MULTIMODAL ELICITATIONS IN CHILEAN SECONDARY EFL CLASSROOMS

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To Dad

ABSTRACT

This PhD thesis is a descriptive exploration of teachers' interactional practices to mobilise and secure student responses in elicitation sequences in Chilean secondary English as a foreign language classrooms. It explores teachers' verbal and embodied practices, such as hand gestures, gaze alignment and gaze shifts, body orientation and body shifts, and the manipulation of the teaching materials. The main aims are: to identify the kinds of elicitations teachers produce and their sequential development, and to identify the role of embodied practices in mobilising and pursuing student-next action. It also seeks to bridge the gap between Conversation Analysis and English Language Teaching and is therefore presented as an introduction to the kinds of elements that can be studied through a CA lens and is written with an audience of practitioners new to CA in mind.

The study, of a semi-interventionist nature, draws upon teachers' application of a jigsaw picture-story task in 5 secondary classrooms. Lessons were recorded in Chile in August/September 2016. The task was designed with different activities and stages to elicit interactions of different kinds: teacher talk, groupwork, teacher-group feedback, groups talking to each other and teacher-student negotiations. The activity included the use of flashcards as teaching materials (only pictures, no text) that teachers and students manipulated throughout the activity.

Results show that teachers design elicitations as question-answer sequences, designedly-incomplete turns and a combination of both. Designedly-incomplete elicitations correspond to elicitations in which teachers put their current turn on hold (incomplete TCU) and mobilise a completion from students (Designedly-incomplete utterances, Koshik, 2002). Teachers' embodied practices allow them to set up different participation frameworks and to layer their turns in different ways, which have sequential implications for student-next action. The findings are a contribution to the fields of classroom interaction studies, gestures studies and Applied CA. Finally, in particular, this thesis expands previous studies on IRF sequences in general, and on incomplete turns in classroom settings, in particular (McHoul 1978; Lerner 1995; Koshik 2002; Margutti 2010; Koshik, 2010; Hazel and Mortensen 2019).

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AUTHOR'S DECLARATION

I declare that this thesis is a presentation of original work and I am the sole author. All sources are acknowledged as references.

Earlier versions of this work will appear in the following:

Walper, K. (in press). An exploration of Chilean EFL teachers' interactional practices in feedback provision. In Galhano, I.; Galvão, E.; Cruz, A. (Eds.). *Recent perspectives on gesture and multimodality*. New York: Cambridge Scholars Publishing.

Walper, K. (in review). Using conversation analysis to explore Chilean secondary EFL teachers' interactional practices in elicitation sequences. In Lizasoain, A. (Ed.). *Experiencias en torno a la enseñanza-aprendizaje de ELE y ILE en Chile.* Brazil: EDUEL.

Some of the examples in the analytical chapters have been presented at conferences. The following is a presentation available online:

Walper, K. (2018). Questions with Gestures: examples from Chilean EFL classrooms. 52nd Annual International IATEFL Conference and Exhibition - Brighton, UK. April 2018. Retrieved July 3, 2018, from https://www.teachingenglish.org.uk/article/questions-gestures-examples-chilean-efl-classrooms

This work has not previously been presented for an award at this, or any other, University.

CHAPTER 1: INTRODUCTION

The present study is a descriptive exploration into teachers' multimodal resources in elicitation sequences in secondary English language classrooms in Chile. Its main aim is to identify the interactional resources that teachers deploy to set up the sequential environment for students to produce the next action. These interactional resources include verbal as well as embodied practices, such as hand gestures, gaze alignment and gaze shifts, body posture and body shifts, or the manipulation of teaching materials.

Similar studies in language classrooms have explored sequence organisation by means of the Initiation-Response-Feedback (IRF) pattern (Sinclair and Coulthard, 1975)[1], with special focus on the role of repairs in the third turn (Hall, 2007) or the actions accomplished through the third turn (Hellermann, 2003; Lee, 2007; Waring, 2009; Park, 2013). Although analysis of embodied practices has gained momentum in the institutional classroom context (Mondada, 2011; Reed and Szczepek-Reed, 2013; Sert, 2015; Szczepek Reed, 2017; Waring, 2018), efforts still need to be directed towards uncovering the ways in which teachers and learners orient to talk in the instruction (Lerner, 1995). This is especially the case in EFL classrooms since English is both the means of interaction and the focus of instruction (Willis, 1992; Firth and Wagner, 1997; Seedhouse, 2004). Since teachers steer the interactions taking place, their awareness of the intricacies of classroom talk is paramount, and the discursive tools they use to facilitate instruction in the aid of learning is at the core of classroom interactional competence (CIC) (Walsh, 2006).

A Conversation Analytic (CA) approach has been chosen to explore these practices; that is, interactions are analysed on a turn-by-turn basis with specific emphasis on participants' orientations. In line with the late-1990s' call for a reconceptualization in the Second Language Acquisition (SLA) field (Firth and Wagner, 1997), the present study holds a socio-interactionist perspective to language learning. It posits that teachers deploy a variety of interactional practices to make student-next

[1] Referred to in various ways as: Initiation-Reply-Evaluation (IRE) (Mehan, 1979), Initiation-Reply-Follow-up (IRF) (Sinclair and Coulthard, 1975) or Question-Answer- Comment (Q-A-C) (McHoul, 1990) or as triadic dialogue to highlights its three-part-sequence (Chazal, 2015).

action relevant, not only through IRF sequences, but also through other kinds of turns that have different sequential implications for what learners are expected to produce next (conditional relevance, in CA terms).

As will be explained in the next sections, a second aim of the present study is to bridge the gap between CA and the English Language Teaching (ELT) communities. This thesis is presented as an introduction to the kinds of elements that can be studied through a CA lens and is written with an audience of ELT practitioners new to CA in mind. Although elicitations are most commonly done through question-answer (Q-A) sequences, they are not the only kinds of elicitations identified and explored in the study (see chapters 5 and 6). An introductory example will be presented next to familiarise the readers with technical terminology that will be key in understanding the following chapters.

In example 1.1, Teacher D has just presented a story and its main character (Alf). She checks comprehension of the information given. The teacher asks: "what is his name?" (line 20) and after a gap (line 21), St1 and St2 answer "Alf" (lines 22,23). The teacher confirms "Alf" (line 24).[2]

Example 1.1 D-00_00_59-StoryIntroduction_B

```
20 (I) Tea: what is his name?

21                (0.6)
22 (R) St1: alf
23     St2:     a [lf

24 (F) Tea:       [alf
```

This IRF sequence consists of three turns, or sequential slots: initiation (I), in the first turn, response (R), in the second, and feedback (F), in third. Students' responses are contingent, or depend, on the ways in which teachers design the elicitations. In this case, it is a Wh-question which makes relevant for students to produce the name of the character next. In the same manner, teachers' evaluation turns are contingent on what the students respond in the second turn. If there is no response, for example, or a pedagogically-unfit candidate answer is provided, then it is the teacher who launches a sequence to deal with the problem (a repair trajectory) and to pursue the correct

[2] The symbol [signals overlap between St2's response in line 23 and teacher's confirmation in line 24. For a list of symbols used in CA, see Appendix B.

response from the students. This is why it is relevant to analyse interaction as it unfolds, on a turn-by-turn basis, and identify the practices that make it possible for the progressivity of interactions and the accomplishment of the pedagogical projects. The interactants' turns make their orientations to the preceding talk visible through the contingent interactional practices they deploy.

1.1 Why study elicitations?

This section will present the background and significance of the present study, as well as its motivations and justifications.

The background of the present study stems not only from CA explorations of institutional contexts, but also from language classroom studies on situated interactional practices. The role of teachers' verbal and embodied practices has been at the core of several studies in classroom institutional contexts, especially with regard to learners' communication strategies when coping with problems in interaction (Gullberg, 1998; Gullberg and McCafferty, 2008), gestures in the achievement of intersubjectivity (Belhiah, 2012) or negotiation of understanding (Mondada and Doehler, 2004; Sime, 2008; Sert and Jacknick, 2015), turn-allocation (Kääntä, 2010; Ingram and Elliott, 2014; Waring, Reddington and Tadic, 2016), and pedagogical trajectories in general (Hudson, 2011; Stam, Tellier and Bigi, 2012), or of repair or correction, in particular (Kasper, 1985; Hall, 2007; Seo and Koshik, 2010).

As presented in the previous section, little research has been done into the resources mobilised to secure responses from students in elicitation sequences; thus, it is pertinent not only to identify the kinds of elicitations teachers produce and their sequential development, but also their verbal and embodied resources and how students orient to these. For example, it has been shown that teachers attend to students' gaze shifts and displays of recipiency and understanding when producing elicitations (Mortensen, 2008). From the perspective of learners, language classroom studies tend to focus on learners' use of the foreign language and proficiency, that is, whether they are able to produce the right lexical or grammatical items. The present study, however, sees language learning as interactional achievement, which becomes visible through the ways in which participants attend to the unfolding intricacies of the communicative processes. As a consequence, the present study lies at the intersection between CA studies of institutional contexts, and studies of language learning as interactional achievement. The two analytical chapters will explore elicitations that

obtain responses (chapter 5) and those that do not (chapter 6) separately, so as to differentiate processes of mobilising responses from those practices that are triggered by students' non-responses or incorrect candidate answers (repair sequences to pursue responses, in CA terms).

The importance of exploring instruction through participants' interactional practices lies on the fact that they are using the foreign language to communicate and develop their command of the language and their interactional competences. Therefore, interaction lies at the heart of every instructional aspect:

> Even a traditional grammar exercise in the classroom, generally not considered to be a communicative activity, is a task that is interactionally organi[s]ed by the participants. (Mondada and Doehler, 2004, p.505)

As exposed by Mondada and Doehler (2004), interaction allows for the achievement of pedagogical goals, even those oriented at developing grammatical accuracy. Thus, the resources participants use to coordinate actions are key in identifying the nature of such instructional processes.

Lastly, the multidisciplinary perspective upon language classroom interactions does not seek to evaluate learners' or teachers' practices. By contrast, the motivation behind the study is to identify those practices that teachers and learners deploy, so as to learn from them and apply them for teacher training purposes in the future. Therefore, a descriptive approach is held towards the data set. It is believed that the multidisciplinary aspects of the study will allow for the dialogue between CA and Applied Linguistics and English Language Teaching to further develop. Thus, the present study is presented as a series of examples of the kinds of findings that can emerge from the combination of disciplines. These aspects are also visible on the methodological decisions made: on the one hand, the study is based on a story-telling activity that was designed with phases to trigger different kinds of interaction. On the other, the sessions recorded, though based on teacher's application of the activity, still develop in a naturalistic way which aligns with a CA methodology, as these were not influenced or controlled by the researcher.

1.2 Research outcomes, questions and purpose

The picture-story task mentioned above was designed to be applied during English as a foreign language lessons in Chile. The particular task elicited naturally-

occurring interactions of different kinds, such as teacher talk in front of the whole class, instruction giving, groupwork, teacher approaching groups, groups talking to each other and teacher-student negotiations (see chapter 4 for a complete overview of the activity). The use of the task was recorded in 3 different public and subsidised secondary schools.

Through repetitive data viewing, in line with the inductive CA methodology, it was decided that the main objective was to explore elicitations due to the identified research gaps, the numerous occurrences of the phenomenon, and the different kinds of elicitations/turn-design observed. Thus, the main research question that guides the present study is:

- How do teachers use practices of elicitation in the classroom?

This question seeks to unveil the sequential development of these elicitations, that is, the ways in which teachers design the initiation turns and what interactional consequences they have for students. In other words, what next action they make relevant for students. Within these elicitation sequences, the aim is also to explore teachers' embodied practices, such as gestures, gaze and body shifts and orientation, as well as the manipulation of teaching materials or the material surroundings (such as boards or projected slides). Therefore, the following secondary research question was designed:

- What is the role of embodied practices during elicitations in the classroom?

Lastly, as elicitations do not always obtain correct responses in the next sequential slot, teachers need to deploy a variety of practices to pursue the responses. Thus, two other secondary research questions were designed for both cases:

- How do teachers mobilise student-next action in elicitation sequences?
- How do teachers pursue student-next action in elicitation sequences?

In this regard, the first analytical chapter in the thesis tackles elicitations which obtained answers in the next sequential slot, while the second explores the elicitations that were not answered appropriately in the next turn. In combination, the analytical chapters will provide a thorough analysis of teachers' interactional practices during the instructional activity.

1.3 Significance and scope

The significance of the present study lies in the combination of practices that are explored. The purpose, attainable through an empirical microanalytical analysis, is to describe the pedagogical and interactional practices that teachers deploy in language classrooms to secure a response from students, as well as students' interactional practices to attend to the unfolding contingencies. The scope of this study is defined by the practices to secure uptake and a correct response. The focus on both teachers and students will result in an organic overview of practices which will be a contribution to the field. Usually, because of time or space limitations, analytical compromises need to be made which may result in a shattered view of interactional practices in these settings. In the present study, both teachers' and students' practices will be explored in the first and second turns of the elicitation sequences (chapter 5) on the one hand, and the first turn, the second, and the repair trajectories that unfold (chapter 6), on the other. The present study, however, does not focus on the actions accomplished through the feedback or third turn. Although third turns will be included in the transcriptions and shortly referred to, these will not be analysed further as they lie beyond the scope of the present study. The thesis will not explore wider pedagogical projects either. In fact, elicitations are studied as stand-alone interactional sequences, devoid of a pedagogical approach or evaluation of the pedagogical practices deployed in regard to task accomplishment.

The present study will contribute to the developing literature on different kinds of interactional practices in elicitations in general, and to the resources used to mobilise and pursue responses in orientation, in particular. By means of a turn-by-turn analysis, participant orientations will become clear and will allow for a demonstration of the ways teachers and students combine multimodal resources in the design of their turns. The present study focuses on those practices that allow teachers to move the lesson forward. Competencies are not evaluated; they are deconstructed and analysed through an emic approach, that is, from the perspective of the participants themselves, and with a descriptive aim.

The main significances of such an approach speak to the three areas that converge: classroom interaction studies, gesture studies and (English) language teaching (ELT) and teacher training. Along the same lines, the methodological approach of the present study is a contribution not only towards ELT, but also towards CA studies,

as it shows that an activity that has been pre-designed by the researcher can lead to naturally-occurring episodes of interaction without compromising the quality of the product nor the kinds of interaction that emerge during task completion.

In short, through a CA methodology and analytical approach, the aims of this study are three. First, to contribute to the existing knowledge and literature on teachers' interactional practices to mobilise and secure student responses. Second, to bridge the gap between CA and language teaching by portraying how the use of this analytical approach converges into a micro-analytic view of classroom interaction for language instruction. Third, it also highlights and exemplifies the need for inclusion of a multimodal embodied analysis of interactions when dealing with pedagogical settings, especially since learning in these contexts is a situated practice in which learners and teachers deploy not only verbal but also embodied practices that need to be taken into consideration when dealing with language instruction. Finally, the study also holds significance for teacher training, as it speaks to the different frameworks of interactional competence (Hellermann, 2008; Hall, Hellermann and Doehler, 2011; Young, 2011), classroom interactional competence (CIC) (Walsh, 2006, 2011, 2013) and language learning as a situated interactional co-present practice.

1.4 Thesis structure

This thesis is composed of eight chapters:

Chapters 2 and 3 present the background literature and are written with ELT practitioners new to CA in mind. Chapter 2 provides the rationale behind the socio-interactionist approach to language learning first, and, second, reviews key terminology of the study of classroom interaction from this particular perspective. Chapter 3 explores the phenomenon of elicitations in a more specific way by providing: first, an introduction to the study of gestures (gesture typologies and gesture phrases); second, an account of the sequential organisation of elicitations as identified in previous studies; and, third, by providing an overview of the processes of mobilising and pursuing responses. The chapters highlight the need to explore teachers' finely-attuned situated practices to pursue elicitations in the second language (L2) and build the basis for the exploration of teachers' practices to set up an interactional environment in which students are required to produce the next action.

Chapter 4 covers the methodological aspects of the present study. First, it exposes the research objectives along with their justification. Then, it explains the research design behind the study, that is, a task-based jigsaw story-telling activity designed to trigger different kinds of interactions: teacher-led phase, student peer work, and whole-class negotiations. The chapter then explores the intricacies of working with classroom data from a CA perspective, such as transcriptions and data preparation and presentation.

Chapter 5 is the first analytical chapter and presents the collection on elicitations which obtained an appropriate response from students in the next turn. These elicitations were formatted in three different ways, and each is explored in their own section. These sections are subdivided into the interactional practices deployed to index student-next action (incomplete TCUs and materials). The chapter ends with a discussion of the participation frameworks established through the elicitations and teachers' verbal and embodied strategies to manage recipiency.

Chapter 6 is the second analytical chapter and presents the collection on elicitations which did not obtain successful uptake from students and, thus, more work was needed to pursue the appropriate answer. The chapter finishes with a discussion of the repair sequences that emerged in the process of pursuing uptake, as well as the role of embodied practices in achieving these.

Chapter 7 is the discussion of the results presented in the previous two chapters. The discussion first focuses on the participation frameworks teachers established, the types of elicitations they used, and the multimodal practices deployed to allocate turns and manage recipiency, to display recipiency and to project student-next action. The following sections explores in detail the different repair practices deployed to pursue responses, both in terms of sequential development and the embodied practices that accompany these. The last section presents the relevance of findings and contributions for classroom interaction studies, gesture studies and CA.

Chapter 8 concludes the thesis by providing a summary of the main findings as well as acknowledging the significance and originality of the study, and its limitations. Finally, it provides guidelines for further research.

CHAPTER 2: THE INTERACTIONAL TURN IN LANGUAGE CLASSROOMS

2.1 Introduction

Research on classroom discourse and interaction has widely explored the Initiation-Response-Feedback sequence (IRF) (Sinclair and Coulthard, 1975) with particular attention paid to the third turn and the moves teachers can accomplish through the feedback slot (Hellermann, 2003; Lee, 2007; Waring, 2009; Park, 2013). The IRF is a sequential pattern in which students produce the response in second-position, and teachers evaluate it in third; however, for students to produce the second action, teachers must mobilise it through different interactional resources, not only to provide students with interactional space, but also to guide them in their answers. These resources are the focus of the present study.

In this regard, the first literature chapter will explore the rationale behind the socio-interactionist approach to language teaching and will present key terminology in the study of classroom talk from a Conversation analytical (CA) approach. It will first provide an overview of language learning as an interactional achievement (section 2.2), and a general overview of earlier discourse analytical approaches and a comparison with conversation analysis (section 2.3). Then, it will explore previous studies of embodied practices in classroom settings and explain in which way gestures, gaze and body shifts become key when analysing participants' interactional practices and orientations to the unfolding talk (section 2.4). Finally, the chapter will review key terminology in both ELT and CA in relation to the turn-taking system, student responses and the evaluation or correction of such responses (section 2.5).

Before continuing, however, it is important to distinguish between ordinary and institutional interactions, as the ways in which talk unfolds in each context differs (Drew and Heritage, 1992; Heritage, 2005; Antaki, 2011). On the one hand, pure CA explores interactions which occur in mundane situations, such as household family interactions and conversations among friends; applied CA, by contrast, explores interactions in institutional settings, such as doctors' consultation rooms, courts of law, or classrooms, among others. In the institutional context the asymmetrical roles affect both how interactants take turns, and how they use talk to accomplish institutional goals (Heritage, 1997), for example, when carrying out a diagnosis, cross-examining someone, or teaching and explaining new content. In short, the main goal of applied CA is to

understand how interactants orient to the roles and the institutional goals to be accomplished (Heritage and Silverman, 1997; Heritage, 2005; Heritage and Clayman, 2010; Antaki, 2011). In the case of the present study, it is the teachers who steer the interactions taking place and who pursue their pedagogical project. Certainly, there are moments of classroom interaction which can resemble mundane conversation, especially if teachers, for example, ask students questions they do not know the answers to (referential questions) and refrain from evaluating the students' answers in the third turn and respond with appreciations or further questions (Waring, 2014). However, the main concern of the present study is not those moments that are 'conversation-like'; the present study explores pedagogical sequences in which teachers elicit elements in the L2 from students. The following section will explore the classroom as an institutional context and will detail how the present study approaches language learning.

2.2 Language learning as interactional achievement

Through the last decades, in accordance with the learning theories developed, several principles have guided teachers' classroom practices. Language teaching, in particular, has been shaped, first, by cognitive theories that view language acquisition as an internal process of grammatical and linguistic competence development (Lightbown and Spada, 2013), and, second, by a more sociological perspective that highlights the contextualised interactional features of the language learning process.

Researchers that hold a sociological perspective proposed the notion of 'communicative competence' (Hymes, 1964) to highlight that apart from grammatical competence, L2 learners should develop discursive, sociolinguistic and strategic competences (Canale and Swain, 1980). Although within the communicative competence framework sociolinguistic competence is concerned with contextual factors, and strategic competence is defined as including both verbal and non-verbal strategies to counteract communication problems, it is a limited framework as it only focuses on learners' productive skills in terms of verbal fluency. Strategic competence does refer to the strategies used to deal with communicative problems; however, early studies approached these communicative troubles by comparing the productive skills of non-native speakers with the talk of native speakers (Kramsch, 1986) with the assumption that the first was deficient in some way. Within this dichotomy, acquisition was considered to be facilitated with L2 speakers' exposure to communication with a 'more competent interlocutor' native speaker who produces speech modifications to

accommodate to the learners' deficiencies (Long, 1980, 1990). This conceptualisation, however, has received criticism as it focused on comparing the speech of native speakers versus non-native speakers and employed quasi-experimental procedures, in laboratory settings (Hall, 2009; Ellis and Shintani, 2014).

As can be seen, the cognitive and sociological perspectives explore language learning from profoundly different perspectives: with a focus on cognitive processes, on the one hand (Mackey, 1999), and on social and communicative factors, on the other (Firth and Wagner, 1997; Markee, 2000; Hall, 2004; Palotti and Wagner, 2011). The parallel emergence of Conversation Analysis (CA) as an approach to study mundane talk (Sacks, Schegloff and Jefferson, 1974) made way for a socio-interactionist approach in the SLA field. It was especially concerned with the use of the foreign language in classrooms, the processes of negotiation of meaning, and the kinds of communication strategies interactants naturally deploy to act in sociality in these environments. In this regard, the earlier Hymesian construct of communicative competence was expanded to that of interactional competence (IC) as a socially contextualised framework (Hellermann, 2008; Young, 2011) which moves beyond the linguistic elements of language teaching to promote an understanding of classroom communication as collaboratively-constructed (Hatch, 1992; Cazden, 2001), thus, widening not only the methodological, but also the ontological parameters of the SLA field (Firth and Wagner, 1997, 2007; Markee, 2004; Kasper and Wagner, 2014).

The concept of interactional competence is directly related to the notion that talk is both 'context-sensitive', as it emerges from the talk that precedes it, and 'context-renewing', as each turn provides limitations and has consequences for the turn that follows (Heritage, 1984b). Firth and Wagner (1997, 2007) pointed out that the complexity of talk-in-interaction needs to be recognised as such in language classrooms to acknowledge that learners make use of the second/foreign language as a resource to attend to the developing contingencies and emerging contexts. This seminal paper received mixed reviews[3] but a new (though heterogeneous) branch within the SLA field emerged, highlighting the social characteristics of language classroom interaction and

[3] For a discussion of the proposed ideas from both cognitive and social branches of the SLA field, check the special issues of The Modern Language Journal 2004 and 2007.

instruction from an *emic* perspective, that is, from the point of view of the interactants themselves, and not by imposing pre-determined categories to data (*etic* theorising) (Pike, 1967).

Efforts were directed towards a reconceptualization of the SLA field. Terminology was coined to attempt to represent the interactionist perspective within the SLA field, for example, through the term "CA-for-SLA" (Markee and Kasper, 2004). However, research done under this umbrella varies in terms of what is studied and how to study classroom talk. This is especially true in relation to the ways in which CA can be used as a methodology that does not analyse learning directly (Evnitskaya, 2012), as the focus is on observable behaviour in interaction (Seedhouse, 1996; Markee, 2008; Markee and Kunitz, 2015) and not on the cognitive aspects of language development. What CA can do, however, is to identify instances in which teachers provide students with opportunities for participation (Lerner, 1995; Seedhouse, 1996; Markee and Kasper, 2004; Firth and Wagner, 2007; Markee, 2015). Learners' and teachers' interactional competences can be made visible; thus, socio-interactionist SLA researchers shift from focusing on learners' communicative deficiencies, as mentioned, to how learners use their developing interactional skills to accomplish social actions. This principle is at the core of language learning as interactional achievement (Hall, 2004) as it allows for the analyst to approach classroom talk and identify how instruction is collaboratively-constructed.

As Young (2013) emphasised, the local context influences the kinds of skills learners put into practice and, by considering the context, it is possible to identify the skills that are particular to that moment (the context-sensitive aspect of CA approach, as specified above). This is key when the intention is to analyse participants' language skills in interaction, especially since the language being taught is also the means of instruction (Seedhouse, 2004; Hall, Hellermann and Doehler, 2011). Therefore, relevant to this view is that learners develop their interactional competence through solving communicative breakdowns and using the second/foreign language to maintain understanding and attend to the developing context (Walsh, 2013). As such, it is important for teachers to comprehend the complexity of classroom interaction. It is through the knowledge and understanding of these principles that teachers can begin to enhance their teaching practices, for example, by providing learners with more interactional space and chances to explore their developing interlanguage by shaping their contributions, paraphrasing or even modifying productive qualities of their own

turns (volume, speed, etc.) (Walsh, 2006, 2013). Thus, L2 classroom talk is at the interface between pedagogy and interaction (Seedhouse, 2004).

Responsibility with regard to opening up the floor and providing learners with interactional space rests with teachers as they are the ones that regulate what is happening in the classrooms and must guide learners towards task accomplishment. In the words of many scholars, teachers *orchestrate* (Corder, 1975; Breen, 1998; Dalton-Puffer, 2007; J. Streeck, Goodwin and LeBaron, 2011) various elements of classroom interactions, such as the turn-taking system, the topics being made relevant, the kinds of activities being done, the activities and the pedagogical projects. Thus, language skills are developed in parallel with interactional, institutional and sociocultural competences (Mondada and Doehler, 2004). It is the awareness and the abilities to use discursive tools for facilitating instruction in the aid of learning that are at the core of classroom interactional competence (CIC) (Walsh, 2006), a concept that stemmed from communicative competence to highlight the need to stop considering learners' abilities as insufficient (Kramsch, 1986) and that teachers should direct their attention to learners' developing competencies. In other words, these scholars propose that rather than directing the attention to fluency and proficiency in terms of learners' grammatical accuracy, the focus shifts to 'confluence' and the convergent process of interaction (McCarthy, 2005). That is, rather than evaluating how accurate a learners' speech is in terms of grammar or pronunciation, for example, the focus is shifted to the kinds of practices they deploy when participating in interaction.

In short, language instruction is achieved through talk and that talk is contextualised and co-present. Interactional accomplishment can be achieved despite limited language skills, for example, by means of communicative strategies or gestural practices to aid recipients in understanding talk in the foreign language. These perspectives have influenced the approaches to analysing and transcribing classroom discourse and interaction, especially in the development of the early coding schemes within a Discourse analytical approach (DA), and through an emic perspective in Conversation Analysis (CA). These two approaches will be presented below in order to highlight the developments that have shaped language instruction through an interactional perspective. It must be noted that researchers naturally work with several approaches at the same time, and that a pure approach is rare (Rampton *et al.*, 2002); in other words, the boundaries between approaches and disciplines are 'artificial' (Markee, 2015). However, differences among approaches can be observed in terms of the methods of analysis and the type of data (Nunan, 1992). This discussion will serve

to introduce the reasons for the methodological choices made in this study, a topic that will be further developed in chapter 4. It must be noted that this overview of the approaches is presented to explain the differences between the two and, thus, unveil the rationale behind this study and lay the ground for the chapters that will follow.

2.3 Approaches to classroom interaction

To begin with, the main difference between the application of early DA approaches and CA to has to do with the analytical categories. Through coding schemes within a DA approach, for example, data is analysed through pre-conceived categories, whereas CA follows an inductive and interpretive method. The following two subsections will provide an account of each. An example of a piece of data from this study will be analysed through each analytical lens to exemplify the different conclusions that can be achieved through each.

2.3.1 IRF in ELT: Discourse analysis

First, the tradition of the DA approach stems from the work of J.L Austin (1975) and the Theory of Speech Acts within a structural-functional linguistic tradition. As an approach to interaction, it works on isolated invented sentences and analyses them in light of pre-conceived categories (Wooffitt, 2005). It maps one single interactional move per utterance by analysing its form; however, as highlighted by Levinson (1983), one utterance can be simultaneously mapped onto more than one speech act. Therefore, a limitation of DA is that it is not capable of fully apprehending the communicational moves (Seedhouse, 2004). Second, as a top-down approach, DA relies on the researchers' interpretations of discourse (Walsh, 2011) when assigning participants' turns a single interactional move. This results in a static and unidimensional view of interaction which fails to consider participants' perspectives (emic approach). The fact that DA does not consider the context in which utterances are produced, that is, the talk that precedes it, ignores one of the main principles of talk in interaction: its capacity to renew the context on a turn-by-turn basis (context-renewing principle of CA). Third, DA only considers verbal data and does not account for paralinguistic elements such as laughter or silences which play a role in interaction and can be determinant in analysing an utterance's function (Levinson, 1983) and participants' orientations. The same is the case of embodied elements of situated talk: DA does not account for hand gestures, body posture or gaze shifts which, as will be further explained in section 2.4, play a significant

role in interaction and cannot be ignored if the goal is to integrally apprehend the intricacies of interaction. Fourth, as an analytical approach, DA can be accomplished by different means and through different types of data, such as talk, newspaper articles, and speeches, among others. It does not entail a specific set of practices or methodologies, which is the reason why there are various 'ways of doing DA' in direct relation to the different types of data being analysed (Wooffitt, 2005, p.137).

In the case of classroom settings, the main system identified is the Initiation response Feedback (IRF) and Initiation Response Evaluation (IRE) sequence (Sinclair and Coulthard, 1975; Mehan, 1985), which has proven useful to understand the nature of classroom talk. Example 2.1, taken from the data for the present study, exemplifies how, by means of a DA approach, the moves which conform the IRF/E pattern can be identified, that is: the teachers' questions, the production of the correct answer and the evaluation or feedback move. In this excerpt, the teacher is eliciting the vocabulary item "cinema screen". Note that the teacher uses the phrasal verb *focused on* to mean *projected on*. In line 07 he produces the initiation turn which is paraphrased and recast in various occasions. St4 and St3 produce response turns which the teacher then evaluates as incorrect. St3 produces the word in their native language Spanish "*pantalla"* (screen) (line 29) and the teacher positively evaluates it (line 30).

Example 2.1: A-00_15_32-T-G01-A-Screen_group

07	Tea:	how do you call this?
08		(1.5)
09	St3:	cinema
10	Tea:	no yeah that's good but
11		the place the movie is shot
12		it's focused on how do you call it
13		(0.8)
14	Tea:	how do you call the place., down
15		down to this, surface
16		(0.7)
17	Tea:	the-the movies' image is focused on
18		(1.2)
19	Tea:	how d'you call it
20		(1.1)
21	Tea:	how do you call this
22		(1.3)
23	St3:	cinema
24	Tea:	this one
25	Tea:	ah?
26	St3:	cinema
27	Tea:	yeah yeah I know basically
28	Tea:	that's the place I know
29	St3:	pantalla (screen)
30	Tea:	YES how do you call that in English?
31		how do you say that in English look up the word to explain this later

In this example the teacher elicits a lexical item and, as the excerpt shows, the interaction is dominated by the teacher who is asking students display questions (Lee, 2006a) and re-initiating the first turn to provide clues about the item to guide students' answers (lines 10-17). Students provide responses which are incorrect (lines 23 and 26), and the teacher provides feedback on them (line 27-28), accepting the answer, but giving students more clues to come up with the specific word. St3 provides the correct answer, but in their native language Spanish "*pantalla*" (screen, line 29), and the teacher accepts the answer "yes" (line 30) and asks them to look up the word in their dictionary (lines 30-31). This excerpt exemplifies how classroom talk can easily be mapped by means of IRF sequences, especially when dealing with teacher-fronted classrooms. Additionally, it is possible to see how different IRF sequences can intertwine, especially when different students provide responses to the elicitations, or they provide incorrect responses that the teacher evaluates.

Some of the main limitations of using DA to map out IRF sequences have to do with the fact that a single category is assigned to utterances, without considering that they can have multiple functions in interaction. Large amounts of data are needed to extract meaningful results, done through means of coding schemes (Lambert, Goodwin and Roberts, 1965; Evans, 1970; Allen, Fröhlich and Spada, 1983) which provide a fragmented overview of the interactions. Despite the limitations highlighted, DA has recognition within the field since it allows the analyst to track IRF sequences and student participation, thus, its importance cannot be disputed. However, if combined with other approaches, it would be possible to grasp the complex interactional practices deployed by students and teachers on a turn-by-turn basis in a more specific way and at a more fine-grained level considering the interpersonal functions that utterances and turns can carry (Wooffitt, 2005, p.80). These will be explored in the next section in which a general description of CA will be provided with regard to its tradition, types of data and focus. CA methodology, however, will be depicted in chapter 4.

2.3.2 Unfolding interaction in ELT: Conversation analysis

CA developed in the 1960s from the work of Sacks, Schegloff and Jefferson (Sacks, Schegloff and Jefferson, 1974), who examined the turn-taking system during phone calls. Although CA stems from Ethnomethodology, and as such its analysis is more sociological than linguistic, CA can also deal with linguistic aspects of language use, especially when framed within an interactional linguistic approach. For example,

through an interactional linguistic perspective, researchers can study pitch and intonation and compare and contrast different utterances and their production as actions in interaction. Furthermore, through its short history it has extended to other disciplines, applied linguistics being one of them (Gardner, 2013; Kasper and Wagner, 2014).

Its main goal is to understand social interaction and "uncover the system underlying individual instances of interaction"(Seedhouse, 2015, p.373). In order to do so, it focuses on the ways interactants construct action, meaning and understanding through talk (Heritage and Heritage 2013) and how these actions are ascribed by the recipients on a turn-by-turn basis (Sacks, Schegloff and Jefferson, 1974; Levinson, 1983; Clift, 2016). The concept of sequence refers to how this course of action is implemented and how it unfolds temporally: being shaped by participants, redefined and also negotiated collaboratively (context-shaped, and context-renewing). CA holds an internal or *emic* perspective towards the data, which means that analysis is carried out from the perspective of the participants, analysing interaction on a turn-by-turn basis, just as it is available to them (an analytical practice identified as next turn proof procedure) (Sidnell, 2010). As can be seen, CA is a bottom up or data-driven approach which explores the features of talk, and the shape and trajectory of the sequences of actions as configured by the participants turn-by-turn (Schegloff, 2007; Clift, 2016). In short, CA explores the temporal and sequential relationships of talk (overlap, latch or pauses); turn delivery (intonation, volume, pitch, etc.); and the features that may accompany talk (aspirations, laughter, or clicks). It provides a multi-layered and micro-analytic lens to explore how participants design their turns to achieve social understanding; its concern is not only what is said, but also how (Schegloff, 2007; Fox *et al.*, 2013; Hepburn and Bolden, 2013; Stivers, 2013). Its most important advantage is its ability to explore the data within its context and boundaries, and not to enforce pre-designed categories for analysis ('researcher perspective') (Schegloff, 2007).

In order to exemplify CA as an analytical approach, the same data excerpt analysed in the previous section will be reprinted below as Example 2.2 and will be explored through a CA approach. The focus will be on the teacher's verbal interactional practices to obtain an appropriate response from the students. The teacher's embodied practices will be explored in the next section.

As presented, in this example the teacher is eliciting the vocabulary item "cinema screen" and, as students do not produce the item, more interactional work is needed from him.

Example 2.2: A-00_15_32-T-G01-A-Screen_group

```
07    Tea:  how do you call this?
08          (1.5)
09    St3:  cinema
10    Tea:  no yeah. that's good. but
11          the place the movie is shot-
12          it's focused on (.) how do you call it
13          (0.8)
14    Tea:  how do you call the place. (.) down
15          down to thi:s (.) surface
16          (0.7)
17    Tea:  <the-the movies' image is focused on>
18          (1.2)
19    Tea:  how d'you call it
20          (1.1)
21    Tea:  how do you call this
22          (1.3)
23    St3:  cinema
24    Tea:  this one
25          >ah?<
26    St3:  cinema
27    Tea:  yeah yeah I know basically
28          that's the place [h-
29    St3:                   [pantalla
                             [screen
30    Tea:  =YES how do you call
31          that in English?
32          up the word to explain this later
```

The teacher's initiation turn is designed as a Wh-question which makes relevant for the students to produce the concept "cinema screen". This elicitation does not obtain the answer in the next sequential slot and Teacher A is required to pursue the correct response further. As shown in example 2.1, he repeats the initiation turn several times; however, through a CA approach it is possible to see that not only does he produce initiating turns, in fact, he designs them according to the recipients' responses and the sequential context: he provides a definition of the word (lines 10-12), a hypernym (surface, line 15), and a repetition of the initiation (lines 19, 21) as repair practices. These, however, do not succeed in obtaining an appropriate student response, as shown by the gaps in lines 13, 16, 18, 20, 22. St3 provides a candidate answer "cinema" (line

23) which the teacher orients to as a hearing problem and follows with a repair[4] initiator "ah?" (line 25). St3 repeats her candidate answer and the teacher mitigates the incorrect evaluation. He launches another repair trajectory (lines 27-28) which he then abandons as St3 produces the correct response in their L1 Spanish (line 29). The teacher accepts the answer but pursues the matter further by accounting for the student's answer (lines 30-32). See example 6.2 for a more elaborate analysis of the repair trajectories launched by Teacher A.

In short, by looking beyond the classification between initiation-response-feedback, it is possible to identify how interactants show awareness of the developing sequentiality of talk. In the case of Teacher A, how he attends to the student's responses. Although the IRF sequence is clearly visible, by means of a CA approach, analysts can disentangle the interactional and pedagogical work each sequence is performing (Seedhouse, 2004, p. 63) within the sequential context in which they are deployed (correcting, corroborating understanding, asking for clarification, asking for expansion, etc.). However, in order to obtain a comprehensive and thorough picture of the development of this sequence, there is still the need to uncover a key aspect of participants' practices: their embodied behaviour, especially with regards to teachers' gestural practices and students' gaze shifts as these will allow for better understanding of their orientation towards the repair sequence.

As will be clearly seen through the analytical chapters, a CA approach is more fluid with regard to interactional practices and the actions accomplished by means of different turn-designs and sequential position. The DA approach, by contrast, is much more limited and static because of its previously-designed categories (Dalton-Puffer, 2007). In fact, Hardman (2016) addresses the problem of static discourse in the classroom by arguing that the IRF pattern needs redesigning, as it perpetuates student disengagement and passivity through teachers' continuous management of classroom talk. This is an issue that lies beyond the distinction of DA vs CA; however, a perspective that allows for better comprehension of the actions accomplished in each sequential turn not only by teachers, but also by students, will certainly help in comprehending these practices to collaborate in this enterprise. Next section will complement this view

[4] Repair is a concept in CA that is used to refer to sequences in which problems are solved: problems of hearing or understanding. See section 2.5.3 below for an overview of repair in classrooms and a clarification among the concepts of repair, correction and corrective feedback.

by providing an outline of embodied practices in talk in general, and classroom talk, in particular.

2.4 Embodied practices

This section will present the rationale behind and study of embodied and material resources in interaction, such as: gestural practices, gaze shifts, head movements, body movements and postures and the orientation to, and manipulation of, objects in general, and teaching materials in particular. 'Embodiment' as a concept is used to refer to the ways in which social actions are accomplished through the interplay of bodily actions, materials and the spoken word (Heath and Luff, 2013b). The focus is on uncovering the organisation of these actions in building the interactional sequence (Streeck, Goodwin and LeBaron, 2011). This section will explore previous studies of embodied practices in teaching contexts in order to highlight the need to explore interactions through a multimodal approach, whereas section 3.2 in the next chapter will analyse in detail the typologies for gestures and gesture phrases.

The need to explore these kinds of interactional practices in teaching contexts emerges since teachers have to:

> . . . calibrate their language, facial expressions, gestures, body positions, and even the use of material [artefacts] such as a textbook or smart pad such that the pedagogical project is advanced, the shared attention of students is maintained, and individual student participation is promoted. (Hall, 2019, p. 47)

As presented by Hall (2019), teachers need to attend to a variety of issues when doing pedagogical work. These elements have been studied from the CA perspective presented in the previous section, but also within the framework of Systemic Functional Linguistics (SFL) through an exploration of the different channels of communication (Halliday and Hasan, 1985). Within the latter, the concept of 'multimodal communication' is used to make reference to the semiotic analysis of different modes, such as images, videos, and music, among others (Bezemer *et al.*, 2012). In CA, however, these concepts are usually used as synonyms; thus, in the present study, the concepts of embodied and multimodal will be used in the same way to refer to the combination of talk, bodily conduct and manipulation of teaching materials in the accomplishment of pedagogical social actions.

Early studies explored how interactants deploy gestural and embodied practices to secure recipient alignment (Goodwin, 1979) or interactants' gaze shifts in

conversation (Kendon, 1967). It was established early on that turns are designed through "an ecology of sign systems" (Goodwin, 2003, p.35) or embedded in a "single package" (Enfield, 2009). Following these premises, it is necessary to approach the array of embodied practices in conjunction so as to be able to comprehend the way these intertwine. Analysis of gaze or gestures in isolation results in a fragmented and limited view of the sociality of human interaction.

2.4.1 Gestural practices

In teaching contexts, gestures were studied early on in regard to their role in the explanations of mathematical problems (Alibali *et al.*, 1999, 2013), as 'self-regulators' (McCafferty and Stam, 2008), or as means of overcoming communicative deficiencies (Gullberg, 1998). In attempting to establish a more situated approach to cognition which considers the contextual factors of interaction, Jacknick and Thornbury (2013) explored the co-construction of meaning of two learners and how they relied on gestures for problem solving. As can be seen, gestures have been approached in the English Language Teaching (ELT) and Second Language Acquisition (SLA) fields as aids in language acquisition and negotiation of meaning. For example, through the provision of clues and cues for students to understand teachers better, and during vocabulary explanations. For instance, when studying form-focused activities, Lazaraton (2004) was one of the first to observe, from a CA perspective, that embodied elements were significant in providing students with comprehensible input in the L2. Building on Lazaraton's (2004) study, Van Compernolle and Smotrova (2017) analysed teachers' contingent practices when performing impromptu vocabulary explanations and explored the teachers' process of thinking-for-teaching, which is an adaptation of McNeill's (2000) thinking-for-speaking theory, applied to teachers' decision-making-process in the classroom. They identified that in dealing with semantic problems around target concepts, teachers' speech was carefully co-ordinated with gestures and that the design of their explanations was contingent with the embodied displays of students as they revealed their orientation to displays of non-understanding, for example. This finding is also supported by the concept of recipient design identified by conversation analysis and the experimental study performed by Özyürek (2002) in which she manipulated interlocutors' seating arrangements to confirm the hypothesis that the location of the recipients had an effect on speakers' gesture production, mainly, the direction of gestures that depicted motion. The findings of the studies identified above demonstrate an intersection between different approaches to gesture studies. They

show that gestures not only provide students with access to semantic content (Mori, 1988; McCafferty and Stam, 2008; Seo, 2011), and thus are key in solving interactional trouble, but they also aid teachers in moving their pedagogical project forward because of their role in the co-construction of meaning.

Focusing on the kinds of pedagogical actions in which gestures play a role in a classroom setting, Stam et al. (2012) have proposed that teacher gestures can be classified as: gestures used in informing, managing, and assessing processes. Although these seem relevant aspects of the teaching profession, this typology has not been further studied. Additionally, there is no reference in this work to teachers' ability to attend to parallel emerging sequences of action through embodied practices – especially important since classroom settings require them to focus on and be aware of what students are doing at all times, or to teachers' practices to secure a response from students while also doing classroom management. Teachers attend to emerging actions through embodied practices, for example, through two-handed gestures (Azaoui, 2015), attending to parallel activities (Koole, 2007), and also performing embodied allocations through verbal and embodied means concurrently (Kääntä, 2012). By deploying different modalities simultaneously, teachers are able to attend to emerging actions and unfolding contingencies in multiactivities (Haddington *et al.*, 2014), not only through different gestures, but also through modifications of their body positions and, thus, the focus of attention, and the direction of their gestures (Özyürek, 2002).

