recordings may need to be presented for the benefits of listeners at a professional conference. However, in any use of these recordings, names will not be identified. Your recordings are beneficial and important to this research, however, you are free to withdraw at any time. By signing this form, you are giving your consent for being recorded of your voice.

Your kind cooperation is greatly appreciated.

Asma Ebshiana

PhD Researcher In Applied Linguistics

School of Music Humanities and Media

E-mail address: Asma.Ebshiana@hud.ac.uk.

I have read the above explanation and give my consent for the use of the recordings as specified above.

Date :_____ .

Signature : -_____.

Thank you very much for your participation.

Appendix C

Transcription Conventions. Adopted from Jefferson 2004

[ ]	indicate the point that a current speaker's talk is overlapped
(.)	a brief pause less than a second
(3)	timed pause in seconds
__	underlined word indicates stress
::	prolongation of the immediately-prior sound; the length of the colon indicates the length of the prolongation
WORD	Capitals indicate loud speech
hhh	A row of h's prefixed by a dot indicates an inbreath; without a dot, an outbreath; the length of h's indicates the length of breath
( )	empty parentheses indicate inaudibility
(word)	parenthesized words are possible or guessed hearings
(( ))	double parentheses contain author's comments
-	a hyphen after a word or part of a word indicates a cutoff or self-interruption, often with a glottal or dental stop
°	the degree symbol indicates the talk following it was markedly soft or quiet
>< <>	speech in between inwards arrows shows faster speech, outwards arrows show slower speech
↑↓	rise or fall in pitch
£	indicates the speaker was smiling whilst talking
wo(h)rd	shows that the word has laughter within it
word= =word	no discernible pause between two speakers' turns or continuation of same speaker's turn in cases of overlap

Speaker indicator key:

T = Teacher   SS = Students   S1/S2/S3/etc. = Student

S = Unidentifiable student   1S/2S/3S/etc. = When unidentified students are speaking one after another

Appendix D

Transcription of Recordings

Duration of the extract (22.00.57) recorded on 11 May 2015

Questions about a lecture on developed and developing countries – Students are being
tested for their listening skills by answering questions on a lecture that the teacher has
just presented.

```
1  T:   we will ↑start at <THE (.) FR↑O:NT I ↑think> (1.0) ↑wi:th (.)
2       ↓Adam: (2.0) ↑ADAM
3  S1:  hi
4  T:   the first question ↓was ↑what are the main points of this lecture
5       (.) [please] note (.)=
6  S1:    [er:   ]
7  T:   =there are two marks for this [↓question]
8  S1:                                [okay]     okay I think first one
9       is er posi er possible deve develop er ecomic and er er
10      and discuss er possible er problems (1.0)
11 T:   rig[ht]
12 S1:     [two] parts
13 T:   >say the first< say it ↓again
14 S1:  er per (persek er perselo perse (.) ler perse pe)
15 T:   show me what you wrote=
16 S1:  =pee (peselo er a o i (2.0) perselo)
17 T:   perculiar=
18 S1:  =particular oh
19 T:   developing particular
20 S1:  [particular] developing
21 T:   [developing]
22 T:   °(econo-) discuss problem° .hh (1.0) that's one (1.0)
23 S1:  and the second one is er di- er discuss er (.) possible problem
24      ↑no
25 T:   ↓m that's altogether it's ↓one
26 S1:  and a the second one er a second maybe er urbanisation in
27      developing ↓countries
28 T:   ↓m altogether that's ↓one
29 SS:  uhuhuhuh[huh]
30 T:           [yes] (.) so for one ↑mark (.) ↓wait (.) is (.) problems
31      of urbanisation in developing ↓countries (.)
32 S:   okay=
33 SS:  =(          )
34 T:   so it's not enough to just write ↑problems (1.0) you have
35      to say
36      that it's <specifically in developing ↓countries> (.)
37      >problems of urbanisation in< ↑DEVELoping countries (.) does
38       anyone have the ↓second (1.0) <main ↓point>=
39 SS:  ((Students shout out answers for (4.0) until teacher stops them))
40      (   [    ])
41 T:      [GOOD] sto:p sto:p >stop stop ↓stop< (1.0) hand ↑up (1.0) YES
42      ↓Brandon (1.0)
```

```
43 S2:  discussing three ↑policies
44 T:   good (.) ↑policies (.) to control or solve the problems or how to
45      reduce the problems
46 S2:  but original I just what what is it er wrote down that
47      urbanisation consequence just this
48 T:   what do you mean
49 S2:  er you say main three points ↑no (.) the third one is
50      urbanisation consequence (    )
51 T:   two points (1.0) just two points read out your answer
52 S2:  (       ) the main points the main points
53 S:   the main points
54 S2:  yes okay (.) [I have er three]
55 T:                [read out all your] answer
56 S2:  er economy ↑developing (.) discussing three ↑policies (.)
57      urbanisation ↓consequences (2.0)
58 T:   yeah you need to put that its about the problems in developing
59      countries (.) and policies t- to solve ↓them
60 S2:  °yes°
61 S:   what's (.) so not [just about (      )]
62 T:                     [(so you're the one)]
63 SS:                    [(                  )]
64 S:   (Rachel        just write the answers)
65 T:   ↑NO this is a listening ↓practice so you can listen to the answers
66 SS:  uhuhuhuh
67 T:   I (.)  I tell you what if it makes it clearer I will send you the
68      answers later on email so you can see them and check them again
69      at ↑home=
70 S:   =mhm=
71 T:   =because we have limited time ↓now ↑okay pre closing
72 S:   ↓okay
73 T:   so (.) two marks (.) you would get one mark if you mentioned it
74      was about the ↑problems of urbanisation in developing ↓countries
75      the key point is in developing ↓countries (.) and you would get
76      another mark if you said (.)  something about policies or
77      ↑solutions to ↑control the problems or ↑reduce the problems or
78      ↓solve the problems (.)
79 S1:  okay
80 T:   okay=
81 S1:  =okay
82 T:   let's see Adam choose ↑another
83 S1:  okay Georgina please
84 T:   Georgina please very good it's like a game show ↑Georgina
85 S3:  ↓yes
86 T:   where are you where is Geor- ah you're there (.) name three
87      ↓problems which affect developed and developing ↓countries (.)
88      three marks so you need (.) three ↓problems
89 S3:  er s- poor ↓housing
90 T:   good th[at's one]
91 S3:         [and er]  unemployment
92 T:   go[od that's] two
93 S3:    [a:nd]          er air pollution
94 T:   perfect that's ↓thr[ee]
95 S3:                     [yeah]
```

```
96  S:    and traffic
97  SS:   (      [        )]
98  T:            [↑TRAFFIC] or congestion or air pollution's the same ↓thing
99  S:    solution service no (.) er social service
100    T:    ↓no
101    S4:   (°Sarah°) I I write down poor housing retirement air pollution
102          and traffic (.)
103    T:    [↓no]
104    S4:   [I  ] write four
105    T:    two (.) because
106    S:    unemployment [is another]
107    T:                 [traffic]   and air pollution is the same
108    S4:   ↓okay
109    T:    and ([nothing]) about retirement reti- unemployment
110    S:        [retire-]
111    S:    unemployment
112    SS:   ((Background talk))
113    T:    YOU ↑CAN you can use synonyms (.) of ↑course (.) so you could
114          put unemployment but you could write
115    S:    >generation [gap<
116    T:                [prob]lems with ↑jobs=
117    S:    =jobs job(      )
118    T:    nothing about generation ↓gap I don't [know   ] anything about=
119    S:                                          [jobliss]
120          =generation [↓gap]
121    S:                [or]
122    S:    jobless
123    T:    you could put ↓jobless (.) you could put ↓that (.) as a synonym
124          for unemployment (.) so you must have poor housing one ↓mark
125          unemployment one ↓mark and (.) traffic or co- congestion or air
126          pollution (.) another ↓mark (1.0) you can use ↑synonyms that's
127          absolutely ↓fine (2.0) ↑Georgina choose <another ↓person> (5.0)
128    S3:   Ja(h)smi(h)ne
129    T:    ↓Jasmine (2.0) which is the area that is most affected in
130          developing ↓countries (2.0)
131    S5:   pe- people from (.) countryside to live in city
132    T:    ↓mmm no I'm very sorry (1.0)
133    SS:   ((Shouting out answers)) (    [                          ]   )
134    T:                                  [>any other ↑ideas< hands up]
135    T:    ↓Morgan
136    S6:   yes er pressure on er social services such as health and
137          education services
138    T:    I would give ↑that because it has the same ↓meaning (.) the
139          actual answer is the infrastruc[ture]
140    SS:                                  [infra]structure
141    T:    ↑but (.) that is the same meaning as infrastructure
142    S6:   ↓yeah
143    T:    ↓Dylan
144    S7:   (a ka e ara er create infa er er stature to need to dustral
145          place)
146    T:    can you say that again
147    S6:
148    S7: [create]create the inflax infrstructures for need for the in du
```

```
149        industral er ↓place
150   T:   yeah that's ↓good infr- (2.0) so the answer is infrastructure but
151        you can describe what infrastructure is [or give]=
152   S7:                                          [>yeah you can<]
153   T:   =an example you would still get a ↓mark (1.0) from me ↓anyway
154        (3.0) I'm very kind erm (.) who answered ↓that (.) ↑Jasmine can
155        you choose someone ↓else (2.0)
156   S6:  mm (.) Riley
157   T:   £↑Rile::y£
158   S8:  cause my [name] easier
159   T:            [fou:r]
160        e(h)y(h)
161   S:   hahahaha[haha]
162   T:           [I'm going] to be cruel I want you to do four ↑ey and
163        four ↓bee so firstly four ey (.) how does urbanisation affect
164        food ↓production (2.0) one mark
165   S8:  er
166   T:   guys listen to the answer cause I'm not gonna keep repeating ↓it
167   S8:  I think the result of that is a a no no no this one (.) er the
168        population
169   T:   ↑mhm=
170   S8:  =of the cities has been increasing
171   T:   ↑mhm=
172   S8:  =and that is difficult for that people who come (.) with their
173        family to find (.) food or something like ↓that
174   T:   uch goo:d (.) I would give you the mark for that (1.0) in a
175        nutshell (.) less people in rural areas means (.) less food
176        production and ↓supply (.) what you said in another way
177   S8:  yeah I I've
178   S:   the supply [for food the supply for food]
179   SS:             [(                         )]
180   T:   ONE AT ↑ONCE (.) I can't hear you when you all
181        [shout at ↓once ]
182   S:   [there's not eno]ugh ↓food=
183   S8:  =it's like the result of ↓that is a decrease of food
184        [prod]uctio[n]=
185   T:   [↓yes]      [↓y]es
186   S8:  and supply ↑demand
187   T:   ↓yes
188   S8:  ↓erm (.) really more (.) say yes or something like ↓that
189   T:   ↓yeah
190   S9:  °Sarah°
191   T:   ((clears throat) ↑yep (1.0)
192   S9:  I say the immigration to the city and decreasing food supply
193   T:   say that again
194   S9:  immigration to the city
195   T:   ↑yep
196   S9:  and decreasing food supply
197   T:   ↓good (.) (Kevin   [    ] )
198   S9:     [↑four]
199   1S:  er (.) alright
200   T:   ↓yeah (.) ↓one
201   S:   (              )
```

```
202   T:   four ey
203   S9:  just ↑one
204   SS:  (               )
205   T: ↑WAIT (.) this is just four ↓ey I just want you to tell me about
206      four ey
207   S2:  yeah (    [         ])
208   S3:           [decrease] the food ↓production (1.0)
209   T:   say it ↓again
210   S3:  decrease food ↓production
211   T:   ↓yeah (1.0) [yes]      ↓Adam
212   S3:              [>becau-<]
213   S1: (a deve pollution and a a a decrease in (.)the food and the high
214   growth pollution >and the large family< (1.0)
215   T:   ↓yeah (.) I just want about food product[ion s]o you would
216   S10:                                         [yeah]
217      [get extra] ↓marks
218   S10: [me   me me]
219   T:   A↓my A↓my
220   S10: yes huh because incr(h)ease in popula↓tion (.) in urban cities
221      lead to (.) more consumption of ↓food
222   T:   ↓yes
223   S:   °erm I write here(.)low supply for food because(0.5)farmer (.)
224      may be from countryside (.) move to: urban city°=
225   S10: =the urb[an ci]ty
226   T:           [yeah]=
227   S10: =yeah
228   S:   s'okay
229   T:   >it's the same ↓meaning< (1.0) but what about four bee (.) what
230      [did you say for four bee ↓Riley RIley RILey ↑RILEY]
231   S:   [(                                            )]
232   S:   °huhuh°
233   T:   I want RILEY [to answer it]
234   T:               [((Teacher appears to knock on table for emphasis))]
235   S:   uhuh[uhuh]
236   T:   [huhu]huhuhuh (1.0) ↑Riley (.) what did you put for four ↓bee=
237   S8:  =I gave you two answer [but then you confused] ↓me
238   T:                         [I   didn't   hear  it]
239   T:   I ↓know (.) I will go through them (1.0)
240   S:   °hehehe°
241   T:   heh (.) what did you put for four ↓bee (2.0)
242   S8   erm (.) ↓well
243   T:   what happens as a result of the change in [food] ↑production
244   S8:                                           [now]
245   S8:  the result of ↓that
246   T:   ↓yep (1.0)
247   S8:  as a decrease of food ↓production
248   T:   u↑huh
249   S8:  and ↑supply (.) ↑demand (.) (be) more serious or ↓something
250   T:   oh yeah you did say ↓that (.) erm
251   S:   (the food prices (.) the food [prices] ↑behind)
252   T:                                [↓okay ]
253   T:   you need to talk about the food ↓prices
254   SS:  (                 )
```