These findings mean that the communicative aspects of gesture production vary and that learners take this into consideration. In regard to teacher's body positions, these can display orientation to two or more courses of action through body torques, which are "divergent orientations of the body sectors above and below the neck and waist, respectively" (Schegloff, 1998, p.536). As presented by Schegloff (1998), this posture projects change of orientation: the body orienting to one course of action, for example, and the head to another. This phenomenon can be clearly identified in different studies of embodied practices in classroom settings, as teachers are involved in managing multiple parallel emerging courses of action (Koole, 2007; Ikeda, 2011; Chazal, 2015).

The following section will explore previous studies of gaze shifts and gaze patterns.

2.4.2 Gaze

Through a cognitive approach, research has focused on the role of gaze in mental processes, such as attention and retention of information (Gullberg and Kita, 2009; Hernández González and McDonough, 2015). Eye tracking studies have analysed the specificities of gaze moves in joint attention during recasts, that is, instances in which teachers deal with trouble without hindering communication (McDonough *et al.*, 2015). They have also explored the connection between gaze patterns and linguistic acquisition (Roberts and Siyanova-Chanturia, 2013), for example. CA examines gaze direction, shifts and alignment to identify communicative functions and their role in the accomplishment of social actions in general, and the regulation of turn-taking in particular. When dealing with face-to-face interaction, additional elements are considered: not only does the analyst focus on mutual gaze alignment, but also gaze withdrawal and orientation towards objects.

Researchers have identified speakers' and recipients' differing gaze patterns during naturally-occurring conversations (Kendon, 1967). This is formulated as a set of two rules: "a speaker should obtain the gaze of the recipient during the course of a turn-at-talk" (Goodwin, 1980, p.275), and "a recipient should be gazing at the speaker when the speaker is gazing at the hearer" (Goodwin, 1980, p.287). In classroom settings there are many potential recipients of the teacher's talk. As a teacher addresses an individual or group, they 'ratify' (Goffman, 1981) that interaction while positioning the remaining students as audience members (variously conceived by Goffman as 'eavesdroppers', 'overhearers, or 'bystanders'). Only a ratified participant becomes implicated in the 'hearer' role and these roles affect participant gaze behaviour (Rossano, 2013).

Furthering the understanding of the role of gaze in social interaction, Rossano (2012) posits that gaze should not be analysed primarily in relation to turns-at-talk but to larger interactional sequences and courses of action, as gaze shifts relate directly to the development and completion of interactional projects, rather than just turns. This finding is relevant to the present study as gaze will not only be analysed as a crucial resource deployed by teachers to select next participants[5] or to engage students and manage their attention during group or whole class interaction. Gaze will also be

[5] See section 2.5.1 "Turn-allocation and turn-taking", for the role of gaze in transitioning to a selected-next speaker.

explored in relation to the pedagogical actions being pursued by teachers and not only regulated by turns-at-talk, but by the elicitation sequences. Thus, not only looking at student responses in the next turn (chapter 5), but at the pursuit of the correct student response or the scaffolding practices to obtain it (chapter 6).

Although gaze has been studied in turn-beginnings and turn-taking processes in mundane conversations in L1, studies of gaze in classroom interaction have only recently started to emerge. During an appraisal interview (in L1), both interactants were found to look at the relevant document on the table in front of them during transitions to a new activity (Mikkola and Lehtinen, 2014); gaze was identified to be a prominent element at sequence beginnings. In L2 classroom contexts, Mortensen (2008, 2009) identified gaze as one of the main interactional processes through which students displayed willingness to be selected as next participants. Along the same lines, when doing instruction, gaze is also used to include the audience or the rest of the speakers. In tutorial sessions, Belhiah (2009) explored the opening and closing sequences and showed that participants not only carefully coordinate their talk, but also take into consideration their interlocutor's gaze and body orientation in accomplishing the pedagogical tasks of the sessions. As shown by Reed and Szczepek Reed (2014) the master in music masterclasses shifts gaze from the student to the audience, and back to the student when delivering feedback, thus engaging the audience during the process. Teacher gaze shifts, thus, not only serve to establish recipiency at turn-beginnings, but also to maintain audience or student engagement when accomplishing specific pedagogical goals. In other words, gaze takes a relevant role across different participation frameworks and is evidence of the orderliness of the turn-taking system across settings. In the same way, Hazel and Mortensen (2017) analyse through a microanalytical lens the role of embodied behaviour in instances in which the participant framework is transgressed. In the examples they provide it is possible to identify the role of students' gaze in disengaging from the reprimand (students look down, for example), or in inviting laughter from their peers (looking towards their classmates). These gaze shifts would be otherwise unnoticed through a verbal DA approach; however, a multimodal CA approach does consider these subtle gaze movements and gaze orientation in the analysis of sequences of interaction.

In short, this section has highlighted some of the main studies that have analysed gaze movements in ordinary interactions and in classroom contexts. and patterns in the that there is a reflexive relationship between speakers' and hearers' gaze shifts, as well as the design of turns and orientation to teaching materials, especially since speakers

can resort to verbal practices to secure the recipients' gaze; for example, by breaking the turn, restarting it, or even pausing it (Goodwin, 1980). To date, there is no set of 'rules' that apply to classroom settings, however, researchers have sought to identify teachers' use of gaze to direct students' attention, as well as students' displays of orientation towards the materials during varied activities (Hazel and Mortensen, 2019).

2.4.3 Materials

When exploring interactions from a CA approach, the focus is not only on interactants' behaviour towards each other, but also towards the material world around them. In this way, the present study seeks to identify the ways in which teachers mobilise the objects in the material world and how students orient to them as a consequence. In other words, the main focus is how they manipulate or orient to them (through gaze or pointing gestures, for example), at what points of the sequential development they do so, and what interactional consequences this orientation has.

It must be noted that the concept of "materials" is used in the present study to refer to the material world that surrounds the interactants, and the teaching materials particular to the task. These pre-conceived written or visual elements are key in the development of the tasks in classroom activities and, therefore, have consequences not only upon the courses of action that emerge, but also upon the participation frameworks interactants orient to. Thus, making reference to the teaching materials (TM) in the present study does not only mean highlighting their characteristics, but also the ways in which interactants orient to them and what role they have in accomplishing the pedagogical projects. The relevance and contribution of the analysis of the materiality in interaction is that it demonstrates that sequences of action are not only built through talk (Goodwin, 2000; Streeck, Goodwin and LeBaron, 2011) and that gestures, gaze and manipulation of materials can also be used to secure recipiency (Mondada, 2007; Belhiah, 2009; Campisi and Ozyürek, 2013), or can even be closing-implicative in that interactants withdraw their orientation to the TM to display a shift in the activity (Goodwin, 2000; Mikkola and Lehtinen, 2014) or to mark sequence closure (Chazal, 2015). In this regard, the present study is identified as a contribution to the study of objects in interaction in general, and in instruction in particular. Its main objective is to delineate teachers' use of the pedagogical objects in order to elicit knowledge displays, vocabulary items, phrases, clauses or sentences from students. Therefore, this study will further the understanding of the sequential implications of teachers' and students'

orientation towards the TM, at which points in the sequence and whether teachers' orientation to the TM is taken up by the students; for example, by gazing to the TM as well.

In recent years there has been an increase in social interaction researchers' attention directed towards the use of the environment's contextual configuration (Richardson and Stokoe, 2014), the manipulation of tools or objects (Heath and Luff, 2013a; Hazel and Mortensen, 2014), documents (Mikkola and Lehtinen, 2014), and technology (Hindmarsh and Heath, 2000; Jewitt, 2013; Balaman, 2015). Objects have arisen as foci of study to highlight their role in the accomplishment of social actions; for example, in the process of ordering at the bar (Richardson and Stokoe, 2014), during meetings and multi-party interaction (Haddington *et al.*, 2014), and patient-doctor consultations (Heath and Luff, 2013b), among others.

Furthermore, in the same way that Mikkola and Lehtinen (2014) analyse appraisal documents which consist of different stages that need to be covered in meetings, teaching materials can also be considered documents that guide and index student participation and task development. This analytical motivation is relevant because the ways in which teachers and students manipulate the teaching materials not only provide evidence of their orientation to the task (Lerner, 1998), but also to the other interactants' talk in instruction and how these practices result in joint attention (Streeck, 2009). Consequently, these practices have gained increasing attention in L2 classroom settings, especially in relation to turn-allocation practices. For example, Kääntä (2010) was the first to explore the variety of resources interactants orient to in repair sequences and turn-allocation practices in EFL and CLIL[6] classrooms. Her attention to the teachers' manipulation of pedagogical materials, or artefacts, constitutes one of the first studies of how verbal, embodied and material means intertwine in pedagogical sequences. With regards to teaching material manipulation, Kääntä (2010) demonstrated how students were attuned to the teacher's change in gaze direction, and body orientation, for example, when manipulating a transparency on an overhead projector.

[6] CLIL is an approach to language teaching which focuses on teaching content in the foreign language (its full name is Content and Language Integrated Learning)

Mortensen and Hazel (2011), for example, explored classroom sequences in the form of round robins and showed how, in some of the cases, teachers oriented to the materials during the elicitations, particularly, to textbooks and whiteboards. In the case of textbooks, teachers pointed to the relevant areas and, in the case of whiteboards, these allowed for an emergent graphic (a family tree) to be constructed in situ as part of the task, and students as part of a round robin, producing the labels to the items. They showed how material artefacts are relevant not only for teachers' practices, but also for students to anticipate the trajectory of the elicitation. This orientation to the pedagogical materials was further developed in Hazel and Mortensen (2019) and the term "designedly-incomplete objects" was coined. This study will be referenced in detail in chapter 3, more specifically, in the section on designedly-incomplete elicitations.

Chazal (2015) explored through a CA approach the ways in which teachers and students orient to pedagogical artefacts such as chalkboards and power point slides. For example, she distinguishes between simple and complex material artefacts: the first to refer to objects manipulated by interactants; the second, to refer to artefacts which are constructed or altered in situ, as is the case of drawings on the board designed in interaction (Hazel and Mortensen 2018). The second category refers to one of the modes explored in Chazal (2015), as is how the chalkboard is altered contingently in interaction in the pursuit of student responses. More specifically, she contributes to the developing literature on artefact by describing how teachers use these artefacts contingently in the achievement of the pedagogical projects. For example, when obtaining the correct response, teachers were identified to shift their gaze back to the computer, hit the enter key and, thus, display the correct answer on the screen to ratify the student's correct answer and mark the closing of the sequence. On the other hand, if students provided wrong candidate answers, teachers were seen to hold their posture and not orient back to the screens, thus, displaying orientation to the floor as open for other students to provide candidate replies.

These studies all show that the participation framework is constructed through the interconnectedness of talk and gesture in the unveiling of the sequential interactional sequence through mutual orientation (Goodwin, 2000) and through the manipulation of the materials in the surrounding (Lerner, 1998; Mondada and Doehler, 2004; Seo and Koshik, 2010; Wong and Waring, 2010; Mondada, 2016; Hazel and Mortensen, 2019). In order to provide an example of this, a portion of examples 2.1 and 2.2 (reprinted here as 2.3) will be analysed next in order to identify one of the gestures used by Teacher A in the elicitation turn, along with his gaze direction and body position.

The example, along with the other gestures deployed by Teacher A, will be analysed in detail in chapter six (example 6.2).

Example 2.3: A-00_15_32-T-G01-A-Screen_group

```
07    Tea:  how do you call this?
08          (1.5)
09    St3:  cinema
10    Tea:  no yeah that's good but
11          the place the movie is shot-
12          it's focused on how it's called
13          (0.8)
```

As mentioned previously, in this initiation turn, Teacher A produces a Wh-question "how do you call this?" (line 07) with a deictic gesture with his right index finger, pointing to the relevant place and tracing the borders of the screen (line 07, fig. 2.1). The multimodal transcription below shows through symbols the temporality of the production with regard to the verbal means. For instance:

Symbol	Embodied Practice
%	Teacher's gaze
$	Teacher's hand gestures
&	Teacher's body positions
Δ	St3 gaze orientation
#	Frame grabs
>>	Ongoing actions beyond the current line

Table 2.1: Symbols for embodied practices.

```
07    Tea:  Δ&%how $do you call thi$s?#$&
      Tgze    %to TM                   >>
      Thnd  >> prep RH to TM       $str$
      Tbod   &T steps to R              &
      S3gz  Δ to TM                    >>
                                     #2.1
```

Figure 2.1. Pointing gesture, different camera viewpoints.

In relation to the annotation system for gesture production and the multimodal transcription, the % symbol represents shifts in teachers' gaze direction: gaze movements to a certain point, or gaze direction or alignment to objects or students. As shown in the example, Teacher A is directing his gaze to the teaching materials (TM). The $ symbol is used to segment the different phases of the teachers' hand gestures.[7] The phases will be labelled in the multimodal transcription for ease of identification. In this case, it is possible to see the preparation of the gesture and the stroke, which corresponds to a pointing gesture as shown in figure 2.1. The & symbol is used in instances in which teachers' body movements are relevant for the interaction. In this case, the teacher moves a step closer to the TM and produces the deictic gesture within the students' field of vision. In the same way as the % symbol is used for teachers' gaze shifts and alignment, the Δ symbol will be used to represent students' gaze shifts. This practice is relevant as their gaze shifts demonstrate their orientation to teachers' verbal and embodied practices. Lastly, the >> symbol represents actions which are ongoing beyond the line of the transcript. In the case of the example above, St3's gaze orientation to the TM continues beyond the teacher's FPP.

As the transcription shows, the teacher points at and directs his gaze to the teaching materials during the elicitation turn. He points at the image (and later traces it, as will be shown in example 6.2) and, thus, makes the TM relevant for the ongoing elicitation turn. Students orient to the multimodal elicitation by directing their gaze to the image as well. This detailed multimodal transcription of embodied practices allows for a complete and organic view upon the interaction process to be reproduced. By

[7] See section 3.2.2 for a description of gesture phases.

attending to these intricacies, it is possible to identify not only teacher's orientation to the task, to the students or to the material objects, but also students' verbal and embodied displays of understanding and orientation to the unfolding participation frameworks. In consequence, through examples 2.1, 2.2 and 2.3 it was possible to comprehend the varying theoretical and analytical perspectives warranted by the various approaches to the study of classroom talk.

The next and final section of the chapter will present key terminology that practitioners should be aware of when using CA as an approach for the study of classroom interaction. First it will present the topics of turn-allocation and turn-taking, then uptake and negotiation, and, finally, repair and corrections. These concepts are key as they are used in both the CA and SLA fields and, thus, it is relevant to clarify what is meant through their use in the present study. As can be seen, this section lies at the junction between both fields and is key in establishing the niche of the present study.

2.5 Doing CA in ELT

This section will explore key terms that are both used within the CA and the SLA fields. Its main purpose is to explain and differentiate what the key terms mean in each field and how they are used in the present study.

2.5.1 Turn-allocation and turn-taking

Turn-allocation and turn-taking are the strategies speakers employ to participate in the developing interactional sequence: it is the practice through which speakers are enabled to produce, give and take turns. Social interactionist approaches have explored turn-taking and turn-allocation practices through two main underpinnings: the turn-constructional unit (henceforth, TCU), and the transition-relevance-place (henceforth, TRP) (Schegloff, 2007). These two fundamental elements of the turn-taking system allow for participation to be shaped and organised into sequences of actions which, in turn, shape the activities being accomplished (Lerner, 1995). Thus, there are different layers of analysing social interaction: at turn-level, sequence, activity and projects (Lerner, 1998; Reed and Szczepek-Reed, 2013). First, the basic unit of a turn has been labelled a TCU, which can be composed of sentential, clausal, phrasal or lexical objects (Sacks, Schegloff and Jefferson, 1974). Sequences are constructed collaboratively between speakers because of the intrinsic characteristic of projectability of TCUs, which allow recipients and next-speakers to identify when the

speaker is reaching possible completion of the current turn (Markee, 2000). The point in which completion is reached and a possible-next-speaker could take the turn has been labelled a TRP. However, it needs to be highlighted that, at TRP, transition is possible but not mandatory, as the current speaker might continue holding the floor past the current TCU and, thus, produce a multi-TCU turn (Sacks, Schegloff and Jefferson, 1974). Next speaker transition, additionally, can occur at any TRP: to do so, the current speaker can select the next, the next speaker can self-select, or the current speaker can continue (Schegloff, 1968; Sacks, Schegloff and Jefferson, 1974; Clift, 2016). In regard to selection of next speakers, Lerner (2003) discusses methods to explicitly and implicitly address co-participants in multi-party interactions. An explicit method, for example, is when, by means of address terms and gaze, the current speaker selects the next. An implicit method, provided the recipient is also looking at the current speaker (Goodwin, 1979, 1980) is through gaze shift and gaze direction.

Second, once speaker transition takes place, the possibilities for the next speaker are limited in relation to what the previous turn accomplished; in other words, a specific type of turn makes a second turn relevant. Adjacency pairs is the term used to refer to pairs of turns in which the first sets up the relevance for the next: for example, a greeting ('hello') makes another greeting relevant. In other words, the first pair part (hence FPP) initiates an action that should be completed by the next speaker upon turn completion in the second pair part (hence SPP) (Schegloff, 2007, p.14), thus building up the sequence of actions. If the SPP is not present, in other words, there is a noticeable absence (Schegloff, 1968), speakers can be held accountable for withholding its production. Question-answer sequences represent a common adjacency pair type, as the production of a question makes it relevant for the next speaker to answer it. This is also applicable in classrooms: a question posed by the teacher makes it relevant that students produce an answer, and vice-versa. This, in turn, posits some requirements for the interactants: they need to recognise the first action and, upon reaching the TRP, take the turn and produce the second action. This, then constructs the organisation of the interactional sequence and allows for progressivity in interaction, it allows it to move forward.

Adjacency pairs, however, do not necessarily have to be produced one after the other, as insert-sequences triggered by the recipients can also occur in between the FPP

and the SPP to address problems of understanding of the FPP, for example.[8] Post-expansions also treat problems that emerge in previous turns (for an account of expansions to pursue responses, see chapter 3). Through repair sequences, as well as the accomplishment of parallel actions and multi-activities through verbal and embodied practices, the turn-taking machinery becomes more intricate and complex. These are the basic building blocks of social interaction.

The earliest explorations of turn-taking systems in classroom settings were adaptations of the principles for mundane conversation (Sacks, Schegloff and Jefferson, 1974) to L1 geography lessons (McHoul, 1978), and L2 classrooms (Van Lier, 1988). In the latter context, the resources deployed by teachers to select students were individual nominations that provided students with the opportunity to bid for a turn (Mehan, 1979). Both studies highlight the teachers' role and control over the interactions. The seminal finding that has become the basic unit of classroom interaction is the three-part sequential exchange of: Initiation-Response-Evaluation (IRE) (Mehan, 1979) and Initiation-Response-Feedback (IRF) (Sinclair and Coulthard, 1975), which are representative of the unequal power between participants (Markee, 2000). Teachers, in their role of expert, elicit information from students and then evaluate or provide feedback on it. However, through a multimodal approach it has been shown that students play a significant role in the progressivity of the exchanges; for example, students display willingness to speak through hand-raising (Sahlström, 2002) or by holding gaze alignment with teachers to display willingness to take the turn (Mortensen, 2008). By contrast, students have also been seen to demonstrate unwillingness to be selected by orienting to the teaching materials, for example, to display 'doing being busy' (Fasel Lauzon and Berger, 2015). As can be noted, when holding a multimodal approach to interaction, these intricacies become available to the analyst and it is possible to identify the contingencies behind the turn-taking system in these settings.

Further explorations of the relationship between the turn-taking system and pedagogical goals led Seedhouse (2004) to claim that there is a reflexive relationship between the learning goals established and the kinds of interaction that develop. He identified three classroom contexts, along with the turn-taking system that

[8] For the treatment of problems of understanding, see section 2.5.3 "Repair, correction and corrective feedback", below.

characterises each: form-focused context, in which the focus is on grammatical accuracy and teachers have tight control over student contributions; meaning-and-fluency, in which the focus is on the message being conveyed, rather than accuracy, and interactions occur in a more fluid way to allow learners to express personal ideas and make use of the interactional space; and, finally, task-oriented contexts in which learners are focused on a particular task and the teacher generally withdraws, resulting in student-student interaction with focus on the task completion, rather than language goal or the sharing of new information. As can be seen, classroom speech exchange systems are closely related to the goals being pursued, and this aligns with the instructional characteristics of the context; that is, the institutional entity is at the core of interactants' participation.

A last element to consider with regard to turn-taking is the practices teachers use to accomplish this social action: verbally nominating, for example through names or address terms; non-verbally signalling, through embodied practices such as pointing; and eye gaze (McHoul, 1978; Mehan, 1979; Van Lier, 1988; Margutti, 2004; Mortensen, 2008; Kääntä, 2010). These practices, though similar have different sequential implications. For example, as shown by McHoul (1978), the position of a student's name within the turn can select him/her as the next speaker from the beginning (turn-initial position), as an admonishment for example, or at the end (turn-final position), making sure the rest of the class keeps being attentive. This has implications for the emerging participation framework, as projecting that the turn is directed to one student in particular, allows the rest of the hearers to disengage. In short, when exploring turns, it is possible to approach them not only from teachers' turn-allocation practices, but also from the ways in which they design their turn. Further practices will be identified and analysed in section 3.2 sequential organisation of elicitations in language classrooms.

2.5.2 Uptake and negotiation of meaning

The next set of concepts that are relevant to clarify are uptake and negotiation of meaning (also *for* meaning). It is important to establish what each means in the respective fields, and how they are going to be approached in the present study. On the one hand, in interactionist SLA the concept of uptake is tightly related to the pedagogical aspects of the lesson and to students actively incorporating teachers' feedback or corrections in a second – improved – production of the same utterance (Richards and Schmidt, 2010, p.619), thus, demonstrating noticing and understanding of such

feedback (Lyster and Ranta, 1997; Lightbown and Spada, 2013). In other words, students modify their original utterance, for example, to accommodate to teachers' suggested modifications. In CA, however, the concept is much more general and refers to any kind of response from the part of the recipient or listener. For example: conversation partners can display uptake of an instruction or a command by completing the action, by producing displays of recipiency (Lerner, 2003), or, if the current speaker asks a question, the recipient can demonstrate understanding by producing a response. Thus, there is sequential or interactional uptake of the preceding turn. Uptake is mobilised by speakers through turn-design as well as embodied practices, such as gaze shifts (Stivers and Rossano, 2010). In the absence of uptake, replies are further pursued (Pomerantz, 1984), as will be presented in the next section on repair, and in section 3.4 on pursuing responses.

On the other hand, processes of negotiation of meaning (Lyster, 1998; Mori, 2004) are traditionally studied within cognitive-interactionist-SLA in direct connection with acquisition, as it has been stated that negotiation of input not only allows learners to access new vocabulary or linguistic structures, but that: these processes lead to acquisition (Pica, 1994; Gass, Mackey and Pica, 1998; Mackey, 1999);[9] that repetitions and modified interaction aid comprehension (Pica, Young and Doughty, 1987); and that through negotiation, students can identify gaps in their current language development (Liebscher and Dailey-O'Cain, 2003). In CA, it is not only the meaning of words or turns that can be negotiated, but also epistemics (Sert and Jacknick, 2015), speaker or listener roles (Goffman, 1974; Liebscher and Dailey-O'Cain, 2003), or even identities (McHoul, 1978).

In the SLA field, resources to negotiate meaning have been studied from an *etic* perspective through an exploration of a specific set of verbal practices, such as comprehension checks, clarification requests, and confirmation requests (Long, 1983). From a CA perspective, trouble is resolved through repair, which will be further clarified in the next section. Before continuing, however, it is important to identify the resources deployed to pursue uptake and negotiation in classroom settings. From a multimodal perspective, to achieve understanding and, as a consequence, uptake, interactants

[9] By contrast, previous studies had stated that comprehensible input was necessary for acquisition (Krashen, 1982). Also see distinction and discussion between comprehensible and incomprehensible input (White, 1987).

actively deploy embodied resources which are sequentially organised and collectively accomplished (Mondada, 2011). For example, during feedback provision in musical masterclasses, Szczepek Reed (2017) highlighted the importance of gaze alignment in giving students interactional space to accomplish uptake of the feedback provided. She exemplified how, by not aligning gaze with the student and performer, the instructor did not provide interactional floor (p.324). Another resource that is helpful when mobilising uptake of information is done by speakers when gazing down at their gestures to direct recipient attention (Gullberg and Kita, 2009) or arrange the production of these gestures within the central gestural space (McNeill, 2000).

Lastly, this section clarified the different perspectives researchers and practitioners hold towards the concepts of uptake and negotiation of meaning. In the first place, uptake can be tightly linked to acquisition of an L2 or be used in general to refer to the understanding of the prior turn, or the conditional relevance established by the preceding turn. In the second place, negotiation of meaning in SLA is also used to convey the processes interactants go through to clarify elements that have emerged in conversation. The next section will cover the concepts of repair, correction and corrective feedback in order to explain the main differences between them. It will also present previous relevant studies.

2.5.3 Repair, correction and corrective feedback

Following from the distinctions made between negotiation and uptake, it is also important to explore the concept of repair and its counterparts in SLA, that is, correction and corrective feedback. These, however, have been shown to be vast topics of enquiry. It must be acknowledged that the present study is not (only) about repair and, thus, there is limited space to expand on it. Nevertheless, as repair trajectories are consistently launched by teachers in pursuing uptake in elicitation sequences, it is not a matter that can be ignored. This section will present the concepts of repair, correction and corrective feedback, whereas section 3.4 in the next chapter will present the use of repair to pursue responses. Although these interactional practices are commonly considered resources to solve errors or wrong answers in SLA, this section will prove that repair is, in fact, a relevant component of interactional competence.

2.5.3.1 Definitions of repair and correction

According to Van Lier (1988), language classrooms are easily recognisable by the presence of questioning and repair. Repair, as an interactional resource, facilitates and allows interactants to solve problems in understanding, speaking or hearing. Correction, from an SLA perspective, aims at solving linguistic errors or inadequacies; therefore, correction and repair are "two co-operating organizations" (Macbeth, 2006, p.729). On the one hand, repair to deal with interactional problems has also been labelled 'conversational repair' (Hall, 2007)[10], conversational feedback (Sheen and Ellis, 2011), or interactional feedback (Nassaji, 2015) to distinguish the fact that the trouble source is dealt with from the perspective of achieving understanding in interaction. On the other hand, correction has been termed corrective feedback (Lyster and Ranta, 1997; Lyster, Saito and Sato, 2013), didactic feedback (Sheen and Ellis, 2011), and instructional feedback (Nassaji, 2015) from a SLA perspective, and 'pedagogical repair' (Wong and Waring, 2010), through a more CA-oriented perspective. The latter highlights the connection between the reflexive relationship between talk and instruction, as explained above. In this line, Cancino (2015) analysed the relationship between Chilean EFL teachers' corrective practices of direct correction, scaffolding, content feedback, back-channel feedback, and the opportunities for participation they provided for students through a CA approach and provided examples of how these practices triggered different kinds of sequences. In the present study, where relevant, the distinction between conversational and pedagogical repair will be used to highlight trajectories or turns in which teachers focus on understanding or on form. However, it must be noted that the aim of the present study is not to evaluate interactants' proficiency in terms of accuracy, but rather the resources they deploy to make progress in interaction and in the development of the task.

In CA, the action through which a repair trajectory is launched is defined as 'repair initiation' (Schegloff, 2007), and its classification varies with regard to who launches it: either self-initiation of repair, or other-initiation of repair. As can be deducted, self-initiated repairs usually occur in the same turn, while other-initiated repairs occur in the next sequential position after a problematic turn (Sacks, Schegloff

[10] Hall (2007) also differentiated between insert repair sequences to deal with local phenomena, and correction trajectories to deal with larger sequences of repair.

and Jefferson, 1974; Schegloff, 1997, 2007; Sidnell, 2010; Kitzinger, 2013). The same classification is applied to the participant that completes the repair trajectory: self- or other- repair. These possibilities, however, are based on two-party conversations. When dealing with classroom interactions, the self – and the other – can be the teacher, the student, or even other students, a process which has been termed 'delegated repair' (Kasper, 1985), or 'teacher-initiated peer repair' (Seedhouse, 2004).

In the SLA field, repair (in the CA sense of practices to overcome problems of understanding) has been equated to speech-modifications and the means through which teachers or native speakers make input comprehensible, hence, acquirable (Long, 1980; Swain, 1985; Pica, 1987; Gass, Mackey and Pica, 1998; Dalton-Puffer, 2007). The focus is on teachers' turns and teachers' practices with regard to acquisition, claiming that understanding leads to acquisition. The provision of repair solutions has been accounted for in naturally-occurring conversations by means of the following operations: inserting, replacing, deleting, searching, parenthesising, aborting, sequence jumping, recycling, reformatting, and reordering (Kitzinger, 2013). The present study will seek to identify these practices and their relevance in the data collected.

A final distinction of the concept of corrective feedback needs to be made. This nomination of repair and corrective strategies highlights the sequential position in which it occurs: when an incorrect response is provided by students in second position, the R slot in the IRF pattern, teachers can launch a sequence expansion (Mehan, 1985) that initiates in third-position, the F slot. In fact, the ways in which teachers orient to the feedback slot reveals whether, for example, they provide students with interactional space to take up the feedback provided, or to what kind of trouble they are orienting to.

2.5.3.2 Continuum

With regard to students, learners' self-corrections are seen as a sign of language development in SLA (Gass and Selinker, 2008). When dealing with learners' linguistic errors, pedagogical repair can be placed along a continuum from the most to the least direct: identify and fix it, signal the error and allow the learner to correct it, signal the error and allow another learner to correct it, or ignore it (Kasper, 1985; Seedhouse, 2004; Hall, 2007; Hellermann, 2009; Kääntä, 2010; Seo and Koshik, 2010; Walsh, 2011; Mortensen, 2016). For signalling the error, the following strategies have been identified: indicate error in the next turn, repeat the error or part of it, repeat the original elicitation, repeat the error with rising intonation, correct it, explain it, or accept and

invite for delegated repair (Seedhouse, 2004). Thus, the types of corrective feedback identified range from: explicit correction, requests for clarification, repetition of the original utterance with rising intonation (try-marked), prompts, or the partial repetition of the original utterance which students complete (modulation, McHoul 1978), cluing, or the provision of clues for students to realise the error, recasts/reformulation or the use of the correct form, and metalinguistic feedback in which the reason for the error is explained.

It is clear from the ELT literature that the phenomenon of student-errors is studied mostly from the point of view of the strategies deployed by teachers in other-initiated self-repair, that is, the strategies teachers use to signal student errors; however, there is a gap in the field in regard to the self-repair strategies deployed by teachers and students within their turns. The relevance of this practice lies in the fact that their interactional competence is visible by means of these self-repair practices as these allow them to adapt their turns through recipient-design, that is, doing intra-turn repair (Kitzinger, 2013). For example, when students produce displays of non-understanding (Sert, 2013), it is relevant, and critical, to observe teachers' turn-design and identify how attuned they are to these practices especially since teacher self-repair could hinder not only the progressivity of the talk (Stivers, 2013), but also the planning effect of students (Kasper, 1985), as their responses might lose relevance if the teacher reformulates and changes the question, for example. Thus, it is paramount to trace repair trajectories intra- and inter-turns, so as to identify not only the trouble sources and how teachers treat them, but also students' orientation to them and the ways in which repair solutions are collaboratively-constructed.

In relation to other-initiated repair, as can be expected, there is clear preference for avoiding direct, blunt, negative evaluations ('face') (Goffman, 1974) of learners' incorrect responses (Seedhouse, 2004, p.171). Upon encountering incorrect answers that are not self-repaired by students, especially in teacher-fronted-classrooms, teachers produce repair initiators and provide interactional space for the same learner, or other learners to produce the repaired item. Providing interactional space enhances learner autonomy and requires teachers to constantly engage learners in processes of self-evaluation within the sequential development of the activities (Szczepek Reed, 2017). Additionally, studies that follow a CA tradition have identified that types of error treatment vary with regard to the pedagogical context, or 'classroom mode' in the words of Walsh (2006, 2011, 2013) and Seedhouse (2004). In certain contexts, there is preference for certain types of repair; for example, in contexts in which accuracy is key

(form-focused), student self-repair is hardly common as the teacher is the one in charge of monitoring accuracy (Kasper, 1985), which can be done through didactic repair (Van Lier 1988; Seedhouse 2004). In these settings, teachers pursue the production of precise lexical items or strings and, although an answer might be sequentially relevant and understandable, teachers might still pursue repair to aid students to achieve the specific linguistic items (Kasper, 1985; Van Lier, 1988; Seedhouse, 2004). By contrast, in meaning-focused contexts instances of repair resemble those of naturally-occurring conversations as repair trajectories are deployed to achieve understanding and negotiate meaning. A third context is proposed by Seedhouse (2004) for task-oriented classrooms in which learners are given tasks to accomplish, usually through groupwork. Repair trajectories are triggered by problems with the task completion, for example, if there is disagreement among group members about decisions being made, or a word they do not understand – thus, this context can present linguistic, understanding or procedural problems (p.156).

The last slot in the continuum is one more choice available for teachers: that of embedded (Brouwer and Wagner, 2004; Seedhouse, 2004), indirect (Walsh, 2011), or covert (Jefferson, 1974) repair. In these cases, the turn that follows a trouble source performs two actions simultaneously: a main action in line with the ongoing trajectory, and the correction of the repairable. Thus, the error correction is part of a conversational trajectory and is mitigated, that is, the ongoing project is not put on hold in order to attend to the repairable (Brouwer, Rasmussen and Wagner, 2004; Seedhouse, 2004) as there is no insert sequence to deal with it; rather, interactants orient to the wider action. In other words, embedded correction is an interactional phenomenon in which progressivity is prioritised in interaction, rather than the repair trajectory of the trouble sources. In classrooms, embedded repair can be found in meaning-focused and task-based contexts, in line with the pedagogical goals being pursued. As can be noted, the teacher's work is contingent upon the interactions that develop and the strategies to approach conversational or pedagogical repair not only have to do with the kinds of activities being done (classroom contexts), but also with the kinds of interactions being developed.

Lastly, and also in relation to repair initiation, certain gestures or embodied practices can trigger repair sequences through gestures that are produced "in the clear" (Seo and Koshik, 2010), or as companion to verbal repair-initiations (Mortensen, 2016). Thus, another phenomenon that needs to be approached is that of embodied repair initiation. In the first place, Seo and Koshik (2010) analysed one-to-one tutorial sessions

to identify the sequential consequences of two types of embodied behaviours tutors and EFL students performed: a sharp head tilt to one side accompanied by gaze on the speaker, and a head poke forward and body movement toward the speaker. These are most commonly placed at TRPs, and both tutors and tutees orient to them as repair initiators as proven by their subsequent turns in which self-repair was accomplished. In other words, these repair-triggering -gestures are first-pair-parts (FPPs) that make an answer relevant (second-pair-parts, SPPs) (p.2227). In the second place, Mortensen (2016) presented several examples of hand-cupping gestures which are oriented to by students as repair-initiators, as proven by the SPPs they produce in response.

In exploring a tutor's and a tutee's embodied practices in repair sequences, Seo (2011) demonstrated how varied semiotic resources such as talk, gaze, gesture, body orientation and material objects were carefully coordinated after students' repair initiations; for example, by embodying the trouble sources, securing gaze alignment, and displaying non-understanding and, after the resolution, by displaying understanding. This study clearly acknowledges and shows the need to analyse interactions organically, however, it is a study that only considers dyadic interactions, as do many similar studies of tutoring sessions (Ferreira, Moore and Mellish, 2007; Belhiah, 2009; Seo and Koshik, 2010; Waring, 2012), possibly due to the large amount of data analysis that would need to be done in large classes. In this regard, the present study seeks to contribute to the lack of whole classroom interaction studies. Additionally, embodied practices can also display when interactants close the repair sequence, for example, by averting gaze or leaning back and disengaging from the ongoing course of action (Rasmussen, 2014; Reddington, 2018).

To conclude, this section has first demonstrated how repair, correction and corrective feedback are concepts that are inter-related and that not only refer to rectifications done by teachers of students' erroneous answers, but that the variety of interactional trouble that could need dealing with can range from problems of understanding to linguistic errors and hearing problems. As highlighted, repair trajectories are proof of teachers' interactional competences in that they make their orientations towards the problem visible. Through interactional practices teachers can give students the interactional floor to act upon the feedback, for example. These practices not only include verbal means, but it was also demonstrated how various studies have proven that teachers orient to the use of multimodal resources in repair strategies, especially when launching the repair. As shown by approaching each topic both from the SLA and the CA fields, it was demonstrated that CA allows for a fine-

grained picture to be drawn with regard to the conversational and pedagogical practices that involve not only repairing one's turns (self-repair), but also repairing or correcting others' talk, thus, allowing for progressivity in the lesson and, guiding learners forward.

2.6 Chapter summary and conclusions

This first background chapter has provided the general foundational literature of the field of CA. It exemplified, by means of a constant comparison with the cognitive-interactionist SLA field, how the present study is situated at the interface between both fields. On the one hand, it is contextualised in a language classroom which has pedagogical goals instantiated; on the other, it follows a CA approach to the analysis of interactions and, thus, a particular analytical framework which considers not only the verbal elements but also how interactants orient to the unfolding interaction, and the gestural practices as well as the material world.

Section 2.2 has sought to explicate the analytical perspectives behind language learning as an interactional achievement: it provided clear claims as to what is the focus of this line of research and how following a CA approach agrees with this approach to language teaching. The main elements stated have to do with the shift from language teaching as a focus on accuracy, to a focus on confluence and the interactional aspects. It was highlighted that form the construct of communicative competence which agrees with the fluent production of the language, the field shifted towards interactional competence in which the importance of achieving understanding with an interlocutor is highlighted.

Section 2.3 has expanded on this view in relation to the interactional approaches that make it possible to analyse these claims. On the one hand, the DA approach was presented, and its characteristics were unveiled, especially with regard to it being a top-down approach with a set of categories that are applied to the data from a verbal point of view. On the other hand, CA was presented as a much more organic alternative to data in that it allows for the interaction to be analysed on a turn-by-turn basis by uncovering the participants' interactional competences from an emic perspective. Through the analysis of a portion of data, it was possible to exemplify how these two approaches work and to argue the analytical choices made for the present study. All of which will be further developed in chapter 4: methodology.

Section 2.4 explored the multimodal and embodied practices in much more detail, showcasing previous studies and the main analytical elements with regard to gestural practices and body positions, gaze, and the materials and objects in interaction. The main analytical claims made were connected with the fact that talk and the construction of sequences of action are made through a wide range of practices and that teachers and students are able to orient to these practices. It was shown how earlier approaches to classroom interaction highlighted teachers as the ones in control of the interactions through the deployment of IRF sequences. By contrast, through an exploration of the embodied practices it was possible to demonstrate that next-speaker selection, as well as feedback provision and the maintaining of the progressivity of the pedagogical project actually depends on a variety of interactional practices required from students: displays of willingness to take the turn, by means of hand-raising practices or gaze alignment with teachers in pauses after elicitations, and displays of understanding, through receipt tokens, body postures, and gaze alignment.

The information provided in the previous sections made it possible for section 2.5 to provide practitioners with a much more fine-grained parallelism between CA and SLA by means of explanations of concepts that are used in both fields with very dissimilar connotations. First, through descriptions of the concepts of turn-allocation and turn-taking it was possible to provide an overview of the kinds of practices that CA focuses on and in what way the turn-by-turn analysis is accomplished. Second, through an overview of the notions of uptake and negotiation it was possible to explore in detail what kinds of practices this study is concerned with and the difference with SLA approaches, especially with regard to the concept of uptake. Third, the concepts of repair, correction and corrective feedback were presented in order to differentiate between the kinds of corrections embedded in SLA, and the kinds of interactional practices that are key in CA. The main point of the latter being that repairing trouble sources trigger interactional sequences in which different practices can be unveiled: from dealing with trouble sources explicitly, to providing learners with clues to discover the troubles themselves.

In conclusion, chapter 2 has explored the interactional turn in ELT and highlighted the main principles of studying language teaching from this particular perspective, understanding classroom interaction as the confluent process in which not only students' interactional competences are deployed but also teachers' contingent practices are required to progress their pedagogical projects forward. The next chapter will present the phenomenon of study in detail. First, it will provide details about the

field of gesture studies and the typologies and phases of gestural productions. Second, it will explore the sequential development of elicitations: designedly-incomplete turns and question-answer sequences. Third, it will explore the multimodal practices in the interactional processes of mobilising a response and, where there is no uptake or the incorrect candidate answer has been provided, of pursuing the response. The two background literature chapters, in conjunction, will have provided practitioners with the necessary background to understand the analytical approach and the phenomena at the core of the present study.

CHAPTER 3: THE MULTIMODALITY OF ELICITATIONS

3.1 Introduction

As presented in chapter 2, this study holds a conversation analytic approach to classroom discourse and explores teachers' interactional practices in elicitation sequences. The first background literature chapter explored what this means in terms of the analytical approaches and the key terminology that will be part of the following chapters. This second background literature chapter will focus on the phenomenon of elicitations. First, it will explore the study of gestures, in particular the gesture dimensions and the phases that can occur in a gestural production. Second, it will present the sequential organisation of elicitations and two ways in which teachers design their initiation turns: question-answer sequences, and designedly-incomplete turns. Third, it will describe the interactional practices to mobilise and pursue responses: the earlier corresponds to instances in which appropriate responses are obtained in the next sequential slot; the latter, to instances in which teachers are required to do more interactional work to obtain the correct response.

3.2 The multimodality of gestural practices

Following from the previous literature chapter in general, and the section on embodied practices in particular, it is possible to state that embodied practices are tightly linked with the organisation of talk, that is, turn-taking and sequence organisation. They are evidence of speakers' contingent practices in the interaction process. However, in order to understand the way these work as an *ensemble* (Kendon, 2004), it is relevant to explore the field of gesture studies and the different ways in which gestures can and have been analysed.

The field of gesture studies emerged in 1970s with the work of Adam Kendon and David McNeil, in parallel.[11] Their early explorations focused on the relationship between speech and gesture (Kendon, 1981, 2004; McNeill, 1985), and speech and

[11] Some of the researchers of gestures that preceded Kendon and McNeill were David Efron, Paul Ekman and Wallace Friesen, among others. For a complete overview of the development of gesture studies, see Kendon (2004).

cognition (McNeill, 1992, 2000, 2006). Through empirical research in laboratory and naturally occurring interactions, they have proposed different dimensions of gestures and different gesture phrases and units, which will be explored below.

3.2.1 Gesture dimensions

Expanding the work of Kendon (1988), McNeill (1992) proposed Kendon's Continuum as a framework to organise gestural practices: from gestures produced with speech (gesticulations), to those which are produced independently of speech (sign language). McNeill's work has focused mostly on gesticulations as he is interested in the relationship between speech and gesture. Within gesticulations, he identified dimensions of gestures by means of an experiment in which participants were required to retell narrations, such as a Tweety cartoon film. Mid-way categories between these two ends of the continuum are: pantomimic gestures, which "can be used to enact or imitate whole and complex actions, and as such they often occur instead of speech, serving the function of constituents of a sentence" (Gullberg, 1998, p.38), and emblems, which are cultural and conventionalised practices which "often replace speech all together and display a high degree of conventionalisation" (Gullberg, 1998, p.38). Both pantomimic gestures and emblems can occur with or without speech.