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255   T:    ↓yes
256   SS:   (            )
257   T: [↓good (2.0) ↓so (.) the answers (.) are (1.0) shush (.) Mumm]y's
258   SS:   [(                                                        )]
259       ↓TALKING (1.0)
260   S:    yes ↓mum (.)
261   T:    thank you ↓dear (1.0) huhuhu (.)o(h)↓ka(h)y (.)four e(h)y (1.0)
262   erm (.) it affects food production by less people in rural ↑areas
263   means less food production and ↑supply (.) of course you can word
264   it ↑differently you could say more people in urban areas (1.0)
265   also means less food production you can (.) talk about it in a
266   different way it doesn't have to be these exact words (0.5) and
267   bee (.) what happens as a ↑result is (.) the prices ↓rise or the
268   prices ↑increase ↓or the prices go ↑up (2.0)
269   S:    (      ) say that again please
270   T:    rise in price it's(.)how you said about supply and ↓demand but
271   you have to say something about the price going ↓up (.) so because
272   of the supply and [↓demand]
273   S:                    [(do you] need to ask) about
274   [food] and something (        )
275   T:    [and ]
276   T: ↓ye (2.0) okay (.) Riley choose someone else plea:se(6.0)in your
277   own time
278   S:    Marilyn
279   T:    we've got all day >oh good where's Marilyrn (1.0) right (0.5)
280   just five ↓ey (.) what ↓happens to social services in urban ↓areas
281   S11: yeah (.) er pressure and too much(.)traffic on social services
282   T:    ↓good=
283   S11: =yeah
284   T:    that will ↑do (.) experience pressure due to so many ↓people
285   S11: [↓yeah]
286   4S:   [(    ]  [                       ]    )
287   T:              [again (.) same meaning]
288   5S:   (              [    )]
289   T:                  [sorry] wait a ↑minute (.) ↑Hannah
290   S12: (for the family      service and education service) (.)
291   T:    >did you ↑give< di- what was your total ↓answer
292   S12: er pressures to the so-social (policies) er service eh services
293   and er education ↓service
294   T:    okay ↓good
295   6S:   (     [          ]    )]
296   T:          [Ryan RYan] RYAn] RYAN
297   7S:          [(        )]
298   S13: >I said (      ) practice like social service like
299   education and health<
300   T:    ↓goo[d]
301   S:        [ye]ah
302   SS:   (                 )
303   T:    wait a [↑minu:te]
304   S:           [(      )] became ↓crowded (.) so er they need more
305   service er hel- er social service like er health and er education
306   T:    very good ↓Amy (1.5)
307   S10: ↓erm(1.0) er dramatica pressure (.) in social ↓services
```

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308   T:    ↓good (.) ↓Brandon (1.0)
309   S2:   °the social services in particular health and education can't
310   afford the large number of ↑people as a result of ↓this (2.0)
311   m vi- this vital sectors can't (.) do their job in the right ↓way
312   T:    ↑good that'll ↓do (1.0) ↓okay (.) all you have to do is talk
313   about that there is ↓pressure
314   S:    pressure and (      )
315   T:    on the social ↑services because of so many ↓people
316   SS:   (            [        ]     )
317   T:                 [STO:Pahh]
318   T:    ↓GUYS (.) you are ↓educated (.) you can you can tell me if your
319   answer means the same ↓thing (.) you don't have to write the same
320   words but you have to have the [same meaning]
321   8S:                            [(but Jack he)] will say a:ll your
322   answer ↓wrong
323   9S:   (sometimes [    say]) you just guess from the question
324   T:               [↑WHY: ]
325   T:    you don't have to write the EXACT words that we have on the
326   answer ↓key (.) you have to have the same meaning (.) ↑okay (.)
327   so you can say it in many different ways as long as you get the
328   ↑meaning you will get the ↓mark (2.0) <don't worry about Jack>
329   I know you think he is more ↓strict .hhh [↑however]=
330   S:                                        [°he is he] is°
331   T:    we have meetings where we all mark ↓together (0.5) and (.) we
332   check that we are marking the ↓same (0.5) you don't have to have
333   the same words you have to have the same ↓meaning
334   8S:   okay
335   T:    alright=
336   8S:   =(h)r(h)ight
337   T:    ↑OO↓kay=
338   8S:   (she c(h)aughts (.) she c(h)aughts me .hh b(h)y saying Jack so
339   strict >you know<)
340   T:    I didn't say anything nasty about Jack I'm
341         explai[ning you: (.)] may un- you may consider=
342   8S:         [>I say I say<]
343   T:    =him [quite]      stri[ct]
344   8S:        [>he's strict<]  [↓uh]ahaha
345   T:    and [serious] (.) maybe don't write [that down] ↓Connor=
346   8S:       [hahaha ]                       [ha ha ha ]
347   T:    =↓okay five ↑bee (2.0) e(h)e(h)rm I'm going to choose ↓now (.)
348   ↑TOM (3.0) why (1.0) why is the question (°          °) my
349   favourite [question]
350   S:              [favourite] question
351   T:    ↓why
352   SS:   (          )
353   S14:  I don't (answer ↓nee) (1.0)
354   T:    [no] you're not ↑sure
355   S14:  [I ]
356   S14:  er I not sure (1.0)
357   T:    ↑Callum (.)
358   S15:  because they ↑come (.) older peoples come from the (country)
359   to ↓city (.) >for example the more children need more schools and
360   more ↓teachers<
```

```
361   SS:  ((Talk for 4.0))
362   T:   ↑Brandon
363   S2:  [because]  more peoples need need to (morse  ) more teachers=
364   S:   [>because of<]
365   S2:  =[(              )]
366   SS:  [(              )]
367   T:   ↑Amy
368   S:   ˚huhuh˚
369   S10: er as a result of moving people from rular (.) er rular area to
370        urban er ↓cities and increasing in ↓population (1.0)
371   SS:  (       )
372   S:   (an increase in [levels] of overcrowding)
373   T:                   [(   )]
374   T:   ↑mm
375   SS:  ((Talk for 5.0))
376   S:   it should be right because all >the student here [have]the same<
377   T:                                                    [OI: ]
378   T:   oi oi oi
379   S:   don't say (.) that's ↓wrong
380   SS:  (huhuhuh) (((2.0)) [           ])
381   T:                     [listen to] my ↓key (1.0) DO NOT ↓ACCEPT (.)
382        too many ↓people (1.5) or (.) ↓overcrowding (.) or (.) more
383        ↓people (2.0)
384   9S:   >what's that ↓mean< (.)
385   T:[that that's] that we cannot accept that as an ↓answer the answer=
386   S10: [(          )]
387        =has to ↓be (.) rural ↓families can be big (1.0)
388   S:   ˚ok[ay˚]
389   T:      [so] you HAVE to be ↓specific in ↓saying (.) that rural
390   families >people who come from< rural areas tend to have bigger
391   ↓families
392   SS:  ((Talk for 7.0))
393   T: [I can't ↑HEAR (.)WHEN one person gives me an answer if you are]=
394   SS:  [(                                              )]
395   =[all ↓talking] (.) wait a moment Alexandra (.) what did you say=
396   SS:  [(         )]
397   T:   =↓Susan
398   S:   (   [    ])
399   S16:     [rural] family (.) family ↓members (.) can be ↑big (1.0)
400   T:   ↓yeh (1.0) did you put ↑that (1.0)
401   S16: ↓no
402   T:   ↓oh=
403   S16: =I- because of ↓overcrowding
404   T:   ↓oh
405   S:   [read the specific answer (.)like ↓Jack (.)(I need) specific]=
406   SS:  [(                                                        )]
407   S:   =↓answer
408   T:   ↑Alexandra (1.0)
409   S17: because the traditional and large family move to the ↓city (.)
410   and (became) needs more schools [and health service (      )]
411   S:                               [it's the same (            )]=
412   T:   =it's not the same (.) that's not the same (.) <she said
413   tradition[nally] (.) large [families] (.) move from the country=
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13

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414    S:              [large]              [(        )]
415    =[to the city]
416    SS:    [(          )]
417    T:    it's ↓different (.) she was more specific about the ↓area ˚.hh˚
418    let me tell ↓you (.) if we if in our ↓meeting (1.0) we found that
419    m- >the majority of the stude[nts w]rote the same ↓thing=
420    S:                              [↓same]
421    T:    =like you just ↓did (.) <we might agree to give you all a mark>
422    or both marks=
423    S:    =both marks
424    T:  ↓however (.) <if some students got> exactly the right ↑answer (.)
425    S:    ↑mhm=
426    T:    =and the rest ↓didn't (.) then you wouldn't get the mark
427    [because] some of you have got the right ↓answer (.) Alexandra's=
428    S:    [uhehe]
429    T:    =answer was different because she said that traditional families
430      from=
431    S17: =and lar[ger]
432    T:          [the] countries are larger]
433    S:          [(                              ] traditional        )
434    T:    n(h)o hehehehehe
435    S:    so no ↑mark (1.0)
436    T:    so it dep- you might get ↑ZERO YOU MIGHT GET ↓ONE (.) it would
437      depend on what we found in the ↓meeting
438    SS:  ((Talk for 2.0))
439    T:   you may blame ↓Alexandra (.) for not getting the ↓mark e:↑HE (.)
440    okay [oh my computer's (      )]
441    S:        [(                ) we didn]'t get ↓more (1.0)
442    T:    >you didn't you didn't< RIGHT OKAY next ↓one
443    S:    six
444    T:   I'm going to go through a couple more answers like this and then
445    I'm just going to give you the answers because we're going to
446    run out of ↓time (2.0) okay (.) six (.) the speaker mentions low
447    productivity ↓activities (.) give an example (.) please put your
448    hand ↑up=
449    S:    =ye=
450    T:    =and wait (.) yes erm ↓Annalee (3.0)
451    S18: people are a sealing thinkus in the ↓street
452    T:    very ↓good
453    SS:  ((Talk for 5.0))
454    T:    WAI:T A ↓MINUTE
455    S19: (show new [car or])
456    T:              [↓David]
457    S19: show (.) ca ca >car first time< or ↑something
458    S:    (the ans[wer        ])
459    T:            [bout chil]dren watching cars=
460    S19: =ye watching cars=
461    SS:  =(      [        ])
462    T:          [↓good] ↑Brandon
463    S2:  children asking for ↑tips (2.0) tips (1.0)
464    T:    ↓tips
465    S19: yes we mentioned ↓that (1.0)
466    S:    ↑tips
```

```
467  SS:  ((Talk for 6.0)
468  S19: [(no that that that first one is people sit in the ↑street)]
469  SS:  [(                                                        )]
470  S19: [(and say) children ask for ↓tips]
471  SS:  [(                              )]
472  SS:  ((Talk for 5.0))
473  T:   [(SHUSH) shush shush shush (0.5) shhhhhh] (0.5) shush (.) I'm
474  SS:  [(                                      )]
475  T:   ↑looking so that I can explain it to ↓you (.) for ↓example (.)
476  people [selling things in the ↑streets] (1.0) you're not=
477  SS:         [(                         )]
478  T:   =listening you're ↓talking (1.0) or for example you find in
479  large urban areas in a ↑developing country ↓children who watch
480  cars while their owners are doing something ↓else (.) and then
481  they ask tips ask for tips when the owners ↓return (.) I'll let
482  you have asked for ↓tips
483  S:   u↑huh
484  T:   ↑okay (.) yeah I'll let you have ↑it (.) so you ↑need you only
485  needed one example it's one ↓mark (.) so if you ↑said street
486  ↓selling (.) selling things in the ↑street (.) you could have
487  a ↓mark (.) if you said children watching ↑cars (.) you can have
488  a ↓mark if you say children asking for ↓tips (.) you can have
489  a ↓mark if you said a combination >of any of< ↓those (.) you can
490  have a ↓mark
491  S11: ↓thanks
492  S12: thank ↑you
493  T:   comprende ↑vu
494  S11: very kind [thank] you=
495  S13:          [oui]
496  S14: =yes
497  T:   ↓merci (2.0) right (.) number ↓seven and I would like you to put
498  your hand ↓up (2.0) summarise so your answers will be slightly
499  ↓different (.) summarise the three policies that the speaker
500  mentions to improve the effects of urbanisation in developing
501  ↓countries (.) this is worth six ↓marks (.) and you have to
502  [talk] about [three ↓policies]
503  S:   [three]     [three points]   yeah
504  T:   that ↓means (.) each point that you make [about each]=
505  S:                                            [(two two mark)]
506  T:   =↑policy is worth two ↓marks(.)Brandon your hand was up ↑first
507  please give me your [↑ans]wer
508  S2:                  [okay]
509  S2:  (I don't know if it's) the right answer or ↓not (.) (        )
510  think that people who living in the rural area (.) du don't live
511  there ↓long dis moreover improving the social services in thes-
512  (.) countries especially health and ↑education (.) also
513  supporting
514  the people living in rural area by (.) money I mean finational
515  support (.) and te- specially ↓farmers (.) I say
516  SS:  (                      )
517  T:   this is an ↑example (.) of a perfect six mark ↓answer
518  S:   wo:[:w
519  T:      [very good Brandon] (.) perfect (.) I will read what I've
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520   got ↑here (.) what Brandon just said is ↑perfect erm something
521   along the lines of one of your things you must talk ↓about (.)
522   more equal land distribution so that farmers ↑stay
523   S15: yes
524   S16: yes
525   T:   the second point must be about the improvement of
526   [rural social ↑services]
527   SS:  [(                    )] (              )
528   (((2.0) banging sound which seems to come from teacher))
529   SS:  (Talk for 4.0))
530   T:   ↑Hello
531   ((2.0 banging again))
532   T:   I'm ↑here
533   S:   ˚mirror behind you˚
534   T:   I'm t(h)alk(h)ing ↑there is a mirror you're like parrots you're
535   repeating what I say (.) (so I call them my children) (1.0) the
536   th(h)ird one must be about financial ↑ai:d to ↓agriculture (.)
537   especially small land ↓owners
538   S17: yeah=
539   S18: yeah
540   T:   ↓so (.) if you wrote a point about each one of those ↑topics
541   you would get two marks for ↓each (.) ↑okay
542   S:   ˚yeah˚
543   T:   very ↓good (1.0)okay (.) erm hands up again please number eight
544   (.) would you use this lecture as a source for an academic piece
545   of work and you must give ↑reasons (.) this is worth two marks (.)
546   Riley (1.0)
547   S8:  ↓No
548   19S: No
549   20S: [(hill)]
550   S21: [no]
551   T:   good=
552   22S: =why not
553   T:   No Anthony (.) why ↓not
554   S20: because er Sarah didn't give any evidence about his information
555   or source or something like ↓that ↑or er figures or (instaticses)
556   T:   [very good]=
557   S20: [(>instatistics<)]
558   T:   =Oscar what were you going to ↑say
559   S21: (exactly same)
560   T:   ↑good (.) ↑Adam
561   S1:  >no because didn't have a number and figures [(  ) an] d also=
562   S:                                                [figures yes]
563   =mention about the (built) and the the uth the authors and also
564   no ↓difference
565   S:   ↓yes
566   T:   very ↑good (.) er erm ↑Ali:ce (1.0)
567   S22: no because it er it is er ↑subjectivity(.)and er ↓unfactual (.)
568   T:   ↑good (.) ↑Alexandra (2.0)
569   S17: (my going to pursue the lecture) (.) er its could be used for
570   academic ↑source unless of the speaker support his or her ideas by
571   evidence or references
572   T:   can ↑you (.) I can't hear her (.) you're muttering Adam be quiet
```

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573    (.) Alexandra what was the first part that you said
574    S17: I said it's not in my point of of view unless if the speaker
575    support his or her ideas with .hh by evidence or ↓references
576    T:    very ↓good (.) Brandon last ↓one
577    S2:   I say the structures (  introduction main) and ↓conclusion (.)
578    structure about that er academic structure
579    T:    did you talk about statistics or facts at ↓all=
580    S:    =yes=
581    S2:=yes↑I no because the lecture is not written in academic way also
582    there is no erm er also the lecture gives opinion without
583    supporting with ↓evidence without supporting it with ↓evidence
584    T:    [very] ↓go[od]
585    S2:   [yes]     [yes] (I put that one)
586    SS:   (                    )
587    T:    what did you say ↓Adam (1.0)
588    S1:   (idios er idios academic er comme- co- comments such as such a
589    ↑form structure and ademic wo- >wo- wo- wocabulary<
590    T:    okay
591    S1:   >but I< er are not sure (as some reference e lined)
592    T:    ↑mhm ↓good
593    S1:   so maybe (as e balance this talk balance ↑no)
594    T:    [it ↑is or it ↓isn't]
595    S1:   [(                    ] so something go something back)
596    T:    okay (.) you could talk about it being balanced but overall did
597    you think it was a good (.) would you use ↑it or ↓not
598    S1:   ↓no:t
599    T:    there we go
600    S1:   ↓okay
601    T:    okay (.) so (.) you should have said ↓no (.) you would not use
602    this as a erm as a source because (.) and any of these (.) no
603    statistics (.) no quotations from authoritative sources (.) no
604    evidence to support ↑claims .hh no specific countries given as
605    clear ↑examples to highlight the points being ↓made (.) no
606    relevant ↓justification=
607    SS:   =(          )
608    T:    so it was subje- no ↓references no ↑sources(.)it was ↑subjective
609    S:     and er
610    SS:   (          )
611    S:     no ↑statistics
612    T:    and the sour- and the author ↑is
613    SS:   ((Talk for 3.0))
614    S:    an anon
615    T:    ↑anonymous
616    S:    an anonymous yeh
617    T:    ↓anonymous
618    S:    anonymous
619    T:    okay so we ↑can't(.) we can't talk about the ↓author(.) alright
620    (.) erm <next ↓one>
621    ((Recording ends))
```

Appendix E

Duration of the extract (3.00 mins) recorded in May 2015

Questions about "Jack" - Students appear to be telling the teacher their answers to some questions they have answered about "Jack" who seems to be a character from some form of language learning task.

```
1  T:  Danny what decision did Jack ↓ma:ke (1.0)
2  S1: He decided to: (.) to move
3      (.)
4  T:  ↓Okay (.) ↑from
5  S1: to th- okay from this erm >Saudi Arabia to the ↓UK<
6  T:  ↓okay (.) so he decided to move back from erm the Saudia ↑Arabia
7      to the ↓UK
8  S:  [UK] (.) [↓yes]
9  SS: [yes]    [yes]
10 T:  ↓good (.) a:n::d Hannah
11     (.)
12 S2: °yes°
13     (.)
14 T:  why was it a good deci↓sion (.) for h[im]
15 S2:                                       [be]cause erm er he missed
16     er ↑home and (1.0) °he missed ↑home° (.) and missed the ↑friends
17     (0.5)
18 T:  ok↓ay (.) goo- so he missed home he missed his fami↓ly (.) how
19     long was he a↑way
20 SS: six years
21 T:  yeah (.) six years so he said that was a long ti[me] to be away=
22 SS:                                                 [yes]
23 T:  =↓good an:d erm ↓Morgan (.) what [would] (.) what would he have=
24 S3:                                 [yes]
25 T:  =done if he hadn't made the ↓decision (.) [or]  what would he=
26 S3:                                           [er:]
27 T:  =have done and what would be the ↓conse[quence]
28 S3:                  [yeah]  erm if he hadn't
29     moved pack
30 T:  m↑hm
31 S3: ↓home erm he er wouldn't have married and wouldn't have a
32     beautiful baby
33 S1: (great        )
34 2S: lovely (   [         ])
35 T:             [good what] would he have done
36 S3: yep
37 S:  (        )=
38 T:  =before if urk to lead to that conse[quence]
39 S:  if hadn't er
40 SS: ([          ]    [          ])
41 S3:  [made a job]    [he would]
42 T:  he would have ↑stayed=
43 SS: =(            )
```

18

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44 T:   ↓okay (1.0) so he would have stayed in Saudi [Arabia]
45 S3:                                                [Arabia] yeah=
46 T:   =and the result would be that he wouldn't have got his job
47 SS:  yeah
48 S5:  [and] wife
49 S6:  [and]
50 T:    he would[n't have] met his ↑wife
51 S6:           [↑married]
52 S6:  and married [and wife and lovely baby]
53 T:              [and he wouldn't have had] his ↓baby (.) okay (.)
54      ↑good (2.0) sorry ↓Jessica
55 S4:  it's okay
56 T:   okay (.) erm (1.0) Phillipa
57 S5:  ↓yes
58 T:   what decision did Kate [make]
59 S5:                         [she] decided to join the university
60 S5:  and study wh er: (.) French
61      (.)
62 T:   good (.) what did she do before she made that decision what was
63      the fi[rst] deci[sion she made]
64 S:         [no]      [courses  for] [chef]
65 SS:                            [(    ]        )
66 S5:  course she join er er no she er get a job for one year
67 T:   yes (.) she got a [job for one year so that she] could decide
68 SS:                    [(                          )]
69 T:   what to ↓do (.) did anyone hear what job she got for a ↑year
70 SS:  (          Florist)
71 S7:   I wrote it (.) [as a   Florist]
72 T:                  [yes she worked] as [a Florist]   for a year
73 S7:                                     [>FOR A YEAR<]
74 T:   and then she made the decision to go to university
75 S8:  wha- what's fl[orist]
1.      [FLORIST] (.) somebody who works with flowers
76 SS:  o::[:h
77 T:      [and makes an puts the flowers in nice bunches °an things°
78 S8:  to sell the ↓flower
79 T:   ye
80 S9:  oh okay
81 T:   erm (.) very good ↑Adam (.) why was that a good decision for Kate
82 S6:  er (°she    she   uni her friend    and like to English
83      teacher°)
84 T:   ↓good it's (.) she decided that she wasn't interested in what
85 SS:  (         [                    ]     )
86 T:            [geography and cooking]
87 T:   so she decided that she was interested in
88 S:   [interested in French] and after that (°she becomes         °)
89 SS:  [(                  )]
90 S10: she become [an]   English teacher
91 T:              [↓good]
92 S11: an English teacher
93 S12: yeah (.) an English teacher because studying
94 [French make  her  er::      ]
95 S13: [French and English [(    )]]
```

```
 96 S11: LOVES teaching
 97 S12: more interesting in lang[uages]
 98 S11:                          [langua]ges [yeah]
 99 T:                                      [good] so it gave her the
100      time to think about what she really wanted to do and she
101      realised she didn't actually want to do cooking or
102      Geography sh- she was interested in languages and then
103      that led to her becoming an English ↓teacher (.)er:m ↑Bria-


104      ((Recording ends))
```

Appendix F

Duration of the extract (3.29 mins) recorded in May 2015

Grammar activity on the past simple tense

```
1  T:> Now< er we know that we have to use the past simple here because
2      we saw what =
3  S1: =Three years
4  T: ↑ We saw three ?
5  S1:↑ Three years [ago
6  T:             [ago it means it's
7  SS: ↑ Past
8  T: In the past and [finished
9  S1:                [Finished yeah student  evaluating yeah
10 T: Ok so it's past simple (.) >what about number two<?
11 S1: He  [became↑
12 T:       [became (.) [ok
13 S2:   [he has become
14 T:                              [ok (.) now                (
15 S1:                                 [he became (inaudible)
16 T:   Ok now (.) [now
17 S2:              [he [has
18 T:              [now since (1.5) so since (.) three (0.5) [years
19      ago( (negotiation meaning)
20 S:                                                 [years ago
21 T:    until↑
22 S2:    Now (.) [he has become
23 T:          [now (.) ok so
24 SS:    He has [become
25 T:        [yes ok (.) so it is (.) he
26 S2:                                 [present perfect
27 T: ↑>became<?
28 SS: become
29 T: yes ok (.) so this is an example of?
30 S2: present [perfect
31 T:         [present perfect (.) and we need it here because?
32 S2: (1.5) Er (.) it's (.) the situation (.) it's begun from the past
33     until now
34 T: That's right yes (.) [because
35 S1:                     [(inaudible)
36 T: (1.0) [so this
37 S1: [(inaudible)
38 T: yeah so (.) since (0.5) [years ago
39 S1:                        [yeah
40 T: = yeah so °since for example 2012 until now
41 T: [ until now
42    There is a link between the past(.)[ and the present
43 S2: [and present
44 T:  ₒokayₒ
45 T:  hhh okay now what about two
46 S:  uhh:: number two(.)
```

```
47 T:  so we had an answer for one  we saw that we period okay yes  yes
48 S: has become
49 T has become yeah yeah
50 T: why is it has become=
51 S: has become since[ is
52 S:                             [ that now ahh is- i-s the same
53    ah we ues this er:: this er:: now the service er(.0.2)  TV
54 T: (0,2) okay all right yes now[but]
55 S:                              [ finishes this action]
56 T:  ah hum(.0.2) we have award that start a sentence which gives us a
57    big clue(.) we[ had]
58 Ss:  [ since]
59 T: the word since(.)> how do we use since<=
60 S: = since with present perfect=
61 T: okay right hm right so since here means [fr:om]
62 S:    [ until] now nothing change
63 T: from when=
64 S: in the past until now
65 T: which time in the year(.) three::[years
66 S:                         [ three years ago
67 T: so typically 2012 may be right open till (0.5)[now
68 S:    [ NO:W
69 T: so three is (0.2)
70 S: finishes
71 T: yes it is the past tense till the present
72 T: okay right=
73 S3: = why did you put an ed at the end in the first and here:: ah
74 (0.2)
75 T: okay so now (.) Erick in his first TV series three years ago(.) so
76    so ago so this part of sentence is talking about(. )[ three years
77 S:                                    [three year  ago
78 T: so three years ago must be in (0.3)
79 S: finishes
80 T: in the past okay so that means to use which tense
81 S:  uh::(0.2) past simple
82 T: yes okay alrght past simple ed regular verb yeah
83 S: (.)umm
84 T: okay but here we have since  so this is a second part of sentence
85    is talking about from time when 2012 until::
86 S :                 now
87 T:>so here we  don't have became<(.)
88 S3: yeah
89 T: we have( 0.2)
90 S3 :we have has become
91 T: YES okay from that time until::(0.2)
92 S3: until now
```