Within the dimensions of gesticulations, McNeill (1992) made a broader distinction between non-imagistic and imagistic gestures. As the name suggests, the first category corresponds to pointing gestures (deictics)[12] and rhythmic gestures (beats) (McNeill, 1992; Kendon, 2004). Imagistic gestures include iconic and metaphoric gestures: the first "display in the form and manner of their execution aspects of the same concrete scene that is represented in speech" (Kendon, 2004, p.100). Thus, gestures such as pointing up to refer to upward movements or rounding the hands to represent a ball correspond to iconic gesticulations. The latter, metaphoric gestures also correspond to representations of images, however, "the image depicted is presented as an image that represents or stands for some abstract concept" (Kendon, 2004, p.100). An example of this second category is placing the two hands in front, ball-shaped, to represent an idea being discussed. It must be noted that the classification between these

[12] Deictics are prototypically produced with index fingers, however, this varies in different cultures.

dimensions of gestures is directly dependent on the ways these are being used to accompany speech. A typological approach is not entirely straight-forward and, as a result, it has been argued that categories are not mutually-exclusive (Kendon, 2004). In other words, a gesture could be recognised as iconic with pantomimic-like characteristics. Thus, rather than only focusing on the kinds of gestures produced by teachers and learners, the present study seeks to highlight their communicative relevance, how they are used to guide interactants' orientations, and how certain gestures might project certain actions, for example. In other words, rather than (only) categorising the gestures into their dimensions, the aim is to identify their sequential implications for interaction and the progressivity of the pedagogical work.

In this regard, the temporality of gesture production becomes key for the present study, not only to comprehend teachers' gestural practices but also the students' orientations to those movements. That is the reason why data will also be explored in relation to the gestural phrases proposed by Kendon (2004) and further extended by Kita (1990, 1993), as will be exemplified in the next sub-section.

3.2.2 Gesture phases

The gestural phrase[13] (Kendon, 1972, 2004) is composed of different phases which are recognisable, such as: the preparation, stroke, hold, and retraction. The stroke is the only compulsory phase as it represents the apex of the gesture (Kendon, 2004). These will be exemplified below with the gesture presented in example 2.3 in the previous chapter. The concept of 'home position' (Sacks and Schegloff, 2002) will also be illustrated through this figure:

[13] "Gesture phrases are units of visible bodily action identified by kinesic features which correspond to meaningful units of action such as pointing, a depiction, a pantomime or the enactment of a conventionali[s]ed gesture" (Kendon, 2004, p. 108).

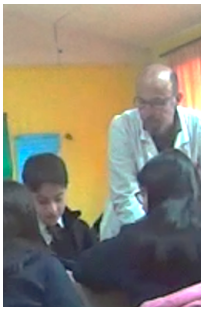		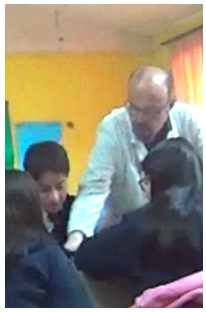	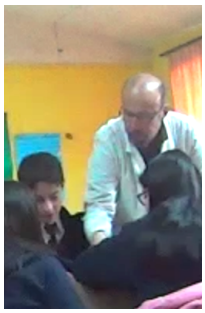	
Home position	Preparation	Stroke	Retraction	Home position

Figure 3.1. Gesture phases.

Figure 3.1 shows the different phases of a gesture unit or gestural phrase. The first and last frame grabs depict the home position, which has been defined by Sacks and Schegloff (2002) as "a spate of movement — whether a single move or a series of moves — being completed by returning the moving body part to the position from which it departed at the outset" (p.133). Through the frame grabs it is possible to note how the teacher begins by leaning on the table, and after retracting the gesture returns to this position once again.[14] The beginning of the gesture phrase (Kendon, 2004; McNeill, 2006) is identified at the onset of the movement. Figure 3.1 above demonstrates the phases of Teacher A's pointing gesture" Teacher A prepares the deictic gesture by extending his right arm towards the teaching materials on the table. The deictic gesture is 'materialised' at the moment of the stroke (as signalled by "`str`" on the multimodal transcription). As argued by McNeill (1992) and Kendon (2004), the stroke is the only obligatory phase of the gestural phrase, as it corresponds to the apex of the gestural production. Following the stroke, the gesture is retracted and, in some cases, interactants return to home position.

In short, and as can be noted from the image provided in figure 3.1, a gesture does not only constitute its stroke. The gestural production is the combination of movements of preparation and retraction, that is the reason why, when the focus of study is participants' embodied practices in interaction, a multimodal CA approach with a thorough transcription method is key in exploring the temporality of gestural

[14] This process is termed by Kendon (2004) as 'recovery', while home position is labelled 'rest position'. This study will use the CA concept of home position, as proposed by Sacks and Schegloff (2002).

production. This allows for researchers to shed light into the complex relationship between verbal and embodied means.

Complementing the phases outlined by McNeill (2006) and Kendon (2004), Kita (1990, 1993) outlined two other phases in which the movement is stopped and the position is sustained: the pre-and post- stroke holding phases. In these (optional) phases there are "temporary cessations of motion either before or after the stroke motion" (McNeill, 2006, p.64). In terms of the coordination of speech and gesture, this has been at the core of psycholinguistic studies (Gullberg, 1998; de Ruiter, 2000; Kita, S., Ozyurek, 2007), but for the purposes of the present study it suffices to highlight that the stroke is produced along with or in close proximity to the verbal item, and that – as shown in the figure above – gestures do not only correspond to the apex, but also the preparation and retraction phase. The first, in particular, is what allows for interactants' forthcoming actions to be projected (Goodwin and Heritage, 1990; Kääntä, 2010; Streeck, Goodwin and LeBaron, 2011; Chazal, 2015), for example, when teachers torque their bodies to face the overhead projectors, as is the case of Chazal (2015), in order to orient to another sequence of action.

The first subsection of this second analytical chapter has explored in detail the ways in which gestures and gestural phrases are composed. Through this detailed overview not only of the dimensions of gestures, but also of the temporality of their productions, it is possible to complement the previous claims made in chapter 2 with regards to the role of verbal and embodied practices in the organisation of classroom interaction. The next subsection will explore the two kinds of sequential organisation of elicitations identified in previous literature and in the present study: on the one hand, question-answer sequences and, on the other, designedly-incomplete turns.

3.3 The sequential organisation of elicitations

As presented in the previous chapter, sequential organisation refers to the ways in which turns inter-connect; how one turn depends on the previous, and how it influences what comes next (context-sensitive and context renewing). In the case of classrooms, it has already been stated that question-answer pairs are one of the most common sequences identified in classroom talk. A second kind of elicitations found in the present study is done by means of an initiation turn that is put on hold by the

teachers (a "designedly-incomplete turn")[15] , and which students need to complete next. This phenomenon was identified as early as the first study of classroom interaction through a CA approach. McHoul (1978) identified one practice used by the teacher as "modulation" and defined it as the partial repetition of the original utterance which students complete. Other more contemporary researchers have identified this phenomenon as incomplete TCUs (Lerner, 1993), designedly-incomplete utterances or DIUs (Koshik, 2002; Margutti, 2010), or designedly-incomplete objects (Hazel and Mortensen, 2019).

Although Koshik (2010) presents DIUs as a subcategory of questions,[16] the present study makes a distinction between the two types of sequences: questions and incomplete turns, as the latter correspond to ongoing turns that have been put on hold by the teachers and that need to be completed by the students in the next sequential slot. The main aim of this distinction is to highlight that designedly-incomplete turns are not "answered" in the next turn, they are *completed*. This is especially visible in the syntactic and grammatical features that bind the two parts of the same turn. By contrast, the next sequential slot can be referred to as "next-action" in cases of question-answer sequences, as well as designedly-incomplete elicitations. Thus, in the present, study the latter will be used to refer to both kinds of second actions when the distinction between the sequences is not relevant. When relevant, 'questions-answer', and 'designedly-incomplete', and 'completion of turns' will be used.

These practices will be further explained in the following sections. Relevant literature will also be reviewed so as to ground the present study and identify its contributions.

3.3.1 Question-Answer sequences

Question-Answer (Q-A) sequences are a predominant feature of any institutional context (Freed and Ehrlich, 2010), as they are key in accomplishing the

[15] The phenomenon has been named "designedly-incomplete-turn" to make reference and highlight previous terminology used in the field. These will be reviewed in section 3.3.2.

[16] Koshik (2010) proposes that questions can be subdivided into: designedly-incomplete utterances (DIUs), reversed polarity, alternative, and questions that animate the voice of an abstract audience.

institutional goals. In the educational and applied linguistics literature, Q-A sequences have made presence from the first explorations into classroom discourse by means of the IRF or IRE patterns (Sinclair and Coulthard, 1975; Mehan, 1979) or Question-Answer-Comment (McHoul, 1990). The focus through which this sequential pattern has been explored, however, has varied.

Early studies explored the types of questions teachers produced and their effect on student oral production and language learning (Gass and Varonis, 1994; Pica, 1994; Lyster, Saito and Sato, 2013). From a more communicative perspective, efforts were directed first at comparing native (NS) with non-native (NNS) speakers and mundane conversation with classroom talk. For example, Long and Sato (1983) compared questions that occurred in natural interaction among NS and NNS with those that took place in classroom settings, concluding that questions were prominent in both contexts, but that teachers made considerably more use of display questions (to check understanding), whereas NS in natural conversations did not use any. Long and Sato (1983) exemplify the early research goals of comparing the communicative practices of NS and NNS in natural environments, laboratory and classroom settings. At the time, there was a clear tendency to favour referential over display questions in language classrooms; that is, more proficient student oral production was linked to the use of questions that sought information that teachers did not know (referential) over those which the teachers used to check student understanding (display). Brock (1986) became one of the earliest attempts to explore questioning strategies as the link between input, output and feedback, comparing question occurrences and answer complexity in treatment and controlled classrooms with NNS students. Brock (1986) posits that referential questions lead to more complex answers from students than display questions. Students also use more connectives and take more turns in the contexts in which more referential questions are posed.

These widely cited studies sought to compare different kinds of speakers, questions used and length of answers but failed to acknowledge the more contextual factors of interaction (Carlsen, 1991): whether these happened in natural conversations, or classrooms, reading or writing lessons, vocabulary or grammar, etc. As was highlighted in the previous chapter, these findings are relevant as it has been proven that: on the one hand, the IRF is used to achieve a wide range of actions other than just displaying and evaluating student knowledge (Cazden, 2001); on the other, classroom talk is concordant with the pedagogical goals being pursued (Seedhouse, 2004). In fact, as studies used a top-down DA approach, the categorisations of types of questions with

regard to the kinds of knowledge they enquired after was limiting (Van Lier, 1988; Lee, 2006b).

A more contextualised approach to questions is attainable through a CA analytical lens, as it allows for the exploration of question turn design and how they are linked both to the contingencies in interaction and the pedagogical sequences; thus, tapping into participants' interactional competences. Lee (2006b), for example, argued against the dismissal of display questions by cognitivists and made the case by showing, through a sequential micro-analytical lens, that they accomplish various pedagogical actions other than 'only' confirming information and that "it is in the production of interactional exchanges that display questions are made intelligible; topics are introduced, meanings are clarified, answers are tried, and resources are produced" (p.708). In other words, by asking a series of questions, teachers not only tap into displays of knowledge, but can build upon the meaning and contents, with the students, collaboratively. Thus, although IRF sequences can be studied as a unit, it is important to consider the sequential environment in which these are deployed so as to identify teachers and students' collaborative negotiations, if that is the purpose of the study. Similarly, Heritage and Heritage (2013) highlight that questions and the students' answers to those questions allow teachers to assess students' task performance and identify their needs when approaching each group during groupwork stages. In this regard, questions work as an essential diagnosis tool that play a significant role in feedback provision and, as a consequence, on the achievement of task accomplishment. Also studying questions, Markee (1995) demonstrated how teachers deployed a series of display questions when being summoned by students, thus, guiding their thinking process towards the correct answers to their own questions. Teachers used questions to counteract their roles as respondents and enhance learner autonomy by assigning the second slot of the sequence back to them as well as the control of the developing interaction. In short, questions are not only useful tools for displaying (student) knowledge, but also for various pedagogical actions. Again, talk is at the heart of instruction and the analytical approach that allows for the various intricacies to be uncovered is a CA approach.

It becomes clear to this point that: first, when dealing with the analysis of questions, it is not only important to identify the type, but also their sequential development, as it allows for the students' competencies and knowledge to be displayed. Furthermore, as proposed by Van Lier (1988) both display and referential questions require learners to produce output and, through both, teachers can exercise control over

the input. These analytical foci deem the classification of the questions as a limited approach. Accordingly, Waring (2016) argues that although the IRF pattern has been identified as limiting student participation, through a variety of questions teachers can aid students in developing their understanding, as demonstrated by Lee (2006b), above. Teachers can also expand exchanges and provide students with more interactional space, and, as a consequence, lessen teacher control (Waring, 2016). Example 3.1 below will portray a case in which the teacher, still within the framework of the IRF pattern, provides students with interactional space to expand their responses and, thus, enhance their interactional competence.

Example 3.1: Embedding Conversation in IRF (Waring, 2016):[17]

```
20    T:      →  Did you have a
21               good weekend?
22    Miyako:     yes, last night I was he:re, (syl syl)
23    T:          at Col↑umbia
24    Miyako:     at the university to see: my peer's show.
25                Miller (.) Theater
26    T:      →  °what show was it.°
27    Miyako:     It's a African dane show.
28    T:          O↑:h w↓oo::.- ((leans back))
29    Miyako:     °(syl syl)° a peer of mine was in the show
30                (     ) on stage °so°
31    T:          wo↑:::w. ↑wonderful. Wonderful. Sp- (.)
32              →  did they perform well?
33                (0.2)
34    Miyako:     °i- ↑yeh. It was [goo::d,°]
35    T:                           [((nods))] °nice.°
36              →  do you also do Afican dance?=
37    Miyako:     =yes.
38    T:          >°↑very interesting°<
39              →  how long have you been been doing it.
40    Miyako:     °(syl) about (0.2) four years°
41    T:          w↑o:::w >you must be an expert now.<
42                (0.5)
43    Miyako:     not ye[[t]
44    T:                >[n]ot yet [okay, okay] .hhehe
```

As can be noted from Waring's (2016) example, there are various initiations of cycles (see arrowed turns) and the evaluation turns sometimes are taken by the teacher to provide a comment or for another initiation expanding the topic being constructed, much in the same line as Lee (2006b). The teacher still has full control of the interactions, however, as these are referential questions which s/he does not know the

[17] Transcript slightly modified to fit the space and arrows added for clarity of the argument.

answer to, this interaction is more similar to a conversation than a classroom sequence in which students are required to display current knowledge. This case exemplifies what was presented at the beginning of the thesis with regards to institutional and ordinary conversations: in classrooms, not all talk is necessarily institutional, as there can be episodes in which interactants do not seek to accomplish institutional goals per-se.

Secondly, the ways in which teachers design the initiation turn, as explained in chapter 2, makes it relevant for a particular speaker or a variety of speakers to reply. In this regard it is necessary to highlight that teachers can also design their turns for students to provide multiple responses, can orchestrate the interactions for the class to reply in a choral response, or for students to self-select (Lerner, 1993; Ko, 2005). In conclusion, analysing questions with regard to their types proves irrelevant for the analytical purposes of the present study.

The next section will explore the second type of elicitations found in the present study, that is, turns that were put on hold by the teachers. The importance of this type of elicitations is that they also make an action relevant from the students, but that this action is constrained by the design of the teachers' initiation turn in terms of the syntactical and grammatical features, as turn completions should fit the initiation turn posed by the teacher. As will be shown in the data excerpts, this practice is oriented to by the students who provide candidate answers in the shape of turn completions in the next sequential slot (chapter 5) or after teachers pursue the completion (chapter 6).

3.3.2 Designedly-incomplete elicitations

As mentioned above, the second elicitation practice used by teachers to mobilise and pursue student next-action is that of designedly-incomplete turns. These are ongoing turns which are put on hold by the teachers and completed by the students in the next sequential slot. Therefore, teachers' actions are, first, to put their turn on hold and, second, to display orientation to students as the ones accountable to complete it.

This phenomenon has also been labelled as: modulation (McHoul, 1978), incomplete TCUs (Lerner, 1995), designedly-incomplete-utterances (DIUs) (Koshik, 2002; Margutti, 2010) or designedly-incomplete objects (Hazel and Mortensen, 2019). The earliest reference to incomplete turns in classroom interaction literature can be traced to the phenomenon of modulation, identified by McHoul (1978), in which teachers produce partial repetitions of utterances previously identified as repairables, and students complete the utterance fixing the trouble source, thus orienting to the incomplete turn as a repair initiator. In

regard to turn-design, these practices are composed of incomplete TCUs, such as a prepositional phrase that lacks its noun, or three-part lists in which the teacher withholds the production of the third element (Jefferson, 1990; Lerner, 1995). These intricacies are relevant especially since different types of turn-design have an effect on the opportunities for participation they enable for students (Lerner, 1995; Walsh, 2011; Szczepek Reed, 2017). It must be noted that this phenomenon is not only produced in teacher-talk, but that students also make use of this practice to elicit collaborative-turn completions when doing group work (Lerner, 1995); however, as the present study deals with teachers' elicitations, the focus will be kept on teacher-talk rather than student peer-talk.[18] In the subsequent paragraphs, the studies mentioned will be explored in order to identify the gaps that the present study seeks to contribute to.

When surveying the literature on classroom interaction and applied conversation analysis, it is possible to find various instances of designedly-incomplete turns which have not been labelled as such. This shows that the phenomenon is widely used and that interactants naturally orient to it as an elicitation, as proven by the subsequent turns in each of these cases. For example, in Mortensen (2016), in the analysis of gestural practices for repair initiation, the following example, which includes a designedly-incomplete turn in line 19, is provided:

Example 3.2: Designedly-incomplete turn in Mortensen (2016):

```
12    Sabine:          [no work.
13                1.5
14    Sabine:     ↑no ↑work?
15                (1.1)
16    Teacher:    so    [rry
17    Sabine:           [she don't work
18                (0.3)
19    Teacher: → she:
20                (0.3)
21    Camilla:    doesn't
22    Sabine:           doe   [sn't work]
23    Teacher:                [yes yes yes]
```

In this case, the teacher produces an incomplete TCU (line 19) including the repetition of the first item in the student's turn and stops before the trouble source. By means of vowel lengthening, as well as the production of the hand-cupping gesture towards the

[18] Another type of student-incomplete turn is one in which learners initiate a turn through verbal means, but complete the pragmatic project through embodied productions (Olsher, 2004).

ear – not transcribed here, but see Mortensen (2016) for an analysis of embodied repair initiation through that particular gesture – the teacher puts the turn on hold and two students orient to the practice and produce the correction of the original in partial overlap (lines 21 and 22). The teacher confirms the candidate answer (line 23). As can be seen, this is a clear example of the phenomenon of interest in the present study: the way the teacher designs the turn, students orient to the designedly-incomplete turn by providing candidate completions, and the teacher evaluates or confirms these. In the same lines as Koshik (2002), the example highlighted above corresponds to a repair initiator.

A second example is found in one of Emmanuel Schegloff's lectures (2003), in which he himself performs an elicitation by means of a designedly-incomplete turn.[19] He is discussing a poll about sports and what is the preferred choice of sport for a first date for women and for men. He asks what students think the answer is (lines 01-02) through an incomplete turn:

Example 3.3: Conversational Structures I (SOC 244A) [00:29:23]

```
01    EmS:  of the more than five hundred men polled (0.3)
02        →thirty-two believed the woman would prefe:r?
03          (4.5)
04    Ems:  .hhh
05          (0.8)
06    St1:  tennis?
07    Sts:  hhah
08    EmS:  >tennis<
09          (0.8)
10    EmS:  figure skating
11    Sts:  [hahah
12    EmS:  [<figure skating>
13          ffigure skating
```

The elicitation in lines 1-2 presents the basic characteristics of designedly-incomplete turns as identified by Koshik (2002): when the turn is put on hold, the vowel is stretched and produced with rising intonation. In embodied terms, he shifts his gaze up to the audience and pans from left to right, and back. He also produces an extended arm open palm gesture, (fig. 3.2) making an answer from the students relevant through both means, as shown in the multimodal transcript below:

```
01    EmS:  of the more than five hundred men polled (0.3)
```

[19] I thank Emanuel Schegloff for allowing me to transcribe a portion of his lecture.

```
      gaze  >> at handout                                    >>

02          thirty-two believed the woman %would prefe%:r?
      gaze  >>                              %     up     %atR

03a         (1.0)%+(0.4)%+$(0.4) $+%+ (0.4)# +%(0.4)%$(0.7)%
      gaze  >>   % to L % to centre% centre up%to R % at R%
      hands               $ prep$ stroke            $hold>>
                                          #3.2
```

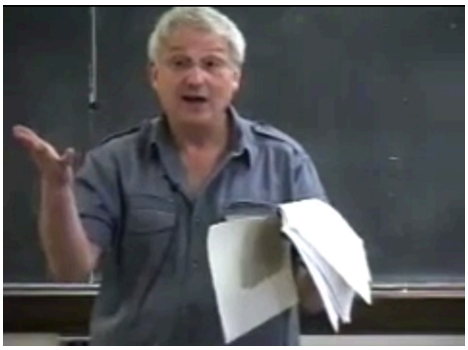

Figure 3.2. Open palm gesture.

```
03b         %(0.6)+ (0.3)%$ (0.3)%
      gaze  %to L         %  at L %
      hands >>             $ slides to L >>

04    Ems:  %.h$hh %#
      gaze  % to R %
      hands >> $ slides to R>>
                    #3.3
```

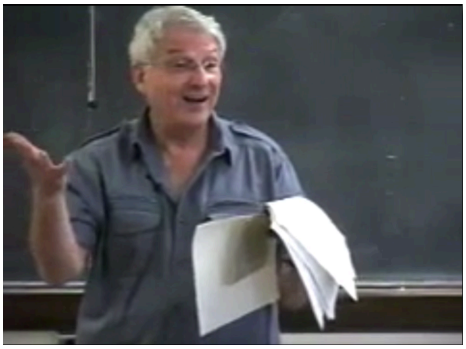

Figure 3.3. Gesture hold, gaze panning to L.

```
05          (0.6)$+(0.2)
      gaze  %  at R      >>
      hands >>   $ hold >>

06    St1:  tennis?
      gaze  >>
      hands >>
```

As can be seen from figures 3.2 and 3.3, the verbally-incomplete turn is accompanied by an open palm hand gesture towards the students and gaze panning to both sides,

mobilising a turn completion from students. The main features of the phenomenon which are present in this example are: verbal incomplete turn produced with lengthening of the vowel and rising intonation, followed by a pause in which embodied practices are mobilised. The combination of practices sets up the conditional relevance for students to take the turn: gaze panning to sides and, commonly, a hand gesture orchestrating the next action from students.

Examples 3.2 and 3.3 showed the way in which the phenomenon is designed by teachers at the turn-level and how it unfolds with regard to the progressivity of the pedagogical sequence. The teachers in these examples set up the interactional environment in which students' participation is delimited by the syntactical properties of the designedly-incomplete turn; furthermore, through verbal, vocal and embodied features teachers provide students with the interactional space to complete their original turn. This phenomenon is also followed by teachers' evaluation or confirmation of students' answers, such as line 23 in example 3.2. In the case of example 3.3, the teacher confirms receipt (line 8) but withholds the negative evaluation (line 9). After the pause in line 9, the teacher self-completes the incomplete turn in line 10. Further analysis of these kinds of repair sequences will be provided in section 3.4.2 below when discussing the procedures for pursuing of responses.

Lerner (1995) presents an extensive early account of teachers' use of incomplete TCUs to provide different opportunities for student participation; for example, by following an elicitation question with an incomplete TCU in turn-beginning position, the teacher gave students more clues and information to guide their candidate answers to the original question posed. These incomplete TCUs also allow teachers to orchestrate whole-class replies as they narrow down the possible candidates. As the student-next-action in the second sequential slot needs to fit the syntactic and grammatical design of the teacher's turn which had been put on hold. In the same line, a word search in the context of a three-part-list in which the first two elements have been produced, projects that students perform an anticipatory completion of the list and provide candidate completions for the third element. In sum, incomplete TCUs serve teachers several purposes to delineate student participation. Although Lerner's (1995) account of incomplete TCUs was key in furthering the knowledge and awareness of teachers' interactional practices and engaging researchers in examining teacher-incomplete turns, the study is mostly focused on the verbal means. Some details are provided with regard to gaze panning or pointing gestures or the teaching materials provided, however, the temporality of these practices is not explored. The present study is

proposed as a contribution as it aims to provide a detailed account of the ways in which these practices unfold in interaction, their role, and students' orientation towards both the verbal and the embodied elements of co-present interaction.

In the same line, Koshik (2002) explores what she labelled 'designedly-incomplete utterances' (DIUs) with regard to three pedagogical purposes in repair sequences to direct student attention to: their written texts, prior talk, and the next action. The exploration of DIUs was carried out in the context of writing tutoring sessions, and three purposes were identified with regard to repair trajectories. The first, to trigger self-repair of written work by repeating part of the student's sentence and stopping before reaching the trouble source so as to project student self-correction. The second use of DIUs identified is based on students' prior talk and seeks to elicit repetition or expansion of students' previous participation. The third use of DIUs constituted prompts for students to continue with the current action, for example, to continue reading their work, or produce a next action. The characteristics of DIUs have to do with the incompleteness of the current turn by the teacher, the use of continuing (or "flat") intonation, and, possibly, the lengthening of the last syllable followed by a pause. Koshik's (2002) study also focuses mainly on the verbal means. Some glossing was given about gestures or the use of gaze to mobilise these instances, but this was not pursued as a main research objective. Therefore, the present study is present as a contribution to further the understanding of this instructional interactional practice. Another relevant aspect of Koshik's (2002) study is that it solely explored DIUs in the context of repair, as practices to elicit knowledge displays and to trigger noticings of students' error. In the case of the present study, the sequential environment in which teachers produce designedly-incomplete turns is not limited to repair trajectories only, thus, it poses a contribution towards the understanding of this phenomenon within a wider sequential environment, and, as a consequence, accounting for different pedagogical purposes.

Following the work of Koshik (2002), Margutti (2010) explores whole-class instruction sequences in (Italian) primary geometry lessons and identified a sub-category of DIUs which she termed 'main-clause DIUs', due to their syntactic structure. Through a microanalytical view, DIUs are portrayed as instances in which students not only demonstrate knowledge, but also attentiveness and willingness to take part in the developing instructional sequence. She highlights that different kinds of elicitations, such as indirect questions and DIUs, have different pedagogical and sequential consequences in relation to the timing and design of students' replies. DIUs were

identified as pedagogical practices that pose little cognitive challenge for students; as a consequence, students orient to the phenomenon as soliciting knowledge displays and demonstrations of key concepts. Margutti (2010) also specifies a fundamental element of DIUs which other researchers did not account for in such detailed manner: the occurrence of pauses, gaps and waiting time within the teachers' turn and at places of transition. She acknowledged that it is a recognisable feature but that it is impossible to quantify or generalise their length due to the fact that DIUs are quite varied not only in turn-design, but also in purpose and the sequential environment in which they occur. An element that needs to be highlighted is that designedly-incomplete turns create a "noticeable absence" (Schegloff, 1968) to which students orient and propose candidate completions.

Lastly, a more recent study on the same phenomenon through a multimodal approach is that of Hazel and Mortensen (2019)[20] who explore the ways in which teachers make use of the surrounding world to set up incomplete turns. For example, by orienting to pre-designed handouts that have gap fills, or by producing in-situ drawings on the board, such as a family tree. They show that teachers not only rely on the verbal means to engage learners, but also include the material world around them, such as handouts, boards, textbooks, and teaching materials in general. One of the main contributions of Hazel and Mortensen (2019) is that, by looking at students' embodied practices, they showed that students orient to these artefacts as relevant places of attention and follow the pedagogical actions both by placing the teaching materials within their field of vision, and by handling pens and adopting ready-to-write postures. In the same way, teachers realise these designedly-incomplete turns in interaction by physically orienting to the objects and inscribing them as incomplete which, at the same time, projected the trajectory of the instructional sequence. In sum, they explore varied cases which were mobilised through manipulation of pre-manufactured teaching materials, as well as emergent structures and diagrammatic objects. As mentioned, Hazel and Mortensen (2019) explored pre-manufactured teaching materials as well as drawings on the board. The present study, however, does not include teaching materials which were pre-designed to include gaps. It only makes use of materials which have images of the story. Teachers were free to use these materials in different ways, and

[20] I thank Spencer Hazel for sharing an early draft of this upcoming book chapter.

designedly-incomplete turns naturally emerged from the way they manipulated and oriented to them.

As shown, the pedagogical roles of this target phenomenon, as identified by the various researchers presented are: initiators of self-repair (Koshik, 2002), as tools to highlight key terminology (Margutti, 2010), as tools to guide students' answers (Lerner, 1995), or as part of verbal (McHoul, 1978; Lerner, 1995) or multimodal elicitations (Hazel and Mortensen, 2019). Thus, in agreement with the analytical claims of chapter 2, turn-design is proven to be strictly linked with the pedagogical actions in these institutional settings. Furthermore, at places that are designed for transition, teachers attend to the emerging contingencies to mobilise and pursue student uptake, a topic that will be further discussed in section 3.3.

The previous studies explored above show how this target phenomenon has been approached in the classroom literature to date. This phenomenon, however, is not only present in classroom settings, but also in naturally-occurring interactions (Chevalier, 2008, 2009; Chevalier and Clift, 2008), which highlights that regardless of the context, recipients carefully attend to the turn-design and, by means of the projectability of each turn, successfully provide candidate answers to prior unfinished turns. Thus, 'projectability' can be identified as one key features that accounts for the success of this interactional practice. The second is action projection, and the third is the careful coordination among interactants for turn-completions, as demonstrated by Chevalier and Clift (2008) in their exploration of French conversational data.

The notion of 'absence' is discussed by Schegloff (1968) to highlight that an element can only be said to be absent when interactants orient to it as such; for example, a question posed that is not answered but its non-reply is accounted for (Heritage, 1984b), reflects that participants orient to the answer as absent (conditional relevance, as discussed in chapter 2). Teachers put their current turn on hold and display an array of resources to invite learners to complete it. Thus, although the turn is designed as syntactically incomplete, its action is recognisable. Students orient to the action and provide candidate completions, accordingly. These turns are designed through verbal and multimodal means (Goodwin, 1979; Heath and Luff, 2013b; Mondada, 2014b): for example, upon reaching the point in which the turn is put on hold, it is common for teachers to use gaze to mobilise a response (Stivers and Rossano, 2010) and, for example, pan among the possible next speakers, or use pointing gestures to orient to the

teaching materials being used (Koshik, 2002; Margutti, 2010; Hazel and Mortensen, 2019).

Following from her 2002 study, Koshik (2010) 'crystalised' (Margutti, 2010) the interactional phenomenon of DIUs as a kind of question within the system, along with the categories of reversed polarity questions, alternative questions and questions that animate the voice of an abstract audience. On the one hand, it is understandable that the author treats DIUs as 'questions', especially if based on the fact that teachers follow students' completions with an evaluation slot – thus making the DIUs comparable to any initiation in the first slot of the IRF sequence. However, the present study does not propose to treat DIUs as a kind of question. Designedly-incomplete turns, as explained in this section, require teachers to put their current turn on hold and students to provide candidate completions to the same turn. Therefore, the target phenomenon requires the initiation turn to be collaboratively completed; thus, it is not pertinent to treat the teacher turn as the initiation (I) and the students' completion as the response (R); rather, the phenomenon requires interactants to align in the production of the initiation turn in careful synchronisation, thus, requiring from students a different kind of interactional competence than regular questions do. `

Secondly, the present study does not treat the phenomenon from the same point of view of Koshik's (2002) study, who focused on the verbal means. As one of the main aims of the present study is to highlight the need to account for embodied practices when analysing classroom talk, appropriating the term of "designedly-incomplete utterances" does not seem suitable as the concept of utterance is mostly used to refer to the verbal means. Rather, the present study considers that "designedly-incomplete turns" or "designedly-incomplete elicitations" is the appropriate label for the phenomenon of study. Following this argumentation, "designedly-incomplete objects" (Hazel and Mortensen, 2019) seems a more appropriate concept to highlight the multimodal aspects of the phenomenon. However, as teachers do not mobilise objects in the same way as Hazel and Mortensen's (2019) stud, "designedly-incomplete turn/elicitation" emerge as a more relevant term to refer to the phenomenon in general.

This first section of the chapter has presented the sequential organization of elicitations in language classrooms. First, question-answer sequences were explored in terms of their role in classroom interaction and it was shown how teachers can accomplish a range of actions through questions. Concepts such as FPP and SPP were relevant as it was shown that the ways teachers design their questions has a

consequence upon the kinds of answers they obtain. Second, designedly-incomplete turns were presented, and their main features were highlighted: the current turn is put on hold by the teacher, and vocal and embodied practices are deployed to make it relevant for the students to complete the turn. Two examples from the literature were provided, demonstrating that it is a common practice and that learners in different contexts orient to it and provide candidate answers. The next section will explore interactional practices to obtain responses: mobilising and pursuing.

3.4 Obtaining and securing an answer

The final section of the background literature chapters will describe the practices interactants deploy to obtain a response from the interlocutor: mobilising or pursuing a response. When exploring the processes of turn-taking, in general, and eliciting or asking, and answering questions, in particular, there are several interactional practices that need to be delineated as they have sequential consequences upon the interactional trajectory. Some of these practices are: the way the initiation turn is designed, how next speakers take the turn, or how candidate answers are mobilised and pursued, if necessary. Such interactional practices are not only produced through the verbal, but also through embodied means. To select a next speaker, for example, gaze (Lerner, 2003; Rossano, 2012) or pointing gestures (Mondada, 2007) are some of the relevant resources that interactants deploy. Thus, it is pertinent to review the various channels that co-participants resort to with regard to mobilising and pursuing responses.

First, it is important to differentiate the two terms referenced in this section. On the one hand, mobilising a response does not presume interactional trouble: mobilising a response refers to the resources interactants deploy either during the course of a turn or at TRPs, and that have to do with opening up the sequence for other selected or non-selected speakers to take the turn. On the other hand, pursuing a response occurs in the environment of interactional trouble and, thus, refers to the resources put into practice by interactants to obtain the answer from the recipient when this has been withheld, or, obtain an account for the lack of response, or, in the case of an incorrect candidate answer, to solve problems that could be the cause for the inappropriate response, for example.

3.4.1 Mobilising responses

So far in the present thesis, when dealing with adjacency pairs, the concept of conditional relevance (Schegloff, 1968) has been used to explain how interactions unveil and how responses are designed to match the questions (type-conforming adjacency pairs) (Raymond, 2003). This section will complement this principle and will explore the resources that speakers produce to obtain the attention of recipients, as well as those practices that recipients deploy to demonstrate their attention to speakers. This duality is relevant as this section proposes and demonstrates that mobilising responses is not only related to the practices of speakers in relation to the ways they design their turns, but also those practices that they use to establish recipiency with their co-participants. Mobilising a response requires the deployment of simultaneous verbal and embodied practices that intertwine in the unfolding of the interactions. It has already been proven that co-participants are tuned to these practices which unfold in different temporalities (Mondada, 2015).

Several researchers have focused on the resources to mobilise and pursue responses in naturally-occurring interactions (Kendon, 1967; Goodwin, 1981, 2011; Lerner, 2003; Stivers and Rossano, 2010; Rossano, 2012). They have identified that gaze plays a significant role in securing recipiency; for example, in the sequential context of an assessment, there is a higher chance of obtaining a response when the speaker is gazing at the recipient (Stivers and Rossano, 2010). In the same line, co-participants gazing towards speakers display recipiency and, thus, attentiveness to the turn being produced (Goodwin, 1981). This is especially relevant in multi-party interactions, in which securing the attention of a recipient can require more interactional work, such as address terms (Lerner, 2003) since recipients might not have access to the speaker's gaze. In the same manner, in classrooms gaze, although it presents different patterns than naturally-occurring interactions, has also been found to play a significant role, especially as a method for teachers to address the whole class (panning) or one learner (directing their gaze towards the selected speaker), and for students to display attention and attentiveness to the teacher.

In the classrooms, the study of gaze and its role in mobilising responses has also been of interest in the last decade. Researchers have explored gaze shifts and orientation of teachers and learners in relation to the turn-taking system (Mortensen, 2009; Sert, 2011; Belhiah, 2012, 2013; Park, 2013; Hazel and Mortensen, 2017). In cases in which students summon the teacher, gaze has been identified as a key feature in securing the

attention of the teacher in crowded classrooms (Gardner, 2015). Previous studies have established that in cases in which teachers produced elicitations without a pre-established participation framework and, thus, without a selected next speaker, it has been shown that students display incipient speakership through in breaths and body movements prior to the TRP (Mortensen, 2009). As a consequence, Mortensen (2009) demonstrates that not only do the students need to attend to the teachers' ongoing turns, but that the teacher needs to monitor and orient to the students' displays during their initiation turns so as to smoothly transition to the next speaker. These occasions in which no selected-next speaker has been established, therefore, require interactional practices from students, as it is up to them to demonstrate availability to take the turn.

As demonstrated in this section, mobilising responses includes practices through which interactants display recipiency and align in order to transition between current- to next-speaker. It is a process that not only concerns teachers' embodied practices, but also students' behaviour. By analysing the practices in conjunction, it is possible to attend to the developing participation framework as well, as these practices are key in establishing different frameworks for student participation. In consequence, when holding an interactional approach to language learning and, especially when considering language learning as interactional achievement, it is these subtle practices that make interactants' interactional competences visible and, thus, a relevant object of study for both researchers and teachers in the search of enhancing learner participation and developing interactional competencies. The next section will describe the practices that come into play when there is a lack of a response or an incorrect candidate answer and, thus, teachers are required to guide student' towards the appropriate response.

3.4.2 Pursuing responses

Pursuing responses is directly related to repair and correction, as these interactional sequences come into play when, for example, there is no reply by a recipient in a conversation or, in a classroom, an incorrect candidate answer has been provided.

When exploring ordinary conversations, Pomerantz (1984) discusses three interactional problems and the ways in which speakers solve them. In first case are those instances in which recipients do not comprehend certain references or terms used; therefore, speakers need to identify the trouble sources and clarify them. In second case are those episodes in which common knowledge is not shared, or unclear,

so there is a need for interactants to enquire further about the matter. The third case corresponds to those situations in which co-participants fail to produce an agreement with an assertion, for example, because they do not support it. In these cases, speakers sometimes change or account for their opinions expressed. In all cases, it is highlighted that co-participants are accountable for a response and, as a consequence, speakers are in the position of pursuing the matter further. In sum, strategies to pursue responses in the three cases delineated above, are clarifications, fact-checking and taking different positions. Pomerantz (1984) only discusses the verbal practices for pursuing answers.

Pursuing answers in classrooms is directly related to the progressivity of the lesson and the need to keep the pedagogical project moving forward. In this regard, Hosoda and Aline (2013) identified similarities and differences in natural conversation and in primary L2 classroom settings in the sequential context of Q-A sequences: the preference for progressivity and the preference for the selected recipient to take the turn. They concluded that when the selected students failed to answer, participants oriented towards the preference for that selected speaker to speak next, in so far as other non-selected peers or teacher trainees provided the selected speaker with 'off the record' hints. With regard to the teachers' techniques to pursue responses, focus was only aimed at verbal means, such as repetition of key words. Other verbal means of pursuing responses are, upon encountering an incorrect candidate answer, to repeat the initiation turn, repeat the incorrect response with rising intonation so as to trigger a self- or delegated repair, or even withhold the evaluation turn in the third slot of the IRF sequence (Hellermann, 2003; Lee, 2007; Zemel and Koschmann, 2011; Park, 2013). The first practice, that is, reinitiating the FPP, was identified by Zemel and Koschman (2011) who demonstrate how an instructor in medical tutoring sessions, upon encountering incorrect candidate answers, provides modified versions of the initiating turn, orienting to the problem as one of understanding rather than knowledge of the answer. This kind of problem has been labelled first-position trouble source as interactants orient to the problem as located in the first turn (teacher's initiation), rather than on the second slot (students' answers), which takes the form of a repair post-expansion. The second was identified by Seedhouse (2004) as a common element of meaning-focused classrooms which frequently lead to other-initiated self-repair; however, as a repair strategy it is not explicit in as much as no feedback is provided about the inappropriateness of the wrong response, thus, its use is dependent on the pedagogical goal. The third practice, withholding the production of the closing third turn has been identified as one that

enhances learner participation and autonomy as learners are provided with interactional space to repair the turns themselves (Lerner, 1995, p.116).

With regard to embodied means, interactants resort to a variety of embodied practices: for example, when pursuing an answer for a third time, co-participants might lean forward (Rasmussen, 2014). They showed that interactants launched other-initiated self-repair to attempt at understanding the trouble source, followed by a repair trajectory but, as this was unsuccessful in obtaining the appropriate answer, displayed trouble through embodied practices and leaned forward. Another resource explored is the process of pursuing an appropriate response through a gestural practice such as cupping the hand and bringing it to the ear (Mortensen, 2016), which was discussed in section 2.5.3 repair when doing CA in ELT. As the present study will show, other possibilities include resorting to the manipulation of the teaching materials to create common ground and solve problems of understanding among participants.

In sum, embodied practices in mobilising and pursuing responses need to be further explored, as the ways in which teachers and learners orient to these practices is key in maintaining the progressivity of the lesson and ensuring that pedagogical goals are accomplished. These practices also allow interactants to secure common ground, which is key in language classroom as the means of instruction is also the pedagogical goal (Seedhouse, 2004; Hall, Hellermann and Doehler, 2011).

3.5 Chapter summary and conclusions

Chapter three has presented the phenomenon of interest in a more detailed way.

The first section explored the phenomenon of gestural practices and outlined the different approaches to its classification. Kendon's Continuum and McNeill's dimensions provided a general typology for the classification of types of gestures. It must be noted that these are not mutually exclusive as gestures can have varied dimensions depending on the context they are produced, and the ways they are produced; for example, along with speech or without. The gestural phrase was also explained in detail with the purpose of highlighting the organic development of gestures and argue that gestures are not only the apex or the stroke, but that they are prepared, held and retracted.

The third section presented the phenomena of interest in a very detailed way by explaining the differences between the two in terms of their sequential development. This section also outlined previous studies and identified gaps in the literature to which the present study seeks to contribute to.

The fourth section of the chapter has provided a clear and thorough description and analysis of two interactional processes to obtain answers: mobilising and pursuing responses. On the one hand, mobilising responses corresponds to those interactional practices that are deployed in order to obtain an answer from the recipients. On the other hand, pursuing a response corresponds to the interactional process launched when there is trouble in the production of the next SPP. There are different kinds of interactional trouble and different ways in which speakers orient to them and it is these classifications and strategies that is the focus of repair sequences when doing CA.

In conclusion, the second analytical chapter have provided background knowledge about the practices and the phenomena of interest, as well as the state of the art in relation to these elements of the present study. By thoroughly describing and differentiating the practices of Q-A sequences, designedly-incomplete-utterances, and mobilising and pursuing responses, the readers and practitioners new to CA will have the knowledge to comprehend the analytical chapters.

CHAPTER 4: METHODOLOGY

4.1 Introduction

This qualitative exploratory study of multimodal elicitations in Chilean secondary language classrooms is of a semi-interventionist and observational nature. Teachers that agreed to participate in the study carried out a picture story-telling task with their students; cameras were placed in the corners of the classrooms to capture in the best possible way the participation framework. Teachers were given general guidelines as to how to conduct the activity, and two sets of pictures to use as teaching materials: one with smaller-sized images for the students to use during the groupwork stage, and one bigger-sized set of main pictures to use during whole class interaction. The activity was designed by the researcher to trigger different kinds of interactions: whole-class during the activity presentation and story introduction, peer-interactions and teacher-smaller group talk during groupwork when students arranged the pictures of events of the story in order, whole-class negotiations when students decided on the order of events of the story, and teacher-fronted when they told the ending of the story.

The general motivation for the study was to explore interactional practices in ELT classrooms from a multimodal perspective; the focus on elicitations and teachers' resources to mobilise and pursue responses came through an inductive approach to the data and repetitive data viewing sessions. In order to develop an observational empirical study, it was central to provide teachers and students with a task that triggered instances in which their communicative and interactional competences would be made visible (Richards and Rodgers, 2001; Seedhouse and Walsh, 2010). The aim was to approach students' and teachers' interactional practices from an *emic* perspective; thus, CA approach was used as it allows for the analyst to uncover participant orientations towards the unfolding contingencies in their natural environment (Mondada and Doehler, 2004; Waring, 2016).