Appendix G

Duration of the extract (10.00 mins) recorded on 28 April 2015

The setting of this particular exchange is an introduction to paraphrasing writing practice

```
1  T: ( ) original sentence which num↑ber↓ (2.5) which number↑ (.)
2  (S1: [( )]
3  T:   [Number two↓ (1.5) °so (.) an increasing number of women↓   (1.5)
4  are going out to work and more men >are staying at home to  look after
5  the house and children< (2) which one >which one which one<
6  S1: (° )
7  T: this one↑ (2) >yeah yeah yeah<
8  S1: °females=
9  T: =°Good (.) females (.) good (.) okay so you need the plural↑ and
10 check your spelling (.) so fema:les↑ (.) If you've got continuous↑
11 what do you need↓
12 SS: °are
13 T: Good (.) <females are:: (.) [being employed (.) by companies↑>
14 S1:                           [°being ( ) [more
15 T:                                        [more:: =
16 S2: = °women are staying at home (.) to take care for (.) care of ( )
17 T: °Ah okay spelling (.) more males↓(.) are staying at home
18 S2: ( ) (°take care of)
19 T: Okay good (.) so we still need to say (1) well we would say (.) to
20 care: (.) for↓ (.) what's the original ↑
21 S2: [( )
22 T: [°Okay (0.5) so we would say to care for ↓ (.) we say to take care
23 of or to care for↓ (.) °staying at home to care for children and the
24 house (.) good () So:↑ (0.5) we don't need this bit (0.5) because it's
25 already here (0.5) or:: (.) you can take this bit and put it here (.)
26 but you don't need it both (1.5) °females are being employed by
27 companies (.) more (.) Now here you're contrasting men and (.) women
28 (.) so you need a linking word in the middle
29 S2: ( ) °And
30 T: hmm (.) not and (.) you need a linking word that (0.5) if it's (.)
31 you're contrasting information (.) so it's different information (.)
32 you need [a word like
33 S2:       [although] (.) higher than
34 T: No, but (.) maybe but↑ >females are being employed by companies
35 [more and more<
36 S1: [°whereas (0.5) whereas↑
37 T: whereas men are staying at home >to care for children< (.) whereas
38 is a good one (0.5) ok (.) so you need to add that here to link your
39 sentence and make it more complex (0.5) and then is this ones:↑ (.)
40 this one ((speaker sniffs)) it is clear it is evident that (.) roles::
41 (1) °roles are (2)
42 S1: °roles ( )
43 T: roles are being: (.) we can say being merged (.) but we can't say
44   being disappeared↓ (1) they either disappear
45 S2: °no but ( )=
46 T:  =so you can say it's evidence that roles are (0.5) disappearing
```

47 S2: ( )=
48 T: =but you can't say are being disappeared [because we don't make
49 things
50 S1:   [°because passive
51 T: we can't- (.) you can say we are being merged (.) you can have that
52   in the passive=
53 S1: =Yes=
54 T: =but we can't↓ put this verb into the passive
55 S1: ( )
56 T: You could say (.) bring this [here↑
57 S1:   [( )
58 T: are being mer:ged (.) and:: (0.5) disappearing (.) °so you can keep
59   the ing form (.) at the end
60 S1 Ok
61 T: or you can keep it here (.) because >we already have the 'ing' we
62   don't need being< (.) are disappearing and being merged
63 S1: °Ok
64 T: °Ok (.) disappearance↑ (.) good (.) the (.) disappearance↑ and
65   merging of the gender roles is °currently ( ) oh↑ that's a good one
66 S1: °Ok
67 T: that's a very good one↑ yeah [because
68 S1:   [( )
69 T: You tell me (.) why is this↑ [better↓
70 S1:   [°we confused because of and
71 T: why is this↑ one better than this↓ one
72 S2: er this active this one passive
73 T: Well yeah (.) but it's not so much the active and passive I'm
74 looking at
75 S1: cos it's er like er (.) subject sentence↑ (.) subject sentence↓=
76 T: =yeah you've changed the structure (.) so look at this sentence
77 here then look at this (.) you've changed the structure entirely so
78 you've used synonyms and changed the structure so it's more
79 successful as a paraphrase↓
80 S1: °Ok
81 T: and then this is number: (0.5) four (.) >°men were traditionally
82 seen as more aggressive (.) more able to deal with the hard world
83 of business< (.) men were (0.5) still need erm
84 S2: a noun here (.) seen↑ adverb (.) here adverb and er verb (.) I
85 change adjective↑ and noun↓ ( )
86 T: Ah okay (.) I understand what you've done↓ but you can't have it
87 (.) here (.) doesn't work here (.) erm hold on (.) °>men were
88 traditionally seen as more aggressive and more able to deal with ( )<
89 S2: =( )=
90 T: =this bit's good (.) this bit's good (.) [ok
91 S2:   [( )=
92 T: =instead of doing this (.) I would try: (.) to see if you can
93 change: it (.) Here is this active↑ or passive↓
94 S2: erm:: adverb↑ and verb↓
95 S1: [↑active
96 T: [yeah but (.) it's ac- no it's not active (.) look (.) they were
97 seen as↓ (.) by::↑
98 S2: but here [yes yes
99 S1:   [yes it's passive

```
100    T: it's passive (.) so I would try to change it to active (0.5) it
101    would probably be more successful=
102    S1: =yeah yeah (.) so we can say /ʃəʊʃaɪɪtɪ/ ((society))
103    T: Yeah (.) so society
104    S1: ( ) seeing (.) or seen↑=
105    T: =when are we talking about↑
106    S1: traditionally↑ [ ( )
107    S2:              [°sell ( )=
108    T: =saw (.) °ok (.) <traditiona-> (.) sorry society saw (0.5) you
109    could even take away↑ traditionally >because we [know now it's
110    about the past<
111    S1:              [>yes I was confused yes<
112    T: =so society saw=
113    S1: =saw er (.) .hh men↑
114    T: men (.) as↑=
115    S1: as [more aggressive
116    T:    [as >more aggressive and more able to deal with the
117    competitive businesses< (.) we know it's in the past because we
118    have the past verb
119    S1: Ok
120    T: Ok excellent↑
121    S1: About this (2) five↓ (1)
122    T: uh hmm
123    S1: just replace the words↑ (.) it's ok↑
124    T: don't do anything with five (1) cos you've already done-
125    S1: to try↑
126    T: you want to try↑
127    S1: because am confused about adjective
128    T: you can replace the words (.) this is just the starting point
129    (.) because when you start paraphrasing the easiest thing to do (.)
130    [is to change the key words (.) and then look at things like
131    changing the order
132    S1:              [to change the order (.) ok
133    T: °ok
134    S2: not change er just words↓
135    T: .hh you can't just change words it's not enough to just change
136    words (.) but (.) that's how we start↓ (.) that's the easiest thing
137    to do (.) is to change words for synonyms (.) .hh and then look at
138    the other (.) the other steps
139    S1: because here it's uh ( )
140    S2: noun here and adjective here
141    T: yeah, so here it's an adjective (1) so if you change the word
142    for:m (.) like from a noun to an adjective (.) you also have to
143    look at the other words around it and change the form (.) so you
144    couldn't say .hh they are achieving higher ambitious=
145    S1: = yeah
146    T: because this is a noun and this is an adjective
147    S1: Yes
148    T: You could maybe say (.) they are: (.) more ambitious (2.5) so↓
149    it's eas- (.) the easiest thing to do is change key words to
150    synonyms↓ (0.5) word forms are a ↑little bit more difficult (.)
151    because you have to change the other (.) words around it ↑okay
152    S1: °yes
```

```
153   T: and remember where you- (.) where do you use adjectives↑ where
154   do you use nouns↑ where do you use verbs adverbs and so on
155   S1: Ok
156   T: Ok↑(.) right I'm gonna ask everyone (.) I want to move on
157   because we have another task to do (.) °okay↑
158   S1 ( )
159   T: ((moves away to address whole class)) so (.) what I would like
160   you to do ((coughs)) °not die (2) in a minute (.) I will (.) ((T
161   thanks S in Arabic and Chinese))
162   S3 ((repeats Chinese))
163   T: In a minute- (.) no not in a minute (1) hhh (1) RIGHT (.) what I
164   would like you to do is stand up↑ (1) <leave the paraphrases that
165   you've done on your table> (0.5) but (.) °can I use this
166   ((addressing individual S)
167   S4: °can you check it
168   T: No
169   S4: °did you check it
170   T I did check it (.) I checked it before (.) GUYS (.) SPEAKING (.)
171   very sore throat (.) thank you (0.5) take your books (.) take a pen
172   (.) but <leave your paraphrases> on the paper on the table ok↑ (.)
173   and in your groups or pairs I want you to walk around and have a
174   look at two or three of the other paraphrases (.) and if you like↑
175   them write them down in your books so you have a few examples of
176   different paraphrases (.) ok↑ (0.5) is that clear↑
177   S4: (we aren't sure if they answered well or not)
178   T: °I've checked them
179   S4: you didn't↑ check mine
180   T: I DID check yours about twenty minutes ago=
181   S5: no you didn't
182   T: ↑Yeah I did↑
183   S4: ( )
184   T: my gosh↓ (.) °In the traditional way, society saw men as more
185   competitive and more able to deal with the hard world of business
186   (.) good (.) the only thing I would say (.) is the put that here
187   (.) in the traditional way (.) society without the
188   S4: Really↑
189   T: uh hmm (.) ((addresses whole class)) look↑ I have checked them
190   you don't need to correct them (.) but you should be standing up↑
191   (1) stand up↑ (1) stand: up↑ (3) take your books take your pens (.)
192   and how many paraphrases are you going to write down↑
193   S4: £eight
194   T: no not eight (.) you haven't got time (.) >we have to move on<
195   (.) how many did I ask you to write down
196   S6: Three↑ Two↓
197   T: Two or three↓ okay↑ .hh haven't got time to write them all down
198   so just go around to the other tables and choose two or three-
```

Appendix H

Duration of the extract (15.00.24 mins)

Changing word structure

```
1    S1:  it's I guess arou:nd ss=
2    T:   wow
3    S1:  and this I(h) g(h)uess I'm ↓right (1) ˚˚I can't see which way
4         it
5         works˚˚
6    T:   ↓okay (.) let's have a look at the original (.5) this ↑maybe
7         (.) >is
8         this the origi↓nal<=
9    S1:  =this original
10   T:   and then this is one ↑change [and this is an]other ↓ch[ange]
11   S1:                              [and you::        ]
12        [anot]her change
13   T:   ↓right this may be ↓due (.) to the feminist struggles from
14        nineteen
15        sixties and ↑seventies ˚and it could be due to a national shift
16        in(.)
17        att↓itudes˚ ˚˚which began during the wa::r˚˚ (.) ˚right˚ the
18   FEMinist
19        strugg::les cha:nge in nineteen what (.) what do you need to ↓do
20   with
21        this ↓verb
22        (2)
23   T:   is this talking about ↑now ˚or in the pa[st˚]
24   S2:                                          [CH]anged=
25   S1:  =↓chang[ed     ]
26   T:          [good] okay [so the    ]feminist struggles changed
27        (.) ↑in when we=
28   S2:                   [changed]
29   T:   u:se erm >a time period like< sixties seventies nineties you
30        need to put the
31   S1:  the=
32   S2:  =the
33        (3)
34   T:   so the feminist struggles cha::nged (1.5) <in the nineteen
35    ↑sixties (.) and ↑seventies> (4) due to a natural shift in
36      att↑itudes which began during the ↑war ↓years (1.5) good (.) >how
37       can you< change the ↓war year:s (1.5) what do we ↑call the war
38   S2:  (post war) (1) (˚post˚ ↑war)=
39   T:   =>so< well we call them the worl- >world war one world war two<
40   S2:  world two=
41   S1:  =world two
42   T:   so you could say which began du↑[ring  ]
43   S2:                 [WOR]ld ˚war ↑two˚=
44   T:   ↓yeah W W 2=
45   S:   =[˚huh hu]hh huh huh˚
```

```
46   S2:  =[yeah     ]
47   T:   okay (˚you a pen˚)
48        (2)
49   T:   ↑WH↓OAH it's a posh ↓pen=
50   S1:  =no no no no no no no=
51   T:   I can ↓use it don't you ↑worry
52   S1:  ˚huhh˚=
53   S2:  =ah huh=
54   S1:  it's ex↑pen↓sive ˚˚huhh˚˚=
55   T:   (.5) oh ↓sorreh [he doesn't want me to use ↑this expensive↑pen]
56   S1:               [huh huh huh (more thou-) huh huh huh huh     ]
57        huh hah (2)     [huh huhh]
58   T:   [huh huh  ] huh (.5) ↓okay (1) this is (.) really ↓good (.) the
59        only ↑thing I would say ↓is (2.5) errm this may be ↓due so
60        we're ↑referring back to another sen↓tence >okay< (.5) so what
61        are we referring ↓back to >this text< is from (.) you know the
62        >w-one that we read yesterday< about <gender roles> (.5)
63   S2:  mmm hmm=
64   T:   =yeah (.5) it's from ↓that (.) so we're referring ↑back to this
65        (3) this here (.5)
66   S1:  this=
67   T:   =is ca::lled ↓pronoun reference
68   S1:  ˚pronoun˚ ˚˚(ref-)˚˚
69   T:   this (1) refers to:: <the previous sentence> (2.5) which [is
70        talking] about erm=
71   S2:                                    [(              )]
72   T:   =household ↓chores becoming ˚equal˚=
73   S2:  =mm hmm=
74   T:   =o↑kay (.) so you could (.) change this (.5) for household
75        responsi↓bilities
76   S2:  ˚˚mm hmm˚˚=
77   T:   =˚˚yes˚˚ we could say house↓hold responsibilities are the
78        change (4) ˚household responsibilitie::s˚ (3.5) changing (2) how
79        can you say due to in another↓way
80        (1.5)
81   S1:  due ↓to
82   S:   due [↓to]
83   T:        [mm] (1) what's >due to is it- it- it< talking about
84        cause [or    ]  re↑sult=
85   S:                          ˚[yeah]˚
86   S1:  =err::::=
87   S2:  =as a result first=
88   T:   =↓yes=
89   S2:   =as a result ˚as  [well˚]
90   T:                     [good] so household's responsibilities
91        changing (.5) may be (1.5) <as a result> >you can say as a
92        result of<
93   S2:  yeah=
94   T:   =the feminist ↓struggles (2.5) erm then we would make that
95        inter- (.5) [continuous]=
96   S1:  [ chan↑ging]
```

```
97   T:    =chan↑ging in the nineteen ↓six↑ties and seventies or due to
           (.5) >again< you can >↓change it< ↓or:↑:: maybe a res[ult]
98   S2:                                     [be]↑cause maybe also=
99   T:    =or:: because=
100  S2:   =yeah be[cause]
101  S1:           [   bec]ause=
102  T:    ↓good because ↑of >we would say< because of
103  S2:   yes=
104  S1:   =yeah
105        (1)
106  T:    a natural >shift in ↑attitude which began during the ˚world war
107        ↓two˚< ˚˚(about there)˚˚ (.5) good=
108  S1:   =(open another [↑one) ]
109  T:                   [(˚this˚)] (1) <this may be du::e> (2) to=
110  S2:   =due to=
111  T:    =due to: (1.5) and again the >sixties and seventies of the
112        feminist< struggle al:so may be >due to the< natural attitude
113        cha:nge (1.5) ↑mmm that's good but you need to add (2) like
114        rela- this is relative ↓clause (.) which began
115  S1:   ↑oh (.) ↓okay
116        (2.5)
117  T:    erm:: (.5) also:: it (.) may be due
118        (3)
119  S2:   we can paraphrase paragraphs as (to keep) like ↑this
120  T:    ↓sorry say that again=
121  S2:   (let go) as the dificalities
122  T:    yeah difficulties is good (2) so let's see erm (.5) the
123        feminist- the feminist difficulties
124  S2:   yeah
125        (1)
126  T:    good that's even better (.5)˚you-˚ when you paraphrase you need
127        to change as much as you ↓can (1.5) whilst keeping ↓the same
128        ↓meaning (.5) so >if you can find< ↑more synonyms (.) put as
129        many synonyms as you can (.) in (.5) just remember that some
130        synonyms have ↑slightly different ↓meanings so you just have to
131        be really ↓careful not to change the ↓meaning
132  S2:   okay=
133  S1:   =okay
134  S2:   ˚˚okay˚˚ ˚(but you see [it's) (              )˚]
135  T:                          [but this is dev]eloping into a really
136        really successful para↓phrase
137  S1:   >hhow 'bout this< (1)
138  T:    not as ↓good=
139  S1:   =↑hhhuhhh↓uhhh=
140  T:    =£just be straight with ↑you ˚he he˚£=
141  S1:   =okay=
142  T:    =this is better
143  S1:   ↓okay
144  T:    use this ↓one (1.5) >so< when you're happy with ↑it see if you
145        can ac- change any other words
146  S2:   ↓mmmm
```

```
147  T:   >erm like another word< for ↑attitude (3) anyone have another
148       word for ↑attitudes
149  S:   at-t-tu
150  S3:  <atti↓tude you:r decision>
151  T:   ↓mmm (.) not >so much< decisions (.) attitudes are ↑what [you
152       feel          ]
153  S2:                                              [↑appearance]
154  S3:  yea::h=
155  S2:  appearance
156  T:   n↑o:: attitudes is more about what you think about [(.) peo]ple
157       and ↓things
158  S3:                                              [yea::h ]
159       (3)
160  S1:  >people's things<=
161  S3:  am↑bitious=
162  T:   =↓no=
163  S3:  =no
164       (.5)
165  T:   think about feelings=
166  S:   =(all)
167  T:   if you feel some↑thing
168  S:   mm hmm
169  T:   (.5) >I'm tryin' t'< really I'm thinking of a >word beginning
170       with< B
171       (2)
172  S2:  ↑pation
173  T:   BUH not puh
174  S3:  buh
175  T:   mm(huh)mm (1) >well have you heard of< be↑liefs
176  S2:  yes beliefs=
177  S3:  =(yeah)
178  T:   mm hmm (.) [beliefs ] attitu::des [(.   )          i:]dea::s
179  S2:             [attitude]
180  S:                                    [>yes yeah<]
181  S3:  mm hmm=
182  T:   = erm opi::nions (1) they're all similar ↓words (.) attitudes
183       (2.5)
184  T:   opinions (.) ideas ARE YOU TALKING IN ENGLISH OVER ↓THERE
185  S2:   (can we) ↓practice=
186  S3:  =[yes]
187  T:    [STR]A::NGE form of ↓English=
188  S1:  hh[h...uhhh]
189  S2:    [heh heh ] heh heh
190  T:   right (.) when you're happy with ↑it write it on a [piece of
191       ↓paper ]=
192  S3:                                              [Liverpool accent]
193  T:   =so that you can share it with each other >is ↑it<=
194  S:   =Liverpool accent
195  T:   £ahh yeah£ of course it was (.) ↓right let me have a look at
196       yours
197  S4:  ↑you can (take) it
```

```
198  T:   oh ↓thank you very much (2) very kindly::°°thank you°° (2) okay
199       many men are reporting that they feel un↑sure of their ↓role in
200        a society which does not automatically put them °at the top°
201  majority good >when you< use majority >you have to say< the
              ↓majority (2) you say the or a
202  S4:  ↓okay=
203  T:   =but normally for ↓majority because it means most we would say
204       the majority >the majority of men< ↑reported <that they feel (.)
205       unsure of their stan:ding> (1.5) which does ↑not automatically
206       (.) keep them at the ↓top (.) good (.) that's good it's  a good
207       start we need to do more to make it a really successful
208       paraphrase (.) so you've used synonyms well (3) can you:: hmm I
209       like the word order (2) although you ↑could cha:nge thi:s::
210       section >of this< sen:tenc::e (1.5) er:::mm to passive
211       (2.5)
212  S4:  °to passive°
213  T:   yeah:: <so (.5) if this is the subject or the agent of the
214       sentence and this is the ver:b (2.5) errm (2.5) and this is the
215       object (3) we'll-> for passive remember we bring it back to the
216       front so (.5) it (2) ↑was ↑reported >or has been< ↑reported
217       >when are we talking< about ↓here
218       (1.5)
219  S4:  err:: (1) nowadays=
220  T:   =nowadays [  o]kay=
221  S4:            [↑is]
222  S4:  =↑is=
223  T:   =we'd use present ↓perfect (1.5) o↑kay or:: pr[es        ]ent
224       okay >so you could say=
225  S4:                                         [(pres-)]
226  T:   =it is reported ↑that (.) or: it has been reported (.5) >so you
227       could use< either of those
228  S4:  okay
229       (3)
230  T:   it is or it has been reported (1) that (.) now who (.5) who's
231       repor↓ting
232  S4:  errm=
233  S:   =err
234       (2)
235  T:   so the subject comes here [      so] it has been reported ↑by
236       the  majority of ↓men
237  S4:                           [ ↑why]
238  S4:  (   ) (2) °okay°
239       (3)
240  T:   that they feel unsure of their standing >blah blah blah< so
241       you- that- now you're changing the sentence structure a little
242       ↑bit=
243  S4:  =↓okay
244       (1)
245  T:   and ↑then have a look at some of the other words (.) see if you
246       can change even ↓more words like un↑sure
247  S4:  unsure
```

```
248  T:    what's another ↓word for unsu:::re (1.5) do you have a
249        thesau↑rus
250        (1.5)
251  S4:   ˚but (answer)˚
252  T:    if you feel un↑sure 'ow does that (1) how do you↓feel (2)
253        con↑fident or not con↓fident=
254  S4:   =unconfident
255  T:    unconfident (.) ↓okay ((sniffs)) so it's been re↑ported or it's
256        reported by the majority of ↓men (.) that they do not feel
257        con↑fident or they feel (2) ˚uncon↑fident˚ (2) is that a ↑word
258        (1) is that a ↓word (3) I do:n't know if that's a ↓word (1)
259        >hold on< (2) what is the prefix:::
260        (5.5)
261  T:    unsure:: ↓unsure (2) certain uncertain (.5) confident (3)
262  S4:   ˚unconfident˚
263        (2)
264  T:    unsu::re (2) uncertain >you can say< uncertain (4) >what about
265        con↓fident< unconfident not confident unconfident >I don't know
266        if that- I can't< think of it >err opposite< they fee:l
267        un↑certain (4) of their stan::ding
268  S4:   of their ↑standing=
269  T:    =it's just not >automatically< keep them at the top(.) ↓good
270        where (.) top of what (1) ((sniffs))
271        (3)
272  S4:   so↑rry
273  T:    where (.) w- >at the top of:< (1) the house at the top of
274        their↑work >at the top of< (1) [their job         ]
275  S4:                                  [I don't know]
276        (1)
277  T:    at the top of: (2)
278  S4:   a bahh:: (.5) socie↑ty
279  T:    ↓okay (.) is there >another word for< socie↑ty >can you think
280        of [another word] for soci↑ety<
281  S4:
282        [community     ]
283  T:    community ↓okay (.) keep them at the top (3) of ↓their
284        community
285        (4)
286  T:    good (1) okay let me go and have a look at that table (.)
287        you've written ↓yours ↑up have you written [yours ↑up    ]
288  Ss:                                  [>yeah yeah<] yeah
289  T:    >let's have a< ↓look
290        (1)
291  S5:   ˚yeah˚
292        (3)
293  T:    ah you moved ↓places (.5)
294  S5:   yes::=
295  T:    >you were< there ↑right=
296  S5:   =↓yeah
297  T:    okay (.) huhhh (1) ((sniffs)) ↓so >which one are you< working
298        >↓on number three<
```

```
298  S5:  ↓mmm=
299  T:   =can I have a look at the ↓original (.5) it is clear that
300       gender ↓roles are  currently merging and disappea↓ring (2) this
301       is [<obvious>       ]
302  S5:                        [(typically) for] ↑evident=
303  T:   =good (2) and gender ro::les to gender ↓func↑tio[ns]
304  S5:                                              [fu]nctions=
305  T:   =good (.) ↓yeah >y'see< the issue here with this sentence >can
306        I use this pencil< (1) when you've put here it is obvious that
307       ↑sexual ↓functions this >is totally different meaning<=
308  S5:  =↓mmm=
309  T:   =because it is not refer[ring to gender] (.) you could say errm
310       (2)
311  S5:                    [↑ahhh ↓okay  ]
312  S5:  male and female func[tions]
313  T:                      [yeah] >you could say< male and female ↑or
314       you can say <↓roles of the  different sexes>=
315  S:   =ah[hh]
316  S5:     [oh]=
317  T:   =but when ↑we [  use] sexual as an adjective it changes the
318        mea[ning    ]
319  S5:               [yeah]
320       [>okay ]yeah<=
321  T:   =okay (1.5) >it's evident< that gen::der function:s:: (2.5)
322       these days
323       (1)
324  S5:  com↓bined
325       (2)
326  T:   >spelling< (2) word form (.5) spell↑ing (1) word form >what
327       have you got< mer[ging]
328  S:            [(      )]=
329  T:   =good (.) so you've used compound in[stead of]
330  S5:                                      [or:::       ] ↓merging
331  T:   merging=
332  S5:  =or:: err::: ↓join join=
333  S:   =merge=
334  T:   =okay >so it's evident that< gender functions:: these days you
335       need an auxiliary ↓verb (2)
336  S5:  [are]
337  S:   [are] they=
338  T:   =good=
339  S:   =are
340  T:   a:::re (.5) so you could say com[pou:::nding ]
341  S5:                                  [combineding]
342  T:   ↓com↑bining=
343  S5:  =mmm
344  T:   ↑what was the other ↑words you ↑used
345  S:   join=
346  S5:  =joining
347  T:   joi::ning
348  S:   >we can say< make=
349  S5:  =fuse fu↑sing=
```

```
350  T:    =you could say ↓fusing [(.)     I] ↑think as you're going ↓down
351        the list (.) these two=
352  S5:                        [fusing]
353  T:    =are better=
354  S5:   =yeah
355  T:    err:::m
356  S5:   °combine°
357  S:    >can you say< there has been °(disappearance) like (.)
358        betwee::n male and female functions°
359  T:    yeah >you can say< there has been a disappearance of=
360  S5:   =yeah=
361  T:    =erm yeah
362  A:    >can you put< (buying G bags) present perfect continuous is
363        that ↑okay (2) there has been a disapproving (thing)=
364  T:    ahh if you say it's- if you say >there has been a (dis-) that
365        you have to use< the noun ↓form so >there has been< a
366        disappearance [    of]
367  A:                                              [yeah] the
368        gerund yeah=
369  T:    =yeah=
370  A:     =>yeah yeah<=
371  T:    =err no without the ↓gerund sorry you need the noun form=
372  A:    er[rr]
373  T:      [be]cause [it's answer] there has been a- <there has been a
374        disap[pearance>
375  A?:                [(superior) ]
376        [peareance] yeah E D=
377  T:    =erm ↓no without E D dis[(cordant)                ]
378  A:                            [ahh (appearance)]=
379  T:    =yeah=
380  A:    =>as a noun yeah<
381  T:    yeah=
382  S5:   =a noun=
383  S:    =a noun=
384  T:    =yeah=
385  S5:   =how to use this ↓one (.5) here=
386  T:    YEAH as erm as- as °Asma°
387  S:    (player)=
388  T:    =my brain is ( )=
389  S:    Asma
390  T:    SO there h[as been              ]
391  S:              [(quoting Asma)] say=
392  T:    ac-HA (.) according to Asma (.) there has (.5) bee[n ]
393  S5:                                                     [be]en=
394  T:    =a ↓disappearance (2) you could say >disappearance of or<
395        disappearance in=
396  S:    =°yeah°=
397  S5:   =hmm
398        (1)
399  T:    erm (2) gender func↑tions (1) gender ro::les (1.5) >you COULD
400        say these days< but it wouldn't nec:essarily be needed >because
401        you have< present per[fect  ]
402  A:    [perfe]ct yeah=
```