This chapter will describe the methodological aspects of the study: first, it will present the research questions and outcomes to delineate the forthcoming analytical chapters. Second, it will explain the research design, showing in detail the task teachers carried out, as well as the stages of the data collection process. This section will also list teachers' adaptation to the task. Third, it will provide a general overview of the participants in the study so as to contextualise the project; however, it must be

highlighted that in holding a CA approach, details of the context are not as central as with other approaches, such as ethnographies, as within a CA framework, interactions are analysed from the perspective of the participants and their orientations towards the local development of interactions. Section five will present data preparation and handling, such as the transcription systems for verbal and embodied practices, the software used for data analysis (ELAN) and the analytical decisions behind the collections that support the analytical chapters. Finally, sections six and seven will present the trustworthiness and the ethical considerations behind the study.

4.2 Research questions and research outcomes

As mentioned above, the main motivation behind the study is to explore interactions in the classrooms and how participants deploy, and orient to, not only the verbal means, but also embodied practices, such as gaze, hand gestures, body postures and the manipulation of teaching materials. From initial repetitive data viewing sessions, instances of elicitations and securing student responses emerged as object of study as teachers continuously produced different kinds of turn-designs to elicit words, phrases, clauses or sentences from students in the foreign language, and accompanied these with embodied resources to mobilise and pursue responses. Furthermore, as English is not only the element being taught, but also the medium of instruction (Willis, 1992; Seedhouse, 2004; Wong and Waring, 2010; Walsh, 2013), it is relevant for the teaching field to explore empirically how these interactional resources are mobilised in the achievement of instructional and pedagogical goals.

The research questions (RQ) that guide the present study aim at exploring interactional practices in cases of elicitations in which uptake is obtained in second position, as well as instances in which teachers need to deploy an array of practices to pursue the elicitations.

The following are the RQs:

- How do teachers use practices of elicitation in the classroom?
- How do teachers mobilise student-next action in elicitation sequences?
- How do teachers pursue student-next action in elicitation sequences?
- What is the role of embodied practices during elicitations in the classroom?

It must be noted that these questions are directed towards exploring both teachers' and students' interactional practices so as to hold an organic and complete view towards data, as it is believed that focusing only on teachers' or students' practices would lead to impartial and limited findings. Furthermore, it has been proven that teachers orient to students' practices when selecting next-speakers (Mortensen, 2009); thus, it is necessary to transcribe and explore students' behaviour in order to uncover teachers' contingent interactional practices accordingly.

As a consequence, chapter 5 will include cases of non-pursued elicitations, whereas chapter 6 will include cases of pursued or expanded elicitations. Both chapters will explore embodied practices in detail, such as hand gestures, gaze shifts, body postures and the manipulation of the pedagogical materials.

4.3 Research design

This section will present the research design of the present study: it will explain the picture-story task in detail, as well as the stages of data collection and teachers' adaptations of the activity.

4.3.1 The picture-story task

From the advent of communicative language teaching (CLT), tasks have been incorporated in the language classrooms to encourage learners to interact in the target language using particular structures or lexical items (Bygate, Skehan and Swain, 2001). As a consequence, the use of tasks was not only pertinent with regard to teaching objectives, but also for research purposes, as specific task designs allow for linguistic research to explore the connection between the use of certain linguistic structures and the acquisition process (Long, 1981; McDonough and Mackey, 2000). Tasks also allow interactional researchers to identify participants' orientations to the development and accomplishment of the ongoing activity (Hellermann and Doehler, 2010; Pekarek Doehler, 2018). Thus, pedagogical tasks have become a useful and essential tool for researchers in classroom settings from varied approaches.

In the present study, parts of the picture story 'The Great Escape' (Dupasquier, 1996) were used to design the picture-story task. This story is about a convict who escapes from prison and, while running away from the policemen, hides in different places, such as a museum, a shopping centre, a circus, a hospital, etc. The story was

selected since it had previously been used in language classroom research to elicit narration episodes among teenagers and adults (Philp and Iwashita, 2013), thus, it was considered that it suited the age-group of the participants and was appropriate to trigger episodes of storytelling from the students.

First, a selection process was carried out to choose six events of the story to be included in the activity. The criteria for selection was that the events occurred in common places of which students would know the vocabulary. Since the number of students per class in public schools in Chile ranges from 30-40 depending on the school,[21] it was decided that 6 events (and, thus, 6 groups of maximum 6-7 students) was an appropriate number. In the case of teacher C, who had a smaller class with 14 students, only 5 events were used. Figure 4.1 below shows the six events chosen, clockwise: the fire, the circus, the cinema, the hospital, the museum and the shopping centre.

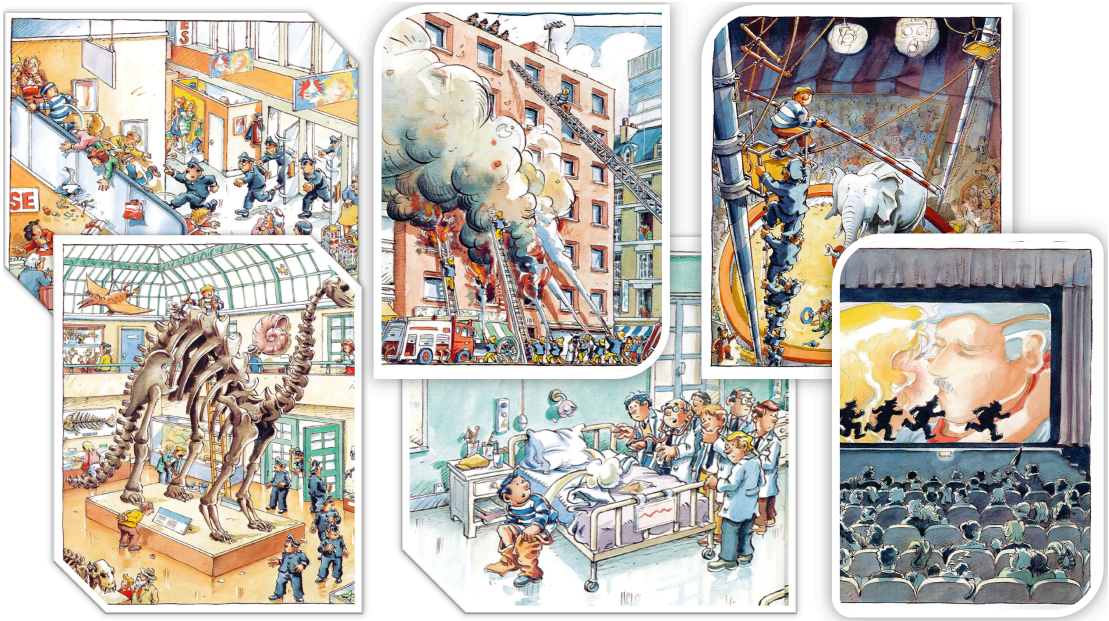

Figure 4.1. Story events.

The teaching materials provided by the researcher consisted of two sets: a set of big flashcards with the pictures in fig. 4.1, for the teachers to use in front of the whole class, and, for each event, a set of smaller pictures which the students were required to

[21] Teachers B and C had smaller groups as they were teaching one class of 40 and had split it into two groups.

organise in their groups. These materials consisted of pictures with no text, which gave teachers freedom as to what verb tenses to use, for example. This design was also preferred so as not to trigger or lead teachers into doing a specific kind of elicitation, thus, the activity and the materials were designed in order to be the least obtrusive and to be the most adaptable to the varying topics as well as students' language competencies. Teachers were given freedom to manipulate, use and display them in any way they felt comfortable. Students were required to work in groups, and, in all classes, they moved their tables to sit in clusters.

Figure 4.2. (a) Tea big flashcard (b) St smaller flashcard.

As mentioned above, in order to fit with the research design and the rationale behind the study, these teaching materials only consisted of pictures, and not pre-manufactured handouts with gap filling, for example, so as not to trigger or lead teachers into a specific kind of elicitation. This is considered one of the strengths of the research design, as the task can be applied in classrooms of different contexts and of different levels and linguistic needs. Teachers were provided with the step by step process of the activity but were given freedom to skip any they felt was unnecessary, or to add stages to the activity to address any topic or content they felt was necessary. The teaching materials in the pedagogical task given to teachers were pre-designed by the researcher, as mentioned above. The role of the teaching materials in the task-design was, then, to aid teachers and students in accomplishing the pedagogical task.

In relation to similar endeavours, the present study is different from Chazal (2015), for example, as her study focused on teachers' use of slides and chalkboards, as was presented in chapter 2. In these classes, the materials were made relevant in first and third turns, especially as they provided the framework for participation (charts with sentences and blanks, for example). In the third turns, teachers displayed the correct answers via clicks on the slides or by writing the responses on the board. In the case of the present study, it was the task of the teachers to confirm correct answers or pursue

them. Again, the rationale behind the material design was to provide teachers with freedom in relation to these practices and, as a consequence, ensure that interactions would develop in ways in which they would develop, even if this session was not part of a study.

Although there is similarity in teachers' practices to the materials in the first turn, for example, by gazing and pointing at the slides and chalkboards in the case of Chazal (2015), and by gazing to the TM, in the case of the present study, the teachers' interactional practices in the third turn are different. In the case of Chazal (2015), upon obtaining a correct answer. teachers orient to the laptops to press the key and display the item or turn/torque to the board to write the item, even during student's turns mid TCUs. In the case of the present study, as will be shown in the next analytical chapters, teachers orient to the students and provide verbal ratifications of correct answers. However, it must be noted that there is one stage of Teacher C's class in which she uses a laptop to project images, and her embodied practices do match those identified in Chazal (2015). More details about this will be provided in chapter 7, discussion.

As explained, the arguments behind using a pre-designed activity are related to the organisation of the pedagogical task and not the sequences that develop on a turn-by-turn basis. Therefore, the present study does have a semi-interventionist nature; however, this does not mean that the interactions that develop are not naturalistic. Furthermore, as the aim was to explore the ways in which teachers and students manipulated teaching materials that allowed for other interactants to also orient to them, the need arose to provide teachers with such objects. As mentioned, however, teachers were not given a script to follow, or a list of questions, or anything that could have a consequence upon the interactions that developed in each classroom. Therefore, the research design can be said to align with a CA approach.

The activity was composed of stages designed to trigger different kinds of interactions, starting as a whole class, moving on to groupwork and then finishing as a whole class again. Figure 4.2 depicts the stages for task development:

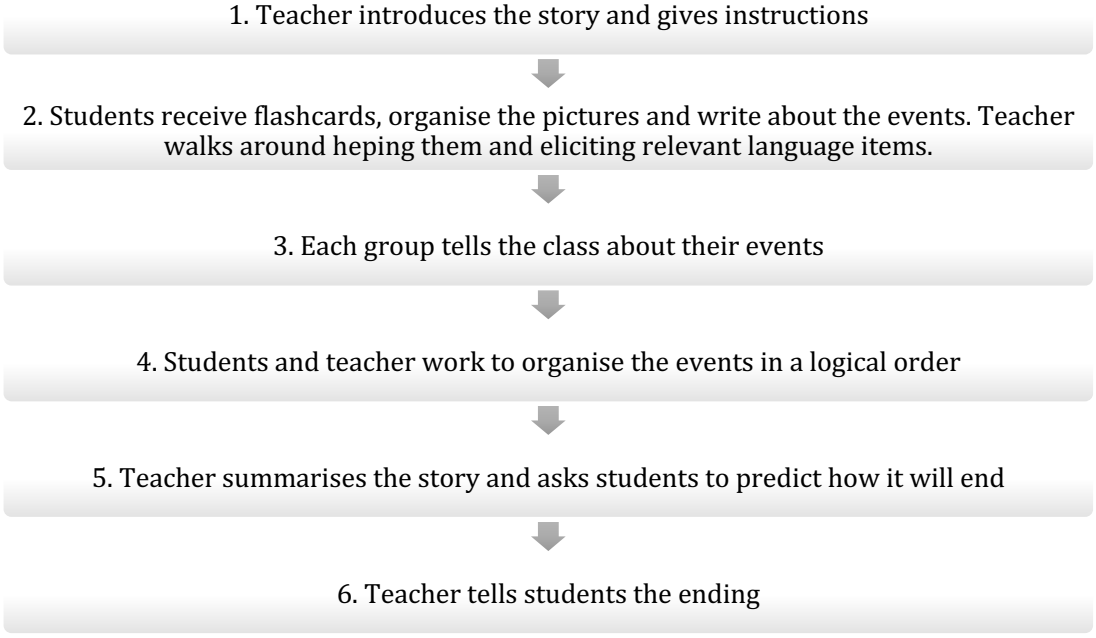

Figure 4.3. Task design.

The different kinds of interactions triggered were: (1) whole-class, teacher-led interactions to present the story and to give instructions; (2) peer-interaction during groupwork with teacher walking around the classroom providing feedback and eliciting relevant vocabulary; (3) student-presentations of the events; (4) whole-class negotiation of the order of events; (5) teacher whole-class questions; and, (6) teacher presentation of the ending.

This rationale behind this task design emerges from the research questions that inform this study. On the one hand, different kinds of interaction were triggered through the different phases. On the other, teachers were given specific instructions to ask questions during the group-work stage, as well as during the whole-class consensus phase. To be more specific, each stage had a particular purpose: first, the teacher-led phase was clearly delimited as it was predicted that the interactions would be fully controlled by the teacher, thus, triggering the managerial mode (Walsh, 2013) in which the transmission of information is key. Second, the group work phase was designed to elicit peer-interaction and to allow learners a 'practice stage' before speaking in front of the whole class, as it has been proven that planning has a positive effect in fluency during the completion of narrative tasks (Skehan and Foster, 1999). During this stage teachers were asked to walk around and provide students with feedback, which would naturally include instances of question-answer sequences to diagnose students' current task development (Heritage and Heritage, 2013). The third and fourth stages of student

presentations and negotiation were planned so as to prompt teachers to become facilitators, thus, taking a secondary role in comparison to those instances in which they are leading the interactions. On the one hand, the third stage was designed for students to become familiar with their peers' work in a jigsaw task manner (Swain and Lapkin, 2001), that is, different students or groups of students held different kinds of information and, thus, sharing it is necessary to obtain the whole picture. On the other hand, the fourth phase was designed as a consensus task (Gass and Mackey, 2007) as they not only encourage students to generate specific forms of the language, but also engender certain kinds of interactions to achieve agreement on which events precede or follow each other. The fifth phase was designed to trigger whole-class elicitations from the teacher to summarise the story and ask them for predictions, while the sixth gave the activity closure.

4.3.2 Data collection process

The data collection process included contacting local public schools and discussing with teachers the different ways to adapt the activity to their context, current topics and contents being studied. Figure 4.3 below depicts the stages of this study:

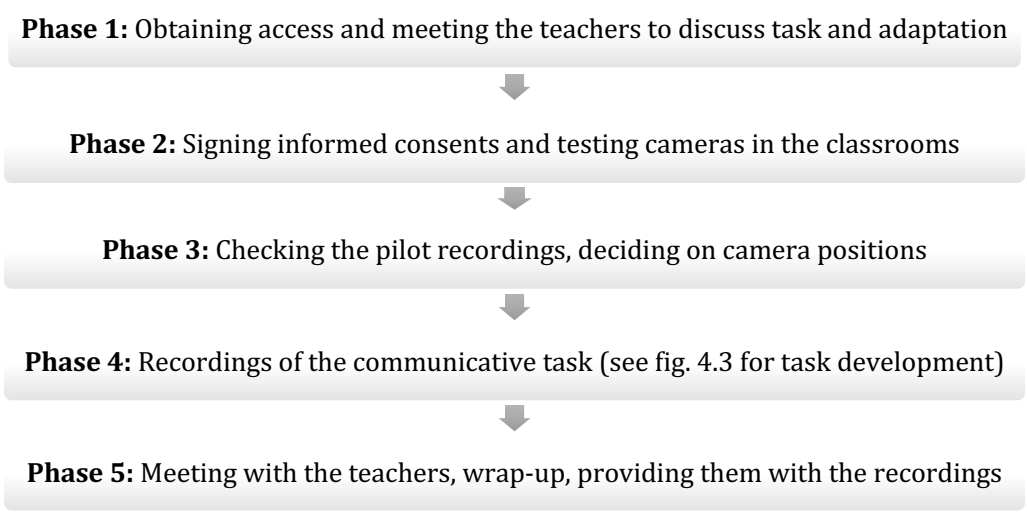

Figure 4.4. Data collection process.

As figure 4.3 presents, after obtaining access to schools, it was necessary to talk to the teachers and discuss the adaptability of the communicative task. One of the main concerns of the researcher was to avoid being intrusive in the regular development of the unit and the lesson; thus, it was aimed that teachers used the task to review the topics and tenses they were studying at the moment. As a consequence, (in phase 1) they

were given freedom to choose the verb tenses to use according to what they were studying at the moment. Teacher A chose simple past for both classrooms; teachers B and C chose to use simple past and present continuous to contrast actions; and teacher D used simple past and designed specific questions which she projected at the beginning of the lesson to guide students' story writing. It is believed that one of the strengths of the research design is its capability of adapting to the needs of teachers and students.

The picture-story task activity was first piloted in two classrooms which were not part of the main study. The aim of this was to test not only the design of the activity and that it triggered different kinds of interactions in the classroom, but also that the instruction sheet provided to teachers was clear so that teachers could do the activity on their own and in an independent way, without having to ask the researcher anything mid-way through the activity, or – at least – to lower the number of these occurrences. Second, pilot recordings were carried out in each classroom of the main study (phase 2) in order to decide the best camera placements for each context (phase 3). It was necessary to do this in order to choose places in which most of the participation framework would be recorded. Multiple cameras were used in each classroom (phase 4) to record interactions from different points of view.[22] In some cases, however, participants moved (between whole class and group stages, for example) and some views were obscured; however, the researcher was present during the recordings and, when needed, moved the cameras to adapt to the developing class organisation schemes. After the recordings, the researcher met with the teachers (phase 5) to thank them and to give them a copy of the recordings. It must be noted that teachers and students were not informed of the particular focus on embodied practices so as not to tamper with their behaviour.

[22] A practical note needs to be provided with regard to doing research in classroom settings. One of the difficulties that these contexts pose is that researchers are required to set up the cameras quite quickly as they usually enter the classrooms at the same time as the students.

4.4 Participants, activity adaptations and data

The participating schools were public and semi-public institutions in a city in Southern Chile. Six teachers agreed to be part of the study.[23] Two teachers were part of the piloting stage, and four teachers (Teachers A-D) were part of the main study. Teacher A agreed to do the activity with two classes, while the rest of the teachers recorded one (B, C and D). Students' age ranged between 16-17 years and were at *segundo* and *tercero* medio in Chile (years 10 and 11 in the UK).

Table 4.1 below summarises the data: first, the number of schools; second, the teachers; third, the classes; fourth, the number of students per class; fifth, the classroom time of each of the lessons in which the activity was carried out; and, sixth, the total amount of recorded time through multiple cameras depending on the size of the classroom:

School	Teachers	Classes	Student nr.	Classroom Time	Multiple camera time
School 1	Teacher A	class 1	27	42 mins.	2.7
	Teacher A	class 2	31	59 mins.	2.9
School 2	Teacher B	class 3	26	77 mins.	4.5
	Teacher C	class 4	14	56 mins.	3
School 3	Teacher D	class 5	22	58 mins.	2.9
TOTAL: 3 schools	**4 teachers**	**5 classes**	**120 students**	**4.9 hrs.**	**16 hrs.**

Table 4.1. Data and participants.

Amount of Data. On average, the communicative activity took participants an hour. This yielded 4.9 hours of recorded classroom time, as shown on table 4.1. However, since the study required the use of multiple cameras to capture the interactions from different angles, three or four cameras were used in each classroom, depending on the size of the classroom and the spatial arrangement of the tables. In

[23] In the classroom of Teacher D there was a teacher trainee visiting on the day of the recording. Informed consent was obtained to record the trainee; however, he was not included in the data analysis.

total, the database consists of 16 hours. The whole corpus was analysed, and the best videos and perspectives were chosen for providing the frame grabs in each of the examples.

School selection. The criteria for the selection of schools was, first, that they were public or subsidised, second, that the English teacher held a corresponding BA degree in ELT or similar, and that the teachers taught their lessons in English. School directives signed informed consents in order to allow for the lesson to be recorded and, in the case of school 2, students' parents also signed informed consents.

Teacher Characterisation. Classes 1 and 2 were taught by Teacher A, a male teacher with more than 15 years of teaching experience. Class 3 was taught by Teacher B, a female with 7 years of experience, Class 4 was taught by Teacher C, a female with 4 years of experience, Class 5 was taught by Teacher D, a female with more than 18 years of experience in classrooms. All teachers taught their classes in English and all agreed to be recorded and for their images used in this thesis and academic presentations.

As explained when presenting the research design, teachers were given the opportunity to adapt the story-telling activity. Table 4.2 below summarises adaptations made by teachers A-D:

Teachers	Big flashcards	Small flashcards	Adaptations
Teacher A	×	✓	Did not organise events of the story
Teacher B	✓	✓	Wrote class objectives on the board Wrote transition words on the board
Teacher C	✓	✓	Included a vocabulary activity at the beginning: pictures projected on wall, students asked to name elements
Teacher D	✓	✓	Projected list of guiding questions and key vocabulary on the board

Table 4.2. Teaching materials and adaptations

Adaptations. As represented on table 4.2, teachers were allowed to make adaptations to the activity and add steps to the general guidelines if they felt their students needed it. Teacher A was the only teacher who decided not to carry out step 4 of the activity (students and teacher work to organise events in logical order). He also did not use the big flashcards in the stages of whole class interaction. In short, he focused

on the groupwork stages of the activity. Teacher B wrote the learning objectives at the beginning of the lesson. During the groupwork stage, she added transition words on the board: first, then, next, finally. Teacher C added a preparation stage in which she projected key vocabulary on the wall and asked students to name the pictures: camouflage, skeleton, prison, prisoner, roof, and fire fighters were among the key items projected. Teacher D projected a list of questions to guide students in their writing: "Where was Alf?" and "What is he doing?" were two of the guiding questions.

Class Characterisation. Considering that the compulsory teaching of English in Chile starts in *quinto básico* (10 years old), students in *segundo* and *tercero medio* (16 - 17 years old) may be expected to be able to communicate in simple sentences in the foreign language using the simple verb tenses. In cases in which multiple responses are provided by students, these have been labelled and consistency has been kept throughout the cases. This is relevant especially when mapping teachers' gaze movements.

4.5 Data preparation and representation

This section will present and explain how data was handled and prepared for representation in the analytical chapters. Both transcription conventions and the use of the software ELAN (MPI, 2018) will be presented. The section will finish with a general overview of the collections that support the present study.

4.5.1 Transcription conventions

The transcription conventions for the verbal means were those developed by Jefferson and common to the CA approach (Sacks, Schegloff and Jefferson, 1974). Transcription conventions are presented in Appendix A. It must be noted, however, that transcriptions are only representations of the data and that they represent a limited and partial representation of the interactions (Ashmore and Reed, 2000).

Although multimodal analysis seeks to attend to the intricacies of face-to-face interactions, it is not possible to transcribe all the details of embodied aspects, thus, only the elements were transcribed that were relevant for the argument being presented. Translations of lines in Spanish are provided in English where necessary. Additionally, where relevant, attempt was made to represent the students' original pronunciation of

the words in English. However, the present study does not seek to evaluate learners' grammar and lexical knowledge, or their pronunciation.

In order to capture the multimodal practices, an adaptation of the system proposed by Mondada (Mondada, 2014a) was used, especially since it allows for detailed information to be provided about the onset of embodied productions and their alignment with the verbal means. Where relevant, images were provided of specific embodied practices. Mondada's system highlights the temporality of gestural and embodied practices, thus was deemed suitable to capture these intricacies of face-to-face interaction.

4.5.2 Annotating software ELAN

For data analysis and the identification of verbal and embodied practices, the software ELAN (MPI, 2018) was used as it allows the researcher to create different tiers to segment the analysis of these practices and annotate the timing relationships between the different modalities. To avoid influencing the annotation process, these modalities were annotated separately, which means that the audio was turned off when annotating embodied aspects.

For the transcription and analysis of manual gestures, these were annotated following Kendon's (2004) gesture units of preparation, stroke and release (along with optional stages of holding, pre-stroke and post-stroke). For the transcription of gaze, following Goodwin (1980), shifts were annotated and transcribed to show the movement and the moment in which gaze lands at a recipient or an object. Thus, gaze shifts are annotated with regard to the beginning of the trajectory and landing (to x) and duration (at x).

The figure below shows the annotated tiers for gaze and gesture in ELAN:

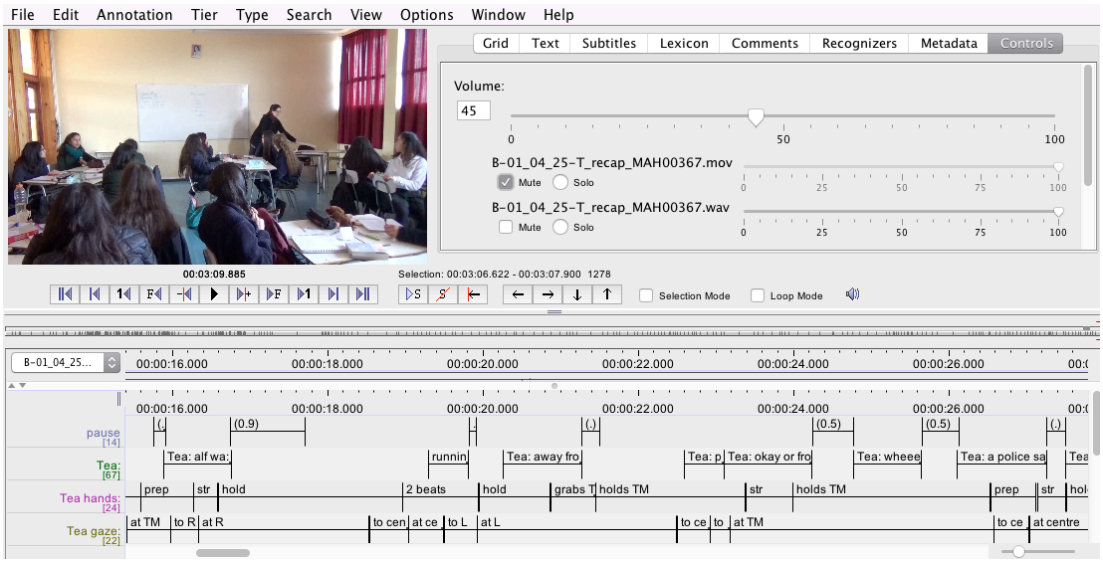

Figure 4.5. ELAN software: annotated tiers.

4.5.3 Making collections

In making the collections for the present study, the first category to be recognised was instances of elicitations. The second step was to distinguish between those instances which obtain and which do not obtain an answer in the next sequential slot. Thus, two big collections were made: non-pursued elicitations, for analysis in chapter 5; and pursued, for analysis in chapter 6.

Within each of these collections, subdivisions were made with regard to teachers' turn-design of the initiation turns. Thus, three further categories were identified: question-answer sequences, designedly-incomplete turns, and a combination of both. Within each sub-collection categories were made with regard to the embodied elements deployed: teaching materials, gaze, or hand gestures.

4.6 Trustworthiness

The trustworthiness of the present study will be analysed and presented with regard to the constructs of: validity, transferability, and dependability.

First, in relation to the truth or validity of findings, as presented by Seedhouse (2004), studies that follow a CA methodology uphold their trustworthiness by maintaining an emic perspective on the phenomena. Conclusions drawn are extracted

from naturally occurring data and exposed to the audience by means of transcripts that portray how those findings were reached. Thus, by following a CA methodology, validity is to be fostered through the analytical tools.

With regard to the amount of data, Seedhouse (2004) also suggests that validity in CA studies relates to the type and characteristics of the analysis, not the amount of data and concluded that for a classroom CA study to be valid the database should consist of 5 to 10 hours of classroom interaction. In the case of the present study, it counts with almost 5 hours of data if considering classroom times only. Accordingly, Yin (2016) highlights the importance of correct data interpretation; in the case of a study following a CA approach, this is accounted for by following what is called 'next-turn proof procedure', which refers to holding an *emic* perspective – form the point of view of the interactants – by analysing the next turn in order to understand how that interactant has understood the previous turn (Kasper and Wagner, 2014).

Second, a study's transferability states that the conclusions and findings can be applied in different contexts. In direct connection with transferability, Van Lier (1982, as cited in Seedhouse 2004), proposes that the nature of data should be homogeneous, in the sense that the contexts studied have elements in common, but also heterogeneous, meaning that there is enough variety to allow for generalisations to be made. In the case of this study, homogeneity is secured because all classes visited consisted of secondary urban public-school-classrooms with speakers of Spanish learning English as a Foreign Language, and because they all worked on the same communicative task. On the other hand, heterogeneity is present since schools visited correspond to slightly different socio-economic backgrounds and are taught by teachers of different ages and teaching experience.

Finally, the dependability of this study is reached through the consistency of the findings and possible replicability while the study's credibility and confirmability presupposes lack of subjectivity or bias in relation to the findings or the selection of the data due to researchers' preconceptions (Lincoln and Guba, 1985; Maxwell, 2010). These issues are directly related to two central aspects of CA: first, that it is data-driven and, as such, categories for analysis arise from the naturally occurring interactions (Sidnell, 2010); and, second, that evidence must be provided in the form of examples and deviant cases within a collection. Thus, assuring transparency through appropriate and illustrative transcripts (Seedhouse, 2004),

4.7 Ethical considerations

This section will cover aspects related to ethical issues when doing social research, such as gaining access to institutions and obtaining informed consent from all persons relevant to the study.

First, the project was approved by the Ethics Committee of the Language and Linguistic Science department at University of York prior to any of the stages of data collection. Information sheets were handed out in the participants' native language Spanish, and relevant informed consents were signed by all participants.

Gaining access early on is usually suggested on the literature (Nunan, 1992; Gass and Mackey, 2007; Yin, 2016). To do so, various schools were contacted six months in advance; however, this did not prove successful. Once on the field, visits to schools were held to explain the study in person and talk to the administrators, especially to explain the benefits of participating and agreeing on an appropriate way to feed back into the school or the teachers themselves once the recordings and preliminary analysis were completed.

With regard to obtaining informed consent from participants, Cohen, Manion and Morrison (2011) explain that discussing the study with participants is essential since it gives them the opportunity to analyse the intricacies of the research and through their own self-determination express whether to be part of the study or to withdraw from it. The pillars of such a document should be, therefore: competence, voluntarism, full information and comprehension (Diener and Crandall 1978, as cited in Cohen, Manion and Morrison). These were attained through the provision of both an invitation letter to participate and an informed consent in the participants' native language Spanish, to assure full comprehension. Administrators, teachers and students were all provided with the chance to ask questions or express concerns during every visit of the researcher. On the documents, they were required to state if they agreed to being audio and video recorded and their image being used. Anonymity was ensured for everyone through pseudonyms on transcripts; no real names are used in the thesis and no traceable information is provided that could lead to the identification of the participants. Those students who did not provide consent to be recorded were, when possible, asked to sit outside of the cameras field of vision. They were also properly identified so that their image could be blurred in any video recordings being shown elsewhere. Although

the possibility was given to not give consent for the use of their image, all participants agreed for their image to be shown in the thesis and academic presentations.

A relevant variable considered was the fact that students were minors at the moment of doing the recordings. This was discussed in a timely manner with the administrators: only in school 2 was it required to inform and obtain consent from the parents. This was gained through the school; the researcher had no access to students' personal details. Schools 1 and 3 had already obtained consent from the parents and tutors at the beginning of the school year for any pedagogical activity that needed recording. They declared that they regularly recorded the students and teachers for self-evaluation purposes so further consent from parents was unnecessary.

It must also be noted that to reduce the effect of what has been termed as the observer's paradox (Richards and Schmidt, 2010), that is, the influence of the presence of the researcher and the cameras on participants' behaviour, the researcher visited the classrooms for at least two times before carrying out the picture story task: once to introduce herself, explain the process and obtain informed consent and, second, to do the pilot recordings and test the cameras *in situ*. Another strategy was not to inform participants about the specific focus of the study, that is, embodied practices. They were only informed about the general interest in exploring interactional practices during the story-telling activity.

4.8 Chapter summary and conclusions

Chapter four has described and analysed the methodological decisions and the rationale behind the study. It first presented the three research questions this study sought to answer:

- How do teachers use practices of elicitation in the classroom?
- How do teachers mobilise student-next action in elicitation sequences?
- How do teachers pursue student-next action in elicitation sequences?
- What is the role of embodied practices during elicitations in the classroom?

Secondly, the chapter has provided a thorough overview of the research design. It has also discussed issues that become relevant when making empirical studies; for example, what the need to an activity task is. The chapter has also described the phases

of the picture-story task and how the activity was designed to trigger different kinds of interactions in the classrooms. It then listed the phases of the data collection process and described the participants and the data collected for this research project.

Thirdly, it presented readers with the main steps behind the preparation of the data for the analytical stages, such as data transcription and annotation, and the making of the collections.

Fourthly, the chapter has discussed the trustworthiness and ethical considerations of the study.

In conclusion, this chapter has described and discussed the main elements of the research project and its implications for the data collection process. Two of the most important elements described in this section of the thesis were: on the one hand, the stages of the picture-story task and how each was designed to trigger different kinds of interactions, and, on the other, how the task was piloted in one public school and then applied in 4 other contexts to gather the data for analysis.

CHAPTER 5: NON-PURSUED ELICITATIONS

5.1 Introduction

The first analytical chapter reports on elicitations that obtain uptake from students. These sequences have been labelled as "non-pursued", as the turn-taking system plays out in its simplest form and no further interactional work is required from teachers to mobilise the response they are seeking.

The research questions that guide the present study are:

- How do teachers use practices of elicitation in the classroom?
- What is the role of embodied practices in teachers' elicitations?

As this chapter deals with elicitations that receive uptake in the next sequential slot, the following secondary research question is relevant:

- How do teachers mobilise student-next action in elicitation sequences?

These research questions are designed to not only uncover teachers' verbal and embodied resources, but also how students orient to these practices, therefore, the present study will describe how these practices are incorporated to the ongoing behaviours. The objective is to deepen the account of how these interactional practices are deployed in this particular context.

Results show that when doing elicitations, teachers relied on three kinds of turn-design: questions, designedly-incomplete elicitations, and a combination of the two. On the one hand, question-answer sequences are two separate turns in the base adjacency pair in which the teachers first ask a question and the students answer it in the next turn. On the other hand, designedly-incomplete elicitations are interactional resources in which teachers put their current turn on hold and students are required to complete this ongoing turn in the next sequential slot. These differences will be explored in the next two sections.

5.2 Non-pursued question-answer sequences

As developed in chapters two and three, question-answer sequences are composed of adjacency pairs in which the first-pair-part (FPP) corresponds to the question turn, and the second-pair-part (SPP) to the answer or response turn. This section will explore cases that fit this pattern, that is, questions that obtain a response in the next turn. These have been termed *non-pursued elicitations*, highlighting that no further interactional resource is needed to secure or repair an answer. Figure 5.1 represents a base adjacency pair in its simplest form:

Tea: What's the weather like in Valdivia?	→ FPP
St1: It's quite rainy.	→ SPP

Figure 5.1. An adjacency pair.

As can be seen, adjacency pairs are turns which are produced by different speakers: in this case the teacher, and St1. These are produced in this order, with the FPP setting up the conditional relevance for the SPP (Schegloff, 2007; Sidnell, 2010). In the case of classroom interactions, base adjacency pairs are commonly followed by the teachers' evaluation or feedback turn, thus forming the Initiation-Response-Feedback/Evaluation sequence (Sinclair and Coulthard, 1975; Mehan, 1979).[24] For example, the adjacency pair "What's the weather like in Valdivia?", St: "It's quite rainy" can be followed by a sequence-closing third turn that provides an evaluation: Tea: "Great. Yes, it's rainy". As the present study explores the practices done in the initiation turn, little attention will be paid to the third turn; however, as these are part of the sequence – and quite a relevant one as they bring it to a close – they will be transcribed and commented on where relevant. A study on elicitations would be incomplete and insufficient, would these be omitted from the transcriptions.

Before exploring the collections, it is important to highlight that these resources are used to mobilise student-next action and display orientation for the students to take

[24] In the British tradition, the third turn is commonly referred to as feedback, while in the tradition from the U.S, it is referred to as evaluation.

the turn. For example, through gaze panning, pointing gestures, co-speech gestures and manipulation of teaching materials. These different practices to layer the elicitation turns will be explored next.

5.2.1 Multi-layered turns to mobilise student next-action

This section will show examples which include teachers' interactional practices to mobilise student answers. The collection that supports this section contains 21 cases subdivided into: gaze practices (3 cases), gestures for turn-taking (3 cases), co-speech gestures (7 cases), and manipulation of TM (8 cases). The importance of this section is that it will show the ways in which teachers layer their turns to mobilise student-next action.

The first case was presented in the introductory chapter as example 1.1. Here it is reprinted as example 5.1 and analysed further. This case involves Teacher D who is at the beginning of the lesson, has just presented the story to the students and is checking understanding.

Example 5.1 D-00_00_59-B-What_is_his_name

```
20    Tea:  what is his name?
21          (0.6)
22    St1:  alf
23    St2:  a     [lf
24    Tea:        [hhalf
```

The multimodal transcript below will show that the teacher pans through the audience and opens the interactional floor. She is holding the big flashcard, one of the teaching materials (TM) but does not manipulate or use it to mobilise the answer.

```
20    Tea:  %$&#what is   hi %s name?
      Tgze  % pans to L      % at L >>
      Thnd   $holds TM              >>
      Tbod    &leans fwd            >>
                #5.2
```

Figure 5.2. Gaze panning from right to centre.

```
21          (0.6) #
      Tgze  >>
      Thnd  >>
                  #5.3
```

Figure 5.3. Gaze panning from centre to left.

```
22    St1:  a %lf
      Tgze  >>% to centre>>
      Thnd  >>

23    St2:   a%#  [ lf        %&
24    Tea:        [$hh   $ a  %lf  $
      Tgze  >>% at centre    % down >>
      Thnd         $TM up$ TM down$
                #5.4
```

Figure 5.4. Student labels.

As seen on the transcript, the FPP is designed as a Wh-question to check comprehension of the information given. From the onset of the initiation turn, Teacher D leans forward and pans from right to left (figs. 5.2, 5.3). She is holding the TM with both hands but does not produce any iconic or pointing gesture towards it; nor does she gaze at it at any point. During the gap that follows the elicitation, the teacher maintains her gaze towards the left and holds the posture and the TM in place. These practices, as an *ensemble*, display teachers' orientation for students to take the turn; the floor is open for anyone, in other words, there is no selected-next speaker.

St1 provides the first candidate answer (line 22), and the teacher shifts her gaze to the centre of the class, where he is sitting. Thus, she acknowledges receipt. At this point, St2 provides the second candidate answer (line 23) which results in overlap with the onset of Teacher D's third turn. She repeats students' answer with falling intonation (sequence closing third, Schegloff 2007) and lifts the TM during this confirmation in a beat gesture, which – as explained in chapter 3 – correspond to rhythmic movements which do not carry any meaning; these align with the prosodic features of the speech (Kendon, 2004; McNeill, 2006). The combination of these practices brings the sequence to a close.

In the next excerpt, Teacher C is doing a recap of the events after the groups have finished reading their sentences. She sets up a routine, a round robin (Mortensen and Hazel, 2011), in which she asks each group, one by one, which event they had.

Example 5.2 C-00_46_16-A-What_part_do_you_have

```
15    Tea:  what part do you have. (.)
16          group number one
17          (1.2)
18    St1:  eee:hh
19          (1.6)
20    St1:  the shant-
21    St2:  the   [shopping centre
22    St1:        [shopping centre
23          (.)
24    Tea:  the shopping centre (0.4) okay.
```

The multimodal transcription of the elicitation will highlight the held pointing gesture and the gaze shift to the desk:

```
15    Tea:  $what$#  % part %do you have #.$ (.)
      Tgze  >>at desk% to g4% at g4       >>
      Thnd  $ str$ held g                  $
               5.5#a                     #b
```

Figure 5.5. (a) Gaze to desk. (b) Gaze to group.

```
16          $group numb $er one
      Tgze  >>
      Thnd  $ beat      $ holds >>
```

In relation to the initiation turn, this corresponds to a Wh-question with a nominated next-speaker produced in last position of the elicitation turn ("group number one", line 16). The initiation is produced with gaze and a pointing gesture towards the group which has iconic and deictic dimensions (McNeill, 2006) as it is produced towards the group being addressed, and done with her index finger lifted to represent the number 1.

There are two courses of action that emerge during this turn, both of which are visible in the verbal and embodied practices deployed by the teacher. On the one hand, through the verbal nomination and the pointing gesture, the teacher displays that the question is directed to group number one (fig. 5.5a). On the other, during the gap in line

17, she momentarily shifts gaze direction from the group to her desk, for a competing activity looking for her handout (fig. 5.5b). She torques her body (Schegloff, 1998), that is, she turns the upper body towards her desk, while the lower body is still oriented to the group. This body movement signals teacher's shift to the competing activity, however, the fact that the pointing gesture is held displays that the main course of action is still ongoing.

St1 marks incipient speakership (line 18), and, during the gap in line 1.6, the teacher shifts her gaze and upper body back to the group members (fig. 5.5b). She retracts her deictic gesture, bringing her arm back to home position (Sacks and Schegloff, 2002). As can be seen, although there is a verbal gap between the FPP and St1's mark of incipient speakership (line 17), and again before the correct candidate answer is produced (line 19), there are embodied actions that continue beyond the verbal aspects of this first turn to mobilise student response.

In the third example of practices to mobilise student-next actions, Teacher B is asking comprehension questions after the museum group has finished reading their sentences.

Example 5.3 B-00_54_30-T-G04-B-Inside_Outside

```
75    Tea:  so. he wa:s at the end of the story (0.4)
76          Alf was inside the museum (.) or outside the
77          museum.
78          (0.3)
79    Sts:  outside ((in unison))
80    Tea:  outsi:de.
```

The multimodal transcript below will highlight the teacher's co-speech gestures in the elicitation turn, especially those gestures with high level of iconicity.

```
76          Alf $was in$#side $ the muse %u$ m(.)%
      Tgze  >>    at museum group at L   % to R  %
      Thnd      $ prep $ str  $ g  hold    $prep>>
                     5.6#a

77          %#or out%  $side # the $ museum.
      Tgze  %to L   % at L
      Thnd  >>          $ str       $ hold >>
             #b               #c
```

Figure 5.6. (a) Stroke. (b) Retr./Prep. (c) Stroke.

As shown on the transcript, Teacher B's elicitation turn is produced with two co-speech gestures. These gestures have deictic and pantomimic dimensions: deictic as the teacher is pointing to (an abstract) area, and pantomimic as the teacher carries them out in an exaggerated way and from the point of view of the character, performing the action as if standing in the museum. In relation to the gesture phrase, the strokes align with the words "inside" and "outside" (figs. 5.6a, 5.6c). and fig. 5.6b depicts the retraction and preparation phases. Note that these phases merge as the two gesture units are produced one after the other.

In relation to the turn-design, the initiation turn is produced with the discourse marker "so" in first position (line 75) which marks a shift from the previous activity and, thus, launches an action that had been previously put on hold (Bolden, 2009). The elicitation question is designed as a polar question with the keywords inside/outside (line 76) produced along with the gesture mentioned above and depicted in fig. 5.6abc.

From the teacher's verbal and embodied practices, and following the last-as-next premise (Schegloff, 2007), it is possible to state that the students in the museum group were the addressed recipients of this elicitation. However, as the teacher used the discourse marker "so", thus marking the beginning of the action put on hold, the rest of the students orient to the elicitation and provide responses in unison. This, in fact, demonstrates that not only are they orienting to the teacher's contingent interactional practices, but also that they understood the story their classmates had just told. The teacher does not acknowledge these responses from students outside of the museum group. In fact, her orientation towards the group and the lack of display receipts oriented to the others demonstrate that the elicitation was designed for that particular group and not the whole class.

The final example of the multi-layered aspects of the initiation turns, example 5.4, takes place during whole class interaction. Teacher D is helping the circus group come up with their first sentence, so she asks the rest of the class: "where is Alf?" (line 18).

Example 5.4 D-00_45_54-B-Tight_Rope

```
18    Tea:  where is Alf?
19          (0.6)
20    St3:  >dónde está<
            >where (he) is<
21    St2:  en    [laa:
22    Stx:        [°escalera°
23          (.)
24    Stx:  ee    [eh
25    St4:        [aahh [ya
26    St1:              [i-inn: the:
27          [eee:h
28    St3:  [están coludidos[25]
29    St1:  in the tei ro    [pe
30    Tea:                   [in the tight rope.
31          excellent
32    St2:  aahh ya
```

First, fig. 5.7 below identifies the students who provide answers:

Figure 5.7. Student labels.

Second, the multimodal transcript below will exemplify Teacher D's gaze shifts, as well as her use of the teaching material to mobilise student-next action.

```
18    Tea:    #whe  % re  $#is  % alf?$
      Tgze  >> to R % pans to L % at L >>
      Thnd  >>TM to front $  holds  TM$
              #5.8          #5.9
```

[25] St3 jokes about the guards being colluded (this was related to current political events). This has not been included in the analysis as neither the teacher nor the students orient to it.

Figure 5.8.Tea holds TM, gaze at R, lifts head.

Figure 5.9. Tea holds TM, gaze at centre.

```
19          $(0.6)%      #      $
      Tgze  >>     %
      Thnd  $flicks fingers   $
                          #5.10
```

Figure 5.10. Tea holds TM, gaze at L.

```
31a   St1:  %in the%
      Tgze  % to R %

31b   St1:  %tei ro%$   [pe
32    Tea:              [in the$ tigh     $t ro %pe.  $
      Tgze  %to St1% at St1                      %
      Thnd          $ prep     $ str      $ hold      $
```

With regards to the initiation turn design, this is a Wh-question to check understanding of the story. The teacher makes the TM relevant from the onset of the elicitation: she looks at the big flashcard and rearranges it in front of her body before launching the initiation turn. Then, during the turn, she pans from left to right holding the TM. During the gap in line 19, the teacher maintains her gaze direction to the left and flicks her fingers on the TM; thus, it is possible to state that despite the fact that there is a verbal gap between the FPP and St5's turn, the teacher displays orientation for someone to take the turn through gaze orientation and by flicking her fingers on the TM. At this point the floor is open for any student to take the turn. Many students orient to the open elicitation, as mentioned above: St5 translates into Spanish, St2 marks incipient speakership, St3 provides a candidate answer, and St1 produces the correct candidate answer "in the tight rope" (lines 26, 27, 29) which the teacher positively evaluates.

In short, Teacher D mobilises student-next-action in three different sequential positions. First, before the elicitation turn, she moves the TM to her right, gazes toward it and places it in front of her body, holding it with both hands. This move displays orientation to the TM and indexes its relevance for the forthcoming question. Second, she shifts her gaze and pans through the classroom from right to left during the initiation turn. Third, she taps on the TM with her LH fingers during the gap that follows the initiation turn. It is the combination of these practices, and students' orientation to them, what mobilises a response from the students in the class.

In a very similar manner to Teacher D in example 5.4, Teacher B and Teacher C (below) also make the big flashcards relevant while asking questions (see fig. 5.11ab). In the first place, Teacher B poses a Wh-question, holds the TM and pans through the classroom (figure 5.11a). That is, she orients to the TM during the initiation turn and, during the TRP, she makes the student-next action relevant through gaze panning and by holding the TM in front of her. In the second place, Teacher C (fig. 5.11b) holds the TM higher up and asks: "and what can you see here?". She orients to the TM during the initiation turn and the TRP by projecting the relevance of the TM in a physical manner as well. Both teachers mobilise answers through turns designed as questions and manipulate the TM in a way that displays the relevance of the TM for the students to produce the next action:

Figure 5.11. (a) Tea B (b) Tea C.

Another element that is important to highlight is that the classroom setting has an effect on the ways in which these materials are mobilised. In the case of Teacher D, in example 5.4 above, and Teacher B, in fig. 5.11a, they are standing in front of the class, and through gaze shifts they show orientation to the TM, while, through gaze panning, they display orientation for students to take the turn. In the case of teacher C, below, she is walking around the classroom tables and moves the TM as well to allow students to see it.[26]

A different way of holding the big flashcards to mobilise student-next-action is produced by contrasting it to another TM. Teacher B below is holding the shopping centre flashcard in her right hand and asks: "Where is Alf?" She then picks up the jail flashcard with her left hand to pose a polar question: "Is Alf in jail?" (see fig 5.12). Through this interactional practice the answer that is made relevant for students is first to answer yes/no to the polar question, and then to answer where he is: "in the shopping centre". As can be noted, the teachers' practices in the initiation turns have different sequential consequences for what students are expected to do next and that is why it is relevant to explore these practices through a multimodal CA approach.

[26] There are no examples of elicitations in which Teacher A mobilised the response by manipulating the big flashcards as he only used them to introduce the story to the students. As explained in chapter 4, teachers were given freedom to adapt the activity to suit their own needs and those of their students. See table 4.2 for a list of teachers' adaptations.

Figure 5.12. Teacher B indexing two TMs as relevant.

Lastly, through the examples presented in this section it was possible to show how teachers' practices during the initiation turns make different answers relevant by the students. Not only is turn-design relevant (that is, the type of question and how the question is produced), but also the different embodied practices deployed to mobilise these next-actions. Example 5.1 "What is his name?" highlighted teacher D's gaze panning through the classroom. Example 5.2 "What part do you have" showed the held pointing gesture towards the addressed recipients and the body torque to shift orientation to the table. Example 5.3 "Inside, outside" portrayed the co-speech gestures produced in the initiation turn and the gaze and body orientation towards the museum group. Example 5.4 "Tight rope" showed how the teacher indexed the relevance of the TM through gaze and by flicking her fingers on it. Some of these practices extended beyond the verbal turn and into the gaps that followed each elicitation, demonstrating orientation to the ongoing actions and displaying teachers' willingness for students to take the turn.

These examples show how teachers produce elicitations through multimodal practices and the ways in which students orient to these practices. It was also possible to show how the multimodal aspects of elicitations are intricately timed. For example, the onset of Teacher Ds gaze panning in example 5.1 "What is his name" aligned with the beginning of the elicitation turn. Teacher C in example 5.2 "What part do you have?" held her pointing gesture and displayed orientation to the elicitation as the main course of action during the gaze shift for the competing activity. Finally, Teacher B's iconic gestures aligned with the keywords of the polar question. In all these cases, elicitations corresponded to non-pursued sequences as they were responded to in the next turn and teacher's gestures and gaze shifts displayed orientation to the main courses of action. The next section will explore more intricate multimodal practices deployed in the elicitation turns to mobilise student-next-action.

The next section will first show teachers' gestural practices when mobilising a response from students by means of elicitations that include a question and an incomplete TCU.

5.2.2 Non-pursued elicitations with an incomplete TCU

This section of Q-A sequences will present instances of non-pursued elicitations which include an incomplete TCU. The collection that supports this section is composed of 4 cases, two of which will be presented next. It must be noted that the elicitations in this collection are also accompanied by gestural productions, gaze shifts and manipulation of TMs which result in multi-layered turns. These are presented separately as they differ in turn design with the previous collection due to the fact that they include an incomplete TCU.

In example 5.5, Teacher C is helping students organise the events. St1 made a remark that the hospital comes before the fire, but this is incorrect as she confused the words before and after. The teacher helps her realise that.

Example 5.5 C-00_46_16-M-Broke_his_leg

```
143   Tea:  and noo:w (.) after YOUR story the fire
144         because he- (.)
145         what happened with his leg?
146   St9:  broke
147   Sts:  bro   [ke
148   St1:  bro   [ke
149   St3:        [he   [broke
150   Tea:              [he broke his leg.
151         (.)
152   Tea:  so. he went to the hospital
```

The multimodal transcript will provide an overview of the embodied practices deployed by Teacher C in this instance of combined elicitation:

```
144   Tea:  $because h#e- (.)
      Tgze  >> at St2              >>
      Thnd  $ prep LHRH to knee    >>
                  5.13#a

145   Tea:  #w h a t$ happened with$ his leg?
      Tgze  >>
      Thnd  >>  str $ hold g       $
            #b
```

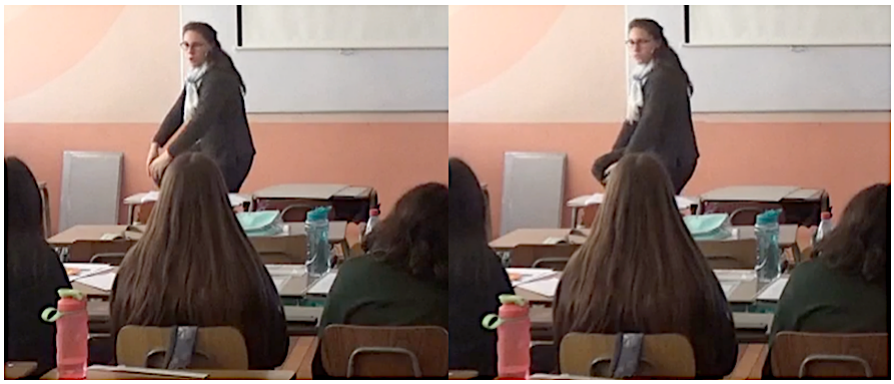

Figure 5.13. (a) Preparation (b) Stroke.

In this elicitation, Teacher C produces a verbally-incomplete TCU (line 144) which is followed by an embodied practice produced during the micropause. This corresponds to a pantomimic gesture which represents the item that was withheld (fig. 5.13). This gestural practice projects the item being elicited; however, the teacher does not display orientation for students to take the turn at this point. She continues her initiation turn beyond this TRP[27] and produces the question "what happened with his leg?" (line 145). Several students orient to the elicitation and respond with variants of the action: "broke" (lines 146-148) and "he broke" (line 149). The teacher confirms the answer (line 150) and connects the event with the next part of the story "so he went to the hospital" (line 152).

The teacher's gaze is directed to St1, the student who asked the question which triggered this sequence. However, not only does St1 orient to the question and provide an answer, but many other students do as well (lines 146-149). This can be explained because of the fact that the sequence occurs in an episode of whole class interaction and because the rest of the class is the ratified audience. In the same way as examples in the previous section, the teacher's turn is multi-layered, and it is the combination of practices which mobilises a response from students.

In the next example, Teacher B is recapping the events of the story and asks: "where is Alf?" (line 70):

[27] As will be explained in the next section, in designedly-incomplete utterances, the points in which utterances are put on hold do not correspond to conventional TRPs, however, because of the ways these turns are produced, transition to another speaker is made relevant.

Example 5.6 B-00_56_00-T-G02-A-Museum-ShoppCentre-Circus

```
68          so
69          (1.1)
70          where (.) was alf?
71          (0.6)
72          >he was in the museum?<
73          (0.3)
74    Stx:  [ya
75    Sts:  [nooo [o:uu
76    Tea:        [in the     [shopping centre?
77    Stx:                    [circu:s
78    Sts:  noo   [o:u
79    Sts:        [cir  [cus
80    Sts:              [ci   [rcus
81    St16:                   [circus
82    Tea:  circu:s (.) okay (.) yes
```

The multimodal transcript below will show the teacher's gaze shifts and hand gestures with each of the items of the elicitation:

```
68          so      %
      Tgze  >> to TM%
      Thnd  >> arranges TM on L >>

69          % (0.4)+%  (0.3)  % (0.4)
      Tgze  % at TM %to centre% at centre >>
      Thnd  >>

70          wh%$ere (.)% was %  al % f?
      Tgze  >>%  to L  % at L% to R% at R >>
      Thnd  >> $ holds TM on R side      >>

71          (0.6)
      Tgze  >>
      Thnd  >>

72          >he   ¤◈was in the museum?< #
      Tgze  >>
      Thnd  >>
      Tfce        ¤ frowns              >>
      St16         ◈ raises hand        >>
                                        #5.14
```

Figure 5.14. Tea holds TM, gazes to R; St16 raises hand.

```
73          (0.1) ◈+ (0.2)
      Tgze  >>
      Thnd  >>
      St16  >>    ◈ retracts >>

74    Stx   [ya
75    Ss:   [noo¤o%o$   [o:uu
76    Tea:              [in  $the   [sh%  #$opping centre? $
77    Stx:                          [circu:s
      Tgze  >>    %  to centre        % at centre    >>
      Thnd  >>      $ prep    $ stroke     $ g hold        $
      Tfce  >> ¤                                      >>
                                      #5.15
```

Figure 5.15. Tea B RH open palm.

```
78    Ss:   $noo#$[o:u
79    Sts:        [¤cir $     [cus
80    Sts:                    [ci   [rcu#¤s
81    St16:                         [circus
      Tgze  >>
      Thnd  $prep$ str  $ hold           >>
      Thed        ¤  lifts head          ¤
            5.16#a                    #b
```

Figure 5.16. (a)Pointing (b)Lifts head & brows; gaze at St16.

```
82    Tea:  $c % i   $rcu: %s (.) okay (.) yes
      Tgze  >> %        to L% at L             >>
      Thnd  $RH to TM$ TM down to R            >>
```

In relation to the turn design of the elicitation, this is composed of a series of questions: one wh-question (line 71), two yes/no questions (lines 72, 75), and a pointing gesture to the TM (line 76, multimodal transcript).

At the onset of the elicitation, during the production of the discourse marker "so" (line 68), the teacher rearranges and looks towards the TM, indexing its relevance to the forthcoming question. She asks: "where was Alf?" and pans from centre to left, and from left to right. She holds her gaze towards the right during the (0.6) pause in line 71. St16 orients to this elicitation and raises her hand to bid for the turn; however, she abandons this gesture to do self-grooming at the onset of the teacher's production of the next element in the elicitation. The teacher does not orient to St16's attempt at bidding for the turn, possibly as her gaze is directed to the right corner of the room. The teacher frowns and asks: "he was in the museum?" (line 72), which is produced holding the TM in place with both hands. This line is produced with rising intonation, which means that it is part of the elicitation – otherwise, it could have been oriented to by the students as a possible candidate answer. She releases the frown after students' candidate answers "no" (line 74).

Teacher B then produces an increment to the previous question and asks: "in the shopping centre?" (line 75). This item is produced alongside an open palm gesture (fig. 5.15) with the stroke aligning with the item "shopping", and gaze directed to the centre part of the classroom. A student provides a candidate answer "circus" (line 77) and others answer "no" (lines 78). At this point the teacher produces an embodied elicitation and points to the image. Students align with this gestural deictic practice and produce "circus" as multiple responses (Ko, 2005). The teacher manages this through gaze and a head movement: she centres her gaze towards the museum group and lifts her head while maintaining gaze alignment with the students in this group. The members of the museum group orient to the practice and respond.

This elicitation, which is designed with a question followed up by candidate answers produced with rising intonation and a pointing gesture, mobilises responses from students; Teacher B orchestrates these multiple replies through the combination of verbal and embodied practices. The questions along with the pointing gesture, produced along with a shift in the teacher's gaze, sets up the conditional relevance for students to name the place on the TM. Furthermore, as identified in the first literature chapter, there is a gap in the ELT field with regards to how teachers recipient-design their turns; this case can be considered as an example of this practice. The teacher designs the initiation turn in a way that guides students in producing the next action. Through this practice, Techer B is actually demonstrating this aspect of her interactional competence.

The two examples explored in this section presented elicitations in which there was an incomplete TCU. Microanalysis showed teachers' practices to mobilise student responses to these elicitations. In example 5.5, Teacher C combined the designedly-incomplete turn with a question to narrow down the referent, whereas in example 5.6, Teacher B produced a question which was then mobilised through two yes/no questions and a pointing gesture towards the TM. The next section will explore cases in which elicitations are designed with an incomplete TCU; in other words, designedly-incomplete utterances as elicitation devices.

5.3 Non-pursued designedly-incomplete elicitations

As explained in chapter 3, teachers use elicitation practices in different ways. The Q-A sequence, although the most explored in classroom literature, is not the only type of elicitation teachers use. As was shown in the previous section, question-answer

sequences can also include an incomplete TCU as part of the elicitation. This incomplete element, however, not only occurs in the sequential environment of a Q-A pair, but also on its own in the initiation turn.

This section will explore this specific phenomenon of incomplete TCUs as an elicitation technique by itself. In these examples, teachers set up a sequential environment in which students are required to complete an ongoing turn that is put on hold. Koshik (2002) has explored this turn design in the sequential environment of repair sequences and has named them "designedly-incomplete utterances" (DIUs). However, as one of the main purposes of the present study is to uncover both verbal and embodied practices in conjunction, the term designedly-incomplete utterances seems inappropriate as emphasis is given to the verbal mode over the embodied. As has already been shown with Q-A sequences, initiation turns are multimodally designed by teachers, and students sensitively orient to these multimodal practices. Thus, the phenomenon has been identified in the present study as "designedly-incomplete elicitations".

Hazel and Mortensen (2019) have explored multimodal incomplete turns, and have termed the phenomenon designedly-incomplete objects. Attention is given to the materials made relevant, such as the text books written to include incomplete sentences that students are expected to complete. Different to Hazel and Mortensen's (2019) study, the materials in the present study have not been previously designed with incomplete elements on them[28]; it is the teachers who set up the sequential environment and mobilise TMs as multimodal elements in designedly-incomplete elicitations. In short, it is the teachers who produce the practice and not the teaching material designers.

The schematised phenomenon in its non-pursued form can be portrayed through the following figure:

[28] See chapter 2, section 2.4.3 for a discussion on materials in ELT, and chapter 4, section 4.3.1 for a discussion on teaching materials in the storytelling task.

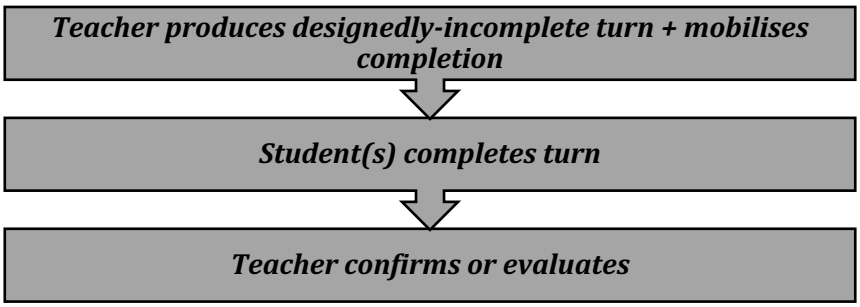

Figure 5.17. Designedly-incomplete elicitations: the phenomenon.

Figure 5.17 presents the sequential development of designedly-incomplete turns, as extracted from the background literature, and the collection that supports this section. The teachers put their current (initiation) turn on hold and mobilise a turn completion from students. in the next turn, students produce a turn completion which is syntactically and grammatically type-fitted to the teachers' previous turn. in the third turn, the teacher confirms or evaluates the turn completion by the students (a sequence closing third; Schegloff, 2007). As can be noted, the phenomenon also occurs as a triad dialogue, or an IRF cycle; this is explainable due to the institutional context in which this phenomenon is deployed, and the teachers' role.

Section 5.3.1 will explore the phenomenon in its simplest form and will show the ways in which teachers use gestures to signal to students that they are accountable for producing the next action, that is, the turn completion. Section 5.3.2 will expand on the multi-layered aspects of incomplete elicitations in order to highlight practices such as co-speech gestures produced alongside the initiation turns, gestures that project the completion, or gaze shifts that manage recipiency, among others. The last subsection will present one of the deviant cases in order to highlight one of the main features of the phenomenon.

The collection that supports this section includes 14 cases of designedly-incomplete turns: the phenomenon in its basic form in which teachers mobilise next action through deictic gestures (3 cases, section 5.3.1), and through multi-layered turns (8 cases, section 5.3.2). There are 3 deviant cases, one of which will be explored in section 5.3.3.

5.3.1 Deictic gestures for turn-taking

In example 5.7, Teacher C is eliciting the list of events of the story before moving on to the organising stage of the activity. She asks each group one by one what their event of the story is.

Example 5.7 C-00_46_16-H-Then_your_story_is_the

```
93    Tea:  THEN your story is the-
94          (0.3)
95    St16: the museum
96    Tea:  the museum.
```

The multimodal transcript will highlight the embodied resources that accompany this utterance, mainly: a pointing gesture and gaze directed towards the museum group, who are sitting on the side of the classroom (fig. 5.18).

```
93    Tea:      THE$N your$ story is the-#
      Tgze  >> at museum group          >>
      Thnd  >> hold$ beat $ hold        >>
                                         #5.18
```

Figure 5.18. Held pointing gesture towards group.

```
94          (0.3) $
      Tgze  >>
      Thnd >>     $

95    St16: $ the museum$
      Tgze  >>
      Thnd  $ beat       $

96    Tea:  $ the muse  $ um.
      Tgze  >>
      Thnd  $open hand  $ hold >>
```

As shown, Teacher C's body, gaze and pointing gesture are oriented to the museum group. The designedly-incomplete turn includes the article of the noun phrase, but the noun is withheld "your story is the ___" (line 93). The teacher produces a pointing gesture from the onset of the designedly-incomplete turn and holds it through the pause. In the same way, there is gaze alignment between St16 in the museum group and the teacher through the whole excerpt, as depicted in figure 5.18. These practices make the completion of the ongoing turn a relevant next action. St16 self-selects and adds "the museum" (line 95). The teacher confirms the response by repeating the element (article+noun) (line 96) and implicitly corrects the pronunciation of the word "museum".

Example 5.7 depicts common features of the collection in which teachers mobilise student-next action through a designedly-incomplete turn. First, deictic gestures facilitate the turn-taking system by explicitly giving students the floor to complete the turn. Second, gaze direction to one student or group of students, and gaze alignment, are common features of non-pursued elicitations designed as incomplete turns, with particular students or a group of students as addressed recipients. Teachers direct their gaze towards the students or groups of students to mobilise a completion in the next action. By contrast, in cases in which there is no selected speaker, teachers use gaze panning to mobilise a response and manage recipiency, in the same way as example 5.9 "Police", in the next section. Third, all cases of designedly-incomplete elicitations used in this environment are narrow in terms of the grammatical structure and the possibilities for completion. In the case of example 5.7, the structure is article+noun, which is the most common structure mobilised through designedly-incomplete elicitations, as will be shown in the next section and in chapter 6 as well. Other structures mobilised through designedly-incomplete elicitations are the second element of a compound noun, or the third element in three-part lists. In conjunction, these embodied practices set up the sequential environment and make it relevant for students to complete the incomplete turns.

The next section will exemplify how teachers deploy more intricate interactional practices to mobilise student-next action. For example, by manipulating the teaching materials, projecting the item through an iconic gesture, or producing gaze shifts to secure uptake from students.

5.3.2 Multi-layered turns to mobilise student-next-action

This section will explore the teachers' resources to make student turn completions relevant through embodied practices other than gestures for turn-taking. It will portray the teachers' manipulation of and pointing practices towards flashcards, pictures, slides being projected, students' notebooks, writings on the boards, or even clothing items, as well as gestures and gaze shifts. These practices are oriented to by students who produce completions in the next turn. Students produce the element which completes the turn previously put on hold and, therefore, no further practices are needed from the teachers to pursue answers.

In the next example, a student from the cinema screen group has just finished reading their sentences (lines 100-102). The teacher recaps the last sentence and elicits the word "screen".

Example 5.8 A1-00_18_51-B-Screen_whole_class

```
100   St4:  finale. eee:hm
101         (1.2)
102   St4:  going to cinema screen
103   Tea:  ookay. he passes-
104         (0.3) he's (.) chased by the police and
105         they walk just (0.3) in front of
106         the (.) cinema:
107         (0.4)
108   St4:  eh-scre     [en
109   Tea:              [scree:n yes very good
```

The multimodal transcript below will highlight Teacher A's gestural practices during the elicitation turn. Note that during the entire excerpt teacher gaze is directed towards St4, and St4's, to the teacher.

```
104   Tea:  he's (.)chased    $ by the police   $ and
      Thnd: >> RH prep        $ RH str          $ RH prep >>

105         they$ walk just   # $ (0.3) in front of  $
      Thnd: >>  $RH 2 strokes   $ RH retr            $
                              #5.19
```

Figure 5.19. Tea's iconic gesture (screen) with multiple strokes.

```
106         $the (.)   c $ine  $ma:  #$
      Thnd: $LH prep     $ str $ hold $
                                    #5.20
```

Figure 5.20. RH open palm, gaze alignment (two viewpoints).

```
107         $(0.3)$+(0.1)
      Thnd: $prep $ str >>

108   St4:  ehscre#$    [en
109   Tea:              [sc   $ ree $:n yes $ very good
      Thnd: >>    $ LH retr   $ str $ retr  $
                #5.21
```

Figure 5.21. Tea extends arm towards St4.

As visible on the transcripts, Teacher A paraphrases the student's sentence "he passes, he's chased by the police" and produces an elicitation designed as an incomplete turn: "and they walk just in front of the cinema ___" (lines 103-106) with a deictic gesture to the student (St4), providing him with interactional space to complete the designedly-incomplete turn. The next paragraphs will unpack these gestural practices in order to highlight the combination of practices and their temporality.

The teachers' turn (lines 103-106) is accompanied by a co-speech gesture which represents the action of walking in front of the screen. This gesture is produced with the right open palm, sliding the hand with two strokes: one on "by the police" (line 104), and the second and third at "walk just" (line 105) (fig. 5.19). The right hand is then retracted to home position (Sacks and Schegloff, 2002). He then extends his left arm with the open palm facing upwards, the preparation phase, at the production of the definite article "the" (line 107), and produces the deictic gesture for turn-taking with two beats, one on "cine" (line 106) and the other at the gap (line 107). This deictic gesture is an open palm facing upwards gesture towards St4 (fig. 5.20, both viewpoints). In agreement with Koshik (2002), the teacher produces the designedly-incomplete turn with lengthening of the vowel and rising intonation.

As displayed by the teacher's gestures and gaze direction, St4 is the selected next speaker. St4 holds gaze alignment with the teacher, orients to the multimodal elicitation and completes the designedly-incomplete turn with "screen" (line 108). At this point, the extended arm open palm gesture turns into a different kind of deictic gesture to confirm the appropriateness of the answer pointing the index finger towards the student at the moment of producing the sequence-closing third turn "screen, yes, very good" (line 109, not pictured above). It can be noted that this example shows how teachers can use two hands to perform different actions.

In example 5.9, Teacher B is talking to the shopping centre group helping them construct their sentences in the past continuous tense. She elicits the noun “police”.

Example 5.9 B-00_25_07-T-G6-A-Police

```
53    Tea:  and he WAS (.) running from the:
54          (1.4)
55    St3:  poli  [ce
56    St4:        [police
57          (.)
58    Tea:  >from the police.<
```

The multimodal transcript will highlight not only Teacher B’s orientation to and manipulation of the pictures on the table, but also her gaze shifts to mobilise turn completion.

```
53    Tea:  and %he   $WAS (.) running$ from $ the:
      Tgze      %      at pictures on her R         >>
      Thnd  >>RH to TM$ moves TM to R $ point$ holds >>

54          (0.2)#%$ + (0.4) % +(0.5)#% + (0.3)#%
      Tgze  >>    %  to St4   % at St4 % to St1  %
      Thnd  >>     $ at TM tapping                 >>
             5.22#a                  #b        #c

55    St3:  %@poli #@%  $     [ce
56    St4:                    [poli ¤ce   %
      Tgze  % to St2 %  to St3           %
      Thnd  >>          $ holds          >>
      Thed                         ¤nod  >>
      St2g   @to Tea@ at Tea
                  #d
```

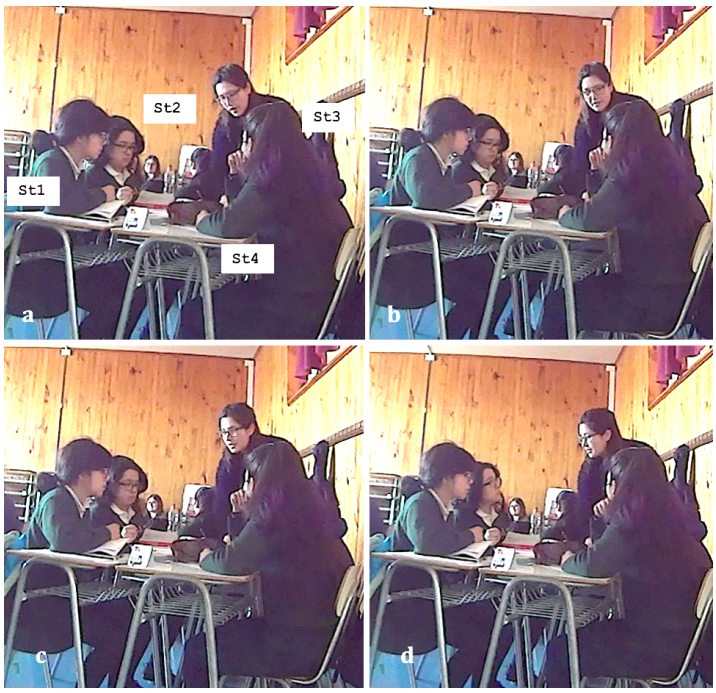

Figure 5.22. Gaze shifts: (a) at TM, (b) to St4, (c) at St1, (d) to St2.

As reflected on the transcription, Teacher B manipulates the TM by rearranging them to her right. She then points at the TM and holds the gesture upon reaching the point in which the turn is put on hold (lines 53-54). She then taps on the materials with her right index finger and mobilises the turn completion through gaze shifts. As shown on the multimodal transcription, the onset of Teacher B's gaze shifts is after 0.2 seconds into the gap (line 54) as she shifts gaze from the TM to St4, then to St1 and the rest of the students in the group. She pans through the students and does not focus on any particular one. From the TM she shifts her gaze to St4 (fig. 5.23ab) and then across St3 towards St1 and St2 (fig 5.23cd). These gaze shift to the TM and the students accompany the FPP and are performed beyond the verbal turn and into the verbal gap.

First, it is important to note that the teacher grounds the elicitation by connecting it to the students' sentences, in the same way Teacher A did in the previous example. Through manipulation of the TM, Teacher B also connects the action to be elicited with the wider story students are working on. In relation to the design of the elicitation as incomplete, the teacher produces the verb phrase in past continuous and an incomplete prepositional phrase with the preposition "from" and determiner "the" (line 53) but withholds the production of the noun "police".

This designedly-incomplete turn is mobilised through various multimodal practices. First, the production of the particle "the" is done with continuing flat

intonation and lengthening of the vowel, both characteristics of DIUs, as identified by Koshik (2002). Second, during the gap (line 54), the teacher orients to the teaching materials by holding the pointing gesture at the TMs and tapping them with her fingers, providing the verbally incomplete turn with a multimodal projection (Mondada, 2007). The floor is open for them to self-select. From students' responses and behaviour, it is possible to note that they orient to these multimodal practices. For example, St2 gazes up and aligns her gaze with the teacher at the TRP (line 54). St3 and St4, as mentioned, provide correct candidate answers. Lastly, the teacher closes the sequence: she confirms the response by holding gaze alignment with St4 and nodding once, and then with St3 and nodding a second time. These two separate evaluations of the students' responses show teacher's orientation to the students self-selecting and providing completions to her turn.

In the last example of this section, Teacher B is talking to the shopping centre group and is helping them construct their sentences in the past continuous. She elicits the action "going upstairs".

Example 5.10 B-00_15_16-T-G6-A-Upstairs

```
10    Tea:  okay so now you have to say
11          (0.5)
12    Tea:  ALF wa:s
13          (1.1)
14    St1:  going [up
15    Tea:        [going upstair:s=
16          =<was going upstair> (.) past continuous
17          (0.4)
18          <was going upstairs>
```

The multimodal transcript below shows Teacher B's embodied practices in the initiation turn.

```
10    Tea:  okay so now you h$ave  €to say€
      Tgze  >> at TM                      >>
      Thnd  >> tracing TM    $ prep       >>
      St1g  >> at Tea              € to TM€

11          €(0.2)$ + (0.2)
      Tgze  >>
      Thnd  >>    $ str pointing >>
      St1g  €at TM               >>
```

```
12    Tea   A $L F  w a:$s    $
      Tgze  >>
      Thnd  >>$ RH to R $ hold$
      St1g  >>

13          $(0.2)€%@ +(0.4) % +@(0.4)#@
      Tgz3  >>     % to St2  % at St2    >>
      Thnd  $ RH index+mid f. going up   >>
      St1g  >>
      St2g                          @to tea@
                                          #5.23
```

Figure 5.23. Gestural completion, gaze at St2.

```
14    St1:  €@•going€•  [up
15    Tea:              [% g o i#%•ng@ up•stair:$s
      Tgze  >>           % to St1% at St1            >>
      Thnd  >>                                  $prep>>
      St1g  €to tea € at tea                        >>
      St2g   @at tea                 @ looks down   >>
      St2h    • prep • mirrors g   • retr •
                                 #5.24
```

Figure 5.24. St2 mirrors Teacher B's gesture.

```
16          =<was$going upst$ai=r>(.)£past co$n%t£inuous% $
      Tgze  >>                                    %to TM   %
      Thnd  >>   $ stroke   $ prep            $ stroke    $
      St1g  >> St1 maintains gaze aligned to tea       >>
      St1b                            £ head nods £

17          %$(0.4)
      Tgze  %at TM>>
      Thnd   $retr>>
      St1g  >>

18          <was going u$pstairs>
      Tgze  >>
      Thnd  >>           $ hold >>
      St1g  >>
```

As shown on the transcript, Teacher B traces the TMs before producing the gestural completion. Her gaze is first directed to the TM, then to St2 (fig. 5.25) and shifts to St1 upon St1's candidate answer (line 14). Teacher B acknowledges the answer through head-nods in gaze alignment with St1.

In relation to the practices deployed in the initiation turn, it is preceded by manipulation of the teaching materials: first the teacher traces the students' sentences with her right-hand index finger on their notebook and opens the sequence by giving a directive with the discourse marker "so" in initial position "so now you have to say" (line 10), connecting the previous talk (St4's question that prompted her to approach the group) with the elicitation, thus, resuming an action previously put on hold (Bolden, 2009). She directs her gaze towards the TM, thus indexing its relevance. Students' gaze is also directed to the TM.

Second, Teacher B produces a deictic gesture in alignment with her speech: the first (static) deictic stroke is held during the production of "Alf" and the sliding motion is produced during the verbalisation of "was" (line 12), which is produced with vowel lengthening.

Third, the teacher gazes up and her gaze aligns with St2's at the onset of the designedly-incomplete turn. Teacher's and St2's gaze align, and the teacher projects the turn completion through a pantomimic gestural production which represents the action of the character and is not produced along with speech. The onset of the gesture (see fig. 5.23) aligns with the gap in line 13. In other words, although there is a verbal gap, the embodied actions continue beyond the end of the verbal elicitation which intertwine. Students orient to the practice as their gaze shifts from the images on the tables to the teacher's hands. This shows that students are attuned to the teachers' embodied

practices. St2, in fact, aligns with the teacher's embodied elicitation by mirroring the pantomimic gesture (fig. 5.24).

St1 produces a candidate answer which the teacher acknowledges through head-nods. At this point she also repeats answer in the third turn, clarifies it is the past continuous (line 16) and confirms the answer one more time (line 18). She closes the sequence shifting her gaze across the group members. In this third turn, embodied practices allow the teacher to attend to parallel actions without abandoning her ongoing course of action. St1 produces her first head nod displaying receipt of the evaluation, and the teacher disengages shifting her gaze back to the teaching material.

This section has presented three cases of turns that were put on hold in which teachers mobilised student-next-action through materials and gestural practices. For example, case 5.8 "Screen" portrayed the ways in which Teacher A co-animated the recapping of students' sentences by means of an iconic gesture, and, then, through a mobilised St4's response through a gesture for turn-taking. Example 5.9 "Police" depicted how Teacher B manipulated the teaching materials by moving them to the instructional space, pointing at the relevant place, and shifting gaze across group members. Lastly, example 5.10 portrayed another common practice done by teachers in which they produce a designedly-incomplete turn which is projected through gestures, thus, mobilising a completion from the student.

There were similarities among the cases: at the onset of the elicitation turns, teachers commonly rearranged the teaching materials which were on the tables, pointed towards them, or arranged them within the students' field of vision. They also actively displayed orientation towards the TMs by looking at them. In the same way, teachers performed gaze shifts to mobilise turn completions by focusing on the selected next speaker (example 5.8 and 5.10) or panning across them to allow them to self-select (example 5.11).

5.3.3 Deviant case

The last case of the chapter corresponds to a deviant case[29] because it is designed as a designedly-incomplete turn but the teacher does not mobilise a response from the students; she herself completes the turn.

In example 5.11, the teacher elicits the action "running".

Example 5.11 C-00_46_16-O-Running

```
182   Tea:  THEN (0.3)
183         he continue
184         (0.5)
185   Tea:  runni [ng
186   Sts:        [ run [ning
187   Stx:              [run to the park
```

The multimodal transcript below will highlight Teacher C's gestural production and gaze focused on the group in front of her.

```
182   Tea:  THEN (0.3)#
      Tgze  >> at g1 >>
      Thnd  >> prep  >>
                  5.25#a

183         he$# cont   #inue
      Tgze  >>
      Thnd  >>$ LH RH alternate up down >>
               #b       #c
```

[29] In CA, deviant cases are commonly used to explore the phenomenon in other sequential environments and also to highlight certain characteristics of the phenomenon itself by showcasing moments in interaction that also present similar characteristics, but do not conform to the main collection (Kasper and Wagner, 2014).

Figure 5.25. Gestural completion (abc) strokes.

```
184          (0.5)
       Tgze  >>
       Thnd  >>

185    Tea:  runni [ng
186    Sts:       [ run [ni$ng
187    Stx:             [run to $ the park
       Tgze  >>
       Thnd  >>            $retr$ prep  >>
```

This deviant case presents the same turn-design as example 5.10 in which the teacher also produces a designedly-incomplete turn, which she projects or completes through gesture with iconic and pantomimic dimensions to represent the action elicited. This gestural production is maintained through the gap in line (184). However, this case does not conform to the collection because it is the teacher who completes the turn. Various students also provide candidate responses (line 186), in partial overlap with the teacher's completion, and another student (Stx) provides a more complete answer "running to the park" (line 187). Although this example does not conform to the type of cases presented, it does show two main points about the phenomenon of interest: first, the relevance of the TRP for the completion of the turn and, second, students' orientation to the phenomenon.

In the first place, the fact that the teacher provides a completion of the turn herself shows that a response was made relevant in that slot. She handles the gap in line 184 and provides a turn completion, making it evident that this was the expected course of action following the elicitation. In the second place, the saliency of the phenomenon is visible in the fact that students provide a completion despite the fact that the teacher has already done so. They orient to the phenomenon and, especially, to the fact that a completion from them was made relevant through the elicitation. Students even provide

an expanded version of the turn completion "run[ning] to the park", thus showing that they are orienting to the turn-transition.

In conclusion, through the section on designedly-incomplete turns it was possible to explore the phenomenon of interest by means of different examples that portray its main characteristics. Designedly-incomplete elicitations correspond to teacher turns which are designedly-incomplete and that their completion is mobilised from students through different interactional practices. First, an example was presented in which the teacher mobilised student-next turn completion by means of a pointing gesture giving them the floor. Second, cases were explored in which teachers deployed more elaborate interactional practices to mobilise student next action. For example, by manipulating the teaching materials, by using iconic gestures to animate their turns, or by completing the verbally incomplete utterances with pantomimic and iconic gestures.

The final section of the chapter will discuss the findings presented and will answer two of the research questions of the present study: How do teachers use practices of elicitation in the classroom? And: How do teachers mobilise student-next action in elicitation sequences?

5.4 Discussion of non-pursued elicitations

This first analytical chapter explored instances in which teachers obtained answers and turn completions in the next sequential position. The first section explored question-answer sequences, while the second focused on designedly-incomplete turns. In both main collections, teachers resorted to verbal and embodied practices to secure student uptake. These practices will be discussed next in relation to the participation frameworks established, how recipiency was managed, and how the initiation turns were layered to accomplish the interactional and instructional actions.

5.4.1 Participation frameworks: Turn allocation and recipiency

The findings show that the resources used to mobilise student-next actions and allocate turns are tightly linked with the kinds of participation frameworks that teachers establish. The cases analysed correspond to the two main frameworks in which next speakers were either selected by the teacher, or interactional space was given for

learners to self-select.[30] These participation frameworks will be explored next, as well as the verbal and embodied practices deployed within them.

5.4.1.1 Open framework: students invited to self-select

In the first participation framework identified, the teacher opens up the floor for students to take the turn. These were cases in which students were invited to self-select to provide a candidate answer; for example, in case 5.1 "What is his name", Teacher D displayed orientation for students to take the turn through gaze panning. The same practice was observed in cases 5.4 "Tight Rope", 5.6 "Museum, shopping centre, circus", and 5.9 "Police". In these cases, both in whole class interaction and instances of group-teacher talk, gaze panning was identified as a practice that strengthened students' invitation to self-select. Other practices that also served teachers in mobilising responses were directing the gaze towards the TM, as was the case of 5.4 "Tight rope", 5.6 "Museum, shopping centre, circus", and 5.9 Police. In these cases, teachers shifted their gaze towards the TM to index their relevance. Another practice identified was holding the standing position to display "doing waiting" for an answer, as was the case of 5.1 "What is his name", 5.4 "Tight rope", 5.5 "Broke his leg". In similar cases, teachers held their gestures beyond the verbal turns and into the gaps as a practice to mobilise a response from students. These cases were 5.2 "What part do you have", 5.5 "Broke his leg", 5.7 "Then, your story is the", and 5.9 "Police". In the case of 5.10 "Upstairs", teacher continued the alternating movement of her index and middle fingers while she shifted gaze among participants. These embodied practices will be further explored in the next section, especially in regard to their relationship with mobilising student-next action.

The invitations to self-select are displayed, mainly, through gaze panning practices. TMs are made relevant through gaze shifts. For instance, in example 5.1 "What is his name", Teacher D produces the elicitation turn and pans across the room, holding the TM in waiting position, thus mobilising a response from students. Similarly, in example 5.6 "Museum, shopping centre, circus", Teacher B, who was previously talking to the museum group, takes a step back and reorients her body to face the whole class before producing the elicitation. After launching the initiation turn, at TRPs, she shifts

[30] In these collections there were no cases of students bidding for the turns, but this could be identified as another kind of participation framework in educational contexts.

her gaze orientation through each of the questions, thus managing dispersed recipiency among the students in the class: after the production of the second item in the elicitation, she gazes to the right (line 72, fig. 5.14); after the third, she shifts her gaze to centre (line 76, fig. 5.15); and after the fourth, which is the absent item, she lifts her head (line 80, fig 5.16) and points to the TM. These gaze shifts display orientation for anyone in the class to take the turn and, as seen in the example, students orient to the open framework and provide multiple responses (Ko, 2005)

Lastly, in the case of group work, in example 5.9 "Police", Teacher B also uses gaze panning to strengthen the invitation to self-select. She pans across the students, from the TM to St4, and across St3 and St1, to St2 (fig. 5.22). As can be noted, teachers in this participation framework mobilise responses by strengthening the opportunity for students to self-select through gaze panning, gaze orientation, and the manipulation of the teaching materials.

5.4.1.2 Closed framework: orientation to selected speaker/speakers

In closed participation frameworks, teachers select a next speaker and display orientation for them to produce the next action. The accountable next speakers identified were: one student, in examples 5.8 "Screen", and 5.10 "Upstairs"; or a group being addressed as a collective: examples 5.2 "What part do you have" and 5.7 "Then, your story is the ___". For instance, in example 5.8 "Screen", when talking to a group, Teacher A directs his gaze to the selected next speaker St4 (fig. 5.20) and produces a deictic gesture extending his hand towards him, displaying orientation for that student to take the turn, produce the next action and, thus, complete the designedly-incomplete turn (fig. 5.21). When directing the elicitation to a group as a collective, in example 5.2 "What part do you have", Teacher C produced a deictic gesture towards the group which she holds until the response is obtained (fig. 5.4).