34

```
403  T:   =so we know that we're talking about (.) from the past to ↓now
404       (1)
405  S5:  <so how to::> [(use that word you        )]
406  T:                [and here then you need] I N G ↓form
407  S:   mmm
408       (1)
409  T:   just have them as >two verbs two continuous ↓verbs it's
410       evidence that gender functions< these ↓days are com-(.)
411       combining and disappea↑ring >or compounding and disappearing< or
412       there has been a disappearance ↓in or a disappearance of (3)
413       traditional::  gen::der fun::ctions
414  S:   mmm
415  T:   old fashio↑ned gender ↓functions (2) >or if you're using< this
416       and you want to use this synonym ↓here you could sa::y there
417       has been a disappearance (.5) and (2)
418  S5:  ˚(of erm)˚
419  T:   >but you need< the noun ↑form
420  S:   ˚↑yeah˚=
421  T:   =so ↓what (.) disappearance an::d (.) what's the noun form of
422       compounding or combi↓ning (2) ˚noun form˚
423       (2)
424  S:   compound=
425  S5:  =com↓pound
426  T:   ↓o↑kay so there has been a disappearance and compound (2) ↓or
427       >what's the noun form of com↑bining<
428  S5:  combined
429  T:   ↑nhh↓uhh
430  S5:  ˚˚(don't know)˚˚
431       (4)
432  S:   ˚com↑bining˚
433  S5:  ˚combination˚ (2)
434  S:   comBINation=
435  S?:  =˚yes˚=
436  S:   =combination=
437  S5:  =combination
438  T:   THERE has been a disappearance and combi↓nation (2) in
439       (.)gender fun↓ctions (1) then >also then you've< changed the:
440      sentence struc↑ture (1) comple::telly (1) so you've used synonyms
441       (.) you've changed word forms <you've completely changed the
442      sentence struc↑ture (1) [but the meaning is the same ]
443  S5:                          [when I changed the struc- all] of
444       structure=
445  T:   =yeah
446       (4)
447  T:   ↓good when you're >happy with it write it ↑up< on a piece of
448       paper so that (.5) the other groups can share it=
449  S5:  =okay
450  T:   I'm just gonna go and check THAT table
```

Appendix I

Duration of the extract (3.53 mins)

```
1  T: So: first it=
2  S1: =level ↑off
3  T: yes that's right (.)°nice one° first it (1) went up but af[ter
4     that
5  S [top one (.) okay (.) level off
6  T: (.5) that's ↓right  °yeah°
7  -  (5)
8  S2: (this is the last ↑paper)
9  T: yes that's ↑right ↑yeah
10 S: (can I)[ ( )
11 T:  [you just erm (2) err >what about< the spelling ↑there
12 S2: (M E )
13 T: M E
14 S2: with I
15 T: with (.) so: yes >you have a missing letter there<
16 S2: okay (.) missing letter and then (.5)
17 T: ↓which (.) letter is ↑missing
18 S3:  °uhm° (0.3) e::rm A↑
19 T: that's right yes=
20 S3: =okay (.) errm er:: (this is to im↓prove)
21 T: yes that's ↓right
22 S3: okay
23 T: okay
24 -     (4)
25 S3: this is the ( )
26 -  (2)
27 T: I'm sorry this ↑is
28 S3: to level off
29 T: that's ↑right ↑yeah okay (.) so here which part of this are we
30    really (.) thinking about when we say to level ↑off (1) err is
31    it (.) err is it this part of is it this ↑part=
32 S3:=this part (.) level off
33 T: Yeah coz here of course it goes ↑on (.) after that (.) yes
34 -  (4)
35 T: okay (.) right all right well (1) err maybe you'd like to check
36    (2) with (organise) somebody else whose erm finished >see  if
37     you< (have) ( ) (1) which of these I think are (1) not so
38     difficult (.) yeah all right (.) so (3) okay so hhhh err
39     Sammy) number ↑one
40 S4: to go ↑out
41 T: yeah
42 S4: to ↑rise to ↓increase
43 T: okay (2) all right (2) [er:::m
44 S4:                  [could speech be ↑improved
```

```
45 T: it could be (.) it could be yes but erm [I think we are meant
46    to use that [for erm (.) a different one (.) yes (.) all right
47 S1  [improve number six        [number six
48 - (5)
49 T: Err (.) ahh (1) Amani then (.) number ↑two
50 S: Two (the times ↓table)
51 T: err sorry (.) I didn't quite ↑hear
52 S5: To (remind ↓table)
53 T: (1) (Ben) ↑yes (.)↓fine
54 S3: ↓yes
55 T: remain stable (.) yes yes fine (3) and Omar (.) what did you
56    get for three
57 S: (2) err >to level off<
58 T: O:kay Karim (.) now (.) which part of that (.5) picture (.)
59    does level off refer to↓ (2) (le::ch) okay so (.) we- err we
60    have the  first part like this and then we have the second
61    °part like this° (1) so is it the first or the second part of
62     ↑this (1) graph which is about umm
63 S: second
64 T: yes (.) all right (.) say that okay (1) SO the first part of
65    course goes ↑up but then after ↓that (.) (David)
66 S: to-
67 S1: level [off
68 SS:      [to level off
69 T: yes (.5) yes (.5) all right (1) OKAY erm (3) Jill what about
70    ff:: erm (1) four (1) what- four
71 S: °to go down°
72 T: yes
73 S5: °(between) four erm°[( )
74 T:  [sorry just a little louder if you can ↑please
75 S5: to go down (.5) to:: four
76 T: yes
77 S5: to dis- (.)
78 S: °decrease°=
79 S5: =decrease (1) decrease (.) to decrease
80 T: yes (.) all right err those are ↑(easies) ° ↑yeah ° (2) ↑erm
81    (2) (Trandia) number ↓five what-  [what
82 S6: [(↓Tran↑dia)
83 T: erm eh (.) erm excuse my ↓Chinese
84 S7: you are to (reach) ( )
85 T: that's right (.) that's great (.) SO which part of this is the
86    ↑peak
87 S7: on the top=
88 T?: =shhh shh:::=
89 S6: =(down a bit)
90 T: which part is the peak
   91 S7: err::: (0.2) the (0.1) err:: turning up
    92 T : n:o it  its'(.)  turning  down >okay<
93 ((muffled/quiet speech between S6 and S7, possibly in Chinese))
94 T: okay
95 S7: top (in)
96 T: ↓yeah it's the top (.) yeah
```

```
97 S: in the middle
98 T: ↑yeah (1.5) and sometimes we use peak to
99 ((recording ends))
```

Appendix J

Duration of the extract (5.36 mins) recorded on 5 July 2015

```
 1  T:  so the:: a title has to be more-
 2  S:  yea:h and errm that- (1.5) and the other the: (1) ↑like this one=
 3  T:  =yes (.) italic letters
 4  S1: italic
 5  T:  right you['re right
 6  S1:         [he he he
 7  T:  ↑okay
 8  S1: ↓okay
 9  T:  ↑all right
10  S1: yeah (.) okay
11  T:  >all right< next
12  S:  yes (1) ((°maxilla moti°)) (.5)
13  S:  °that's fine because you don't (.) err write the-°=
14  T:  =complete this introduction [by
15  S2:                             [case (.5) good (.) well done (.)↑why
16  T:  all ↓right (1) ↑okay all ↑right
17  -   (3)
18  T:  all ↓right well (.) erm (1) [so I-
19  S2:                             [>what- what< about the content of the argulment
20      (.) what do you ↓think
21  T:  well okay well if err=
22  S2: =is ↑okay=
23  T:  =yeah >if- i- ih-< if there's anything ↓wrong with that (.) I:: (.5)
24       I >would have made a note about that< yeah:
25  S2: okay but [what do:: [you (.) what do- >what's your- wh-what's< your
26      ↓opinion for=
27  T:           [so (.)   [I'm just saying
28  S2: =the argument (1) it's o[ka::y=
29  T:                         [>okay< I think so (.) yes if I had noticed
30      anything that was wrong then-
31  S2: =yes because I [don't write [okay
32  T:                 [I (.)       [>would have made a note<=
33  S2: =okay good ((Inas?)) you can err £continue writing£ hah=
34  T:  =all right=
35  S2: =£I need to push£ hah [ha ↑hah
36  T:                       [↓yes okay (.) so=
37  S:  =£motivation£=
38  S2: =£↑motivation yes£
39  T:  ↑okay ↑so (.) [err yeah so (.) err >I've just made a few::<=
40  S2:               [°huh huh huh°
41  S2: =>yes yes yeah<=
42  T:  changes here=
43  S2: =yes I (.)
```

```
44 T:    a::nd you:: (.) >and [you need to add<
45 S2:                        [root map yes        written out
46 T:    root map and just this point that we talked about earlier ( ) if you
47       do that °It'll be fine° ↑yeah [↑yeah
48 S2:    [°okay okay° but I am- just I am uh (.) about the::err the point
49       of the argument (.) what do you: (1)
50 T:    ↑okay ↑yeah erm alright I'm: not [that
51 S2:                                    [£it's a strong [↑argument£ heh he
   he=
52 T:            [yeah well                  =I'm not an expert in
53       this field as you know:
54 S2:    oka::y=
55 T:    =but erm (.)↑yeah erm
56 -     (2)
57 S2:    [it the structure is ↓okay there=
58 T:    [as    =↑yes yeah so you:: have an ↑introduction ↑yes
59 S2:    yes
60 T:    err (.5) you have erm (.5) you have a thesis statement=
61 S2:    =yes=
62 T:    =↑yeah (1.5) that's ↓fine ↓yeah just add your (.) group map >and do
63       this<=
64 S2:    =yes=
65 T:    =and these are the minor points [(°that you need°)
66 S2:                                    [↓okay
67 T:    °yeah°
68 S2:    Thank you (Mark?)=
69 T:    =okay good luck (2) (°here the introduction coz then what we want
70       to happen°)
71 S:    because I think somebody's take like this one and change [it [yeah
72 T:            [that's right [yes=
73 S3:    =that- that's ↑okay=
74 T:    =okay
75 S3:    I- I- I know but these (things) for the ( ) should be short
76 T:    so- well ↓yeah=
77 S3:    =but they are too short=
78 T:    =yes=
79 S3:    =just what is °two hundred° (.5)
80 T:    ↓okay [↓right
81 S3:          [b-b-b-because I m-made a double ( )
82 T:    okay so here=
83 S3:    =the feeling is (.) short because it's a hundred words
84 T:    ↓right so your: (.) >erm introduction is only< this part ↑yeah
85 S3:    no (all my) (3.5)
86 T:    how many paragraphs should an introduction be
87 -     (2)
88 S:    one
89 -     (2)
90 T:    °mmm right°
91 S4:    °just the one there that's there°=
92 T:    =okay (.) so when I read ↓this I thought that (.5) err I thought oh
93       this is your (.5)=
94 S4:    =(°it just mix°) ( )
```

```
95  T:   alright right alright OKAY so=
96  S3:  =after that I will
97  -    (2)
98  T:   OKAY right so (.)=
99  S3:  =you can [( )
100      T:       [so (2) what↓ so (1) >an introduction
101      has to be< in three parts (.) yeah (.) why can't they
102      S3:      err dis (general)=
103      T:       =yeah=
104      S3:      =read this statement [and I wrote mine=
105      T:                           [right      =okay=
106      S3:             =yeah
107      T:             alright [er:m
108      S3:    [>and this I have (but) two problem I am will discuss one first
109         of all ( ) err< I mentioned err abstain smoking and then smoking
110          and then abstain=
111      T: =okay so (1) you:: know I ↑hope that this erm information is not
112         right (.5) I put that=
113      S3:    =yea::h- yeah
114      T:     I put that- I put that [in your (alpine) ↑yeah that's incorrect
115          yeah
116      S3:                          [yeah: I- I- I will change it
117      T:             okay (.) you've got to have the- (2) yeah so yeah
118         so I think [yeah look I make no demand
119      S3:                                      [yeah
120      S3:           yeah I choose other err:: information=
121      T:             =alright (.) okay [erm
122      S3:                              [and it says Urdu [( )
123      T: [you'll need some general information (1) you'll need a thesis
124         statement=
125      S3:   =and it's about err (.) thirteen (million) smoker- smoker and
126          their- they (eat) some general (.) and the biggest ( ) health
127          and (next mission) the rates come [the death rates=
128      T:                                    [okay
129      S3:   =[become (on this) ↑statement
130      T:    [right sorry okay
131      T:  that's fine good right huhhh hh. >okay but< what is your ↓argument
132         (2) okay so this (.) here (1.5) in this ↓essay yup (.) we have to
133         (2) so erm it- erm >it- err it is ni- it is normally< about saying
134         what the situation ↓is it's also about (1.5) outlining and
135         evaluating [some of the methods which have been trie::d or [here
136         or yeah okay so
137      S3:    [yeah                               [hhh (it is tested)
138      S3:     measured for this the (codes) and the affect [and the
139          ↓resolution
140      T:        [alright well
141      T:     let's just think about this (3) so if you'd done your research
142          on ↑this what have you found about these methods (.) are they
143         effective methods (2) are they good methods=
144      S3:     =yes good methods
145      T:     ↓alright (.) okay so (2) here so (.5) you could say something
146         about the  ↑situation (.5) ↓alright but here a large part of this
```

```
147          essay (.) is about outlining-in and evaluating (1) some of the
148          ↓methods so (.) what did you find (.) what's your argument (.) yes
149          these err methods are ↓effective they are working
150    -       (2)
151    S3:    °yeah°
152    T:     or no (.) they are not effective they are not working (.)
  they
153          should be changed °and we should do this instead ↑alright° ↓so
154          >that would be part< of your thesis state↑ment=
155    S3:    =↓yes=
156    T:     ALSO your third part should be ↓what (.5) your third part
157          ↑should be=
158    S3:    =( )=
159    T:     =oka:y (2.5) as our (2) >I can't see anyhh< (root marks)
160          ↓here
161    S3:    yeah you (.) >see in the in-introduction I can't write
162          ↓about< (.) I will first I will talk about [this and then=
163    T:        [yes okay        =yes alrIGHT now (.) try not to say
164          ↓↑I
165    -       (1)
166    S3:    ↓yeah (.) so:
167    T:     ↓yeah so in- >in terms of saying I:: >we could say ↓what for
168          example
169    S3:    er::::m:::: this- this essay=
170    T:     this essay will (.) yeah be in three ↓parts
171    S3:    yeah=
172    T:     =the first part will (.) erm exam↑ine (.5) ↑this=
173    S3:    =yeah
174    T:     after that (.) this will [be
175    S3:                            [resolution °and re[solution°
176    T:     [yes ↑okay (.5) ss-ss and so (1) step by step=
177    S3:           =step by ↓step=
178    T:           =alright=
179    S3:           =↑but
180    T:           (1) an introduction is (1.5) ↓one paragraph
181    S3:           °alright okay°
182    T:           ↑alright
183    S3:           °okay°
184    -             (2)
185    T:           okay
186    -             (4)
187    T:           alright okay yeah

188    ((recording ends))
```

Duration of the extract (14.00.23 minutes) recorded on 5 August 2015

```
1  T: some ↑countries (0.5) ˚okay˚ disadvantage ↓others (1) we should have
2     some ideas
3     (6)
4  S: ˚(look) away˚
5  T: (2) >˚(move) away˚ yes<
6     (4)
7  T: ↑I'm letting all my (goals) get↓in
8  A: ↑o↓kay
9  T: >the international (office has) asked to get a bank ↓account set
10    up<=
11 A: =o↓kay
12 T: ˚and they've just phoned >(better) go to the bank<˚
13 A: ↓yea::h
14    (4)
15 T: this ↑is so- ↓this >was ↓part of their homework< but err (1) ↓hh:::
16 A: >I might< [just for]- just for a minute >or two minutes' time maybe=
17 T:           [yes    ]
18 A: =(sign) [pictures] of them yeah okay< [the::   ] yeah ok[ay so]
19 T:         [yes     ]                    [↓right]     [↓so::]
20 (1)
21 T: err so I'll ↓just see what they've got (1.5) s:::ome of them it
22    seems <have been errant> and haven't done this part
23 ((sounds like a small part is missing from the recording here))
24 T: YOU ↑(all) (.) have ↓ideas (.) ↓so (2) our table here err (wakes
25    ↓down) and- and >the others< (2) to what extent do you believe that
26    (.) population growth benefits some countries but ↓disadvantages
27    others
28    (3)
29 T: how ↓can: (.) >population growth< help some hh
30 S1:        ˚( )˚
31 T: a nations but not ↑help ↓others
32 S1:       ↑yeah for example: it has err:: positive and negative err::
33    impact on- on the country
34 [(2) e::r:::m      ]
35 T: [>yeah good< for] ↑example
36 S1:       for example some of the immigrant ↓people err have a
37    qualify- are qualified=
38 T: =↓yes=
39 S1:       =so:: it's err:: it has a positive err em- em influence on
40    the ec-economic (.) ↓side
41 T: yes (2) all ↑right so if they talk about (4) ( ) now (4) ↓yeah (3)
42    >qualified ↑immigrants< yes ↓okay fine (1) so hmm hmm=
43 S1:       =˚yeah and-˚
44 T: what kind of a country would that benefit
45 S1:       (2) what kind of coun[try]
```

46 T:[yes] (.) because it says ↑okay ↓so (3) [>population growth< might
47 benefit SOME]
48 S1:[(they're not) (_____ _____)]] if I'll put an industrial
49 ↓countries=
50 T:↑yes ↑yes (2) >could it also benefit< (1.5) developing ↑countries
51 S1: (.5) ↑yeah (1.5)
52 T: [↓yeah]
53 S1:   [yes::] it could (.) °yeah°=
54 T:=yeah >okay so ↓yeah< (.5) alright so I think it could help both=
55 S1: =yea::h=
56 T:>yes if you< have people who aren't ↑qualified (1) ↑yeah (1.5) erm
57 ↓that- that's ↑fine let's ↑just (2) remember this is about
58 population grow↑th (.) ↑so (2) immigra↓tion is ↑part of that (1) but
59 it's not the only part (1) yes we can get population growth through-
60 through other ↑methods (2) °mm hmm° alright (.) erm okay this ↑table
61 err your ↑ideas
62 (3)
63 S:°°(   )°°
64 (10)
65 S:°° I- I ( )°°
66 T:(↑honey)
67 S:(↓honey honey honey)
68 T?: £no are you ↑asking£ °°huh huh°°
69 S:NO- no me [( ) (did you no use::)]
70 T: [no (.5) well have   ] I said this ↑table (.) ↓yes and anybody
71 on this:: (.) ↑table
72 (3)
73 T:°well I did give you (a very)°
74 (2)
75 S:°°I wanted°°=
76 T:= how'd'you huhh no how- >how can it benefit some< err countries but
77 maybe (.) err disadvantage ↓others
78 T:°°you had a [(difficult test ↑Salma)]
79 S: [( ) (did they err)   ]
80 T:↑err
81 S:°°(   )°°
82 T:a little bit LOUder if you ↓can so that they can all ↑hear
83 ((mumbled overlap))
84 S2: growing popu°lation°
85   (2)
86 T:↑huh
87 S2: increasing °population°
88 T:↓okay (.5) yeah so how can this ↑help some- err a- a countries (.)
89   but maybe not help others=
90 S:=yahh:: ermm
91 (1)
92 T:listen please and ↑think listen
93 S2: it's err:: I think it's a disadvantage if the growing population
94 is ↓increasing=

```
95  T: =↑right
96  S2: ah::: because of err:: (.) need ↑more a- foods (.) need m- err
97     basic needs basic human needs is more:: (1.5) and ↓err (.) that's
98     like err (.5) food house cloths (.5) and ↑also >education< and also
99     the: m:: m::::: (1.5) health=
100  S: =workplace a [lot of ] >a lot of (point) about [work[place
101  S2:
   [work[place
102  T:                          [alright]                    [↓yeah
103  S3:      WHICH- which need that people their countries and try to
104     >find another job< some- another (2) save life you ↓know and- an-
105     in the other country
106  T: ↓yeah okay al↑right (.5) ↑so (4) alright ↓so >population growth<
107     we can get things ↑like (2)
108  S2:         basic humans:: [and needs more]
109  T:                         [↓yeah foo::d   ] (1.5)
110     shortages (1) PRESsure on services (.) health services    [(.)
111     housing (2)              ] things like this=
112  S:   [(it can be a problem]
113  S2:       =and it [depends] on all economic=
114  T:               [r:::↓ight]
115  T: =>yeah okay< now this can (2) this can ↓vary (1) this can be very
116    different from country to country=
117  ?: =yeah >in developing countries<
118  T: (1) ↑so erm::: (3) err ↓(Carmen) (.) for example (2) f::ood
119    shortages (2) >would this::< would this be the same for all
120    ↑countries
121    (3)
122  T: err food shor↑tage (.) we have more and more ↑people (1.5) so if
123    umm err if there were more an' more people in Great ↑Britain (.)
124    and there were more and more people maybe in a country in ↑Africa
125    (2) would have the same effect on ↑food=
126  S: =no
127  (3)
128  T2?:   °we'd pass a law°
129  T: £hyuh kchhh£ would it have the same effect on ↑food
130  (3)
131  T: >what [↑about<] ↓no okay ↑so: (1) alright (.) so (4) which (.)
132    country >would=
133  S:                [°°no°°    ]
134  T: =probably have a food ↓shortage (.) the country in ↑Africa or::
135  S: Africa=
136  S: =Af[rica
137  S:    [Bri[tain
138  S:        [Afri[ca (1)          ](obviously it-)=
139  S:             [yes Africa]
140  T: =right ↓okay=
141  S: (sometimes) in Chi↓na (.) [China has a lot (too many)] ↓people
142  T:                           [yes ↓okay yeah            ]
```

44

```
143   T:      alright ↓so (.5) >more an' more people< it MIGHT cause a foo-
144      a- a-  (2) it might cause a food a-a-a- a shortage in some poor
145      (.) in some poorer coun↑tries (1) probably not in (.5) Western
146      countries (2) ↑yeah (.) o↓kay=
147   S2:     =okay ahh:: (2)
148   T:      once again pressure on↑services pressure on ↑health services
149      (.) pressure on hou↑sing (1.5) ↓okay that could [affect
150   S:                          [↓yes=
151   S:      = ( )(st[ructure and)]
152   S:                 [(Russia) and ]=
153   T:      =yes that could affect ↓both but-=
154   S:      =(help the [system) (_____) ]
155   T:                 [>probably once again] it would be worse in (.5)
156      ↑where (1.5) a western coun↑try or in a poor ↑country
157   (1)
158   S:         a poor country
159   T:         of ↓course (.) yes yeah (1) °°right (.) okay°°
160   (2)
161   T:         ↑fine (.5) I- um (1) so er::m (1) so erm (.5) may↓be an
162      idea >from the table at the ↑back<
163      (2)
164   T:         or ↑three
165      (2)
166   T:         population growth (.5) >benefits< some coun↑trie:s ↓but
167      can (.5) disadvantage oth↑ers
168      (3)
169   T:         can you think of an ↑argument or an example
170   S4:        in- in Chi::na err  zeh number of zeh population is hard
171      to control [and err]=
172   T:                          [↑right ]
173   S4:        =(.) it's hard to (.) manage ↓it=
174   T:         yes
175   S4:        huhmmm
176   T:         rig[ht    ]
177   S4:           [may]be some people:: want more ↓child uh zey awoid
178       zeh:: (1) ehm zeh people: who is working for the ↓government
179      [err to] umm
180   T:                               [↓yes ]
181      (3)
182   S:         °°control°°
183   T:         yes (.) ↑so: how exactly does it (.5) disadvantage ↑China
184      (2.5)
185   S4:        mo::re (1) err:: compatting=
186   S:         =com↑batting=
187   T:         =(each)
188   S4:        more compatiness:: a::nd=
189   T:         ↑more
190      (2)
191   S4:         err compat-titon
```

45

```
192  T:        com↑petition?
193  S4:       ↓yeah compe[titions]
194  T:                   [for::   ]↑what
195  S4:       ↓for the job
196  T:        fine good [yes alright yes] (.) [y e s  y e p      ] you
197     will get (2) ↑unem↑ployment=
198  S:                          [(_____)]
199  S:                              [an↑other err::]
200  S:        =yeah
201  T:        if there are not enough jobs for (.5) ↑people (.) yeah
202     (.) good ↑okay (.5) erm
203     (3)
204  T:        okay [now that's a ↓dis]advantage for any ↑country
205      ˚almost˚ but maybe=
206  S:                 [(_____) ]
207  T:        =>if you think< about different coun↑trie:s it could have
208     a ↓greater effect in ↑some (.5) [countries ˚yes ↑Hamza˚]
209  S5:          [if we- if we write     ] something that ar↓gued
210     that we support one ↓side (.) for example (.5) that the::: err::
211     err:: population ↑growth can be affect (.) ↓err:: (.) the
212     ↑economy err err err argued case be↑cause >argued but a- a- a-<
213     and left till that you support your: (.) ah opin↓ion for
214     ex↑ample err by err (.5) changed the population fro:m err
215     consumers to be (.5) producer (.2) pro- u[h produ]cer
216  T:                                          [↑fine    ]
217  S5:       and the=
218  T:        =yes=
219  S5:       =and the- as with they mentioned in there (1)
220  T:        >good [yes< ]
221  S5:             [in the] ↑text (.) ↑and the- other ↑thing by
222      err immigra- ↓immigration (.5)
223  T:     yes=
224  S5:    =immigration it will be a solution for ↑that=
225  T:     =fine
226  S5:    >for that for err so if< any ↑situa- if any situation (.)
227     for (pleasure land) popula↑tion it can be solved (.5) it's not
228     a big ↓deal
229  T:     ↑right=
230  S5:    =immigra↑tion and change the: mentality ↓from consumer to
231     pro-pro-producer it will be solution (2)
232  T:     ↑yes (1) >okay right so< (2) um >could you maybe give an<
233     ↑example of ↑that
234  S5:    err [China and yeah::
235     ]ah- ah in ↓China it's the- the example of::=
236  T:         [>of a country where that might happen<]
237  S5:    =err produ- err change::- changing from err con↑sumer to err
238     ↑producer and India from err about immigration as a solution
239     (.5) of high- -high popu[lation]
```

46

```
240  T:                                              [˚˚mm] mm hmm˚˚
241  S5:    ((…))
242  T:     =↑right (1.5) so just (1) explain that second ↑point
243      (2)
244  S5:    is ↑about err ↑immigration
245  T:     immigration or emigration
246      (.5)
247  S5:    no immi↑gration it's err:: it's err:: it's a (Solut↑ion)=
248  T:     =to ↓what=
249  S5:    =for err count↑ry ss:: err which ha::- err which ha::ah err
250      has a lot of err (.) ( ) population
251      (1)
252  T:         ↓right=
253  S5:    by- by send them to work outside the coun↑try
254      (.5)
255  T:     o↓kay so ↑that's okay so- not (.) immi↑gration (.) that
256      means they leaving the coun↑try=
257  S5:    yeah
258  T:     s[o::      ]
259  S5:       [immi]gration
260  T:     emigration 'E' ↑yes=
261  S5:    =˚yeah˚=
262  T:     =emigration >okay right yes< ˚yeah˚
263      (1)
264  S6:    but err Max he ↑said ↑there (.) s: in↓clude ↑reference (1)
265      err paraphrase (our own) from the text
266  T:     yes
267  S:     mmm=
268  T:     =[>okay well< yes (.) you'd be expected] [to    ] [err:: do
269      that [↑yes]
270  S6:  [we- we need to provide examples        ]              [yes]
271      [yes   ]=
272  S:                                            [↓yes]
273  S6:    =>an- an- an- an- our ↑text<=
274  T:     =to support your ↑op[inions]
275  S:                          [yeah   ]yeah=
276  T:     =yes=
277  S6:    =yeah (.5) and we err:: errr=
278  S7:    =our examination of err a China as errr::=
279  T:     shh::
280  S7:    err ↑China there is err an err (.) (↑urgent) (.) a
281  requirement to develop to expand their err infrastruc↓ture=
282  T:     =yes=
283  S7:    =yes (.) and err for Am↑erica and ↑Ja↓pan err (1.5) erm
284      err:: as (.5) (it would) as >reference< and err (.) (leapt on)
285      argue:: together with err ↑or (.) (sil↓ver) that the popu↑lation
286      growth can cause capital (.) reducing con- err consequentially
287      (.) err slower err economic ↓growth
288  T:     (.5) alright (.) alright now [w-  ]
289  S7:                                  [this]is for America and Japan
```

47

```
290   (2)
291   T:      yes (.5) that was (.5) ↑err (1)
292   S7:     from the text
293   T:      yes=
294   S7:     =yes
295   (1)
296   T:      could you just say the ↓last >of that< again [the-    ]the
297          last [one line                ]
298   S7:          [lah la]         [err can ↑cause] capi↑tal re↓ducing
299          consequently it's lower-err economic ↓growth (.5)
300   T:      ↓right=
301   S7:     =yes=
302   T:      =okay (1)
303   ((muffled [electronic sounding voice))]
304   T:                  [alright ↑so (2)              ]could we ↑maybe
305      erm (.) explain what that means ↑exactly=
306   S7:     =>err it's err it's err< hh(hu)hh err:: redu- err it's err
307         BAD or:: erm negative effect on economic (.) because it is
308        ↑lower >or the eco↓nomic< (.) the effect was >make- it make< a s-
309         s-slower:: err growth in economic
310         (2)
311   T:      population growth
312         (.5)
313   S7:     hh ↓no err (1.5) err (.) not the ↓growth not >err growth on
314         err but errm< (2) err:::::: immigration from (2) from Japanese
315         and err (1) USA
316   T:      ↓right=
317   S7:     =it's ↑bad err bad e[ffect on a nega-]
318   T:                         [there's a bad    ]economic ↓effect=
319   S7:     ↓yes=
320   T:      al↑ri[ght] okay al↑right so erm: (1) alright s:o some people
321      say that erm (1) people's (.)=
322   S7:          [yes ]
323   T:      =coming here to work has a bad economic effect=
324   S:      =°yes°
325   T:      people (1) come to the U↑K to work >has a< bad economic
326         effect (.) can >anybody think< of an example ↑of that (.5) mm
327         how that ↑works
328         (1.5)
329   S:      and ( ) if ↑they [in UK  ]
330   S:                       [for err] [English people    ]
331   T:   [↑yes (.) >if we err] if so if yeah< (.) >if you think about
332          the U↑K ↑maybe
333   S:      [writing (ground) for English people ↑right]
334   S:      [(and a little bit for err:: (finish) (1 ) right    ]
335   T:      (1) unemployment for British ↑people=
336   S6:     [yes] unemployment ratio would be ↓decre- err an increase=
337   S:      [yes]
338   T:      =yes alright (.) because a lot >of the people< who come to
```

```
339        work here=
340  S6:   =competition on their ( )=
341  T:    =they are happy to work for ↓what (.5)
342        [((muffled background talking))              ]
343  S6:   [lesser salaries]
344  T:                   [↓right (.) lower wages (.)] yes okay (2) CAN
345        that have an ↑effect on British ↑people's ↑wages also=
346  S:    =yeah=
347  T:    =yeah=
348  S6:   =of course
349  (1)
350  T:    oka:y (.) yes=
351  S7:   =especially con↓struction workers (.)
352  T:    [fine]
353  S7:   [they] always say that (  )
354  T:    yeah
355  S7:   they come from Europe they work both (you know ↓ages) [so  ]
356        just if they don't err: wages stop=
357  T:                                                          [yep]
358  T:    =↓right=
359  S7:   =espec↑ially [in the b- err  ](contractive) sector ↓yes
360  S:                 [(companies cheat)]
361  (1)
362  T:    fine [yes                          ] good (1) good
363        exam↓ple=
364  S7:        [>contrastive sector<]
365  S8:   =and also (effective) about the ↓labour (.) because err
366        before ten years ↓ago (1) err they have the (bullet) and also
367        the Bulgarian and some Hungarian working l- in the UK (.5) the
368        course was- ten ↓Bulgarians equal just one or two [one    ] UK
369        labour so: (.)=
370  T:                                                       [↓right]
371  S8:   =>and all the govern↓ment< he will choose this- this- this
372        labour because ess- [save the money and be]cause this (loan)=
373  T:
374        [↓fine (.) yeah ↓right]
375  T:    =↓yeah so the effect on wages ↑is the wages (.5) comes down
376  S:    [°( )°
377  S:    [(      )
378  T:    obvious↑ly british °°mm°° British workmen are not happy
379        [about          ] ↓that=
380  S:                       [°°huh huh°°]
381  S8:   =but in another ↓way (.) °uh° many writers aren't (.) expert
382        (.) °at° especially ↓economics=
383  T:    =yah=
384  S8:   =or (social) they say ↑it (.5) we err >we have a< problem ins
385        constructions (.5) ↓workers
386  [we ] need workers to come from Eu↓rope=
387  T:    [yes]
```