In this second type of participation framework it is the teacher who displays orientation to the student or group of students as the one/ones accountable for producing the next action. It is the teacher who is in charge of steering the interaction and managing the progressivity of the ongoing course of action by deploying practices to display their orientations to student-next action. The practices identified to do so were: pointing gestures and body orientation to selected speaker, deictic gestures and, in one case, a verbal nomination. However, and differently to the cases exposed, in examples 5.3 "Inside/Outside", 5.5 "Broke his leg", and 5.12 "Running", there is a

mismatch between the participation framework set up by the teacher and the students' actions. The teacher displays orientation to one student, but the rest of the class self-selects. This can be explained because of the fact that, during whole class interaction, the rest of the students are a ratified audience and, responding to teachers' elicitations is a way in which learners can display attentiveness and understanding. In case 5.3 the teacher did not explicitly acknowledge the answers from the rest of the students – which could have been done, for example, through gaze shifts or verbal evaluation – but accepted the answers maintaining her gaze direction towards the selected group and moved the interaction forward. An interactional practice which avoids these kinds of disagreement between teachers' and students' orientations is the use of a verbal nomination or address term (Lerner, 2003) to identify the selected next speaker. The one nomination in the cases that support this analytical chapter was produced in last position and was accompanied by a deictic gesture produced towards the group. As mentioned above, this elicitation sequence occurred in the context of a round robin; and, as exposed by Mortensen and Hazel (2011) these sequences are characteristic because they set up a routine that students can orient to with regards to the students accountable for producing the next response.

In summary, the two participation frameworks are established by means of verbal and embodied practices. On the one hand, an open participation framework is displayed through gaze panning across the room or group of students. This action of giving up the floor is also visible in teachers' body positions as they display orientation to everyone and not just a particular student or group. These different resources are oriented to by students who self-select and provide candidate answers to the teacher's questions and completions to the designedly-incomplete turns. On the other hand, in the case of a closed participation framework, teachers manage recipiency through: gaze directed to the selected next speaker or group, deictic gestures directed to the selected next and, in some cases, co-animations of the turn with gaze directed to selected next speaker. as shown, students orient to these practices in most cases, and provide candidate answers or turn completions.

5.4.1.3 A note on displaying recipiency

In an open participation framework, students are invited to self-select; this poses a requirement from them as they need to secure that their turn is received by a recipient. Thus, the relevance of the action of displaying recipiency is directly related to easing the interactional tasks required from students in moments in which they self-

select. If teachers are already displaying that the floor is open, then it can be deduced that the opportunity to self-select is strengthened. The display of recipiency is not only demonstrated during a point of transition, but also during the next turn. In relation to teachers' practices to display recipiency, teachers display attention towards the ongoing turns through varied practices, such as head nods, gaze alignment and verbal receipt displays.

Students also display recipiency of teachers' turns. In the same line, students' gaze shifts and gaze orientation provide teachers with clues as to the elements they orient to, especially when there is interactional trouble. Students' gaze also works as display of their orientation to the teaching materials, for example. These mainly have to do with holding their gaze towards the selected next speakers in closed participation frameworks and shifting gaze to students who provide candidate answers in open frameworks. For example, in case 5.4 "Tight rope", Teacher D uses gaze panning to mobilise a response from the students. She smiles and flicks her fingers on the TM during the pause (waiting time). Upon students' answers, she shifts her gaze to the student that self-selects and holds gaze alignment with him. She smiles and nods at the point in which he reaches a TRP. In this way, the teacher's embodied practices display recipiency of students' answers. In example 5.2 "What part do you have", despite the fact that the teacher was attending to a competing activity, she held her pointing gesture towards the group while disengaging from the gaze alignment with them to switch to her desk. When she shifted her gaze back to the group, she still maintained the gesture pointing towards the selected speakers until the moment they vocalised their intention to speak. This held gesture displayed the teacher's orientation to the elicitation as the main course of action. students oriented to this as they did not disengage from the elicitation.

5.4.2 Multi-layered teacher turns to mobilise student next-action

In relation to the teachers' use of embodied practices during initiation turns, these can be classified into: gestures for turn-taking, which take the form of deictic gestures produced with orientation to the selected next speaker; co-speech gestures, which are gestures (not only iconics, but also deictics or pantomimic) which provide representations of the verbal items; and, lastly, gestures which project an answer or a turn-completion. Due to the relevance of the last two categories (co-speech gestures, and those that project the next-action) these will be discussed next.

As presented, findings show that teachers accompany their initiation turns with gestural productions which project the item being elicited. For example, in case 5.8 "Screen", the teacher accompanies his paraphrasing of the student's sentence with an iconic gesture to represent the screen. This hand is then retracted, and the left is used to perform a gesture for turn-taking to mobilise an answer from St4. On the other hand, teachers produce gestural practices to complete the turns that were verbally put on hold. For instance, in example 5.5 "Broke his leg", Teacher C projects the completion of the designedly-incomplete turn with a pantomimic and iconic gesture; in 5.10 "Upstairs", Teacher B also projects the completion of the turn by alternating her index and middle finger to represent the idea of "upstairs"; and in 5.11 "Running", Teacher C also animates the designedly-incomplete turn with the gestural and embodied practice to represent the running action. As was mentioned above, these gestural projections are produced at points in which transition to a next-speaker is expected, and thus, they continue beyond the verbal means and into the gaps. In most cases, gestures are retracted at moments in which students mark incipient speakership or provide candidate answers.

Teachers' production of iconic and pantomimic gestures at points in which they have put their turns on hold not only provide students with the interactional space to produce a candidate next action, but also a projection, a representation of the elicited item which narrows down the possible completions. Students can be identified to orient to these practices; in fact, there was one case in the collection in which students displayed understanding of the teachers' turns by mirroring teachers' gestural production, as was the case of example 5.10 "Upstairs" (fig. 5.24).

Another practice that is worth highlighting due to its relevance in guiding students in producing the next action is the practice of indexing the relevance of the TMs for student-next action. Results show that indexing the relevance of TMs is mainly accomplished through gaze shift to the materials, deictic gestures and the manipulation of the flashcards. In example 5.4 "Tight rope" teacher D uses gaze to index the TM as relevant in the design of the elicitation. She looks towards the TM before launching the elicitation turn and holds the TM in front of her body during the pause that follows. She flicks her fingers and taps on it during the pause and, once the answer is produced, looks back to the TM in the third turn. In combination, these practices index the TM as relevant for the elicitation. In example 5.8 "Screen", as mentioned above, the teacher produces first an iconic gesture that layers the recapping of the students' answers and provides ground for the elicitation to occur and to be mobilised. The iconic right-hand gesture is

then retracted and the left-hand produces a deictic gesture for turn-taking, to provide the student with an explicit indication to take the turn. Example 5.9 “Police” is another example of a turn in which the designedly-incomplete. Elicitation mobilised by indexing the materials through gaze directed to the flashcards on the table to make them relevant. Not only does the teacher point towards the TM but she rearranges them on the table within the students’ field of vision and holds the pointing gesture while shifting her gaze up to pan across the students. Students can be seen to be orienting to these practices as they gaze towards the materials, and then towards their teacher. In short, teachers can be seen to index the relevance of the materials in different sequential positions: before the initiation turns to ground the elicitation sequences, at the onset of the initiation turn, or at the moment upon reaching the TRP, to mobilise a response.

Lastly, as shown in this first analytical chapter, teachers layer the verbal initiation turns with specific gestural and embodied practices which aid students in the production of the next-actions. These gestural practices are key not only in instances of designedly-incomplete turns, but also in Q-A sequences, as they provide students with corporeal representation of what is being said in the L2. These practices, in turn, help students produce the next action.

5.5 Chapter summary and conclusions

This chapter has presented elicitations which obtained answers in the next position: that is, non-pursued elicitations.

As presented in chapter 3, the first-pair part (FPP) sets up the conditional relevance for the second-pair part (SPP) and the turn-design needs to be type-fitted, that is, if the FPP is a Yes/No question, for example, the answer needs to or should fit this grammatical format. On the other hand, designedly-incomplete elicitations are interactional resources in which teachers put their current turn on hold and students are required to complete it in the next turn. both turns are also linked through the syntactic and grammatical properties of the teacher’s first turn, that is, if the teacher withholds the production of a noun, for example, the students should produce a noun. Thus, the teacher’s FPP sets up the conditional relevance for the absent elements to be produced in the next sequential slot.

Section 5.2.1 explored teachers’ practices with regard to verbal and gaze shifts, gestures for turn-taking and co-speech gestures, and manipulation of materials, big or

small. It was possible to see how teachers pointed at, or manipulated the different elements in the classroom, as well as enacted or represented the iconicity in certain actions. These embodied practices resulted in elicitation turns which were multi-layered and had implications for student-next actions, particularly, whereas teachers set up open, or closed participation frameworks and if they provided students with interactional space to produce the next action.

Section 5.2.2 presented two cases of non-pursued elicitations that included an incomplete TCU and explored how teachers combined these practices in these specific sequential environments. The two cases presented covered a designedly-incomplete turn projected through an iconic gesture and a question about the absent element, and an elicitation which consisted of a series of question and a deictic gesture.

Section 5.3 explored elicitations designed as incomplete and presented how teachers mobilised student-turn-completion through various means, such as: gestures for turn-taking to explicitly provide students with the opportunity to take the floor, and a combination of practices which resulted in multi-layered turns, such as gaze shifts, pantomimic and iconic gestures, and manipulation of TM. This section finished with a deviant case that served to strengthen the way in which this particular phenomenon is theorised.

This chapter explored how teachers use elicitations in the classroom and identified two general participation frameworks: one in which teachers orient to a selected next speaker, and one in which the floor is left open for students to self-select. Teachers mobilise these answers through different gaze shifting practices, mainly: gaze direction to the selected next in the previous, and gaze panning in the latter. Deictic and gestural practices are used in both frameworks. The management of recipiency was further explored by means of the practices which teachers deploy before and during the elicitation turns.

Finally, as presented in the background literature chapters, questions have been at the core of the field since its early stages, especially in the shape of the IRF sequence. This chapter contributed to the understanding of this interactional pattern in that it explored not only how the question turns were deigned, but also how these initiation turns are mobilised. In regard to designedly-incomplete turns, it is worthy highlighting that the teaching materials were not designed with incomplete sentences on them, for example. Nor were the teachers given instructions to use these specific elicitation or

embodied practices. Teachers naturally produced elicitations during the activity and design them as questions or designedly-incomplete turns which were mobilised by means of embodied practices. Furthermore, it is important to highlight that, in designedly-incomplete turns, transition between speakers does not occur at transition-relevant-places (TRPs). That is, at points in which the current speakers' turn-constructional-units (TCUs) are completed and, thus, transition to next speaker is expected. As teachers put their turns on hold in places that do not correspond to TRPs, further practices are required to show and project that students are made accountable for completing these turns. As evidenced in the cases presented in this chapter, teachers deploy such practices to mobilise student responses in ways that are recognisable for students.

CHAPTER 6: PURSUED ELICITATIONS

6.1 Introduction

The first analytical chapter explored instances of elicitations that obtained answers in the next sequential slot (non-pursued elicitations). It identified teachers' practices in mobilising responses from students, as well as students' orientations to them. The second analytical chapter will explore elicitations in which the appropriate next actions are not produced in the next turn; thus, there is more interactional work required by teachers and students. For example, teachers deal with lack of uptake by redoing the FPP, clarifying a word or repeating an instruction; or, in cases of incorrect candidate answers, they need to launch repair trajectories, or post-expansions, to provide students with help or guidance to correct the pedagogically-unfit answers. These practices to secure the correct responses will be explored in this second analytical chapter, so as to unveil these aspects of teachers' and students' interactional competences.

As was explained in chapter two, repair in classroom contexts differs from that of ordinary interactions since the teachers not only need to pursue a response where it is absent (that is, the typical meaning of 'pursuing' in CA), but they also need to guide students when they provide incorrect candidate answers, until they provide pedagogically-fit responses. In this chapter the concept of pursuing will be used to refer to both cases.[31] This analytical focus on instances of lack of uptake and wrong answers is relevant as it is in these moments in which interaction and pedagogical practices intertwine. It is through these resources that pedagogical goals are pursued and projects are moved forward.

The research questions that guide the present study are:

- How do teachers use practices of elicitation in the classroom?
- What is the role of embodied practices in teachers' elicitations?

[31] See section 2.5.3 for an exploration of the concepts of repair, correction and corrective feedback when doing CA in instructional contexts.

As this chapter deals with those elicitations that did not receive uptake in the next sequential slot, the following secondary research question is also relevant:

- How do teachers pursue student-next action in elicitation sequences?

Section 6.2 will explore question-answer sequences in which teachers pursue the responses by means of verbal, gestural practices, TM manipulation and designedly-incomplete turns. Section 6.3 will present elicitations designed as question-answer sequences which include an incomplete turn, while section 6.4 will explore designedly-incomplete elicitations which are not completed in the next sequential slot.

The data subset that supports this chapter includes 41 cases of pursued elicitations. These are subdivided into: first, question-answer sequences pursued through verbal means (5 cases), through materials and gestures (16 cases) and through designedly-incomplete turns (13 cases); second, elicitations designed as a combination of the two (2 cases); and, third, elicitations designed as incomplete turns only (5 cases). Each of these collections will be reported in the sections that follow.

6.2 Pursued question-answer sequences

This section will explore elicitations designed as questions in which answers were pursued. First, one case will be shown in which Teacher C pursues the answer to a vocabulary elicitation through verbal means only. Second, four cases will be explored in which teachers pursue correct responses through manipulation of TM and gestures. Third, two more cases will be shown in which teachers produce designedly-incomplete elicitations to pursue uptake.

The first example corresponds to an elicitation pursued through verbal means. It exemplifies that correct answers can be pursued by verbal means only and presents an instance of a repair trajectory that will serve as the basis for the rest of the cases in this analytical chapter. In this sub-collection teachers do not overtly use materials or gestures to pursue student responses; they only rely on verbal means. This example will later be contrasted to cases in which teachers do pursue student responses not only through verbal, but also through embodied practices.

In case 6.1, the teacher is eliciting the word skeleton. She projects an image of a skeleton and asks: “what’s that?” (line 01). Students shout out different candidate answers and the teacher attends to them.

Example 6.1 C-00_00_01-Vocab-G-skeleton

```
01    Tea:  what's that?
02          (.)
03    Sts:  bo    [nes
04    St1:        [a per      [son
05    Sts:        [bones
06    St10:       [bones
07    St5:                    [bones
08    St8:                    [bo   [dy
09    St7:                          [b    [one  [s
10    St2:                                [bone [s
11    Tea:                                      [BO:NES:
12    St2:                                      [bones
13    Stx:  ((unhearable))
14    St5:  bo:dy
15          (.)
16    Tea:  it    ['s-
17    St1:        [bones
18          (.)
19    Tea:  it WAS a body
20          (.)
21    St2:  hh    [ah
22    Tea:        [hhahahh
23          (0.4)
24    St2:   a   s[keletoo:nn:
25    Tea:       [eeee::h   a skel[eton
26    St3:                        [bones?
27    Tea:  very good.
```

The multimodal transcription below will portray teachers' gaze shifts in the elicitation and response slots. The teacher does not produce any hand gestures; her hands are resting on her desk (fig. 6.1).

```
01    Tea:  %what's tha%t?
      Tgze  %to slide  % at slide  >>

02          (.)
      Tgze  >>

03    Sts:  %bo  %[nes
04    St1:       [a per      [son
05    Sts:       [bones
06    St10:      [bones
07    St5:                   [bones
08a   St8:                   [bo=
      Tgze  %to c% at centre
```

```
08b                [=dy
09    St7:  b      [one  [s
10    St2:               [bone [s
11    Tea:                     [&BO: #%NES:&%
12    St2:                     [bo:nes
      Tgze  >>                        %to L %
      Tbod                     & head nod &
                                    #6.1
```

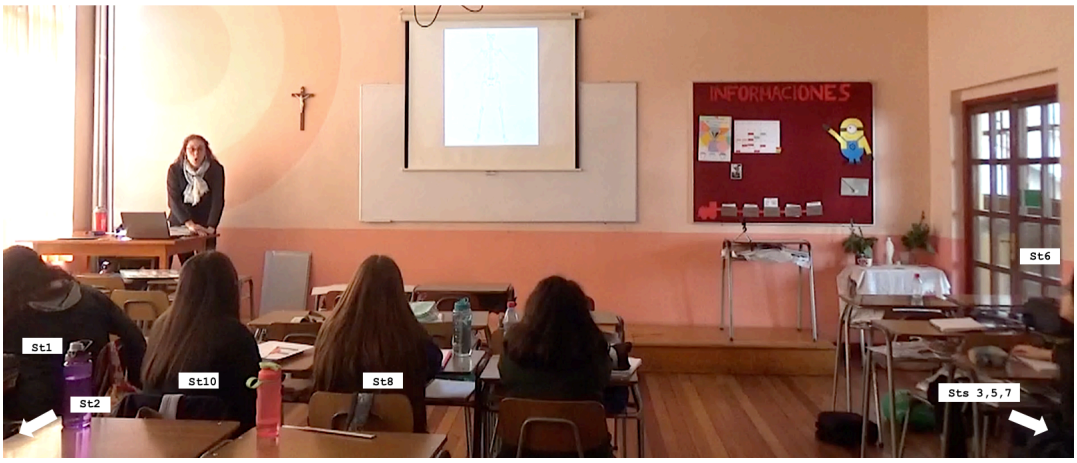

Figure 6.1. Skeleton image projected. Tea gaze at centre.

```
14    St5:  %bo:dy%
      Tgze  %to L %

15          %(.)
      Tgze  %at L >>

16    Tea:  it    ['s-
17    St1:        [bones
      Tgze  >>

18          (.)
      Tgze  >>

19    Tea:  it WAS a body
      Tgze  >>

20          (.)%
      Tgze  >> %

21    St2:  hh    [ah
22    Tea:        [hhahaha%h
      Tgze  >>            %

23          %(0.4)
      Tgze  %to L >>

24    St2:  a % s [keleto% o::n     %
25    Tea:        [eeee::h    a &ske:l    [eto  %n&         %
26    St3:                                [bones?
      Tgze  >>% at L     % to R     % at R      % to laptop %
      Tbod                       &two head nods    &
```

```
27    Tea:  %very good.
      Tgze  %at laptop>>
```

In this example, Teacher C designs the elicitation turn as a Wh-question about the projected image. The teacher shifts her gaze towards the slide in turn beginning position but does not manipulate any of the teaching materials to mobilise or pursue student-next action. This allows for a participation framework to develop in which learners can self-select without the need to bid for the turn. The fact that almost all the students in the classroom provide answers shows that they all orient to this participation framework.

Students' candidate answers, produced in unison (Lerner, 1993) or as multiple responses (Ko, 2005), make relevant different actions by the teacher, such as confirming or disconfirming the replies. She repeats the candidate answer "bones" with vowel lengthening and a head nod as a receipt display (line 11), however, there is no explicit positive evaluation of this item. As the teacher withholds the production of the third evaluative turn, the floor is still open. She then orients to the answer "body" (lines 8, 14) and provides a mitigated rejection by stating "it's- it was a body" (line 16, 19, 22) with laughter in final position. As the teacher has, again, withheld the production of a positive assessment, the floor is still open. She launches a repair trajectory through a wordsearch "eh", but, at this point, St2 produces the correct item "a skeleton" (line 24), which results in overlap with the teacher's vocalisation of her wordsearch. Teacher C abandons this course of action and confirms the candidate response with smiley voice "very good" and two head nods (line 27). She disengages from the whole class and turns her gaze to the laptop to move to the next item.[32]

Contrasting the sequential development of example 6.1 with that of example 5.1 in the previous chapter, several differences emerge which are relevant to highlight as they will be key in understanding the examples that will follow. First, the elicitation in chapter 5 is presented in its simplest sequential development, thus, it was referred to as a non-pursued elicitation, closed with a sequence-closing third. The question is followed by the reply, in second, and the evaluation in third position. In example 6.1, however,

[32] This shift in orientation towards the laptop agrees with Chazal's (2015) findings. As pedagogically-fit responses are produced, teachers shift their orientation towards the laptop or overhead projectors to display that sequences are brought to a close. On the other hand, if incorrect, they initiate repair trajectories.

there are several repair sequences which deal with students' incorrect candidate answers "bones" and "body". These sequences correspond to non-minimal post-expansions which follow students' incorrect SPPs. As can be seen, the three parts of the IRF sequence are present, but repair trajectories ensue in order to deal with the contingent matter of wrong candidate answers. Once the correct answer is produced, the teacher closes the initial sequence with a third turn.

The following section will explore cases in which teachers pursued the correct responses through manipulation of teaching materials and gestural practices. It will show how teachers and students make these items relevant for the ongoing pedagogical projects.

6.2.1 Pursued through materials and gestural practices

This section will explore how teachers attend to the developing contingencies of interaction by exploring the repair trajectories that unfold after incorrect student candidate answers, or lack of uptake. It will highlight the means through which teachers pursue student-next-action and provide them with help to come up with appropriate responses. In example 6.2, Teacher A is talking to the cinema group and elicits the compound item 'cinema screen'[33] by asking: "how do you call this?" (line 07).

Example 6.2 A1-00_15_32-T-G01-A-Screen_group

```
07    Tea:  how do you call this?
08          (1.5)
09    St3:  cinema
10    Tea:  no yeah. that's good. but
11          the place the movie is shot-
12          it's focused on (.) how do you call it
13          (0.8)
14    Tea:  how do you call the place. (.) down
15          down to thi:s (.) surface
16          (0.7)
17    Tea:  <the-the movies' image is focused on>
18          (1.2)
19    Tea:  how d'you call it
20          (1.1)
21    Tea:  how do you call this
22          (1.3)
23    St3:  cinema
```

[33] Example 5.8 in chapter 5 also elicited this item, but in whole class interaction. Example 6.2 occurred earlier in the lesson, during group work. Note that Teacher A uses the verb 'focused on' to mean projected on.

```
24    Tea:  this one
25          >ah?<
26    St3:  cinema
27    Tea:  yeah yeah I know basically
28          that's the place [h-
29    St3:                   [pantalla
                             [screen
30    Tea:  =YES how do you call
31          that in English?
```

Teacher A's embodied practices in this sequence will be shown in the transcription below:

```
07    Tea:  Δ&%how $do you call thi$s?#$&
      Tgze    %To TM                    >>
      Thnd  >> prep RH to TM       $str$
      Tbod   &T steps to R               &
      S3gz  Δ to TM                    >>
                                     #6.2
```

Figure 6.2. Pointing gesture, gaze to TM.

```
08          $(1.2) +    Δ (0.3) Δ
      Tgze  >>
      Thnd: $RH index traces image >>
      St3g              Δto Tea Δ

09    St3:  Δ  ci %nema  %
      Tgze  >>    %to St3%
      Thnd  >>
      St3g  Δ at Tea    >>

10    Tea:  %no  $%yeah.$Δ that's good.% Δ but the
      Tgze  %at S3%   at TM            % at St3>>
      Thnd      $ holds$ points two beats      >>
      St3g              Δ to TM         Δat Tea >>

11          pla $ ce  the  movie is sh $#ot-
      Tgze  >>
      Thnd       $RH open palm up       $RH palm down >>
      St3g  >>
                                        #6.3
```

Figure 6.3. Iconic gesture: surface.

```
12a         it's fo#$cused    $on how do
      Tgze  >>
      Thnd           $holds    $ RH turn >>
      St3g  >>
                 6.4#a

12b         you   #$ call itΔ>>
      Tgze  >>
      Thnd: >>     $RH to table>>
      St3g  >>               Δ
                  #b
```

Figure 6.4 (a) Palm facing downwards. (b) Palm turned over.

```
13          Δ (0.4) Δ + (0.3)Δ
      Tgze  >>
      Thnd  >>
      St3g  Δ down  Δ  to St2Δ

14    Tea:  Δhow do you Δ call the place.Δ (.) do$wn Δ
      Tgze  >>
      Thnd  >> RH on table                        $RH
      St3g  Δ at St2    Δ pans L-R to S4 Δ           Δ

15a         Δ down to thi:s#$ (.)
      Tgze  >>
      Thnd  RH palm up to R $
      St3g  Δat Tea                        >>
                          6.5#a
```

```
15b          sur#fa      $ ce  #       $ Δ
      Tgze   >>
      Thnd   RH slide R-L$RH to table$
      St3g                                Δ
                 #b             #c
```

Figure 6.5. Upgraded gesture: two viewpoints.

At the beginning of this excerpt, Teacher A "moves into the engagement place" (Reed and Szczepek-Reed, 2013, p.326) and steps closer to students. Through this embodied preparation he arranges himself within reachable distance from the image and produces pointing gestures within students' field of vision. Teacher A designs the initiation turn as a Wh-Question with an indexical: "how do you call this?" (line 07).

In relation to the selected next speaker, the elicitation contains the pronoun "you" and teacher's gaze is directed towards the TM (line 07, fig. 6.2). Until this point, there is no gaze shift by the teacher to single out a selected next speaker (Lerner, 2003). St3 shifts her gaze to the teacher (line 08) marking incipient speakership and produces a candidate answer "cinema" (line 09). Teacher A shifts his gaze to St3, which results in gaze alignment, and produces a mitigated third turn to explain that it is not the appropriate answer and account for it being pedagogically un-fit: "no, yeah, that's good, but the place the movie's shot, it's focused on" (line 10-12). Teacher A launches a non-minimal post-expansion sequence to deal with the incorrect candidate answer provided by St3 (lines10-12) and poses another FPP to pursue the response. This FPP is produced along with an open palm iconic gesture depicting the surface of the screen (fig. 6.4). The teacher maintains his orientation to St3 as selected-next speaker, which is visible in that his gaze is directed to St3 and in that the iconic gesture produced with the palm downwards to represent the surface is then transformed into a gesture for turn-taking

towards her: Teacher A turns his palm upwards and extends his arm towards St3, making her accountable for producing the next action (fig. 6.4). This does not obtain an answer (gap, line 13), triggering another repair trajectory which pursues the item by providing more clues about the indexical. The teacher redoes the FPP (line 14). At the onset of this FPP (line 14), St3 shifts her gaze to St2 and pans through to St4, a practice which has been identified as learners seeking off-the record assistance from their peers (Hosoda and Aline, 2013), or – in mundane conversation – recruiting help (Kendrick and Drew, 2016). St2 and St4 both orient to St3 as the selected next speaker as they do not attempt to take the turn.

In relation to the teacher's repair practices, Teacher A made use of a variety of embodied practices to aid students in understanding the question about the vocabulary item and create common ground. Teacher A's repetitions of the indexicals "this surface" (line 15), "it" (line 19), "this one" (line 24) show that he orients to the trouble as a problem of understanding of the indexical in the initiation turn. These are also accompanied by a tracing gesture of the screen (line 19) and a static pointing gesture to the image (line 21, not transcribed above). These contingent interactional resources are designed to narrow down the referent: paraphrasing the original elicitation, pointing at it, tracing the borders, and, lastly, embodying the screen. The repair sequence is resolved when St3 produces the correct answer in her native language Spanish "*pantalla*" (line 29) while gazing down towards the table. The answer is positively evaluated by the teacher and St3 celebrates, while St4 produces a change-of-state token (Heritage, 1984a) "ah" (line 32) with a head nod (not reproduced in the transcription). Then, the teacher launches a third repair trajectory through a local directive (Szczepek Reed, 2017) and asks students to look the word up in the dictionary to find the word in the L2 English (lines 30-31).

The next case, example 6.3 will present a repair sequence in which teacher and students orient to the smaller flashcards they worked with during the groupwork stage. Teacher B is helping the students decide which event comes after the shopping centre. She picks the last smaller picture of the shopping centre event, which sees Alf running on the street, in order to find the matching picture that continues with the story. She holds the little TM and asks each group, one by one "where are you?" (line 152) to identify which event starts with Alf running on the street too.

Example 6.3 B-00_50-56-G06-C-In_the_museum

```
152   Tea:  where are you?
153         (.)
154   St17: the    mus  [eum
155   St16:             [museum
156         (0.8)
157   Tea:  >IN the museum the first picture?<
158         (0.4)
159   St16: ah no:ou eh::
160   St23: in the street- ahah (.) heh
161   St16: hhyes hah in the street
162         (.)
163   Tea:  aaaaa::h pffff
164   Sts:  hhehehehe
165   Tea:  you've got it
```

The multimodal transcript will show how Teacher B and St1's embodied practices.

```
152   Tea:  $where a$ re y$ou? $
      Tgze  >> gaze at group 4     >>
      Thnd  $  prep $ str $retr$
      Tbod  >> tea walks to centre >>

153         $(.)
      Tgze  >>
      Thnd  $ RH LH hold pic   >>
      Tbod: >> and shifts body >>

154   St17: the    mus  [eum
155   St16:             [museum
      Tgze  >>
      Thnd  >>
      Tbod  >> to face group 4 >>

156         (0.5)$+(0.3)$
      Tgze  >>
      Thnd  >>   $ prep $

157a  Tea:  >$#&in the mus&$eum the $ first$
      Tgze  >> gaze at group            >>
      Thnd   $ str RH      $retr    $ prep $
      Tbod     & headnod  &
              #6.6
```

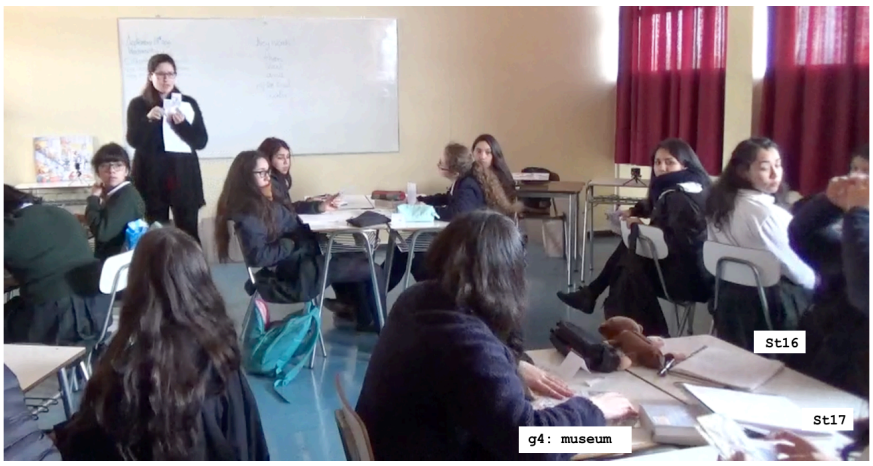

Figure 6.6. Tea B LH holds TM. RH stroke “in”. Frowns.

```
157b        $pictur$e   #?<
      Tgze  >>
      Thnd  $ str   $RHLH TM>>
                        #6.7
```

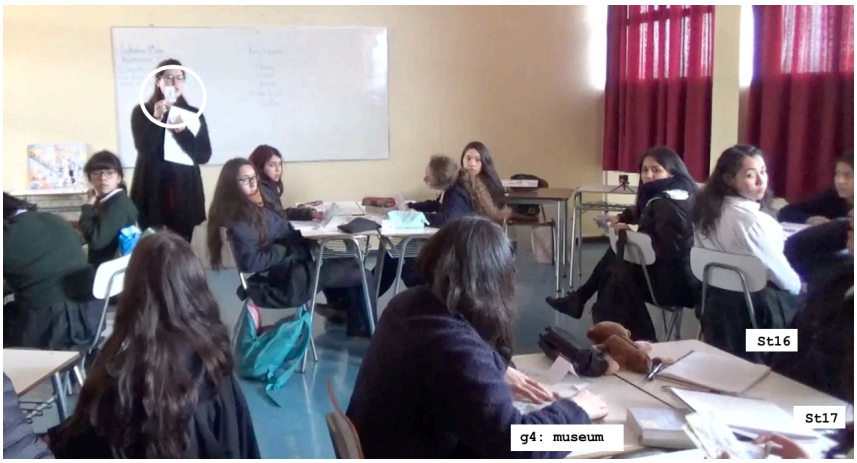

Figure 6.7. RH grabs TM, shakes it.

As shown on the transcript, Teacher B orients to the smaller flashcard of the end of the shopping centre event. The teacher, who knows exactly which group comes next, does ‘looking for the clue’ and asks exhaustively group by group where the character is at the beginning of each of their events. The last group she asks is the museum group.

In this case, the teacher walks to the centre-right side of the classroom and shifts her body to face the museum group. She produces the first elicitation which is designed as a Wh-question with the pronoun ‘you’, orienting to the group members as a collectivity (Lerner, 1993). Students 16 and 17 provide candidate answers in partial overlap: “the museum” (line 154) and “museum” (line 155), which is true for the event, but not for the beginning, as on the first picture the character is running on the street and, on the second, he goes into the museum. The teacher withholds evaluation (gap,

line 156) and, provides a second elicitation as a repair initiator designed as a yes/no question produced with quick pace “in the museum the first picture?” (line 157). This repair initiation is a non-minimal post-expansion to deal with the incorrect candidate answer. The teacher mobilises student-next action by directing her gaze to the group, producing a co-speech iconic gesture to represent the preposition “in”, frowning, and then indexing the little flashcard as relevant by holding it up and shaking it during the turn (line 157, fig 6.7). St16 manipulates the little TM as well: holds it up and confirms “yes, in the street” (line 161, fig. 6.8), orienting to the TM to account for her answer.

```
161   St16: £hhyes hah in the street#
      Tgze  >> at St1               >>
      Thnd  >> holds picture        >>
      St1h  £LH holds TM up         >>
                                     #6.8
```

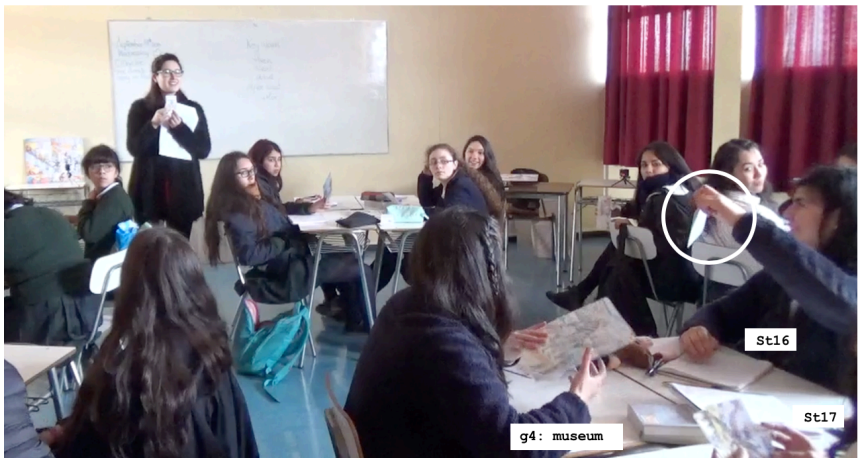

Figure 6.8. St16 manipulates TM.

As evidenced in the transcripts above, both teacher and St16 orient to the little flashcards as relevant in the interaction. St16, in fact, rearranges the elements on the table to look at the picture in detail, and then grabs it and holds it up for the teacher to see, mirroring the teacher’s previous practice when doing the elicitation.

In relation to Teacher B’s repair practices, she produces two elicitations in which she pursues student-next action through different means. In the first (line 152), Teacher B walks towards the centre-right side of the classroom and shifts her body to enter the engagement space (Szczepek Reed, 2017). She points to the group and holds the TM in front of her body while directing her gaze to the group. She maintains this position during the pause. In the second elicitation, that is, the repair initiation (line 157), she probes students’ answers through a co-speech gesture representing the preposition “in”, switches the TM from the right to the left hand, shakes it and holds it to index the

relevance of the TM in the production of the next question. St16 orients to this display and mirrors the manipulation of the TM: she grabs the relevant image and holds it up to account for her reply (fig. 6.8).

In the next example, one representative of each group is standing in the front of the classroom to read their sentences. St4, from the shopping centre group, has just finished reading their sentences. The teacher produces a follow-up question to elicit more details about the story, but St4 is unable to answer.

Example 6.4 D-00_44_14-A-What_did_he_change

```
45    Tea:  what did he change
46          (2.0)
47    Tea:  <what did he change>
48          (2.7)
49    St1:  qué cambia
            what  changes
50    Tea:  >what did he change?<
```

The multimodal transcription below will highlight teacher's embodied practices:

```
45    Tea:  what did he change
      Tgze  >>at St4          >>
      Thnd  >>RH LH holding TM
      St4g  >> at notebook          >>

46          Σ(0.3)+Σ(1.3)$+(0.1)% + (0.3)#
      Tgze  >>                  % to body >>
      Thnd  >>            $ LH up          >>
      St4g  Σto teaΣat tea                 >>
                                        #6.9a

47    Tea:  <wha$%t did#$ he% cha#$ n  $g e >$
      Tgze  >>   %  at body % to St4 >>
      Thnd  >>  $LH down$ LH up   $down$ up  $
      St4g  >>
                        #b        #c
```

Figure 6.9. Tea traces clothes.

```
48          $(0.3)$+(0.4)Σ+(0.3)$+(0.4)  Σ+(1.3)
      Tgze  >>
      Thnd  $down $   retr       $ holding TM    >>
      St4g >>             Σ to notebook  Σ at NB >>

49    St1:  qué Σcam %bia  $%
            what changes
      Tgze  >>       % to St1%
      Thnd  >>             $
      St4g >> Σ to St1 >>

50    Tea:  $%>&w h a t & did he   $ cha#$nge?<$
      Tgze   %at St1    >>
      Thnd  $  LH prep             $str  $ retr$
      Tbod     &  turn  &
                                        #6.10
```

Figure 6.10. Deictic to St1.

In terms of the design, the initiation turn (line 45) is a Wh-question to elicit more details about the story. St4 is the selected next speaker of this FPP, as shown through teacher's gaze and body orientations. During the teacher's initiation turn (line 45), St4 directs his gaze to his notebook; however, at TRP he shifts his gaze towards the teacher, displaying orientation to the elicitation as being addressed to him. St4 does not provide any response (2.0 gap, line 46), and Teacher D pursues the response from him to deal with the lack of uptake. Teacher D orients to the problem as one of understanding and repeats the original elicitation at a slower pace, as signalled by the <> symbols. She accompanies the redoing of the FPP (line 47) with a gesture which has deictic and pantomimic dimensions: she gestures along her body, pointing to her clothes with a sweeping downwards and upwards movement. St4 does not provide uptake; in fact, during the 2.7 gap, he withdraws from the gaze alignment with the teacher and directs his gaze towards his notebook (line 48). Teacher D maintains gaze towards St4.

St1 orients to the trouble and self-selects to provide St4 with help through an off-the record (Hosoda and Aline, 2013) translation into Spanish "*qué cambia*" (line 49).

The teacher orients to St1, in aid of the progressivity of the lesson, and selects him: she turns her body, points towards him and repeats the FPP with quicker speed, as shown by the >< symbols. St1 responds to these questions and the pedagogical project moves forward.

The next example will show another moment in Teacher D's class. This time Teacher D uses gaze panning to manage dispersed recipiency among the members of the group. It will serve as contrast to previous cases.

In this excerpt Teacher D is summoned by St3 from the circus group. The teacher reviews the instructions with them and tells them that, to tell the story, they need to answer the questions provided (lines 01-02), such as "where is he?" (line 05).

Example 6.5 D-00_12_15-T-G6-A-Where_is_Nati

```
01    Tea:  these questions. if you answer the
02          questions (0.4) you can tell the story
03          (.) for example (0.3) where is he?
04          (2.3)
05    Tea:  where is he?
06          (0.8)
07    St2:  ee::h
08    Tea:  >where<
09          (0.3)
10    Tea:  >where. (.) where is Nati. (.) over there<
11          (2.3)
12    Tea:  where is Ramón?
13          (0.7)
14    St2:  dónde    es [tá
            Where (he) is
15    Tea:             [correct
16          (0.7)
17    Tea:  so.   where is alf?
18          (0.3)
19    St2:  the circus
20    Tea:  okay. <so alf is in the circus>
```

The multimodal transcript below will show how the teacher pursues the response, explaining the meaning of where.

```
05    Tea:  %where# is  & he?
      Tgze  %at TM                          >>
      Thnd              & LH palm up traces TM >>
                  #6.11
```

Figure 6.11. Open palm gesture tracing notebook.

```
06          $&( 0 . 6 ) %   & +(0.2) $%
      Tgze  >>          % to St2     %
      Thnd  $LH on table            $
      Tbod   &RF step back&

07    St2:  $%e e : :   #%  h  h
      Tgze   % at  St2   % down      >>
      Thnd  $LH fwd open palm to St2>>
                        #6.12
```

Figure 6.12. Extended open palm towards St2.

```
08    Tea:  $>where<
      Tgze  >>
      Thnd  $LH to forehead >>

09          (0.3)+(0.2) $%
      Tgze  >>           %
      Thnd  >>          $

10a Tea:    %>where#< (.)
      Tgze  %up               >>
      Thnd  >>RH to forehead >>
                    #6.13
```

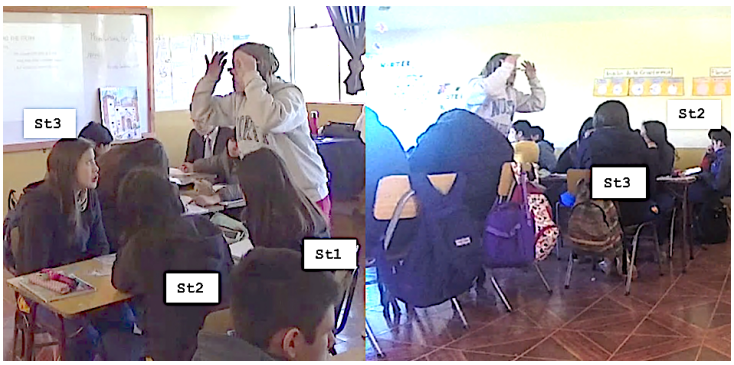

Figure 6.13. RH+LH to forehead (two camera viewpoints).

```
10b Tea:    %$where is N%$ati.(.)  $
      Tgze  %pan    to N% at N     >>
      Thnd   $ retr      $LH prep  $

10c   Tea:  $#over th%$ere<        $%
      Tgze >>        %to St1       %
      Thnd $LH points $ LH retract $
             #6.14
```

Figure 6.14. Deictic gesture to Nati (two camera viewpoints).

```
16          $%(1.8) %#  $ + (0.3)   %
      Tgze   %at St1%   to St3      %
      Thnd  $LH holds   $ LH leans on table >>
                    #6.15
```

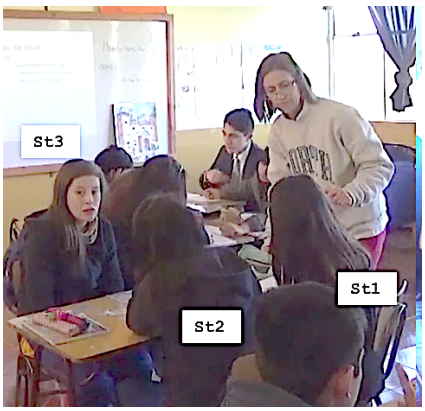

Figure 6.15. Gaze lands on St1.

As shown on the multimodal transcript, the teacher is looking towards the students' notebook at the beginning of the excerpt. She provides an account of her instructions and asks: "where is he" (lines 01-03). She traces the TM with her left hand with open palm and shifts her gaze up to St2 during the TRP (line 07, fig. 6.12). There is lack of uptake (2.3 second gap in line 04) and the teacher pursues the response by redoing the initiation turn, which shows her orientation to the trouble as a hearing problem. St2 vocalises a wordsearch but does not provide an SPP (line 07). This hesitation marker shows her orientation to take the turn but displays trouble to provide a response. The teacher repeats the key word "where" (line 08), orienting to it as a hearing problem again. After another gap (line 09), Teacher D pursues the answer further and exemplifies the word through iconic pantomimic gestures: with both hands to her forehead (line 10, fig. 6.13), and through two deictic gestures, pointing to two people in the room (line 10, fig 6.14). The two deictic gestures are identical; the first was transcribed above and is represented in figure 6.14. The second occurs in line 12 and resembles that of figure 6.11.

Teacher D's repair practices are also accompanied with shifts in the teacher's body. During the first repetition of "where" (line 08), the teacher traces the space with her left hand. When the hand reaches her body, that is, the space has been traced entirely, the teacher steps back with her left foot and gazes up towards St2 (fig. 6.12). This body movement not only mobilises a response from St2 through gaze, but the teacher physically steps back from the "instructional space" (Reed and Szczepek-Reed, 2013, p.326) to give space for the student to provide a response.