49

```
388   T:      =yes ↑ri[ght (.)  ] that's ↓yes yes o↑kay so ↓alright so
389        ↑yes=
390   S8:             [so °ah°]
391   S8:     =°°they have°°
392   T:      they need ↑workers (.5) maybe they can't get enough here (1)
393   S:      °yeah°
394   T:      so when the:: workers ↑come the:y err [they:           ]
395           [yep]
396   S:                                    [they (stuff)] on U↓K [yes  ]
397        yes=
398   T:      ↑so so they will work for: lower ↑wages (3) are the managers
399        happy ↑about that
400        (1)
401   S:      [yeah]
402   S:      [yes  ]
403   T:                 [yes okay ] yeah ah- ah- are British wor↑kers
404        >happy about that<=
405   S:            [yes]
406   S:            [mm yeah]
407   S:      =no
408   S:      [no]
409   S:      [no]=
410   T:      =no (.) ↓okay right
411        (2)
412   S:      there were [(loads data on)] ( ) to have a job or something
413   T:                       [right yes           ]
414   T:      ↑alright so for question three these are the kind <of
415        arguments that (1.5) we can have> (1) a:nd if we >have a look<
416        (1) ↑erm (.) >how many marks< for ↑this
417   S:      ↓twen[ty   ]
418   S:           [twe]nty
419   S:      [twenty          ]
420   T:      [↑right ↓okay] twenty
421   S:      hard marking ↑wannit=
422   T:      =↑yeah so:
```

Appendix L

Duration of extract (3.00.25 mins) recorded on 6 June 2015

Part of a lesson where the teacher and students are discussing what part of speech is equal.

```
1  T:      [˚>(res]ponsibil[ity)] used to be<˚ the ↑WOman:s [(0.4)]
2          but 2<now the:[y (.)] are often> (0.6)
3  3S:         [yep]                    [yep]
4      [stop]                  [↓mm]
5  T:      shared ↓equally (.) >↑okay<=
6  S1:    =>↓okay< (1.0) as (.) er: (su couch) such
7         [(.)      ] chores      [(.) ] responsility  <used      to be:>
8  T: [mhm]              [mhm]
9  S1:   the ↓female[s  (.) b]ut now they are <often shared> ↑equal
10     (0.7)
11 T:                              [mhm ]
12 S2:   maybe however (0.3)
13 T:     hmm k >well you can yeah< you could change the conjunction to
14     ↓however (.) .hh (0.5) y' can't
15      put equal there be<u>cause</u> (.) of the <u>word</u> ↓form (.) you've changed
16     the <u>word</u> ↓form (0.3) from an ad↑verb (0.4)
17 S1:   to (.) ↓verb (0.4)
18 T:     to (.) what's ↓equal (1.4)
19 S1:   er:=
20 T:     =what part of speech is ↓equal
21 S1:   ur:m (0.4) an (0.7) equals (it would ↓seem)
22 T:     yep (.) [khu what part is it (.) ] is it >a verb a noun< an
23     ↑adjective
24 S1:             [(equal means) BALANCE]
25 S1:    erm er: (it called) a ↓noun (.)
26 T:     ↑um (.)
27 S1:   no >adjective<
28 T:     yes (.) good guess
29 S1:   yeh huh [good
30 T:                 [uhehehehehe
31 S2:  (equal equal) uh: ↓balance
32 T:     [↓yes it means <u>bal</u>ance] (.) yeh
33 SS:    [(                               )]
34 S1:    >but it no-< not ↓noun (.)
35 S2:    oh ↓yeah
36 S1:    >and not ↓verb< (.)
37 T:      yeah
38 S1:    >adjective<
39 T:       <u>yes</u> it's an adjective (.) so you can't say that ukh they
40        are shared ↓equal (0.5) because remember where we put
41        adjectiv:es and ver:bs and nouns you have to remember
```

51

```
42 T:          where they come in the ↓sente[nce] (0.3) so what is the
43            purpose of an ↓adjective (0.6)
44 S:                                                    [hum]
45 T:      what does an adjective ↑describe (0.8)
46 S2:   (describe for for) describe for things like a=
47 T:    =so for things for a noun (.) so an adjective describes a ↓noun
48      (0.3)
49 S1: ↓yep=
50 T:    =and an adverb describes (0.6) a ↓what (0.7)
51 S1:   er: for th- er adverb for th- th- the noun=
52 T:    =↑um (.)
53 S1:   >for the verb<
54 T:    ↓yes (0.4) so here we have the verb shared (0.4) and we have the
55      adverbd e- >sorry<
56      adverb ↓equally (0.4) >so if you've ever changed equally to the
57       adjective equal
58      [you need] a noun in there=
59 S1: [(its mean)]                                    =yeah its
60      me[an    ] er: (.) female or the woma[n         ] (0.5)
61 T: [yeah]                    [mhm]
62 S1:  equal (0.6)
63 T:   is ↑equal you could say is equal ↑to:
64 S1:   man=
65 T:    =yeah (1.5) urm (.) or what did you say a minute ago a
66      minute ↓ago that (.)
67      >what does equal ↓mean< (0.5)
68 S2: ↓balance=
69 S1: =balance [yeah     ]
70 T:    [balance] so you could change the word entirely for a ↑synonym
71      (0.4) [a    ]nd
72 S1:   [an-]
73       say ↓balanced (.)
74 S1:  yeah (1.4)
75 T:   you could use balanced instead of ↓equal (.)
76 S1: ↓okay (0.9)
77 T:   so such household responsibilities >so you've changed that< to
78      ↑what (.) ↓cho:res
79      such household ↑cho:res (0.6)
80 S1: (but that should mean)=
81 T:    =such ↑cho:res=
82 S1: =such ↓chores (0.8) (such changes ↓such)
83 T:   well now you've done the [synonyms see if] see if you can change
84 S2:  [(such doesn't change as ↑such)]
85 T:    the <↓sentence ↓or:der>=
86 S1:   oh yea:h >yeah<                    [o:h  ]
87 S2:  (all the fr- [from] the in to the an the fir- an the first
88      that in)=
89 T:    =yeah like (.) ↑here we're talking about the past and
90      then the ↓present so you could
91      bring the present first (.) and then the past and compare it
92      that ↓way (0.6)
93 S2:  (oh              [       ]              )
94 T:                              [yeah]
```

```
95  S2:  he can see now (0.4) er: he he can er:: (1.5) can say
96       nowadays=
97  T:   =↑pardon
98  S2:  can we say nowdays   er: the woman (1.3) er: (0.8) balanced (.)
99       the man fo- different works=
100  T:  =good don't forget your little words in between so: the woman
101       is ↓balanced=
102  S2:  =yep is balanced [(      )] er: (0.8) ↑however
103  SS:  [(                    )]
104  T:    yep
105  S1:  er: (in the past) (0.8) er: (1.4) just just er: (the
106       ↑responsibility) (.) all for the ↓man=
107  T:   =↑yeah=
108  S1:  =yek (.) right (1.0)
109  T:   write it ↓down (0.4)
110  S1:  mhm ↓okay=
111  T:   =when you're happy with it I want you to write it on a hh
112       piece of paper (0.3) and put
113       it ↓here because I'm going to ask the groups ↓to: (0.4)
114       change around and have a ↓look
115  S:   yeah=
116  T:   =okay
117  S:   ˚yeah >but everyone would you start you know I would start<˚
118       er: (0.4) step by ↓step=
119  T:   =you have to do it st-
120  ((End of Recording))
```

Appendix M

Duration of extract (2.41 mins) recorded on 11 March 2015

What makes a good presentation?

```
1  T:   So:: you' might be looking↑ for gr:ammar↓
2  S1:  > body language<
3  T:   ↑Body language=
4  S2:  =confidence
5  T:   ↑confidence=
6  S3:  =↑pronunciation=
7  T:   ?pronunciation↓
8  S4:  : th:e(.)↑ voice
9  T:   ?The 'voice so like how how ar:e they projecting>
10 T:   are they too quickly<, or> they are loud<(0.2)
11 S4:  :> also? how delivering th:e information<
12 T:   YEAH (.) a- also the> speed when you think
13       about the  voice<(.) how quickly they are speaking↑
14        too fast =↑ too slow okay↓
15 S4:     ↑WHAT about the(.) delivery of information↓(0.2)
16 T:      what do you mean delivery for the information↓
17 S3:       [> ?Sense sense< ]
```

```
18 S2:      [ it is : easy to understand]
19 T:      OKEY
20 S4:      (  ) simple for the audience to understand
21 T:      okey okey  good
22 T:     What else you will look for
23        (o.2)
24 T:     Think about a good presentation skills
25 S2:    ice contact
26 T:     eye contact
27 S2:    eye contact
28 S5:    Is is just reading it from board or giving information maybe
29 T:     SH SH wait you will find out in a minte ( 0.2)
30 T:     say it again
31 T:     Ladies (.  ) ladies(. )  ladies
32 T:     Thank you
33 S5:    I am saying is he reading it from the board
34 T:     OKAY
35 S5     ( . ) e::r or he gives us the information from his sentences
36 T:     OKAY may be how natural they are or weather the are reading it
37        or weather u::m they are remembering the information and
38        delivering it naturally= good
39 T:→   ↑what else would we look for↓
40        (0.3)
41 T:     .hhhh (Park) What what makes a good presentation
42        (0.8)
43 T:     So we have the speed voice we have clarity
44        of voice we have projection of the voice
45        pronunciation, eye contact
46 T:     [What about]
47 S2:    [make it clear as you can]
48 T      > make it clear as you can< so you need to↑
49        understand the content
50 T:     →      good↓
51 T:     ↑Something else (.)it is really important↓
52        (0.3)
53 S2:    Questions↓
54 T:     um N::o before questions
55        (0.2)
56 T:     Wha-t what should you start with
57 S6:    [introduction]
58 S7:    [introducing yourself]
59 T:     an? introduction and the:n↓
60 S7:    [conclusion]
61 S6:    [Introducing yourself
62 T:     before the conclusion↓
63 S6:    your opinion or something like that
64 T:     SO WITH YOUR MAIN BODY(.)=so you looking at=
65        (.)> What you looking at<
66 S8:    > main body<
67 S7:    the aims
68 T:     umm (.) the ai::ms↑ yes
69 S7:    route map
70 T:     OKAY (.) so you seeing if the aims are very
```

```
71        clear and > the rout map is in< there↓
72 T:      ↑ over all
73        (0.3)
74 T:    (.) begi::ns with s or [O]
75 S:        [it is linking part of the((inaudible))
76        presentation linked or not
77        o::h whe-whetherthe ides are linked whether
78        they
79        are using good linking language(.) but even
80        mo:re than that (. ) think about uhm
81       (0.2) think about the order another word for
82       order(2.0)
83 S9: organize
84 T:   organization(.)so organization or the structure
85      of the presentation a::llofthose things will be
86      really useful to comment on okay.
87 T: you are only gona have the time th seekin
```

Appendix N

1 T: now in you::::r (.) new page↓ >it should say that you have
an option< of creating:: hh. Hmm a discussion or a survey↑ or a
quiz↓ >is that right↑<

S: yeah=

S: =[yes]

S: [yeah]

T: ok↓ for this particular one you're going to have to use a
       quiz↓=

S: =quiz=

T: =you need to create a quiz↓ (2) now >when I can figure out
       how to do it< (3) you should have this page

S: °yeah°=

S: yes

T: >for this particular one I want you to create a< quiz↓=

S: =quiz=

S: ok=

S: =mh hmm=

T: NOW BECAUSE you are in teams you need to create the same
       quiz (.) on all your phones↓ if they are working↓

S: °ok (start- begin) the quiz name↓°

T: so FIRST OF ALL give the quiz a name >now you're going to
       be doing< you're making questions for a job interview↓

S: °yeah°

T: so I would suggest you just call it a job interview: (.)
       or:: you can give your company a name↓ (1)

S: mmm

T: [but do it quickly]

S: [((quiet talk))   ]

T: QUICKLY means within the next ten seconds

S: °where this-°=

S: =job interview's [name]

S: [name]

T: good

```
S:      job interview=

S:      job interview

        (4)

T:      >and once you< done that GO (.) and↑ you will start with
        question one↓

        (2)

T:      okay

        (4)

S:      and then↑

T:      ok↓ then↑ you nee::d as teams you need to create your
        interview questions↓ (1) ok (2) what kind of questions
        might you get in a job interview

        (2)

S1:     °umm° (1) t- (.) >(a start)< the [sample questions↑]=

S:                                        [the history of   ]

S1:     =like err what you mean:=

S:      =do you have experience=

S:      =[what experience ] qualifica::tions=

S:       [(                )]

S:      =experience=

T:      OKAY

Ss:     ((2 seconds quiet overlapped talking))

T:      LETS- (1) LETS imagine we know that simple things like
        people's names=

S:      =yes:=

T:      =and their age (.) >but we want to go straight into
        maybe< what do- are you qualified <for this job> (1)
        >what else did you say qualifications< and↑

S:      you can say oh err=

S:      =expe[rience]

S:           [expe[r]ience]

T:                [experie]nce] (.) [OKAY]

S:                                  [or::] how long errr you work

T:      let's go with experience↓ do: you: ha:ve=
```

```
S:    =>any experience<=

T:    =you don't have to copy this (.) it's up to you↓ .hh do
      you have=

S:    =any experience before↓=

T:    =an::y (1) ((typing sounds)) exper:ience in what↓ what
      experience are you looking for=

S:    =°erm (.) this job°

T:    in this job (1) >all right<

      (2.5)

S:    write °it° err::

S:    (let's see)

T:    you don't have to write this in [it's] up to you ok=

S:                                    [ok ]

T:    =I'm just showing you how to do it and then you can work
      as your- whichever <que:stion you choo:se> to ask you
      must be able to provide answers for↓ (.) because you have
      to put correct answers and incorrect answers

      (1.5)

T:    is this a closed [or an open question]

Ss:                    [(°              °)]

S:    open=

S:    =open

      (1)

T:    is it a clo::sed or an open question=

S:    >close close close<=

T:    =it's closed (.) what does closed mean↓=

S:    =it's meaning answer err [yes or no ]

S:                            [experience]=

S:    =experience [is just experience (        )]

T:                [good (.) DO YOU- do you have any] experience

S:    =you need [more information]

T:             [yes or no         ]

S:    yeah yeah (.) sure

T:    SO↓ yes↑ (.) or no↓ >which one< of those would be correct
```

```
          (1)

T:      if you want some[one] to come for your job (.) you want
        them=

S:                    [yes]

T:      =to have experience↓

S:      °yes°=

S:      =yes=

T:      =okay↓ (.) so you- you need to scroll down and you type in
        the answers the options (.5) and you choose which one
        will be correct↓

S:      yes

T:      ok

          (2)

T:      and then you s- you >add a question<↓ so you carry on but
        you have to be very: careful with the questions you
        choose: (1) because you're doing a quiz (.) you have to
        provide different options like a multiple choice (.) exam

S:      °yeah°

T:      ok (.5) so there has to be a <one of those options> can
        be correct and  the others have to be incorrect (1.5)
        DON'T just use closed↓ questions see if you can ask any
        open questions (.) ok (.) but if you only use closed
        questions <you can ask> open questions in person↓ (2) as
        you do this I want you to work as a group↑ and I will come
        around and see what kinds of questions you are doing and
        make sure you are using the app properly↓ (1) >all right<
        (1) yes (Muer)=

S:      =as a group we have to err- to write↑ the same question
        on- same err=

T:      =yes↓ yes as a group you are- what you are creating one
        quiz=

S:      =one quiz [yeah]

T:                [but ] do it on all of the phones if you have
        all of the phones available (1) all right

S:      [((quiet talking))]

T:      [I SUGGEST        ]you write them by hand on your paper
        first

S:      yes=

S2:     =[and how many]
```

```
T:       [and then add] it to here↓ because-=

S2:    =and how many questions↑ you want how many

T:     that's up to you I would say minimum of five (1)

S2:    °minimum five°

T:     yeah=

S:     =which one is↑-

T:     m-w- well let's  say between five and ten because of time
       restraints↓=

S:     =what job we chose our=

T:     =that's your decision (.) you're creating your own job ok
       (.) >but don't make it< complicated (1) for example you=

T:     =[are erm an English education company↓ >and you're
       looking]=

Ss:    [(°
       °)]

T:     =[for new teachers erm (1) you're err- they are a car=

Ss:     [(°
       °)]

T:     =manufacturer and they're
```

Appendix O

T: >ok good< oh sorry my timer's going off will you just press ok on my (.) <u>ok</u>↓ so↓ >no no keep going< so↓ i-if you have a colleague (.) and a friend↓ and you've described the difference °to me° (1) d'you think that a <u>colleague</u> can ↑be↓come a friend (1) >can you have someone who is< a friend ↑<u>and</u> a colleague

S1:   yeah↓ err hhhhh huhhh (2) >allowed< allowed to er to- to have (1) err col↑league=

T: =mmhmm (.)

S1:   and fr- and friend the same person↓

T: <u>ok</u>

S1:   ok

T: do you think it's common↑ (1) <u>for</u> colleagues to become friends=

S1:   =[yeah]

T: [do] >you think< <u>lots</u> of colleagues=

S1:   =ye::ah=

T: =become frie[nds↓]

S1:   [yeah] err because err::: (2) sometimes err (I [think) there is-]=

T: [mhmm hmm mmh hmm]

S1:   =is goo- err good friend for me=

T: =(yeah true)=

S1:   =and he is good for me and my colleague also↓

T: <u>good</u> ok=

S1:   =and err (1) I think↑ the <u>friend</u> (1) err not can be:: (1) ((unclear))

T: yeah↓

S1:   yeah↑

T: mhmm hmm↓

S1:   because:: err >for example< I have err:: friend in my country↑

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T: yes↓=

S1:   =but he is not c- my colleague↓ because he is not uh- work with me or study with me↓

T: so the main difference is a colleague is someone you meet at work

S1:   yea::h=

T: =>ok< (.) but they can also become a °friend°↓

S1:   yes=

T: =why do you think many people↓ (1.5) >because it's very common< for colleagues to become friends (.) why do you think that °happens°

S1:   (.) because err he's studied with me or work with me and err (.) err (.) we make err re- we- we- we make arrangement or go together (.)

T: do you think (1) it's maybe related to the amount of time↑ you spend at work↑ (1) how long do you spend at work (1) studying (2)

S1:   err (1) four hour five hour day=

T: =>every day<

S1:   yeah

T: so maybe because you spend a long time (.)

S1:   wh- which: we- we- we know each other (.) we erm we speak (in the) in specific l- er our lives↓=

T: =mh hmm=

S1:   =so:: yeah so: he be erm (in my) ((unclear))

S2:   could a friend maybe include↑ the colleagues↑

T: yep colleague

S2:   colleague (2) because err maybe we are colleague↑=

T: =yeah=

S2:   =we are f= so we are friends↓ but erm we are friend (.) not we are colleague↓=

T: =ok=

S2:   =yeah=

T: =so do you think all colleagues become friends (.) or just some colleagues become °friends° (1) do you think everyone↓ you work with (1)

S2:   maybe <u>some</u>

T: (2) yeah=

S2:   =[<u>some colleague</u>]

S1:   [((unclear))] (1) that's mean↓ err:: hmmm not everyone↓
(1) is going to want to be my- my friend↓ (.) because err: I
have err (structure)=

T: =mmh hmm=

S1:   =(structure) or:: <u>procedure</u> to- to- to have err <u>friend</u>↓

T: WOW↓ do you have a tick list↑ (1)

S1:   no   [my mind my mind]

T: eh heh he heh heh [heh heh heh he] I got it yeah (.) like
everyone (2) >thank you carry on< (3) just another minute

      ((4 second pause, loud background chatter))

T: Sorry (2) what do you think the difference is on this
table ((banging)) between a <u>discussion</u> and an argument↓

S4:   (2) ((that's because)) heh heh

T: >what's the difference between a discussion and an
<u>argu</u>ment↓<

S3:   [argu]ment err <u>two</u> err opinions [one idea might be-]=

S4:   [yeah]

S: [two:: opinions   ]=

S3:   =[another one it- err two different opinion   ]

S: =[different opinions↓ (1) [<u>dis</u>:cussion↑]

S4:   [and- and- and-]

S4:   [usually the people speak up↓

T: [so for which one for <u>argument</u>↓=

S4:   [(.) yeah]

S: [=yeah   ]

T: °ok°

S: err different↑ discussions↓

S4:   [I think the:: err] argument↓ usually people will speak
up↑

S: [different opinion↓]

T: >ok so maybe they get< <u>louder</u> and they [start] fighting

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```
Ss:                                              [yeah:]

S:    yeah yeah

S:    and discussion the same

S3:   discussion maybe [the same topic err discussion] about it

S:                     [discussion the same topic    ]

T:    whoa whoa woah >one at once one at once< huh huh heh

S:    and discussion ABOUT the topic the same topic=

T:    =ok [yeah]

S:        [but ] err diffren-°tions°↑=

S3:   different↓=

S:    =no=

S:    =the same op[inions ]

S:                [no diff]erent opinions=

T:    =the same opinion

((Ss loud overlapped talking 3 seconds))

S:    FOR DISCUSSION about the topic the same topic↓

T:    ahh: so- so [in an arg]ument they have [dif]ferent
opinions=

S4:             [no ah- ah-]                [no]

T:    =[and in a discussion they have the same=

S4:   [yeah]

S4:   =other opinions

S3:   for example IN OUR DISCUSSION we say=

S:    =different err:

      (1)

S4:   in discussion the people usually try to find- err try to
find out the solution=

S3:   =the solutions yeah

T:    s:o are they always arguing the same [thing then↑ ]

S4:                                        [argument (.)] is
like (1) close mind↓

T:    yeah=

S3:   =yeah for example we say that Rachel is a good teacher↓=
```

```
T:    =ahhh↓=

S3:   =we discuss [we discuss with] each other about (RACHEL
      ISSUE)

S:                [argument yeah  ]

T:    and people disa(h)gree↑ with THAT↑

S:    (.) NO:=

S:    =no huh huh huh

T:    who disagrees with that (.) who↓=

S4:   =w-with what=

T:    =[yeah] who

S:     [huh ]

T:    who disagrees with it=

S:    =no no no=

S:    [no  ]

T:    [they] said they might have an argument that Rachel is a
      good teacher (.) >who disagrees<=

S:    =no agree

T:    who disagrees with it=

S:    =[AGREE agree]

S:     [no no agree]

S4:   [£agree agree]£

S:    [huh huh huh ]

T:    you can pass: [you can pass today ]

S:                  [disagree I disagree] (.) disagree

T:    this morning did you have an argument or a discussion↓

S:    yes=

S:    =argument

S:    [argument argument]

S:    [no (.) discussion]

T:    an ↑argu↓ment

S:    [yes]

S:    [NO ] but no [i-it's like] discussion↓

T:                 [a debate   ]
```

```
T:    the debate was like a discussion=

S:    =no

S:    [discussion the same topic]

T:    [did you have the same    ] [argument did you have]

S:                              [argument ARgument↓ no]

S:    [because two or different] [people different opinions ]

S:    [((unclear, overlapped)) ] [yeah different opinions to]

T:    so you think it's an argument

Ss:   yeah

S:    different op[inions]

S4:              [NO but in discussion there is a different
opinion

T:              [ok let's discuss that↓ [can] we discuss that
as a ↓class=

S:                                   [no ]

S:    =no no=

S3:   =[there is a PROBlem in] [DISCUSSION DISCUSSION a
PROBLEM]=

S4:   [no::: it's discussion]

S:                            [discussion we need to solution]

S3:   =[and we need the solution]

T:    [sssshhh::::::::::::::::][:::::::::::::::::]

S4:                           [yeah that's what-]what- what=

S4:   [we have to]

T:    [all right ]=

Ss:   =no no=

S4:   =[what] we have done

T:    [HI   ]

Ss:   ((loud overlapped talking 2 seconds))

S4:   yeah we have tried to find solution=

S:    =[NO how to try to       ]
      [((three banging noises))]

T:    [LADIES↑]
```

```
S:    [noo::: ] LADIES::

T:    [°ssshh:::::::::::°]

S:    [huh huh huh huh    ]huh    ]

S:    [we can find a solution    ]

      (1.5)

T:    Omar one piece of advice (.) never ever ever argue with a
woman=

S:    =huh huh [huh huh huh ]

S:             [hah hah hah   ]

S:    [huh huh huh]

S4:   [hahhh hah  ]hah hah

      ((3 seconds indistinct chatter))

S4:   I'm not two I'm just [one   ]

S3:                        [NO my] mu-=

T:    =any woman (.) yes=

S:    =they can't control them=

S3:   =as ((unclear)) said here

S:    and so argue: with [err women]=

T:                       [all right]=

S3:   =[you eat banana     ]

T:    =[((clapping)) folks] FOLKS:: hello (2)

S:    banana=

T:    =folks (.) hello

S:    °welcome°=

T:    =ok welcome=

S:    =huh huh huh

T:    over here we're having a [debate (.) about   ] what is
the=

S:                            [°banana h::: huhhh°]

T:    =difference between an argument and a discussion↓ (1) so
one idea- can you tell the rest of the class what idea you've
come up with↓ (.) what's the difference [between]=

S:                                        [oh kay ]

T:    =an argument and a discussion=
```

```
S3:   =argument when a: there is the: difference opinion two
different opinions [okay yeah agree or disagree] again=

S:                        [two groups or two persons   ]

S3:   =again or against (.) about erm err a discussion I think
err discussion one opinion but discussion [about the- the]=

S:                                         [the same topic]

S3:   =the same topic [or the same err::   ] topic but err need
to

S:                    [one topic same topics]

S3:   err solution [for err for- err   ]

S4:                 [or a different idea]=

S:    =yeah (.) °no different idea the same idea°

T:    do they have the same ideas >or different ideas↓<=

S:    =sometimes the same [ideas     ]

S:                        [sometimes] [it's different]

S4:                                   [BUT s- sorry  ]

S4:   [am I (here in) a group dis]cussion↑=

S3:   [discussion I think er::   ]

T:    =WAIT (.) one at once

S3:   a discussion need to err take more op- err more err=

S:    =information=

S:    =detail=

S3:   (1) °I don't know°

S:    information about subject=

S:    =about °subject this and°=

T:    =ok=

S3:   BUT not the argument (.) not err:: argument then=

S:    =it maybe [discuss a] problem↑

S4:             [I think  ]

T:    wait >I will come over there< Omar what did you say:↓ that
there's a difference between an argument↑ and a discussion=

S4:   =>no I didn't just< f- first thing↓ I think that discussion
and argument↑ err have the sam::me different opinions↓=
```

```
T:    =so they both have diff[erent opinions    ] so what's
the=

S4:                          [yeah have different-]

T:    =difference between (.) an argument and a [discussion]

S4:                                             [well just↑ ahh:
usually as I said just errm:: the >argument↑< that people
usually speak up↑=

T:    =yeah=

S:    =and you shouldn't do it (.) and like (.) you will not
have it=

T:    =[okay]

S:    =[but discussion↑ err >usually the people< try to  find the
solution but also  has different opinions↓

T:    okay=

S:    =yes=

S:    =yeah=

T:    =>and what about< over here (.) what do you think↓ is the
difference between a discussion and an argument

S:    we are not in the class ( )

S5:   one- one has opinion↑

T:    mmm hmmm

S5:   completely different (.) about err:- about err:: err:
another one opinion (.)

T:    >which< (.) argument or discussion↓

S5:   err argument=

T:    =so in an [argu]ment you think the- the err opinions are=

S5:            [yeah]

T:    =totally different↓=

S5:   =yeah (.) [I think so      ]

T:             [>and what about<] a discussion↓

S5:   discussion maybe I have opinion↑ err:: and err: (Alan) have
opinion maybe err:: (.) [maybe err agree what the-

S:                          [they will make er agreement (.)
finally]

T:    so it's similar [to Omar]
```

S5:   [ye::ah] similar- similar [to]

T: [s:o] you think
the >main idea of a< discussion is you might have different
<u>opinions</u> but you <u>work</u> to try and (.) come together (.) either
you agree to <u>disagree</u> or you try to find a <u>mutual</u> ground↓=

S5:   =yeah so- so=

T: =or a solution or something=

S5:   =yeah maybe aga- maybe to get an agree↑ with their- with
some (to work) or:: orr:: ah not agree↓ with ah-no- not agree
with err some- some topic=

T: =okay=

S5:   =but err (1) but who- we need to try to solve err- to
solve it↓=

T: =whereas in an <u>argument</u>↑=

S5:   =yeah=

T: =>you think maybe< the solution is missing↑=

S: =yes↓

S5:   yeah yeah=

T: =okay >so maybe in an argument< it's (.) which one do you
think you might do <u>more</u> of at university

      (1)

S: discussion↑

T: [a discussion   ] I hope so

S5:   [discussion yeah]

      (2)

S: I- I don't <u>know</u> what ab- [°I think°]

T: [<u>which one</u>] do you think you
might do more of in your personal lives↓

      (2)

S: °personal lives↑°=

T: =like <u>at home</u> maybe with your [<u>families</u>]

S5:   [argument]=

S: =discussion [as well]

S5:   [argument]

T: a <u>discussion</u>↑=

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S:    =yes=

T:    =you're very diplomatic at home are you↑=

S:    =yeah=

T:    =maybe with your br- [who has brothers and sisters]

S:                        [IT DEPENDS on your family    ]

T:    who has brothers and sisters
      (2)

S:    I=

T:    =does ev- does anyone [have brothers and sisters↑      ]

Ss:                         [((loud unintelligible talking))]

S:    it depends it depends=

T:    =°it depends°=

S:    =about the topic yeah↓

T:    It depends on the topic↓ >of course it does depend=

S:     [its- its- its] depend on the topic

T:    =[on the topic<]

T:    yeah↓

S:    °on the difference of the subject°=

T:    =okay=

S6:   =of the LIBYAN family never argument↓=

T:    =never=

S6:   =no↓=

T:    =they NEVER ar[gue] EVER

S6:                 [no ]

S6:   trust me=

T:    =[should you] say that in an academic piece of work↑]

S:     [never ever]

Ss:   [((overlapped background chatter                  ))] ((3
seconds overlapped talking))

S:    they just fighting yeah=

S:    =it's stereotype=

S:    =it's true
```

```
T:   huh huh huh it is [a stereotype]

S:                      [£just ah    ] directly starts fighting

T:   hah hah right ((claps)) ok (.) [moving on moving on↓ (.)]=

Ss:                                 [((quiet chatter       ))]

T:   =[I want you to stay with the same partners ssshh:::]=

Ss:   [((quiet chatter))                                 ]

T:   =sshhh:: shh:: I want you to stay with the same partners

S:   >I don't mind<

T:   erm do you have your phones↑ with you↑=

Ss:  =yeah yes

T:   can you use the recording function again↓

     (1)

S:   °why↑°

T:   because you're going t- talk to each other and record it↓

     (3)

S:   °what- what- what- which°=

T:   =£I do fi(h)nd that they always jump ahead↑ (.) a(h)lways↓
hh. Get your phones (.) show me you have your phones to record
(.) then I will tell you what the questions are (.) >I always
say< can you move around↓ >and they go< well↓ it depends what
we're doing↓ no no (.) just do it huh huh huh huh so DO YOU have
your phones for recording↓

S:   yes=

S:   =yeah=

T:   good (.) so you have your partners (.5) do you all have
your phones↑=

S:   =yeah=

S:   =no↓=

T:   =yes

     (2)

T:   does Larry have a phone(2) yes (.) so as le- as long as
one of you can record it (1) ok=

S:   =not both of them just one

T:   well you can both record if you want↓ (.) but as lo:ng  at
least one of you °must record°=
```

S: =yeah

T: ok (1) <u>erm</u> (.) so here underneath you have erm some
<u>questions</u> (1) for an <u>interview</u> (.) I want you to interview each
other (.) it's very in↑formal↓ (.) because the topic again is
<u>relationships</u> (1) now I want each of you to think of <u>one</u> of your
closest friends (1) maybe your best <u>frie::nd</u> or it might be(.)
erm >your brother or your sister or your cousin< but someone
that you <u>consider</u> a close friend↑ (.) it might be a friend back
<u>home</u> it might be a friend here in England↓ (.) it doesn't matter
but they must be a <u>close</u> friend (.5) ok AND I WANT you to <u>ask</u>
each other (.) these questions that are on page fifty (2) can
you see them here

S: yeah yeah

T: <u>about that</u> close friend↓ so how long have you known him or
her (.) where did you meet (.) why do you get on well↓ (1) >so I
just want you to find out about< each other's <u>close</u> friends=

S: =°but err°=

T: =and <I want you to <u>record them</u>>=

S: =err (1) excuse me

T: mm

S: what's means in specific err why do you get on well↓ let's
see- why do you agree with him↑=

T: =<u>why</u> do you get on well why are you friends↓=

S: =>yeah<=

T: =why do you::=

S: =(care)=

S: =why did you choose=

T: yeah why did you choose your friend [why did you stay
      ] friends↓

S: [there is something
you like]

S: =yeah[:::]

T: [yeah] do you like the same <u>things</u> and so on- ARE
there any of those questions that (.) you: (.) are not sure
about

      (2)

S: °no°

T: have you <u>looked</u> at the questions↓

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        (3)

T:    do you understand all of the questions or are there any
>phrases in there< that you're <not sure about>

        (2)

S:    >the last< one

        (1)

T:    do you think you will stay friends [ah]

S:                                      [st]ill- are friends
with him=

T:    =ye- do you think >that you'll stay friends< in the
future=

S:    =yeah=

T:    =until you are old (.5)

S:    ok

T:    ok (.) do you- or do you think maybe your friendship will
end friends↑ I know is that an unusual concept↑ °for you:°=

S:    =[°forever or no° [do you think you will  ]

S:     [(              )][hah hah hah hah hah ha]

S:    °no° ss:: like↑

T:    sorry I was being sarcastic £agai(h)n£ (.) yes (Hanny)
£sorr-eh heh heh heh=

S:    okay yeh=

T:    £so(h)rry£

S:    it's like girlfriend and boyfriend (.5)

T:    not necessarily girlfriend and boyfriend >it can just be<
your friend=

Ss:   yeah yeah

T:    you and Said are very good friends↓ it can just be that-
that friendship (.) it doesn't have to be err a girlfriend or a
boyfriend or a wife or husband [one of your friends↓      ]

S:                             [but he would love to talk]
about  girlfriend or boyfriend=

T:    =aww Hanny always loves to talk about girlfriends and
boyfriends £(I told you)£ yes=

S:    =(silly time) [(silly time)]

S:                  [there is a  ] (1) questions here=
```

```
T:     =ye(h)s=

S:     =what do you have in common↓ °what's that meaning°=

T:     =>what do you have in common< do you know what that means↑=

S:     =[yes ]

S:      [yeah]=

T:     =what↓

S:     errr=

S7:    =speaking Arabic↑

T:     NO DON'T [SPEAK] IN ARABIC=

S7:             [no no]

S7:    =its mean that I love (Real Madrid) club↑ he too↓

T:     ok[ay  ]

S:       [yeah] yeah=

T:     =so it's like [it's like hav]ing shared interests↓

S:                   [I love (    )]

S:     you have s- some similarities=

T:     =yeah >d'you have [anything    ]< similar that you (.)=

S:                       [similarities]

T:     =like doing↓ that are the same as each other (.5) ok so

S:     [the same thing    ]

T:     [things in common↓] (1.5) so things in common mean do you
like the same things (.)

S:     °yeah yeah okay°

S:     °the same thing can [(interest)     ]°

T:                         [>are there any<] of the other↑
questions that you need to check the meaning of↓

S:     ((coughing))