Teacher D's embodied practices from line 10 onwards display orientation to the trouble as one of understanding the meaning of the keyword. St2 produces an SPP, the correct translation of the item "*dónde está*" (line 14), which demonstrates St2's orientation to the teacher's unfolding repair trajectories, that is, seeking display of understanding the meaning of the item. The teacher correctly evaluates the SPP (line 15) and resumes the main course of action which had been put on hold to deal with the emerging contingencies. This initiation turn is prefaced with the discourse marker "so" (line 17), which has been identified as a resource to preface turns that launch actions that have been put on hold (Bolden, 2009). Teacher D repeats the original question "where is Alf?" repeating the pointing gesture as the beginning of the excerpt, and with her gaze directed towards teaching materials. This time, the elicitation is produced with a different intonation contour (falling intonation). St2 orients to this action-launching

turn and provides the relevant response “the circus” (line 19) which the teacher evaluates with “okay” (line 20).

The participation framework established corresponds to one in which students can self-select, as the teacher has not specified a recipient. This is especially visible when exploring the teacher’s gaze shifts among the participants. In the first place, she shifts her gaze up after the first elicitation, during the pause in line 06, and gazes towards St2. In the second place, after the deictic and pantomimic gestures (line 10, fig. 6.13), her gaze lands on St1, and is maintained during the first 1.8 seconds of the 2.3 second gap (line 11). Then, during the next 0.3 seconds of that same pause, the teacher’s gaze shifts towards St3 and is maintained towards her, before panning to Ramón in line 17 to accompany the second deictic and pantomimic gesture (not transcribed or pictured). Teacher D’s gaze lands back on St3 after pointing at Ramón. It is St2 who self-selects and provides the translation into Spanish, as well as the correct SPP to the original elicitation once the action is returned to its main course.

Lastly, this section presented the different repair trajectories teachers launch to deal with emerging trouble: in episodes of lack of uptake, by redoing the FPPs (case 6.2, lines 14-22; 6.4, and 6.5), and in cases of incorrect candidate answers, by launching non-minimal post expansions (cases 6.1; 6.2, lines 10-13; 6.3). It also described three different ways teachers manage recipiency through gaze during sequences that deal with trouble. Unlike examples 6.2 and 6.4 which focus on one student as selected-next-speaker, Teacher D, in example 6.5, uses gaze as a resource to manage dispersed recipiency among the members of the circus group. In example 6.4, Teacher D orients to another student who provided an off-the-record response, prioritising progressivity. Teachers’ gaze shifts and gaze orientation have consequences for student-next-action, as was shown in each excerpt. In Teacher A’s class in example 6.2 “Screen”, St2 and St4 oriented to St3 as the selected next speaker; in example 6.4, St1 self-selected to provide his teammate with help, whereas in case 6.5 “Where”, St2 self-selected. The next section will explore repair trajectories which include designedly-incomplete elicitations. This section, as a consequence, contributes directly to Koshik (2002) who focused on DIUs as repair strategies.

6.2.2 Pursued through designedly-incomplete elicitations

The exploration of repair trajectories yielded another practice used by teachers: the use of designedly-incomplete elicitations in the context of repair trajectories.

Microanalysis showed that they are used: to obtain answers in the clear (3 cases); to repair students' answers (7 cases); to solve teachers' hearing problems of students' answers (2 cases); and, lastly, to check the understanding of the original elicitation (1 case). One case for each of the major actions will be provided next.

In example 6.6, Teacher C is eliciting the word "camouflage" through a picture of a soldier in camouflage projected on the screen.

Example 6.6 C-00_00_01-Vocab-D-camouflage

```
113   Tea:  wh[at can you see there?
114   St1:    [a person
115         (0.4)
116   St2:  [a soldier
117   St3:  [soldier
118   St4:  [°a person°
119   St5:  [camu [flaje
120   St6:        [ a   per   [son
121   St7:                    [person
122         (0.5)
123   Tea:  what  [did you  s [ay?
124   St8:        [hah
125   St2:                    [soldier
126         (0.6)
127   Tea:→ca:
128   St5:  camu  [flaje
129   Tea:        [o- is      [a soldier but-
130         (0.3)
131   St5:  camufla     [je
132   St2:              [>camuflash<
133   Tea:  ya: very good. camouflage
```

The multimodal transcription below will show how teacher C pursues the production of the correct answer in the clear.

```
113   Tea:  %$wh  [at ca%n you see there?
114   St1:        [a person
      Tgze  % to L      % at L          >>
      Thnd   $RH to LH on desk          >>

115         (0.4)
      Tgze  >>
      Thnd  >>

116   St2:  [a soldier
117   St3:  [soldier
118   St4:  [°a person°
119   St5:  [camu [flaje
120   St6:        [a per      [son
121   St7:                    [person
      Tgze  >>
      Thnd  >>
```

```
122          (0.2) $ + (0.3)
      Tgze   >>
      Thnd   >>     $ RH index up >>

123   Tea:   what$ [did you   s[ay?  #
124   St8:         [hah
125   St2:                     [sol   $dier
      Tgze   >>
      Thnd   >>  $ str points at St2 $hold >>
                                  #6.16
```

Figure 6.16. Pointing gesture.

```
126          (0.3) % + (0.3)
      Tgze   >>     % to centre >>
      Thnd   >>

127   Tea:   ca:
      Tgze   >>
      Thnd   >>

128   St5:   ca$mu [flaje
129   Tea:         [%o- is$    [a s%ol #$die%r$ but-%$
      Tgze   >>      % to R         %  at R  % to L  %
      Thnd   >>$ prep     $ RH rotate $hold   $ prep $
                                    #6.17
```

Figure 6.17. Gesture and gaze to St2.

```
130          %$(0.3)#     $
      Tgze   %at L >>
      Thnd   $str   point $
                    #6.18
```

Figure 6.18. RH pointing at St5.

```
131   St5:  $camufla    [je
132   St2:              [>camuflash<%$
      Tgze  >>                      %
      Thnd  $  hold                  $

133   Tea:  %$ya: $%very$ good.$ camouflage
      Tgze  %to R  % at R                    >>
      Thnd   $retr$ prep$ str  $
```

Student-next-action is mobilised and pursued by Teacher C in this excerpt not only by means of the verbal instructions and the projection of the image, but also through embodied practices, such as deictic gestures and gaze shifts. The first initiation turn is composed of a Wh-question about the projected image. Teacher C sets up a participation framework in which there is no specific selected next speaker, and all students can take the floor. Students orient to this and provide multiple responses (Ko, 2005). Although they are all relevant and possible SPPs, the pedagogically-fit answer is only the word "camouflage" and, thus, the teacher launches three repair trajectories to deal with students' responses and obtain the answer in the clear.

The first is the other repair initiation, a non-minimal post-expansion (line 123) designed as a Wh-question "what did you say?" and a pointing gesture towards the left (fig. 6.16). The recipient of this elicitation is not verbally nominated. St2 orients to the elicitation and repeats her previous response "soldier" (line 125). The teacher withholds evaluation, thus leaving the floor open for more responses. She produces a second repair initiation, another non-minimal post-expansion, to obtain the correct response in the clear, this time through a designedly-incomplete turn "ca___" (line 127) which narrows down the possible next-answers and, thus, possible-next speakers to St5. This turn

design displays orientation to St5 and shows that Teacher C heard the correct item among all the multiple responses. At this point, she deals with the response provided by St2 (line 125) and launches another repair trajectory as a non-minimal post-expansion to provide St2 with an explanation and feedback about her response (line 129). The teacher moves her pointing gesture towards St2 during this feedback turn (fig. 6.17). This trajectory is abandoned when St5 and St2 provide the correct item "camouflage" (lines 131, 132). The deictic gesture is moved back towards St5 (fig.6.18) and the teacher produces the third turn, thus, closing the sequence. The sequential development of this elicitation shows, on the one hand, how the teacher manages to attend to the variety of multiple responses provided by students and, on the other, how students orient to the varied practices deployed to elicit the responses (questions, designedly-incomplete elicitations and pointing gestures).

In the next case, Teacher B is checking understanding of the instructions provided at the beginning of the lesson. She has just given each group the pictures they are going to be working on and asks "so, what are you going to do first?" (lines 37-38). St24 replies "organise the event" (line 40) and the teacher pursues an expanded answer.

Example 6.7 B-00_05_31-B-With_the

```
34    Tea:  look the class objective
35          (0.7)
36          organise the events.
37          so what are you going to do.
38          (.) first.
39          (.)
40    St24: <organise the event>
41          (0.3)
42    Tea:→with the:
43          (0.9)
44    St24: [ee:hh (.) cinema
45    St25: [°picture°
46          (1.2)
47    Tea:  tania [what's that?
48    St25:       [picture
49          (.)
50    St25:       [pictures
51    St24:   a:  [h
52    Tea:        [pictures.
53          with the pictures.
54          awesome.
```

The multimodal transcript below will highlight the embodied practices that accompany the designedly-incomplete turn used to repair student's answer:

```
34    Tea:  look the class% obje $ ctive
      Tgze  >> at board    % to R              >>
      Thnd  RH to board open palm$ RH on board>>

35          (0.2)%+(0.5)
      Tgze  >>   % to centre >>
      Thnd  >>

36          o#r%ganise the even$t%s.
      Tgze  >> % to L            % at L  >>
      Thnd  >>                 $prep     >>
             #6.19
```

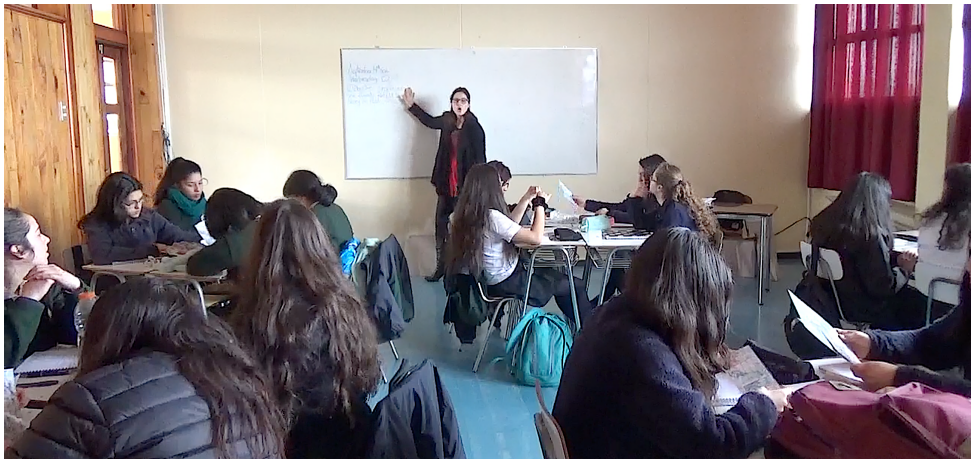

Figure 6.19. RH palm on board.

```
37          so what are you going to do (.)$
      Tgze  >>
      Thnd  >>                            $

38          $first$
      Tgze  >>
      Thnd  $str  $

39          $(.)
      Tgze        >>
      Thnd  $hold >>

40    St24: <organise the eve$nt>
      Tgze  >>
      Thnd  >>               $ prep >>

41          (0.3) $
      Tgze  >>
      Thnd  >>    $

42    Tea:  $  with  the#$ :
      Tgze  >>
      Thnd  $str RH point$ prep >>
                      #6.20
```

Figure 6.20. RH pointing to St25.

```
43          (0.1) $+(0.2)#+(0.5)#
      Tgze  >>
      Thnd  >>    $3 str index and thumb square shape>>
                     6.21#a     #b

44    St24: [e e : hh   #$¤ (.) cine$ma   ¤$
45    St25: [°picture°
      Tgze  >>
      Thnd  >>           $ retr      $prep $
      Thed                 ¤  lifts head  ¤
                         #c
```

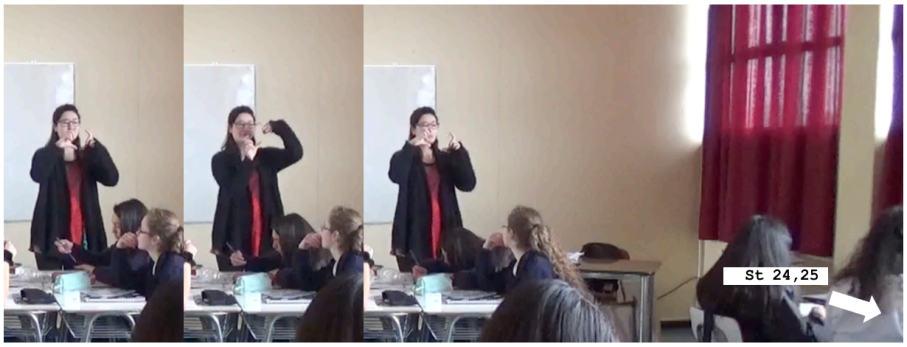

Figure 6.21. Three strokes gestural completion (abc).

```
46          (0.1) $+(0.3)$+(0.5)$+(0.3)
      Tgze  >>
      Thnd  >>    $ str  $ hold $ retr >>

47    Tea:  tania$      [what's that?
48    St25:             [picture
      Tgze  >>
      Thnd  >>   $      home position  >>

49          (.)
      Tgze  >>
      Thnd  >>
```

```
50    St25:       [pictures
51    St24:  a:   [h
52    Tea:        [picture    $s
      Tgze  >>
      Thnd  >>                $ prep >>

53          with$ the pic$tures
      Tgze  >>
      Thnd  >>  $   str  $

54          aweso [me%
55    St25        [ah
      Tgze  >>      %
```

The teacher is eliciting information about the task procedures. She asks "what are you going to do, first?" (line 37-38) with her right palm open resting on the board, next to the place she had written the objectives for the activity (fig. 6.19). St24 responds "organise the event" (line 40) and the teacher points at St24 and pursues an expansion of that answer through a designedly-incomplete turn "with the ___" (line 42), completed with an iconic gesture which represents the shape of the element being elicited (fig. 6.21). This repair trajectory can be identified as a post-expansion, as the teacher launches a repair sequence in the third turn, to deal with the student's second turn. The temporality of the deictic gestural production (fig. 6.20) which precedes the incomplete turn is worth noticing: the preparation of the gestural production, as shown on the multimodal transcript, begins at the end of line 40, that is, St24's SPP "organise the event". This preparation stage lasts through the gap (0.3, line 41) and ends with the stroke which aligns with the teacher's "with the" (line 42). Therefore, it is possible to note that this pointing gesture, its preparation phase to be more precise, projects the repair sequence which follows.

St24 orients to the elicitation and adds "cinema" (line 44) which, although it is not the response pursued by the teacher, does fit the turn as well as the situation, as her group is working on the cinema event. St52, on the other hand, orients to the elicitation as well as the gestural completion and provides the appropriate candidate answer, "picture" (line 45). After a 1.2 second gap (line 46), the teacher orients to the second response and nominates St25 "Tania" in first position and asks, "Tania, what's that?" (line 47). St25 repeats "pictures", which the teacher positively evaluates closing the sequence. Through this practice, the teacher initiates another repair sequence to obtain Tania's answer in the clear. The teacher does not provide direct explicit evaluation of St24's answer, she bypasses it. After St25's response, St24 produces a change-of-state

token “ah” (line 51) acknowledging the pedagogical-fit of Tania’s response. The teacher positively evaluates the turn completion by St25.

Although this example also includes an elicitation practice to obtain the answer in the clear and, thus, turn it into a “learnable”, the elicitation turn designed as a designedly-incomplete turn in example 6.6 corresponds to one used to elaborate on the student’s answer. When comparing example 6.5 with 6.6, it can be noticed that the elicitation practices for both purposes work in very similar sequential environments, as well as with similar purposes. In both cases the previous student turns are oriented to by the teacher as repairables. In the case of example 6.5, the designedly-incomplete turn as an elicitation device narrowed down the possibilities for response, while in the case of example 6.6, it provided extra information with regard to the elicited item, such as its shape. In both cases students oriented to the practice and responded accordingly. Displays of receipt and of change of state were present in both cases, with students repeating the correct replies or producing “oh” tokens (Heritage, 1984a).

In the next excerpt, Teacher C is eliciting the word tunnel, or sewers, by projecting an image, just as she did in example 6.6. Students orient to this and shout out answers.

Example 6.8 C-00_00_01-Vocab-B-Desagüe[Short]

```
52    Tea:  what word comes to your mind?
53          (0.8)
54    St3:  desa  [güe=
55    Tea:        [if you see-
56        →>is a:-<
57    St3:  desagüe
            drainage
58          (0.4)
59    Tea:  uhmmmmm a subway?
```

The multimodal transcript below will highlight Teacher C’s embodied practices, especially with regard to the overlap in lines 54 and 55, and the elicitation designed as a designedly-incomplete turn in line 56:

```
52    Tea:  $what word$ comes to yo%ur$ mind? %
      Tgze  >>  at R               % to centre%
      Thnd  $ prep    $ str           $home pos. >>

53          %(0.8)
      Tgze  %at centre >>
      Thnd  >>
```

```
54    St3:  desa%$      [g ü e
55    Tea:              [if you%  s $ee-  #$%
      Tgze  >>  %to slide     % at slide  %
      Thnd  >>   $ prep LH extend  $str   $
                                        #6.22
```

Figure 6.22. LH pointing at slide.

```
56          %$¤is a%$:-#¤
      Tgze  % to L % at L    >>
      Thnd   $retr  $ home position >>
      Tfce    ¤ brows up ¤
                    #6.23
```

Figure 6.23. Tea and St at TRP.

```
57    St3:  desagüe
            drainage
      Tgze  >>
      Thnd  >>
```

The teacher is eliciting the vocabulary item through an open participation framework in which students can self-select. After the initiation turn "What word comes to your mind?" (line 52), there is a 0.8 second gap (line 53) which the teacher orients to

as problematic and launches a repair trajectory "if you see-" (line 55), shifts her body towards the projection and points with her left hand. She abandons this course of action to attend to St3's candidate answer "*desagüe*" (drainage, line 54) which was produced in partial overlap with the teacher's speech. Teacher C abandons this turn to initiate a non-minimal post-expansion to pursue St3's answer. She retracts the pointing gesture towards the projected image as she produces the designedly-incomplete turn "is a ___" (line 56). She shifts her body back towards St3, returns her hands to home position, raises her eyebrows and directs her gaze to St3 (fig. 6.23), displaying orientation to and the relevance of the turn completion. St3 repeats her candidate answer and, thus, the overlap is resolved, and the designedly-incomplete turn is completed.[34]

This case also exemplifies the relevance of the temporality of teachers' and students' practices, as it is possible to note that the teacher had already launched a repair trajectory which was projected by her body shift to the slide. This is abandoned at the student's response, Teacher C shifts her body back towards the student and launches a repair sequence initiated by an incomplete turn. The incomplete turn is general and shows that the teacher did not hear the word (compared to her incomplete turn in case 6.6 "Camouflage", for example).

In this section it was possible to see how designedly-incomplete turns are used as repair initiators. In case 6.6, Teacher C is pursuing the answer in the clear; in 6.7, Teacher B is pursuing an elaboration of the student's answer; finally, in 6.8, the teacher is pursuing the response after an overlap that causes a hearing problem. Similarities emerge with regard to the repair trajectories, as these practices are launched to deal with emerging trouble with students' candidate responses. In 6.6, the way in which Teacher C designs her turn shows that she heard the production of the correct answer in the first place. The designedly-incomplete turn used to pursue is "ca: ___" which narrows down the possibilities to words that begin with that syllable. This can be contrasted with case 6.8 in which the teacher designs the designedly-incomplete turn in a more general way "is a ___", which displays that she did not hear the student's reply. In

[34] Due to a mishearing problem (Teacher C heard "subway" instead of "*desagüe*"), however, a further repair trajectory unfolds in which the teacher produces a series of questions and clues to obtain the correct item. These correspond to the collection on pursuing answers through objects and gestural practices explored in the previous section.

case 6.7, the teacher is pursuing an elaboration of the answer and produces a designedly-incomplete turn which is projected through a gestural completion.

6.3 Pursued Q-A sequences with an incomplete TCU

While section 6.2.2 explored Q-A sequences which are pursued through designedly-incomplete turns, this section will explore cases which include an incomplete TCU and a question combined. This small collection includes only two cases, but it is relevant as it will further portray teachers' contingent interactional practices and will exemplify how their turns are recipient-designed.

The first example is case 6.9 in which the teacher is eliciting the vocabulary item "rope" (*cuerda*, in Spanish) from the group that worked on the circus event. She asks "so, they were on the ___, how do you say *cuerda*?" (lines 84-87).

Example 6.9 B-00_56_00-T-G02-B-Rope

```
84    Tea:  so they we:re?
85          (0.9)
86        →on the:-
87          how do you say cuerda.
88          (1.4)
89    St11: rake
90          (0.3)
91    Tea:  how do you say cuerda in English.
92    St12: ee:hm [mm
93    St10:       [rop  [e
94    St11:             [rupe
95    St12:             [rope
96    Tea:  rope
97          (.)
98    S11:  ro    [pe
99    Tea:        [okay.
```

The following frame grab identifies students in the circus group:

Figure 6.24. Circus group student identification.

The multimodal transcription below will show Teacher B's embodied practices:

```
84    Tea:  so they w$e:re#
      Tgze  >> at L       >>
      Thnd           $prep >>
                      6.25#a

85          (0.3)$+(0.2)#+(0.2)#$+(0.2)
      Tgze  >>
      Thnd  >>   $ str          $ retr >>
                        #b      #c
```

Figure 6.25 LH iconic rope gesture 1: (abc) Three strokes.

```
86          on$# the:-
      Tgze  >>
      Thnd  >>$ LH circles x3  >>
               #6.26
```

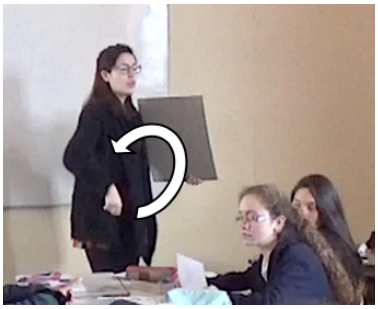

Figure 6.26. LH iconic rope gesture 2.

```
87          how do you say cuerda.
      Tgze  >>
      Thnd  >>

88          (0.5)$+(0.9)
      Tgze  >>
      Thnd  >>   $ hold >>

89    St11: rake$
      Tgze  >>
      Thnd  >>  $
```

```
90          $(0.3)
      Tgze  >>
      Thnd  $prep >>

91    Tea:  how do$ you say$ cuerda in English.$
      Tgze  >>
      Thnd  >>    $ str     $ LH to ear         $

92    St12: $ee:hm      [mm   %
93    St10:             [rop  [e
94    St11:                   [rupe
95    St12:                   [$rope
      Tgze  >>                %
      Thnd  $ hold             $ LH to TM >>

96    Tea:  %ro$pe
      Tgze  %pans to centre  >>
      Thnd  >> $ LH grabs TM >>

97          (.)
      Tgze  >>
      Thnd  >>

98    St11: ro%   [pe
99    Tea:        [okay.
      Tgze  >>% at centre >>
      Thnd  >>
```

In relation to the elicitation turn design, Teacher B sets up the sequential environment for students to produce the next action through a combination of verbal and gestural practices. First, she initiates the sequence with an incomplete TCU "so they were ___" produced with an iconic co-speech gesture (lines 84, 85, fig. 6.24). This incomplete TCU is followed by another incomplete TCU "on the ___" (line 86) which is also projected through a second iconic gesture to represent the key item (fig. 6.25). The teacher then follows this designedly-incomplete turn with a question which includes the translated item into their L1 Spanish "how do you say *cuerda* (line 87). The three elements deployed by the teacher in the initiation turn project the item to be produced by the students. This combination of practices redefines and narrows down the referent of the elicitation. St11's responds "rake" (line 89) and, the teacher initiates the preparation phase of a gesture which has been identified as a repair initiator: the hand cupping the ear (Mortensen, 2016). She then repeats the FPP with an increment: "how do you say *cuerda* in English" (line 91). After this non-minimal post-expansion, the students in the circus group display orientation to the participation framework and provide candidate answers that are different versions of the key item. The teacher orients to these, recasts the correct answer (line 95) and confirms it (line 97).

Through this sequence, the circus group is being addressed, as can be noted from Teacher B's gaze and body orientation. Students in the class also orient to this participation framework in which only the students in the circus group are accountable for providing an answer. In fact, St16 in the museum group shifts her gaze between the teacher and the group several times during the TRP (line 91). As noted, the teacher deploys two iconic and pantomimic gestures to represent the item being elicited (figs. 6.25, 6.26) and a gesture to initiate repair (not pictured above). Once again, it is the combination of practices which are deployed as an *ensemble* which allow the teacher to guide students towards producing the correct answer.

In the next example, Teacher B is summarising the hospital event, checking understanding from the whole class. Teacher B asks "and then?" (line 195) and students provide responses such as "*muere*"[35] (dies, St2, line 197) or "escaping" (St3, line 198) and the teacher pursues a more complete answer.

Example 6.10 B-01_04_25-T_recap-D-Escaped_from_the

```
195   Tea:  and thee:n?
196   Stx:  ((unhearable))
197   St11: muere
            dies
198   St22: escaping
199         (0.4)
200   St18: mueree?
            (he) diees?
201         (.)
202   Tea:→when he:
203         (.)
204   St16:   n o [o:
205   Tea:        [escaped
206   Sts:        [escaped
207         (0.3)
208   Tea:→froom the:
209       →what's this?
210   St5:  win   [dow
211   St6:        [in the hos [pital
212   St21:       [window
213   Tea:                    [hospital. hospitaa:l
214   St8:                    [win  [dow
215   St22:                         [window
216   Sts:  hospi [tal
219   Sts:        [in the window
220   Sts:  operation
```

[35] This reply launches a parallel sequence in which St1 – surprised by her classmate's claim that Alf dies – exclaims: "*mueree*?" ("dieees?", line 200). St4 disconfirms the information "noo" (line 204).

```
221   Sts:  in th [e-
222   Tea:       [out of th  [e:
223   St17:                  [the oper=
224              a [tion
225   Tea:       [win  [dow
226   St19:            [ah si se escapa
                       [oh yes escapes
227          [por la ventana
             [through the window
228   Stx:   [from there
229   Tea:   yess. perfect
```

The multimodal transcript below will portray the teacher's embodied practices in this complex elicitation sequence. First, it is relevant to show in detail the picture that the teacher is holding, as she points and traces the upper left corner, as will be explained below.

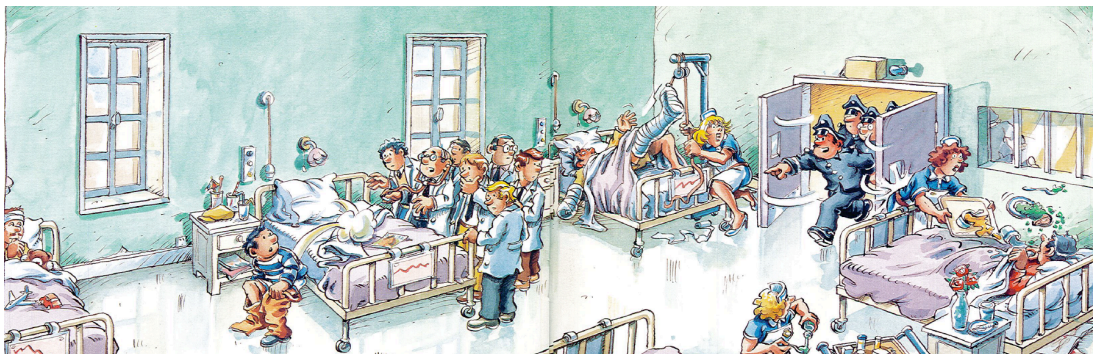

Figure 6.27. TM example 6.10.

```
195   Tea:  and thee%:n?
      Tgze  >> at R % to centre >>
      Thnd  >> holds TM         >>

196   Stx:  ((unhearable))%
      Tgze  >>            %
      Thnd  >>

197   St11: %muere
            dies
      Tgze  %at centre >>
      Thnd  >>

198   St22: es$caping%
      Tgze  >>$ to R %
      Thnd  >>

199         %(0.4)
      Tgze  %at R >>
      Thnd  >>
```

```
200   St18: mueree?
            (he) diees?
      Tgze  >>
      Thnd  >>

201         (.)
      Tgze  >>
      Thnd  >>

202   Tea:  when he:#
      Tgze  >>
      Thnd  >>
                    #6.28
```

Figure 6.28. Holds TM, gaze to R.

```
203         (.)$
      Tgze  >>
      Thnd  >> $

204   St16:  $n o [o:
205   Tea:         [esc$aped
206   Sts:         [escaped
      Tgze  >>
      Thnd   $LH rear $RH prep>>

207         (0.3)
      Tgze  >>
      Thnd  >>

208   Tea:  fro%om$ th%e: $
      Tgze  >> %to TM % at TM >>
      Thnd  >>    $ points$

209         $what%'s this%s$?#
      Tgze  >>   % to R  % to C>>
      Thnd  $ RH circle     $ RH traces >>
                              #6.29
```

Figure 6.29. RH traces TM, gaze at centre.

```
210   St5:  win%  [dow%
211   St6:        [in the hos [pital
212   St21:       [window
213   Tea:                    [hospital.=   $
214   St8:                    [win  [dow
215a  St22:                         [window
      Tgze  >> % to L % at left-centre     >>
      Thnd  >> three times in straight line$

215b  Tea:  =$hospitaa: % $l  $%
      Tgze  >>          % to R %
      Thnd   $RH holds TM    $rear TM>>

216   Sts:  %hospi      [tal
219   Sts:              [in the window
      Tgze  %at R >>
      Thnd  >>

220   Sts:  operation
      Tgze  >>
      Thnd  >>

221   Sts:  in th [e-
222   Tea:        [ou%t of th [e:   $
223   St17:                   [the oper   %=
      Tgze  >>       % to C               %
      Thnd  >>                    $

224   St8:  =%$a  [tion
225   Tea:        [win  [do%w
226   St19:             [ahí se escapa
                              [then he escapes
      Tgze   %to L         % to TM  >>
      Thnd    $ TM to L             >>
```

```
227          [por la% venta$na
             [through the window
228    Stx:  [from there
       Tgze  >>     % at TM    >>
       Thnd  >>              $ TM to desk >>

229    Tea:  yess. perfect
       Tgze  >>
       Thnd  >>
```

First, it must be noted that this is a much more complex interactional sequence than those presented in previous sections. Not only are the elicitations targeting more complex grammatical and syntactical structures, but it is done in a way that elicits multiple answers from students in the class, simultaneously. It presents three designedly-incomplete turns (lines 202, 208, 222), each of which will be explored next.

Teacher B is recapping the main events of each chapter in the story. She elicits the actions of the hospital event and asks "and then?" (line 195), produced with a gaze shift from right to centre. Students provide two answers: "*muere*" (dies, line 197), and "escaping" (line 198). Teacher B orients to the second response, displaying receipt shifting her gaze to R, and pursues the correct verb tense through the first designedly-incomplete turn "when he ___ (line 202)". At this point she is holding the TM and her gaze is directed to her right (fig. 6.28). She self-completes this elicitation with "escaped" (line 205). Students orient to the incomplete turn and provide a candidate completion "escaped" (line 206) in overlap with the teacher's self-completion.

Then, Teacher B produces a second designedly-incomplete elicitation as part of the sequence being constructed. She combines a designedly-incomplete turn with a question: "from the ___, what's this?" (lines 208-209) and shifts her gaze to the TM and produces a series of deictic gestures (fig 6.29). Students provide two candidate answers: "window" (lines 210, 212) and "in the hospital" (line 211). At this point, students are still producing candidate answers as multiple responses (lines 214-221). The teacher orients to the first two responses and confirms "hospital, hospital" (line 213), and, through another self-completed designedly-incomplete turn, she adds "out of the ___" (line 222) and completes it with "window" (line 225).

In this example, through a series of elicitations, Teacher B constructs and develops the narrative. The teacher sets up an open participation framework in which students self-select and provide multiple responses to the elicitations. The teacher

recasts these and incorporates the candidate answers to the new turns in a way that shows contingent interactional practices to move the pedagogical project forward.

Finally, through the two examples analysed in this subsection it was possible to see cases in which teachers design the elicitation turns to fit the interactional sequence, that is, they make use of their contingent interactional practices in and, thus, move their pedagogical project forward. These practices aid in the progressivity of the lesson and require students not only to display knowledge of the lexical and syntactical elements, but also to display orientation to teachers' practices. The second case unveiled a different sequential environment of designedly-incomplete turns: they also occur in third sequential position and are used by teachers to recast students' answers. The differential sequential environments for designedly-incomplete turns will be discussed further in chapter 7.

The next section of this chapter will explore elicitations designed as incomplete turns, and the resources that teachers deploy to pursue the completion of these initiation turns.

6.4 Pursued designedly-incomplete elicitations

In the collection of elicitations designed as incomplete turns, teachers deployed a variety of interactional resources to guide students to the right answer. For example, through rephrasing the original elicitation, providing other designedly-incomplete turns, pointing at and manipulating the materials, and producing iconic and pantomimic gestures.

Example 6.11 will show two adjacent elicitation sequences and how Teacher C attends to the developing interaction to pursue the completion of her designedly-incomplete turn. She is talking to the hospital group and is providing them with feedback on their sentences. She highlights what they need to add and elicits the first action of this group's story-event.

Example 6.11 C-00_30_30-T-G3-A+B-Jumped_off

```
35          what did he do? why he was really fast?
36          (0.9)
37          what is this action?
38        →he wa:s
39          (0.5)
40    St3:  the pants on
41          (1.6)
42    St3:  °no nos c((alza))°      [hah
            °no doesn't f((it))°    [hah
43    Tea:                          [he put o:n (.)
44          his pants? (.) yes?
45          (.)
46    St3   no nos cal  [za
            No doesn't f[it
47    Tea:→             [and he:
48          (0.7)
49    St3:  he ran
50          (1.2)
51    St5:  and JUMped off
52          (1.3)
53    Tea:  and jumped OFF (.) of the bed
54          (1.0)
```

The multimodal transcript below will portray the interactants gaze shifts, and Teacher C's gestural productions.

```
37          what is this  ac$#tion?Δ
      Tgze  >> at TM                >>
      Thnd  >>LH circles TM $ retr >>
      St5g  >> at TM                >>
      St3g  >> to St5               Δ
                              #6.30
```

Figure 6.30. Tea C points and circles TM.

```
38          Δh% e w$  a:$s#@
      Tgze  >>% down >>
      Thnd  >>     $prep$ LHRH fists>>
      St5g  >>              @
      St3g  Δ at St5                  >>
                            #6.31
```

Figure 6.31. Preparation of pantomimic jump.

```
39          @(0.2)&@(0.3)% + (0.1)
      Tgze  >>             % to St5  >>
      Thnd  >> to right              >>
      Tbod        & jumps to R       >>
      St5g  @up    @at Tea           >>
      St3g  >>

40    St3:  the pa%#n$  &ts onΔ
      Tgze  >>    % at St5
      Thnd  >>       $ retr   >>
      Tbod  >>          & retr      >>
      St5g  >>
      St3g  >>                 Δ
                  #6.32
```

Figure 6.32. Landing of pantomimic jump.

```
41a         (0.2) Δ+(0.1)@+(0.1)%+(0.1)+(0.1)@%
      Tgze  >>                   % to St3      %
      Thnd  >>
      St5g  >>           @ to St3            @
      St3g  >>    Δ to Tea                   >>

41b         %@+(0.2)$   &+(0.5)+Δ (0.5) Δ
      Tgze  %at St3                 >>
      Thnd          $holds gesture  >>
      Tbod  >>          &
      St5g  @ at St3                >>
      St3g                      Δ at TeaΔ
```

```
42a   St3:  Δ°no nos c$((Δalza))°%
            °no (it) doesn't fit°
      Tgze  >>                  % to St5
      Thnd  >>        $ LHRH fists down >>
      St5g  >>
      St3g  Δto St5       Δ gaze down, leans on table >>

42b         [hah
43a   Tea:  [he p %ut o Δ:@$n%# Δ
      Tgze  >>    %at St5     %to St3     >>
      Thnd  >> LHRH up     $ holds g      >>
      St5g  >>            @ to Tea       >>
      St3g  >>          Δ to TeaΔ
                              #6.33
```

Figure 6.33. Gesture: pulling trousers.

```
43b         (.)   %his panΔts?
      Tgze        %at St3     >>
      Thnd  >>
      St5g  >> to Tea          >>
      St3g  at Tea          ΔTM >>

45          (0.3) yes?  %$
      Tgze  >>          %
      Thnd  >>           $
      St5g  >>
      St3g  >> at TM   >>

47    Tea:  $and h$e:          $
      Tgze  >>
      Thnd  $retr $RH point TM$

48          $(0.9)               $
      Tgze  >>
      Thnd  $RHLH open parallel$

49    St3:  $    # he ran      #
      Tgze  >>
      Thnd  $RHLH jump to R>>
            6.34#a            #b
```

```
50          (0.4)%#$+(0.4) % + (0.2) $+(0.2)
      Tgze  >>    % at St3  % at TM                    >>
      Thnd  >>      $    retr          $ RH point TM   >>
                  #c
```

Figure 6.34. Gesture: (a) onset, (b) preparation, (c) stroke.

```
51    St2:  and%   jam$ %pet off$
      Tgze  >> % to St5 % at St5 >>
      Thnd  >>        $  retr   $

52          $(0.2)% + (0.9) +    $(0.3)
      Tgze  >>    % at TM                 >>
      Thnd  $LH table RH point TM$ holds >>

53    Tea:  and jump$ed of%$f (.)% of the b $ed
      Tgze  >>             %to St5% at St5          >>
      Thnd  >>      $ str  $   RH   retr    $holds   >>

54          (1.0)
      Tgze  >>
      Thnd  >>
```

Teacher C produces the initiation turn “what is this action?” (line 37) with gaze directed towards the TM and a deictic gesture with the left index in a circling motion highlighting the relevant portion of the image (fig. 6.30). Students’ gaze is directed towards the TM. She mobilises this initiation with a verbally-incomplete turn with a subject and a verb in the past simple tense, produced with vowel elongation: “he wa:s ___” (line 38). She shifts her gaze from the TM towards her own hands, following the path of the gestural work and indexing the relevance of the gesture to the turn completion. Both hands are put in fists and are moved upwards. Her left foot leads the pantomimic jump with the whole-body tilting from left to right (fig. 6.31, 6.32). As she lands on her left foot, St3 produces the incorrect candidate answer “the pants on” (line 40). The teacher shifts her gaze to St3 resulting in gaze alignment (1.6 gap, line 41); then shifts to St5 (line 42) when St3 disengages by leaning and looking down. The teacher withholds immediate evaluation which results in a delay, a characteristic of

dispreferred responses (Drew, 2009; Kasper and Wagner, 2014). St3 orients to this as delay in the evaluation turn as laughable and accounts for her mistake "no (it) doesn't fit" (line 42). Teacher C recasts St3's candidate answer with a co-speech iconic gesture representing the action of pulling one's trousers up with both left and right hands in fists (fig. 6.33) and recasts the incorrect candidate answer, and connects both events "he put on his pants, yes?" (lines 43-44) "and he?" (line 47) which she completes with a pantomimic gesture that recycles the trajectory of the jump, providing semantic cohesion to the sequence (fig. 6.34abc). St3 answers "he ran" (line 49) whereas St5 provides the correct answer "and jumped off" (line 51).

This subsection highlighted the resources deployed by teacher C to narrow down the referent of the elicitation and pursue appropriate candidate answers by the students in this group. She used three techniques to create common ground with the students: she includes the incorrect answer in her narrative, produces an iconic gesticulation with the same trajectory as the initial embodied jump, and points to the TM. Her resources to pursue student-next-action and manage recipiency are: first, she sets up the sequential and narrative environment for the elicitations by means of explanations of the procedures and pointing and tracing gestures towards the TM. Second, she uses gaze shifts to mobilise responses from students, first, by looking towards the TM where relevant and, second, by shifting her gaze to St5 and St3, respectively, at TRPs. Students orient to these aspects as they also produce gaze shifts from the TMs to the teacher's gestures where relevant. Furthermore, the onset of the pantomimic gestural production is carefully aligned with the point in which the turn is put on hold; and upon completion of the jump, the body returns to home-position (Sacks and Schegloff, 2002). Her hands are held in the shape maintained in the gestural space, and gaze shifts to St5, thus orienting to students as accountable for producing the next action.

Next, the examples portrayed throughout this chapter will be further discussed in order to answer the main research question that guides this chapter: How do teachers pursue student-next action in elicitations? In order to answer this question, it is not only relevant to identify what kinds if trouble sources teachers orient to, but also to analyse the sequential development of these processes and the verbal and embodied practices that are key in obtaining appropriate answers. Two secondary research questions were designed to tackle these aspects, as will be explained below.

6.5 Discussion of pursued elicitations

The discussion section for the analytical chapter on elicitation sequences that are pursued will be subdivided into two sections that will explore each of the research questions designed:

- How do teachers use practices of elicitation in the classroom?
- How do teachers pursue student-next action in elicitation sequences?
- What is the role of embodied practices during elicitations in the classroom?

The first section will discuss the kinds of repair trajectories that ensue to deal with understanding problems, lack of uptake, or incorrect candidate answers. The second section will discuss the role of embodied practices in setting up the different participation frameworks and how turns are allocated and recipiency is managed. Finally, the ways in which turns are multi-layered will be addressed, especially with regards to teachers' practices to make the TM relevant for student-next action.

6.5.1 Repair sequences

The first section of the discussion will explore the kinds of repair sequences that emerged when dealing with students' lack of uptake or their incorrect responses. Attention will be directed towards identifying the cases in which teachers oriented to the lack of uptake as problematic (section 6.5.1.1), and non-minimal post-expansion sequences (section 6.5.1.2), as these provide insights into teachers' orientation to the emerging trouble. As noted on the previous chapter, these sequences are closed down in the third turn (sequence closing third, Schegloff 2005).

6.5.1.1 Dealing with lack of uptake

In relation to the cases in which there is a lack of uptake, it is possible to assert that teachers orient to these moments as problematic and, thus, deploy practices to aid students in producing a response. Cases in which there was a lack of uptake by students were: 6.2 "Screen", particularly the sequence that unveils after the gap in line 13 in which the teacher redoes the FPP (lines 14, 15) and upgrades his gestures. St2 attends to the teacher's practices and recruits help from her peers through gaze shifts. She then

repeats her previous candidate answer "cinema" which triggers a minimal post-expansion sequence which will be discussed below.

In case 6.4 "What did he change?", Teacher D, orienting to the students' lack of uptake, repeats the question in lower pace and accompanies it with a deictic pantomimic gesture tracing her clothes. Teacher D's practices demonstrate that she is orienting to the problem as one of understanding. St4 displays trouble by withdrawing from the gaze alignment and looking towards his notebook.

A third, and final, case of lack of uptake was example 6.5 "Where is Nati", in which Teacher D's practices demonstrate her change in orientation towards trouble. First, the teacher oriented to the trouble (the 2.3 second gap in line 04) as a hearing problem and repeated the initiation turn (line 05). Then, orienting to the 0.8 second gap that followed this redoing of the FPP (line 06) and St2's wordsearch or hesitation (line 07), the teacher oriented to the interactional problem as one of understanding and isolated the trouble source "where" (line 08), and launched a sequence in which she exemplifies its meaning. This example also demonstrated how students were able to attend to the contingent unfolding interactions by responding to the teacher's efforts to exemplify the meaning of a word, which was visible in St2's production of the meaning in her L1 Spanish, and, then, orienting to the shift back to the main course of action (as signalled by the discourse marked "so", and providing a response to the original initiation turn. Students attend to the fact that the main course of action was put on hold to deal with the problem of understanding of the Wh-element "where".

Through these examples it is possible to assert that when dealing with emerging problems of understanding the initiation turn, the progressivity of the pedagogical activity is halted. Teachers deploy a variety of interactional practices to attend to students' needs. Once the problems are solved, the main course of action is to continue with the progressivity of the activity.

6.5.1.2 Dealing with pedagogically-unfit answers

A second sequential development identified in the data, in greater number of occurrences, is that of post-expansion sequences in which teachers launched repair sequences to deal with incorrect answers.