S:     °funny°

S:     °which question↑°

T:     any

S:     a huh huh=

T:     £anything£ huh huh (.) okay SO I- again I'm just gonna
give you a few minutes (.) maybe five minutes and I will come
```

around and <u>listen</u> to interviews (.) >but make sure< you're
<u>recording</u> them

      (2)

S: should we start now↑=

T: =you may start↓

S: yes

S: ok you can answer me

      ((quiet background talk 2 seconds))

S: I ask you↑ or you-

S: for firstly you ask me↓

<u>Welcome!</u>

Welcome to the Huddersfield University International Study Centre Pre-Sessional Programme!

Your **Pre-Sessional Programme**, will prepare you for successful study on your chosen university course, and we are sure you will find it both useful and stimulating. This booklet contains materials which your teachers will use with you in class for the next 4 weeks. You will also have official assessments in the last 2 weeks of the programme. You will be assessed in all four skills, reading, writing, listening and speaking - you will prepare for a presentation and seminar, you will have a reading and a listening & note making test and you will research and write an extended essay. Right now, everything you do in class and for homework will prepare you towards successfully completing these assessments at the end of your course. We will tell you more about your assessments in a moment, but before that please make sure that **YOU** act on the following:

A successful student needs to be a well- organized student. The way you **organize** your **time** and your **materials** is an important contributor to success. You should keep a **portfolio** (or file) of work to build up throughout the course. When we see students who have successfully progressed to their university department, one of the most common comments they make is how important it is to be organised and to look back on previous work in order to continue being successful in the future. Keeping a tidy, complete and well organised portfolio is key to this. You should keep any extra materials, notes and homework in your portfolio so that you can easily use them for your independent review and revision purposes.

We encourage our students to keep a **Vocabulary Journal** in which you note new words and phrases which you can revise and recycle throughout your studies. Having a good, wide vocabulary can really help you in all skills. How you record vocabulary is a personal choice, but it is VERY important not to rely on translation as this will slow down your English learning. You may have a very good electronic translator, but it is the *machine* doing the work and not you! YOU need to work actively on building up vocabulary, that is why we promote the use of monolingual paper dictionaries in class. Your teacher will bring some monolingual dictionaries to your classroom so you do not need to bring yours in every day, however you will need to invest in one as you will need it for your independent study and homework, as well as next academic year when you start your university degree/masters course.

It is also important that you take the time to **reflect** on your progress to date. You therefore   need to think carefully about what you are strong at (and therefore do not need to worry about!) and about ways in which you can improve any academic weaknesses you have. You will then need to act responsibly by choosing tasks to work on your weaknesses in your own time. In other words, in addition to the work you do in class and that your teacher sets outside class, you also need to focus on personalized areas of study that you need to do on a regular basis. A successful student is an **independently active** one! We've included a list of helpful websites for you to browse and use as part of your independent studies.

We wish you luck on the course and look forward to working together with you!

Assessment of Pre-Sessional Programme

All pre-sessional students are required to undergo the following 4 formally assessed components:

1.	**Formal presentation & seminar**	**25%**
2.	**Listening and note making exercise**	**25%**
3.	**Critical reading exercise**	**25%**
4.	**Research essay**	**25%**

Students must pass each component in order to progress to university.

PRESENTATION & SEMINAR

The presentation may be either a collaborative or an individual effort, but would involve a maximum of 3 per group. Students are assessed on aspects of language, delivery, structure, signposting, content relevance, analysis of the topic and organisation.

The seminar is a group exercise in which students are expected to prepare and deliver appropriate academic argument and opinion in a realistic seminar-style debate. They are then assessed according to their use of functional language and ability to express viewpoints, agreement and disagreement, and also in terms of the appropriacy of interaction and the level of relevance and helpfulness of their input

<u>LISTENING</u>

This is a listening and notemaking lecture-style exercise, in which students use their training in making effective notes to do so for an extended piece delivered by a live speaker. These notes are then used in order to answer several questions which address main points and supporting arguments, gist and viewpoint. The students may then be required to write a summary of the piece from the notes which they have taken or to respond to the information on a personal level.

<u>CRITICAL READING EXERCISE</u>

This is an extended academic text which is used in order to answer several questions which address main points and supporting arguments, gist and viewpoint.   The students are also required to give their reaction to and evaluation of the text.

<u>EXTENDED WRITING</u>

During the programme, students are taken from title analysis through outlining skills, reading and referencing skills and bibliography skills in order to build up to a 1,000 word text from a title which is chosen from a selection or negotiated with the tutor. Titles are designed to necessitate in-depth analysis, comparison or argument and to challenge the student to address various facets of a task. In this piece, then, all aspects of skills, functional language, signposting, cohesion, use of sources, accuracy and style which have been covered on the course must be reflected.   A title analysis and outline plan must be submitted for feedback, and a section of the first draft must be produced for feedback before the final deadline, as the emphasis is on the process of building a successful assignment rather than on being able to do so first-time. The final piece will be expected to reflect the feedback given throughout the course. The grading of the piece will reflect the extent to which the student has shown the ability to absorb and apply as many of the aspects of the programme as possible, rather than on the grade which the piece of work would attract on their degree programme.

The combination of all these assessed items will be used to give a clear picture of the student's ability to cope with the daily and periodic assessment demands of study on a degree programme.

University of Huddersfield

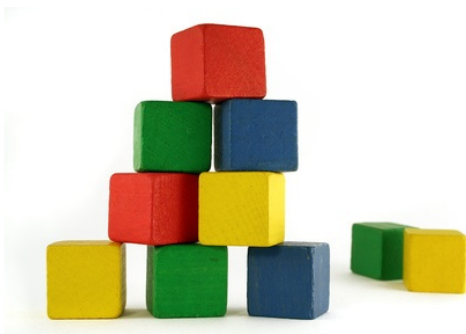# International Study Centre

Autumn 2015

4 week Pre-Sessional Programme©

(Weeks 9-12 of 12 week)

Independent and Dependent Clauses

Independent and dependent clauses are the building blocks of sentences.

A single independent clause can be a sentence, by itself. However, dependent clauses are used to make sentences more complete and more interesting. Using conjunctions and proper punctuation, dependent and independent clauses can be joined together to create interesting and complex compound sentences that are fun and engaging to read.

Independent Clauses (Also known as Main Clauses)

An independent clause is <u>a clause that can stand on its own</u>, by itself. It does not need to be joined to any other clauses, because it contains all the information necessary to be a complete sentences.

Independent clauses have three components:

1. They have a **subject** - they tell the reader what the sentence is about.
2. They have an **action** or predicate - they tell the reader what the subject is doing.
3. They express a **complete thought** - something happened or was said.

An independent clause can be as simple as a subject and a verb:

- Jim reads.

Jim is the subject. Reads is the action or verb. A complete thought was expressed - something was said, and the reader now knows that Jim likes to read.

- Jim read a book; he really enjoyed the book.

Independent clauses can also be joined to other independent clauses, if the independent clauses are related. However, they MUST be joined using the proper punctuation.

Independent clauses can be quite complex, but the important thing to remember is that they stand on their own and make sense alone.

Dependent Clauses (Also known as Subordinate Clauses)

A dependent clause is <u>a clause that does not express a complete thought</u>.

A clause can be dependent because of the presence of a:

- Marker Word (Before, after, because, since, in order to, although, though, whenever, wherever, whether, while, even though, even if)
- Conjunction (And, or, nor, but, yet)

<u>Dependent clauses MUST be joined to another clause</u>, in order to avoid creating a sentence fragment.
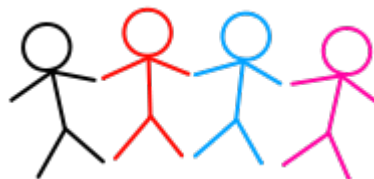
- Because I forgot my homework.

This is a sentence fragment. We have a "because" but not a "why" or anything accompanying and following what happened "because" they forgot.

- Because I forgot my homework, I got sent home.

Here, the error is corrected. "I got sent home" is an independent clause. "I" is the subject, "got" is the verb, "sent home" is the object. A complete thought is expressed.

Dependent clauses can become more complex if we add subjects, objects, and modifying phrases or **relative clauses**:

- Jim, who likes books, read a book.

"Jim" is the subject.

"Who likes to read" is a dependent clause that modifies Jim (we can also call it a non-defining relative clause).

"Read" is a verb.

"A book" is the object.

Like independent clauses, a dependent clause can also be complex. The important thing to remember is that the dependent clause does not stand on its own as a complete thought.

Adapted from Your Dictionary, 2015

Relative Clauses

The relative pronouns:

Subject	Object	Possessive
who	whom, who	whose
which	which	whose
that	that	

We use **who** and **whom** for people, and **which** for things.

Now try to put your knowledge into practice!

Relative pronouns (*who/whose/where/which/that*) introduce a relative clause.

Saturn, *which* is encircled by rings, is much larger than the Earth.

The college *where* he studied has been closed down.

The teacher *who* interviewed me was a specialist in ancient music.

Dr Yamada, *whose* lecture I attended, presented the prizes.

He wrote about the area *that* I was interested in.

Which relative pronouns are used for:

A places? B people? C things? D possession?

Insert a suitable relative pronoun in these sentences and underline the clause.

A The book .... he wanted had been borrowed by someone else.

B Beijing, ... she studied for 6 months, used to be called Peking.

C A hydrometer is an instrument .... is used to measure density in liquids.

D Few people have heard of the man .... invented television.

E Mercury, ... is a liquid element, is used in many industrial processes.

As can be seen from the examples above, there are two kind of relative clauses:

A Those which **define** the subject. In this case the relative clause must be included.

The college where he studied has been closed down.

B Those which give additional details – **non-defining**. Here the relative clause could be removed and the meaning would still be clear.

Saturn, which is encircled by rings, is much larger than Earth.

In type B the relative clause is surrounded by commas (,) brackets ( ) or dashes (-)

Decide which of the sentences in (2) define the subject.

Decide if the following sentences contain defining (D) or non-defining [additional detail] (ND) clauses.

A Akio Morita was the person who invented the Walkman.

B The first thing that he did was to introduce a new system of assessment.

C The medical school, which has a very good reputation, charges £20,000 per year.

D The president (who enjoyed playing jazz) was elected for a second term.

E A hurricane is a tropical storm which can do enormous damage.

Insert a suitable relative pronoun in the gaps. Write X if the pronoun is optional.

King Camp Gillette, a) ……………………… invention of the disposable razor blade made his name world –famous, was an American b) ……………………… had spent 40 years looking for a saleable invention. The idea c) …………………… changed his fortunes occurred in 1895, but he met considerable difficulties producing a thin, sharp blade d) …………………… could be made cheaply. He sold shares in the company to pay for the development work e) …………………… his partner, William Dickerson, was doing. In 1903, f) ……………………… was their first year of business, they produced only fifty-one razors. However, due to intensive advertising, g) ……………………………… potential Gillette quickly recognized , they rapidly increased sales to 250,000 to two years later. The modern razor, h) ……………………… is usually double-bladed, is directly related to the idea i) ……………………… Gillette had over a hundred years ago.

Study Tip: Look on Unilearn for more practice on Dependent and Independent Clauses

and Relative Clauses.

Dealing With Unfamiliar Words - Using parts of speech and context

If we ask you what your biggest difficulty in reading is, especially at the university level, you are highly likely to reply that your **vocabulary** is not great enough. Most students blame unfamiliar words first and foremost for their difficulties, but there are **strategies** you can adopt to reduce the problem, without simply reaching for the dictionary every time you encounter a word you don't understand. These strategies are closely connected with the **knowledge** you have of **word grammar**.

Task One

Look at the following words and write down the part of speech, meaning and/ or synonym of the ones you know:

Cognitive

Resit

Intricate

Embarking

Rush

Hitherto

Grasp

Task Two

The following text, which was written by an academic counsellor, contains the words from the list. Read the passage and answer three questions in your own words (**NO DICTIONARIES!**):

1. What did the counsellor expect to be the biggest problem for students?
2. What is the most common student complaint?
3. Why do postgraduate students also have this complaint?

When I began the work, I expected most of my time to be spent helping students with fairly complex cognitive difficulties in trying to grasp high-level concepts or in producing intricate patterns of academic argument. However, it surprised me to discover that the most common complaint of students of all ages, levels of study and disciplines, is difficulty in organising and timetabling their work. Many students identify this as a problem fairly soon after embarking on their first year at university, but many do not realise until after examinations at the end of their first term. Some of these come to discuss methods of organising themselves in rather a rush before resit exams.   In addition to these, I find that an increasing number of highly successful graduates are coming with the same concern soon after embarking on a higher degree course that is less structured than anything they have hitherto experienced.

Adapted from Main, A.N. (1980) *Encouraging Effective Learning.*

How many of the words from the list did you need to know in order to understand the meaning of the passage?

So, do you always NEED to know the EXACT meaning of unfamiliar vocab, or is it sufficient to understand an approximate meaning?

When would you need an EXACT meaning?

What type of words do you think you will most often need to know the EXACT meaning of?   (in other words, which are the main meaning-carrying words in a sentence?)

How, then, can we get an idea of the approximate meaning of a word?

Task Three

Go back to the unknown words in the text and check, from the grammatical context, what part of speech each word must be.

Task Four

Now can you get a good idea of the approximate meaning of each word from the content context (in other words, form the meaning of the sentence as a whole)?

Task Five

Using the same strategy, look at the following sentences and identify the part of speech and the approximate meaning of the words in **bold:**

1. Spoken replies to an interview can be more **candid** than questionnaire responses, as respondents do not have to commit themselves in writing.

2. The interviewer can more easily **distinguish** between a genuine and an insincere response.

3. Any successful planning process **anticipates** all the things which could possibly go wrong.

4. It is possible to get an **inkling** of a writer's character through the way in which he or she constructs an argument.

5. Answers to this questionnaire are **anonymous**, so you will not be contacted by other marketing organizations.

6.   Unfortunately, the company's financial situation has **deteriorated**, so redundancies are being considered.

7.   One of the keys to successful academic writing is the use of specific vocabulary and strict order, whereas many students produce work which is **vague** and **random**.

Vocabulary - THE ACADEMIC WORD LIST

The Academic Word List (or AWL for short) is a list of 570 word families which are most commonly found in academic texts. The List was created by examining a large corpus - or collection - of written academic texts, and selecting words which occurred frequently.

In short, the Academic Word List contains those words which are most frequently found in all study areas. These words can also be found in certain types of newspaper, but not as often as in academic texts.   In order to learn this vocabulary, students need to read plenty of academic texts in their field, so that they can be seen and understood n context. In this way, a familiarity with grammatical pattern, collocation and nuances in meaning can be built up.

Word Families

As stated above, the List contains 570 word families. A word family is made up of the 'parent' word and its family members. For example, take the word '**maximise**'. Its family members include other verb forms such as *maximised, maximises* and *maximising,* but it also includes the nouns *maximum* and *maximisation.* Once you learn **maximise**, you will be able to recognise other family members when you encounter them in your reading. There are some academic words on the List which do not have families at all. Examples of these are *nonetheless, so-called* and *behalf,* which do not change form.

The Importance of the AWL

Although the AWL does not include the specialised 'content' words which students need to learn for their subject, it does focus on non-subject-specific vocabulary that students in any field will need to master in order to express specific ideas in an academically appropriate manner. On average, one word in ten in an academic textbooks is in the AWL. Look at the following extract from an academic text: the words in bold can be found in the AWL

***Environmental issues** are truly **global**. Many of the problems, such as the **releasing** of CFC's into the atmosphere, have **global effects** and **require global** action. Some problems **link** to the **exploitation** of **global** commons - the **resources** shared by the **international community**, such as ocean beds and the atmosphere. Sometimes small local problems, such as poisonous gases leaking from landfills and water pollution, are **multiplied** so many times in any local **contexts** that they become **major** world hazards. The **environment** is a global concern **requiring global policies**.*

Practice Reading Assesment

Read the 2 texts and answer the questions. You have 90 minutes to complete the tasks.

Text A

Video games

Sara Prot, MA, Katelyn A. McDonald, Craig A. Anderson, PhD,

Douglas   A.   Gentile,   PhD

Video games are an extremely popular pastime among children and adolescents. Be it consoles such as Nintendo, Sega, Sony Playstation or X-box, or PC based games, video games have increased in popularity with 90% of American children and teens playing video games today (Gentile 2009). On a typical day, youth play video games for an average of 2 hours (Foehr 2010). The rising popularity of video games has instigated a debate among parents, researchers, video game producers, and policymakers concerning potential harmful and helpful effects of video games on children. Views expressed in this debate have often been extreme, often vilifying video games. The explosion in research on video games in the past 10 years has helped increase our understanding of how video games affect players. The aim of this article is to give an overview of research findings on positive effects of video games, to demonstrate that video games can indeed have a positive effect on the player. These are described, including effects of action games on visual-spatial skills, effects of educational video games and exergames.

Firstly, several studies show that video game play can improve a wide range of visual and spatial skills. Studies have found positive associations between gaming experience and performance in numerous visual tasks and faster visual reaction times. Experimental studies have demonstrated that even as little as 10 hours of video game play can improve spatial attention (Green et al 2003). These beneficial effects may have a range of practical applications. For example, an early experimental study showed that Israeli Air Force cadets trained using the game Space Fortress 2 had better subsequent flight performance (Gopher et al 1994). As a result, the game became a part of the training programme of the Israeli Air Force. However it should be noted that the effects of video games are not simple, and a game can simultaneously have positive effects (increased visuospatial skills) and negative effects (increased aggressive emotions, thoughts, and behaviours).

In addition, video games are highly effective teachers. Well-designed video games are attention grabbing, set clear objectives, provide feedback, actively involve the player, offer adaptable levels of difficulty, and use many other powerful teaching techniques. A wide range of educational games have been developed, taking advantage of these features of video games and using them to teach specific knowledge and skills. Video games have been successfully used to teach children and adolescents a variety of topics, such as reading skills, mathematics, and biology (Achtman et all 2009). Video games are often used to teach job skills to employees. For example, Canon USA uses a video game to train technicians, Volvo uses an online game to teach car sales employees, and the US military uses video games to train combat skills and increase recruitment (Entertainment Software Association 2011) Games have been developed to teach youth about smoking, diabetes, and cancer (Lieberman 2001). These games have been shown to be highly effective.

Finally, let's consider the use of video games in exercise. Video games have traditionally been a sedentary activity. However, in recent years a new type of video game has emerged that requires interactive physical activity. Exercise games, or exergames, combine video games and exercise. Active games, such as Dance Revolution and Wii Fit can increase energy expenditure, prolong time spent in physical activity, and increase preference for physical activity among players (Biddiss 2010) Exergames have been shown to increase engagement and enjoyment of exercise. For example, a 6-week-long training study demonstrated that interactive video bikes increase adherence to a training programme and improved attitudes toward exercise compared with traditional bikes (Rhodes et al 2010). Particularly positive attitudes toward exergaming are found among sedentary individuals, indicating that this may be an effective way of increasing physical activity in this group. Given the tremendous popularity of video games among youth, combining gaming and physical activity may be a good strategy to increase physical activity among children and adolescents.

(Adapted)

Text B

Harmful Effects of Video Games

C. Bora - October 2012 – MA; freelance writer

An increased rate of violence and aggression among children and teenagers is one of the most important problems faced by today's parents. But we hardly spare a thought to the fact that entertainment media like television, video games and movies, can be an important factor contributing to the growing trend of violent behaviour among children and teenagers. Video games are perhaps the most significant source of entertainment for young children which has pervaded the world of child entertainment and become a subject of many studies and researches for its presumed role in influencing child behaviour and psychology.

There are numerous harmful effects of video games on children. Violence and aggression depicted in video games, if practiced in the real world, can cause serious injuries and even death. It is believed that excessive video game playing may reduce a child's empathy or his/her willingness and desire to help others. In addition, excessive playing of video games can have an adverse impact on the academic performance of a child. It can also result in social isolation, as children tend to spend less and less time playing and interacting with family members and friends. Another important harmful effect of video games is that it can affect a child's perceptions about gender roles, as women are often portrayed as the victim or the weaker person in many of these games. Spending an increasing amount of time on video games can significantly reduce physical activity in children and teenagers, thereby increasing the risk of obesity among them. Besides obesity, other health related issues associated with playing video games include video-induced seizures, muscular and skeletal disorders and nerve compression.

However, it has to be taken into consideration that video games can have certain beneficial effects on children. If used properly, these games can improve hand-eye coordination, problem solving and logic, multitasking, quick thinking and decision-making, attention to detail and teamwork and cooperation, if played with others.

Parents have an important role to play to ensure that the negative or harmful effects of video games do not outweigh the positive ones. For this they can limit the amount of time for playing

and also take into account the rating of video games while purchasing them. In addition, they can also participate in the games and discuss the harmful effects of violence and aggression, their inappropriateness or ineffectiveness in solving problems in the real world. Besides this, children and teenagers should be encouraged to participate in other games and activities to avoid becoming addicted to video games.

(Adapted)

Questions

Section 1

Text A

1. Which heading best describes the overall theme of the article? (1 mark)

A) A call for discussion on the use of video games

B) The possible positive impacts of playing games on the user

C) The benefits of playing video games on children

D) Video games are changing the behaviour of people

2. Match a word in the left-hand column with its synonym on the right, as used in the text.

Not all synonyms are needed (5 marks)

Word in text (paragraph number)	Synonyms
a. cadets (para 2)	Praising
	To grow
b. adolescent (para 3 and 4)	Making vicious statements about something
	Officer
c. vilifying (para 1)	Characterised by lack of exercise
	To lengthen in duration/extent
d. sedentary (para 4)	Young trainee in the army
	Young adult
e. prolong (paragraph 4)	Fast
	Teenager

3. What effects did exercise games or "exergames" have? (1 mark)

A) People continued to exercise longer than traditional exercise programmes

B) People preferred to exercise in gyms

C) It significantly increased the popularity of bike riding

D) It was found that people became more sedentary

4. Write a source evaluation for text A. Give examples from the text to support your answer (4 marks).

_____

_____

_____

_____

_____

_____

_____

_____

_____

Text B

5. Find adjectives in the text that mean the following: (4 marks)

a. Paragraph 1 – Appearing to be true   _____

b. Paragraph 2 - More than is necessary, normal, or desirable   _____

c. Paragraph 2 – Great in number / many   _____

d. Paragraph 2 – Harmful or unfavourable   _____

6. List three harmful **social** effects of playing video games, according to the author. (3 marks)

a.   _____

b.   _____

c.   _____

7. Complete the following summary of text B using no more than 1 word from the text in each gap.

Violence and aggression are a) _____ among children and teenagers, and a large

b) _____ on the behaviour of young people is the playing of video games. Harmful effects

on young people include a lack of c) _____ for others, increased social isolation, altered perception of

gender roles as well as d) _____ problems such as obesity. While there are some possible

e)_____, parents must play an active role in reducing the harmful effects and time spent

playing video games should be f)_____.

Look at the sentence below from Paragraph 2 of Text A.

> *"Experimental studies have demonstrated that even as little as 10 hours of video game play can improve spatial attention (Green et al 2003)."*

Sentences **(a)** to **(e)** below are paraphrases of the above sentence. Four are incorrect, one is acceptable. Label the one correct paraphrase and add the reason why the others are incorrect from the words and phrases below.

(1 mark each)

Plagiarised	Incorrect meaning	Incorrect meaning	No citation	Correct paraphrase

Sentence	Explanation
(a) Playing video games for just 10 hours can increase spatial attention.	
(b) Playing video games challenges and stimulates the player (Green et al, 2003).	
(c) Green et al (2003) referred to experimental studies which have demonstrated that even as little as 10 hours of video game play can improve spatial attention.	
(d) Video games as a chosen pastime can improve attention (Green et al, 2003).	
(e) Green et al (2003) suggested that research has shown that spatial attention can be enhanced by just 10 hours of video game play.	

Section 2

Which of the texts is based on opinion rather than fact. How do you know? Give examples from the text to support your answer.

_____

_____

_____

_____

_____

Section 3 Summary

In your own words, summarise and evaluate the argument in text A. (100 words)

You will be awarded marks for :

Task achievement (10)	Identifying and paraphrasing main points, responding to the text, justifying your opinions and keeping to the word count.
Coherence and cohesion (10)	Organising and paragraphing summary coherently.
Lexical resource (10)	Using a range of vocabulary accurately.

Grammatical range and accuracy (10)	Using a range of grammatical structures accurately.

Learning the AWL Vocabulary

You will not learn everything you need to know about a word the very first time you see it. Don't expect to remember everything about it the first time you look it up in the dictionary, but use some of the following ideas to help build up your knowledge of this vocabulary:

1   Use the context to help you understand the grammatical and meaning patterns around the word. Check, for instance, whether a verb is usually followed by a preposition, and if so, which one? (eg compensate *for*, apply *to*)   If the preposition is different, how does this change the meaning? (eg accountable to/ accountable for)   If the item is a noun, what verbs normally   appear with it ? (eg *have* an impact, *commit* a crime*)* If the item is a verb, does it usually need an object?   Or sometimes? Or never?

2   Even if you think you know a word, if it occurs frequently in your texts, look it up in a dictionary to find out any further information you can about its usage.

3   Research has shown that repetition helps people to remember, so try using word cards to test yourself until you feel confident in using a word, or keep a small notebook of key vocabulary   which you review regularly until it becomes familiar.

4   When you are writing assignments, try to put in a certain number of the AWL words if possible: start with twenty, perhaps, and build up. Using them actively will help them to become part of your working vocabulary.   Keep a copy of the AWL nearby when writing.

5   Do not overdo it! Too much focus on vocabulary over meaning will make your message difficult to follow and unnatural in style. Aim to use more specific vocabulary from the AWL to express your message accurately, rather than finding reasons to use certain items of academic vocabulary.