In 6.1"Skeleton", during whole class interaction and students providing multiple candidate answers at the same time, a repair trajectory emerges to deal with the

incorrect item "body". The teacher orients to the incorrect element and launches a repair trajectory "it's- it was a body" (line 19) which provides students with feedback but, as it does not confirm it as a correct response, maintains the floor open for students to keep providing candidate responses. In this example the teacher is dealing with multiple answers by the students at the same time and by orienting to the incorrect candidate responses, a non-minimal post-expansion sequence ensues in which the teacher deals with the trouble and provides the student with feedback.

As mentioned above, in example 6.2, "Cinema screen", there are also cases of non-minimal post-expansion sequences. The first one is at the beginning of the excerpt, when the teacher deals with the wrong candidate answer in line 09 "cinema" and provides a mitigated third turn with a non-minimal post-expansion repair initiation (lines 10-13). The second, when St3 repeats her candidate answer in line 26. In response, the teacher launches another post-expansion, however, this course of action is abandoned when St3 finally produces the item in her L1 "*pantalla*". In response to this SPP, Teacher A produces yet another post-expansion in the form of a local directive (Szczepek Reed, 2017), asking them for the word in the L2.

A third case which includes a post-expansion sequence is case 6.3 "In the museum", in which the teacher treats St16's answer as questionable. She launches a post-expansion sequence asking them whether the character was "in the museum, the first picture?". This initiation is produced with a deictic gesture, a frown and manipulation of the little TM. St16 aligns with the initiation and also orients to the TM. the sequence is brought to a close when the correct answer is provided.

A fourth case of a post-expansion sequence is example 6.6 "Camouflage", which occurs due to a common occurrence in busy classrooms, which is overlapping talk. Teacher C deals with the multiple answers provided by students by means of repair initiators that trigger post-expansion sequences: first, in line 23 by asking "what did you say?", and, second, in line 127 through a designedly-incomplete elicitation "ca___". These shifts in orientation to the different responses are accompanied by subtle shifts in the teacher's deictic gestures. As can be noted, there are various repair trajectories that occur in this excerpt: first, through an open question Teacher C pursues a response ("what did you say?" line 123), second, through an incomplete turn. Third, due to overlap between St5's response and her initiation turn (lines 128 129), the teacher produces an embodied gesture to signal giving St5 the floor to speak. Pointing gestures,

in this case, allow the teacher to orchestrate students' answers and, as a consequence, attend to parallel emerging courses of action.

In the case of example 6.7 "With the", Teacher B pursues an elaboration of St24's response, by means of a designedly-incomplete turn. The repair initiation (line 42) occurs in the third turn and is, thus, it is a non-minimal post-expansion of the base adjacency pair. The action behind is to further elaborate on the answer and not to deal with interactional trouble on previous turns. The teacher designs the repair initiation as an incomplete turn: "with the ___" (line 42), which she projects through an iconic gesture representing the shape of the key item elicited, the picture (fig. 6.21). St24 and St25, both on the left side of the class, orient to the elicitation. St24 provides an incorrect candidate answer "cinema" (line 44) whereas St25 provides the correct item (line 44). Teacher B orients to St25 and pursues her answer further through a pointing gesture and a question with a verbal. St25 orients to the elicitation and the teacher closes the sequence with a positive assessment.

Another example is case 6.8 "*Desagüe*", Teacher C also uses an incomplete turn to deal with an episode of trouble which emerged due to overlap with her own turn, this, however, presents differences with the previous case in relation to turn-design. Following non-uptake, Teacher C launches an expansion of the elicitation turn which results in overlap with St1 who offers a candidate answer "*desagüe*" (drainage, line 54). The teacher abandons her ongoing turn and orients to the student's turn with a designedly-incomplete TCU: "is a ___" (line 56), which triggers a non-minimal post expansion sequence. The student answers with the item in her L1.

Example 6.9, "Rope" also includes a post-expansion as St1 produces a version of the key item with inappropriate pronunciation (rake, line 89). Teacher B deals with the trouble and this triggers a post-expansion sequence; she reissues the original elicitation turn; she accompanies this elicitation with a cupping the hand behind the ear gesture (Mortensen, 2016). The students in the group orient to the initiation and provide the correct candidate answers, thus bringing the repair sequence to an end. In fact, St1, who had produced the wrong pronunciation for the key item, shifts gaze to her notebook to check the item when producing it the second time, thus orienting to teacher's elicitation and hand gesture as repair initiators of her previous candidate answer. Through this example it is possible to identify that the teacher's turn design combining a designedly-incomplete turn and a question, mobilise a response from St1, however, the teacher's redoing of the elicitation with the hand gesture and gaze towards the group mobilise a

response from all the students in the group. Students respond to the elicitation as a collective (Lerner, 1993).

In example 6.10, "Escaped", during whole class interaction with students providing multiple responses, Teacher B launches a repair sequence to recast the answer "escaping" given by St22 (line 198). She designs the elicitation with a designedly-incomplete turn "when he ___" (line 202), which she self-completes with "escaped" (line 205). This is then post-expanded through another elicitation "from the ___ + what's this?" (lines 208-209) designed as a combination of a turn on hold and a question. In this post-expansion sequence, the teacher displays orientation to the answers provided by the students: she confirms "hospital, hospital" (line 213), but also deals with to the other candidate replies and display this orientation in the next elicitation. She elicits the information through a third designedly-incomplete turn "out of the ____" (line 222) which she completes with "window" (line 225). The embodied elements these are produced with will be explored below in the section about multi-layered practices to pursue student-next-action, however, in relation to the sequential development of the excerpt, it is important to highlight that the teacher designs the elicitations to attend to the students' emerging candidate answers, which results in the collaborative production of the narrative event. Through this case it is possible to see that the teachers' elicitations are recipient-designed in that students' answers are oriented to. In other words, the confluent process of interaction is visible through these practices, as teachers and learners need to attend to the emerging contingencies in order to move the interactions forward.

Lastly, in example 6.11, "Jumped off", Teacher C designs the follow-up elicitations as recasts of student's incorrect candidate answers. After the production of the pantomimic jump and St3's response "the pants on" (line 40), the teacher withholds the evaluation turn and, instead, recasts St3's answer as part of the narrative being constructed. In the follow-up elicitation, "and he___", triggers a post-expansion sequence as the teacher is dealing with the incorrect response. These examples show how Teacher C is particularly attuned to the students' responses as not only does she produce a follow-up elicitation to pursue the initial response, but also includes the students' candidate answers in the design of the elicitation.

Finally, as presented in this section, teachers launch repair sequences to provide students with feedback on their answers, to deal with students' incorrect candidate answers, to provide help with problems of understanding, and to attend to overlap. In

relation to the sequential development, most cases of repair trajectories in this second analytical chapter corresponded to post-expansions that dealt with students' wrong candidate answers. Less number of cases were found of teachers re-doing the FPPs, nevertheless, this does not mean that they are less relevant for the analysis. These sequences are triggered by emerging signs of trouble such as, for example, students' lack of uptake due to problems of understanding. Previous studies have explored claims of insufficient knowledge (Sert and Walsh, 2013), such as "I don't know"; however, in the data, students did not explicitly provide these claims. By contrast, they displayed trouble by, for example, averting gaze away from the teacher (as was the case of 6.4 "What did he change", in which St4 shifted his gaze to his notebook, or in 6.11 "Jumped Off" in which St3 shifted her gaze to St5 during the gap after her wrong candidate answer (line 41). In all cases, and this is connected with the nature of the phenomenon, teachers put the main course of action on hold in order to attend to the emerging contingencies. Once these episodes of trouble were dealt with, they returned to the main course of action.

The next section will discuss teachers' embodied practices with regards to participation frameworks and recipiency.

6.5.2 Participation frameworks: Turn allocation and recipiency

This section will explore the kinds of participation frameworks that teacher established, along with the embodied practices deployed to do so. The section will help unveil the relationship between repair sequences and frameworks for student engagement.

6.5.2.1 Open participation framework: students invited to self-select

In the case of open participation frameworks, it was established that gaze panning across the students in the whole class, or the students in the group strengthens their opportunity to self-select. For instance, Teacher D, in example 6.5 "Where", performs a variety of gaze shifts to manage recipiency among the students in the group. She first points and looks towards the TM on the elicitation turn (fig. 6.11) – as explained above, to mobilise student-next-action through deictics – and shifts towards St2 at the point in which she vocalises incipient speakership through a hesitation (line 07, fig. 6.12). During the repair sequence, in which she uses the word in the real world to exemplify its meaning, she 'does looking for someone' with her hands to her forehead (fig. 6.13) and directs her gaze straight ahead. She expands on this repair sequence and

asks “where is Nati, over there” (line 10) and directs her gaze to Nati, who is in the corner of the room. At the end of this iconic and pantomimic representation, the teacher’s gaze lands on St1 and then pans across to St3. In other words, the teacher manages dispersed recipiency both through the initiation of the sequence, as well as the trajectory of the repair. Then, the teacher points towards Ramón, who is at the other end of the room behind her (not pictured on the transcript), and when retracting the pointing gesture and the gaze, her gaze lands on St3 and shifts to St2 as she produces the translation into Spanish. These gaze shifts allow the teacher to maintain an open participation framework by involving the three students in the group throughout the whole excerpt.

A particular example of shifts within an open participation framework is case 6.6 “Camouflage” in which the teacher attends to the candidate answers provided by shifting her gaze to the particular students and also producing a deictic gesture towards them. This is visible in that, first, she asks “what did you say?” (line 123) and directs her gaze and a pointing gesture towards the left side of the classroom (fig. 6.16). Then, when attending to another candidate answer provided by a student on the right, she shifts her gaze and deictic gesture to that side (fig. 6.17). Lastly, when she shifts back towards the previous student on the right, she moves her deictic gesture slightly to the right. This case provides an example of how Teacher C not only is able to provide feedback to the various multiple answers provided, but also display her orientation to the particular students involved while keeping the rest of the class as a ratified audience.

A third case that demonstrates how teachers manage an open participation framework through a variety of interactional practice is example 6.10 “Escaped” in which Teacher B pans across the room displaying orientation to the open participant framework inviting students to self-select. When St22 self-selects and produces the candidate answer “escaping” (line 198), Teacher B launches a repair trajectory to recast her answer. Teacher’s gaze is directed to St22, thus, orienting to her as the recipient of that turn and not to the whole class. By contrast, in the following elicitation “from the ___, what’s this?”, teacher’s gaze panning displays orientation back to the open participation once again, involving all the students in the resolution of the collaboratively achieved narrative. In this case, through gaze shifts, the teacher is able to attend to St22’s pedagogically-unfit answer (in terms of verb tense) and maintain the whole class as recipients of the elicitation.

Lastly, in relation to the two last cases specified above, which occur in instances of whole class interaction, they also demonstrate how the participation framework is negotiated on a turn-by-turn basis as, at the beginning these sequences corresponded to open participation frameworks, however, once teachers attended to the specific responses provided by the students, it could be argued that the participation framework shifts as these students are now the selected recipients of these elicitations. This is also the case of example 6.6 "With the", in which two students attended to the designedly-incomplete turn (which was designed to trigger an open participation framework). Thus, Teacher B is required to pursue the turn from St25, as was explained in the previous section. In short, the temporality of the teacher's practices is key in producing these shifts and in displaying their orientation to the ongoing courses of action.

6.5.2.2 Closed participation framework: orientation to selected speaker/speakers

In relation to closed participation frameworks in which there is a selected-next speaker, not only is teacher's orientation displayed through gaze, but also through deictic gestures (or turn-taking gestures). For example, in case 6.2 "Cinema screen", Teacher A maintained his gaze directed to St3, the selected next speaker (Lerner, 2003), through lines 11-20, signposting her as the student accountable for the next-action. In fact, as explained in the analysis, other students in the group also oriented to her as the one accountable. Furthermore, when producing the open palm facing down iconic gesture to represent the screen, Teacher A turns his hand over, extends his arm to St3 and, thus, displays orientation to her (fig 6.4ab).

Second, example 6.3 "What did he change" also includes a deictic gesture for turn-taking by Teacher D when selecting St1 as the next-speaker. After St1's contribution to help St4 off-the-record, Teacher D shifts her body and gaze to St1, thus, disengaging from St4 who was not able to reply. These deictic gestures for turn-taking aid teachers in mobilising student-next actions, as they explicitly signal the interactional space given to provide the next-action and, what is more, that they are accountable for doing so. This was also the case with example 6.3 "In the museum?" in which the teacher oriented to St16's reply as questionable and pursued the response through a pointing gesture, gaze and body oriented towards her. In the same line, case 6.9 "Rope" also constitutes a closed participation framework as the teacher elicited the vocabulary item from the circus group. She displays this orientation to the group through her body and gaze orientation, as well as the iconic and pantomimic gestures she produces.

From the discussion of the episodes presented, it can be noted that teachers' gaze and body orientation are not only relevant with regard to turn-allocation, but also in displaying recipiency and orientation to the students' turns. Students gaze orientation is also an interactional practice that teachers attend to, especially when there is disengagement from gaze alignment, which can be a sign of trouble. It can also be concluded that the combination of verbal and embodied practices allows teachers to set up different participation frameworks in relation to the emerging interactional and instructional needs. As these participation frameworks are negotiated on a turn-by-turn basis, participants' contingent interactional practices are key to comprehend these shifts in classroom interactional contexts and the reason why a microanalytical approach is key to unveil them. It is through attending to the developing interactions, that teachers and students are able to accomplish the social and pedagogical actions in these contexts. Gaze, body and gestures, however, do not only play a role in allocating turns to students, but also in displaying recipiency to their contributions.

The last section of the discussion on pursued elicitations will highlight teachers' gestural and embodied practices in the elicitation turns so as to highlight the different ways in which their turns layered their turns, for example, by projecting turn completions or securing common ground.

6.5.3 Multi-layered teacher turns to pursue student next-action

As was shown throughout the chapter, gestural practices aid teachers and students in the task of securing common ground with students and also allow them to make connections with the material world around them. These practices not only ground, or provide context to the elicitations but, in some cases are key in projecting student-next-actions. In the case of students, they sometimes evidence emerging trouble. These instances will be explored in the last section of this analytical chapter.

In example 6.2 "Cinema screen", the teacher not only accompanies his elicitations with iconic gestures, but he upgrades them in the following turns. As mentioned in previous sections, Teacher A layers his turns through a variety of gestures to secure common ground with the students. In the first place, he points to the TM at the onset of the elicitations (lines 07, 21, 24) and then upgrades those pointing gestures to tracing the borders of the image. In second place, he produces a static iconic gesture to represent the surface of the screen (fig. 6.4a) which is then transformed into a deictic gesture for turn-taking by turning his hand over and extending his arm towards St3 (fig.

6.4b). The iconic gesture with the palm downwards to represent the surface is then upgraded afterwards to a sliding gesture (fig. 6.5abc), to accompany the definition provided. Teacher A's gestures, especially the ways in which they develop into other practices, are clear demonstrations of his orientation to the ongoing courses of action: from pointing and tracing, demonstrating orientation to trouble as one of understanding the referent of the elicitation, to iconic and pantomimic gestures to guide students in coming up with the keyword in the L2.

In example 6.3, as explored above, not only does the teacher orient to the TM, but so does St16. Mirroring the teacher's practice, St16 also manipulates the little flashcard in accounting for her response. Cases 6.4 "What did he change" and 6.5 "Where?" both include Teacher D's pantomimic movements to secure common ground. In the previous, she tracer her clothing, while in the latter she exemplifies the key word through deictics. Another example of gestural practices to project the item elicited is case 6.8 "Rope", in which teacher B uses the first iconic gesture to complete the designedly-incomplete turn, and the second to animate the completion of the elicitation turn. the gestures are also accompanied by the production of the item in Spanish. The same practice occurs in case 6.7 in which the designedly-incomplete initiation turn is projected by means of the iconic gesture representing the shape of the picture (fig. 6.21). Through the combination of practices, teacher B secures common ground with the students who orient to the practices and produce the relevant vocabulary item.

In example 6.4, "Where", teacher D first explains the instructions to the group and points at and traces the TM on the students' desk. Through these practices she grounds the elicitation that follows. She asks "where is he?" (line 03) while she traces the TM with her open palm facing upwards, as in a sweeping motion tracing the pictures (fig. 6.8). Similarly, Teacher B in example 6.6, "With the ___", mobilises student next-action by means of a pointing gesture with her open palm on the whiteboard. She accompanies this practice with gaze panning from right to left (fig. 6.15). In example 6.9, "Escaped", she produces several elicitations in the environment of a collaboratively accomplished sequence through pointing gestures towards the big flashcard (in the hospital and out of the window). Additionally, in example 6.10, "Jumped off", Teacher C grounds the elicitation through deictic gestures towards the TM, pointing and tracing the relevant section of the image before embodying the pantomimic jump. She directs her gaze towards these practices as well, indexing their relevance for the turn completion. These practices are present during the designedly-incomplete turns as well, in that the Teacher projects their completion through iconic gestural productions, such

as the jumping action through two embodied means: jumping with her body, and with both hands (fig. 6.29).

Lastly, it is not always the case that deictic practices are performed with index fingers. There are cases in the collections (not presented previously) in which teachers use other resources to signpost elements of attention, as is the case of Teacher D who is making relevant the portion of the white board in which the elicited word is being projected. Teacher D is holding the introductory flashcard up and asks students questions about it, such as "where are we?" while shaking and lifting the big flashcard. Students respond in their L1 Spanish "*en una cárcel*" (in a jail), or attempt to say it in English, but fail to produce the correct pronunciation [ˈpraison] or [ˈprishn], for example. These responses, despite being type-fitting to the sequence and correct in semantic terms, are not accepted by the teacher. In short, the teacher is orienting to linguistic accuracy and not the meaning being negotiated. Thus, in third position, the teacher withholds the evaluation and launches an embodied repair sequence expansion pointing with her lips (fig. 6.35) towards the board which has a list of key vocabulary words. Two students mumble the words quietly, whereas one St11 produces 'prison' in the clear. The teacher evaluates the answer 'okay, very good' and moves on with the next question.

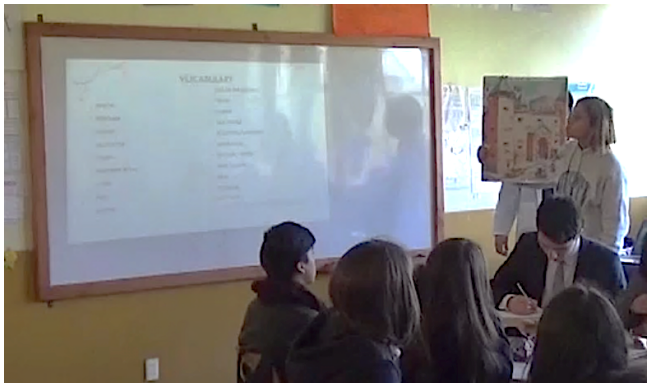

Figure 6.35. Deictic: Lips pointing at the board.

In this section it was possible to discuss teachers' practices with regard to pursuing student next-action. It was shown how the combination of verbal and embodied practices play a key role in interactional and instructional actions, such as allocating turns and managing recipiency, displaying recipiency, and layering turns to mobilise and pursue student next-action.

6.6 Chapter summary and conclusions

This second analytical chapter explored the verbal and embodied resources that teachers deploy to secure uptake in elicitations that were not responded to or completed appropriately in the next sequential position. Through three main subsections, the chapter analysed elicitations that were designed as questions, as questions with an incomplete TCU and as designedly-incomplete turns.

Some similarities among the repair trajectories were identified, as well as certain differences or relevant unique characteristics. On the one hand, the similarities are related to the resources that are deployed to secure common ground and uptake from students: teachers resort to the teaching materials to pursue student-next action and to co-speech gestures that layer their speech. On the other, differences can be identified between the collections with regard to the sequential development of repair sequences. Teachers consistently orient to lack of uptake as problematic by re-the initiation turns, or to pedagogically-unfit answers by launching post-expansion sequences. In other cases, teachers attend to students' multiple responses which trigger post-expansion sequences to pursue correct responses.

In conclusion, this second analytical chapter complements the first in that it is possible to identify the difference between those sequences which obtain an answer in the next sequential position, and those which require more interactional work from teachers. This chapter is also key in that it provides more insight into designedly-incomplete utterances as repair initiators. It contributes to the developing literature by identifying they ways in which teachers use this practice in sequences that deal with trouble.

CHAPTER 7: DISCUSSION

7.1 Introduction

The present study explored elicitations in secondary English language classrooms in Chile. The aim was to describe empirically the interactional practices that teachers deployed to mobilise and pursue student-next action. The research questions that guided the study are:

- How do teachers use practices of elicitation in the classroom?
- How do teachers mobilise student-next action in elicitation sequences?
- How do teachers pursue student-next action in elicitation sequences?
- What is the role of embodied practices in pursuing student-next-action?

These questions aimed to uncover not only the verbal means of elicitations but also the embodied practices, with special attention being paid to the resources used to mobilise responses and, in those cases of no uptake or incorrect candidate answers, the resources used to pursue the correct responses.

As was presented in the analytical chapters, teachers' embodied practices deployed in elicitations are closely linked to the participation frameworks that teachers set up and the unfolding contingencies of the interactions. Thus, the discussion will start by exploring the resources deployed in open and closed participation frameworks both in non-pursued and pursued elicitations. Next, each type of elicitation found on the data will be discussed in regard to their sequential development. Then, section 7.4 "Multimodal practices" will address the interactional resources deployed to allocate turns and manage recipiency, display recipiency and mobilise student-next action. The section that follows, 7.5 "Repair sequences", will address those resources that aid teachers and students in overcoming interactional trouble.

Finally, an exploration of the relevance of the findings and contributions will be presented with regard to the three fields that are key in the present study: classroom interaction, gesture studies, and CA.

7.2 Participation frameworks

As discussed in chapter 2, teachers are responsible to setting up the sequential environment for students to produce the next action, and as it has been shown, students orient to these changes which can occur on a turn-by-turn basis. This feature of classroom talk is intrinsically related to the role that interactants hold in this institutional context (McHoul, 1978; Van Lier, 1988; Markee, 2000).

Within an **open** participation framework, teachers' practices are key in displaying their orientation for students to self-select and provide candidate answers. One of the main resources to do so is gaze panning across the room or across the members of the group. Other resources that accompany these gaze shifts are the orientation to the teaching materials (TM) by, for example, pointing to them or holding them up. In this kind of framework, the teacher displays that the next turn is available on the basis of these practices and, therefore, their temporality is worthy of highlighting.

At the onset of the initiation turns, TMs are mobilised through gaze or pointing gestures that make them relevant for the elicitation sequence. During the initiation turn, teachers also animate them through gestures (5.10 "Upstairs") or through tracing gestures (6.2 "Screen"), or moving the TMs. Upon reaching TRPs, or close to the TRPs, gaze shifts are produced to display orientation to the open participation framework. During TRPs, gaze shifts are continued, gestures are held, or TMs are oriented to and mobilised, for example, through holding them up (5.6 "Shopping centre, museum, circus"), pointing (5.9 "Police"), tracing (6.5 "Where"), flicking the fingers over them (5.4 Rope") or a combination of them (6.10 "Escaped", 6.11 "Jumped Off"). In the case of non-pursued elicitations, students oriented to these practices and produced appropriate candidate answers. In the case of pursued instances students either produced incorrect answers or there was non-uptake. Examples of pursued elicitations will be discussed in section 7.5 "Repair sequences".

A noteworthy phenomenon emerged in turns that were designed as incomplete. As these turns were put on hold in places that are not commonly TRPs, teachers needed to display to students that the floor was open for them to complete the ongoing turn. Thus, upon putting turns on hold, apart from mobilising and projecting next action

through the TM or gestural practices[36], teachers deployed gaze shifts that displayed the open participation framework (5.6 "Shopping centre, museum, circus", 5.9 "Police", 5.10 "Upstairs").

Through the various examples analysed in the analytical chapters, it is possible to claim that gaze alignment between the teacher and student is not a necessary requirement for turn transition. In fact, in the case of open participation frameworks, gaze panning across the students strengthens the opportunity for them to self-select, as it displays teachers' orientation to an open participation framework and demonstrates their willingness for a student to take the turn and move the pedagogical sequence forward. This was also the case in examples in which teachers were directing their gaze to the TMs at TRPs; teachers shifted their gaze upwards and assumed waiting positions for students to take the turns. In short, the main action behind these practices to have students take the turn have to do with displaying recipiency and orientation towards them producing the next sequential slot. The main resource to do so was gaze, in line with previous studies which have focused on eye gaze as a resource for turn management

In the case of **closed** participation frameworks, turns are allocated on the basis of gaze shifts as well. Gaze is not used, however, to display willingness for anyone to take the turn, but to display orientation to one student or a group of students to take the next turn (5.2 "What part do you have", 5.3 "Inside/Outside", 5.7 "Then, your story is the", 5.8 "Screen" (whole class), 6.2 "Screen (group) , 6.3 "In the museum?", 6.4 "What did he change?" 6.6 "Camouflage", 6.7 "With the", 6.8 "*Desagüe*, 6.9 "Rope"). In comparison with the cases of open participation, in closed frameworks, teachers' gaze direction is commonly accompanied by a deictic gesture to embody passing the floor to the next speaker (5.8 "Screen", whole class), or a pointing gesture towards selected-next-speakers (5.2 "What part do you have?", 5.7 "Then, your story is the", 6.7 "With the"). In certain cases, these initiation turns were also accompanied by verbal nominations of students in turn-initial or turn-ending position (5.2 "What part do you have?", 6.7 "With the"). During TRPs, deictic gestures for turn-taking are also held in waiting position for the next speaker to take the turn, or the TMs are mobilised (see section 7.4.4).

[36] These will be explored in section 7.4 "Multimodal practices in elicitations".

The relevance of these practices not only has to do with displaying orientation to the selected student or group of students to take the turn, but to make that student or group of students accountable for doing so. That is, if they do not take the turn and provide a candidate answer, the teacher can deploy practices to pursue that response.

From the data collected for the present study it is possible to assert that students orient to these practices. In the case of closed participation frameworks in which teachers orient to one student or group, other students in the class can be seen shifting their orientation (visible from their gaze and body shifts) to the selected next speaker or providing off-the-record responses and help to the selected student (6.4 "What did he change?").

Common elements between the two types of frameworks do emerge as well. In both kinds of participation frameworks teachers reoriented their bodies to accompany the gaze shifts and gestures mentioned in the paragraphs above. Teachers shifted their bodies to face the entire class, in the case of open frameworks, and the specific student, in the case of closed frameworks. In other words, it is not only the gaze shift or the pointing gesture which is the practice that displays orientation to the open floor or to the selected speaker, it is the combination of practices and the teachers' organic movements moment by moment that have a consequence upon what students do next. As Goodwin (2000) proposed, it is the combination of practices which build the participation framework and, thus, episodes of mutual orientation. This is especially visible when students respond as a collective. Conjoined participation (Lerner, 1993) is possible in both frameworks, either as a whole class or as a group. Students orient to the initiation and act as a unit when provided with the opportunity to take the floor, which can mean that they answer in unison (choral reply) or provide different candidate answers at the same time (multiple responses, Ko 2005). This kind of participation has sequential consequences for what teachers do next. For example, teachers can orient to the choral reply and direct the third turn to the whole unit. Or, in the case of multiple responses, teachers can orient to the different replies provided by the students, as was the case of 6.6 "Camouflage", for example. In the latter, embodied practices are key in displaying orientation to the different responses, for example, when providing feedback to one student, gaze orientation and deictic gestures can display orientation to that particular participant. Cases in the collections that support the present study show that teachers construct these episodes through verbal and embodied means and, thus, display recipiency, provide feedback and continue with the next course of action.

Lastly, another important element to discuss in relation to participation frameworks is teachers' roles with regard to the progressivity of the activity. By displaying willingness for a student to take the turn, students are provided with the interactional space to take the turn and steer the ongoing course of action. If they do not take the turn, the progressivity is momentarily halted until the teacher mobilises resources to pursue the answers. Once students take the turn, the teacher can provide feedback and the pedagogical machinery keeps moving forward. This is the particular point that researchers have highlighted in regard to the IRF sequential pattern, as its connotation is that teachers have tight control over the interactions and, due to them being in charge of two turns (I, F) over one (R), to speak double the amount of turns than students do (Waring, 2009; Hardman, 2016). In relation to this claim, it is possible to assert from the data analysed in the present study that it is through constructing instances of participation and displaying orientation for a next-speaker to take the turn, be it in an open or closed, framework that teachers can enhance the opportunities provided to students and allow for them to take the turn and steer the interactions that follow. Lastly, it is the nature of talk to renew constantly and, thus, there is a lot required from students to attend to these renewing opportunities for participation, especially since teachers might change orientations and, thus, what is expected from them varies accordingly. Therefore, and in agreement with Young (2013), it is these local contexts which influence the kinds of skills that learners put into practice. Thus, instruction in the L2 does not only require them to manage the linguistic aspects, but also to be able to solve communicative troubles, and attend to the changing opportunities for participation. This is exactly what the construct of interactional competence seeks to highlight; in particular, that the development of language skills is not achieved in isolation, and that interactional, institutional and sociocultural competences are developed in tandem (Hall, 2004; Mondada and Doehler, 2004; Walsh, 2013)

Therefore, the next section will explore the opportunities for participation that students are provided with in these classrooms. The discussion will explore the three kinds of elicitations found on the data set: question-answer sequences; designedly-incomplete elicitations; and the combination of both.

7.3 Elicitation types

As presented in the methodology chapter, teachers were asked to carry out the pre-designed activity with their students. The instructions did not include any

information on the kinds of structures they should use to elicit student participation; they were only given instructions with regard to the activity and its phases. Analysis revealed that teachers elicited items from the students by means of three structures: question-answer sequences, designedly-incomplete elicitations, and a combination of the two. The next paragraphs will discuss each of these in relation to the ways they mobilised student participation.

First, **question-answer sequences** were the most common elicitation tool used by the teachers in the study. This sequential structure corresponds to the previously studied IRF sequence; question-answer pairs are followed by the third turn in which teachers evaluate the students' response (non-pursued elicitations) or deploy contingent practices to deal with trouble (pursued elicitations). The organisation into adjacency pairs shapes students' contributions and, in turn, the activities being accomplished (Lerner, 1995). In the case of the data subset, teachers deployed a variety of questions during the different phases of the activity, especially when introducing the story and summarising it after students had read their sentences to the rest of the class. Teachers' questions focused on vocabulary items and verbs, therefore, TCUs in students' SPPs were limited to lexical items. In one case, however, teacher B's elicitation turn-design mobilised some phrasal TCUs from students (example 6.9 "Escaped").

Questions were addressed to particular students, groups of students or the whole class. In this last case, there were instances in which many students self-selected, or responded in unison, either as a chorus, or through multiple responses. These instances are key in demonstrating that students align with the teacher's actions in that they orient to being accountable for providing the next SPP upon the teacher reaching turn-completion (Lerner, 1993). Therefore, rather than exploring the types of questions produced by teachers, the present study focused on identifying the practices teachers use to mobilise and pursue student responses. In agreement with Lee (2006a), through sequential analysis, the present study explored the ways in which students orient to these practices and how teachers guide them in the production of the correct appropriate answers, even if they are limited to single lexical items. Although the nature of the activity lent itself to trigger display questions, these practices have wider sequential consequences for the activity being done in general, and for student-next action in particular. Furthermore, as presented in the analytical chapters, an appropriate response not only displays knowledge of the item and understanding of the teacher's questions, but it also students' alignment with the ongoing pedagogical actions

as well as the continuous shifts in participation frameworks. Students' answers become more than sole displays of knowledge; they are displays of orientation to the ongoing actions both in terms of the instructional and the interactional aspects of language teaching. This is the reason why elicitations are at the intersection between pedagogy and interaction. Along the same lines, one last relevant aspect of the practice of Q-A is that it is ultimately a pedagogical tool with varying purposes. In group-work it becomes a tool for the teacher to diagnose students' progress and guide them towards task accomplishment (Markee, 1995; Heritage and Heritage, 2013). In episodes of whole-class interaction, questions allowed teachers to orchestrate student participation and engage them to move the pedagogical project forward. As can be seen, the actions behind these practices have wider consequences for the interactants and, thus, the classification of the type of question produced by the teacher is, certainly, a limiting analytical approach.

The second type deployed was **designedly-incomplete elicitations**. As explained, in these elicitations, teachers put their ongoing turn on hold for the students to complete it. In the present study, the name "designedly-incomplete elicitations" was used as it reflects the action carried out by the teacher, rather than a description of its shape, as is the case with other labels given to the phenomenon, such as "designedly-incomplete utterances" (Koshik, 2002). As exposed in the two analytical chapters, designedly-incomplete turns were put on hold by the teachers and mobilised through various resources, such as gaze, manipulation of TMs, and gestures (see section 7.4). The practice was not only used in first position as an elicitation, but also in third position, triggering non-minimal post-expansions to guide students to a pedagogically-fit next-action. Therefore, the present study contributes to the understanding of designedly-incomplete turns in terms of their sequential development, the practices that are used to mobilise next-actions, and their pedagogical purpose.

Previous studies have identified the practice to have the pedagogical roles of: initiators of self-repair (Koshik 2002); tools to highlight key terminology (Margutti 2010); and, as part of verbal (McHoul 1978; Lerner 1995); or multimodal elicitations (Hazel and Mortensen, 2019). In the data of the present study, these also correspond to the main pedagogical roles behind the practice. A contribution, however, would be to expand the role "highlighting key terminology" in content classrooms, to include "eliciting vocabulary" in language classrooms. A different pedagogical role, and specific to whole-class interaction, is that the practice allows teachers to 'orchestrate' students'

multiple responses, as was the case of 5.6 “Circus, museum, shopping centre”, 6.6 “Camouflage”, 6.7 “With the”, and 6.10 “Escaped”. Thus, the practice serves teacher to not only mobilise, but also coordinate student participation in cases of multiple responses (Ko, 2005). It is through the phenomenon of “noticeable absence” (Schegloff, 1968) that the practice is oriented to by the learners in different sequential and pedagogical environments. However, the absence is not something teachers themselves are accountable for; it is the students who are accountable for orienting to the practice and completing the turn. Therefore, despite the fact that the turns are syntactically-incomplete, they are pragmatically-complete, that is, the action behind the turn is recognisable despite its incomplete TCU. Therefore, as discussed in chapter 3, the projectability of the teachers’ turn can be identified as one of the key features that account for the success of the phenomenon as an elicitation practice.

A last case in point is the fact that teachers utilise the practice in different sequential positions, which demonstrates its versatility and its straightforwardness in dealing with local phenomena. In other words, as an evaluation practice it aids teachers in dealing with prior turns. As an elicitation practice, on the other hand, its effectiveness could lie on the fact that the student next-turns are constrained by the grammatical and syntactical features of the designedly-incomplete turn. This has led researchers to claim that it is a practice which poses little cognitive difficulty for learners (Margutti, 2010). In this regard, the present study has demonstrated that students need to be attuned to the unfolding contingencies of interaction in order to be able to complete teachers’ turns appropriately. In other words, although the elicitation corresponds to simple lexical items, the sequential environment in which this practice is deployed can pose a challenge for learners. Through the projectability of TCUs, students have to identify that a current-speaker is reaching a possible TRP (Markee, 2000, p.84) and produce a relevant next action.

The third interactional practice identified was Question-Answer sequences which include an incomplete TCU in the same, or in adjacent turns. These cases of **combined elicitations**, though low in occurrence, are similar to the phenomenon explored by Lerner (1995) as teachers combined an incomplete TCU with a question. In the case of example 5.5 “Broke his leg”, Teacher C asks: “because he ___, what happened with his leg?” (lines 144, 145). In the case of example 6.9 “Rope”, she asks: “so, they were on the ___, how do you say *cuerda*?” (lines 84-87). In the case of 6.10 “Escaped”, Teacher B asks: “from the, what’s this?” (lines 208, 209). In these examples, the incomplete TCU

is produced before the question, different to Lerner's cases; however, the combination of the TCU and the question work in the same way, to delineate students' answers and narrow down the possible next-answers. A fourth example which fits this pattern is example 5.6 "Museum, shopping centre, circus", in which the teacher asks: "where was Alf?", and then mobilises the elicitation with a series of possible candidate answers produced with rising intonation "he was in the museum?" and "in the shopping centre?" (lines 72 76) and then points to the TM to mobilise the prepositional phrase "in the circus" or the noun "circus". In this case the items produced can be considered to conform a three-part-list when analysed in combination; thus, it can be said that the third item is withheld and mobilised through the pointing gesture. Note that following next turn-proof-procedure, this is an elicitation composed of a series of questions, notably, because of the TRPs in which students produce SPPs (lines 74, 75, 77-81). In short, this example shows how the teacher combines a question with a series of candidate responses produced with rising intonation and a "noticeable absence" mobilised through a pointing gesture. In short, this is a different kind of elicitation which narrows down the possible next-answers through the combination of the two practices. The gestural practices in each of these cases will be analysed in detail in the next section.

Lastly, this section explored the three different kinds of elicitations identified and showed the ways in which these intricacies are key, especially since they mobilise different opportunities for student participation (Lerner, 1995; Walsh, 2011; Szczepek Reed, 2017). The next section will explore teachers' multimodal practices in the elicitations in order to respond to the second main research question: What is the role of embodied resources during elicitations?

7.4 Multimodal practices in elicitations

This section will detail the embodied resources that teachers deploy with regards to the interactional practices of allocating turns and managing recipiency, displaying recipiency, and mobilising and pursuing student-next action. This section will be key in unveiling the details of teachers' embodied practices in the classroom and, thus, comprehend their role in the accomplishment of social actions (Goodwin, 2000; Heath and Luff, 2013b).

7.4.1 Allocating turns and managing recipiency

First, in relation to allocating turns and managing recipiency, it was established in the corresponding analytical chapters that in **open participation frameworks** teachers allocate turns through gaze panning across the whole class or group of students. Through gaze shifts and body orientation, teachers display orientation for them to self-select. Teachers also hold and point to the TM as ways of indexing their relevance for the next-action. Through the analysis of the data it is possible to assert that teachers provide students with interactional space to self-select through gaze and that the gaze panning practices across the whole class or group of students strengthens this opportunity. Some of the examples in which teachers produce gaze panning in group interactions and whole class are:

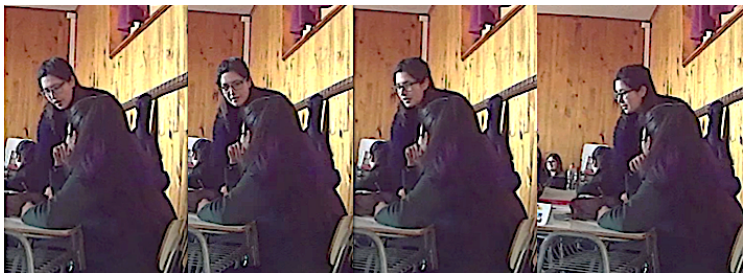

Figure 7.1. Gaze panning (group) (5.9).

Figure 7.2. Gaze panning (whole class) (5.4).

Figures 7.1, and 7.2 show some of the instances of gaze panning to mobilise answers in open participation frameworks.

By contrast, in a **closed participation framework** teachers' embodied resources display orientation to the selected next speaker or speakers. Gaze orientation to them, however, is not the only resource mobilised, nor the most salient. The most common practice to mobilise and pursue a response from specific learners or from a group was deictic gestures performed in various ways (fig. 7.4 below), such as: pointing with index finger extended, arm bent and arm extended, and also with an open palm:

Figure 7.3 Gestures for turn-taking: closed particip. Framework.

In relation to the cases in which teachers deploy these kinds of embodied allocations, findings show that the occurrence of these practices is higher in sequential positions in which the participation frameworks shift or when there are two possible next-speakers and, thus, the teacher mobilises a response from one of them. This was the case of example 6.6 "Camouflage", in which the teacher first asks the student on her left "what did you say?", "ca___" (lines 123, 127), then shifts orientation to the right side of the classroom to provide St2 with feedback "[it] is a soldier, but" (line 129), shifting the orientation of the deictic gesture along with that third turn, and returning to the left to display receipt and positively evaluate St5's and St3's answer (lines 131,132) in the third turn. In the second instance, in case 6.7 "With the", there are two students on the left side of the classroom who have provided candidate answers (lines 44, 45), and the teacher mobilises a response from one of them, St25 by means of verbal nomination in first position "Tania, what's that?" and a deictic gesture towards her. These findings demonstrate that teachers' interactional practices are carefully designed in relation to the emerging contingencies:

> . . . participants organi[s]e turn-taking and negotiate their participation in classroom interaction in highly intricate ways in the dynamically unfolding participation frameworks of instructional interaction. (Kääntä, 2012, p.181),

In the same line, these findings also demonstrate that the location of the speakers does influence the production of gestures (Özyürek, 2002); not only those that are used to

allocate turns, as those presented in fig. 7.3, but also those that provide students with semantic information about the item elicited, as was the case of 6.2 "Screen (group)" in which Teacher A produced the iconic sliding gesture, orienting to his selected-next speaker, St3:

Figure 7.4. Recipient-designed gesture.

The practices deployed in each of the participation frameworks show that in a closed participation framework, the selected student or group is accountable for producing the next action and the teacher can deploy practices to pursue the next-action from him or them (see 7.4 and 7.5). By contrast, in an open framework this responsibility is shared among the students in the class or group. It is not the one resource that teachers use to allocate a turn or to manage recipiency, it is the combination of practices that teachers and students deploy to negotiate the roles (Goffman, 1974; Liebscher and Dailey-O'Cain, 2003). As shown, gaze takes a relevant role not only in establishing recipiency, but also across different participant frameworks and is evidence of the orderliness of the turn-taking system across settings.

7.4.2 Displaying recipiency through gaze

Second, in relation to teachers' embodied practices that demonstrate their orientation to students' ongoing turns, it is possible to state that gaze[37] plays a major role in displaying orientation to students as well. The display of recipiency is easily

[37] Gaze, however, is not the only practice. Teachers also deploy verbal practices such as "uh huh" and backchannel actions, as well as head nods. Further research will explore these aspects of teachers' interaccional practices.

recognisable in that teachers' gaze direction shifts towards the students who provide candidate responses, as in the cases depicted in figure 7.5 below:

Figure 7.5. Gaze shift to St who self-selected.

Figure 7.5 shows frame grabs of teachers' gaze shifts upon students' answers. In these cases, teachers orient to students who have self-selected; note the middle row, in which Teacher D produces various gaze shifts as many of he students are self-selecting and providing multiple responses to her elicitation.

Another phenomenon identified was in those cases in which teachers' gaze was directed to the TM and, when students provided responses in the second turn, they shifted their gaze to align with the students', as was the case of example .6.5:

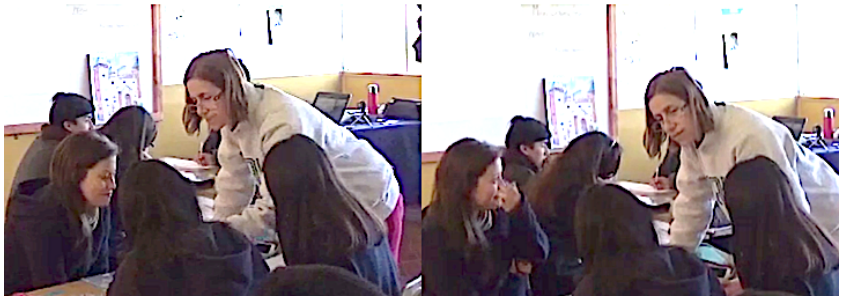

Figure 7.6. Gaze shift from TM to St2.

Lastly, in cases in which competing activities emerged, displays of recipiency were accomplished through other embodied practices different from gaze. For example, in case 5.2 "What part do you have?", by holding a pointing gesture towards the group, Teacher C displayed orientation to the group as selected recipients while she gazed back to her desk looking for the handout.

These examples demonstrate teachers' practices to attend to the students as next speakers and, even, in some cases, prioritising students' turns over their own ongoing talk. For example, when students' self-selection resulted in overlap with the teachers' talk, teachers displayed recipiency and orientation to the students by abandoning their current course of action, as was the case in example 6.8 "*Desagüe*" in which Teacher A turned back to the class and held a motionless body posture (Schegloff, 1998; Kääntä, 2010) displaying recipiency towards St3:

Figure 7.7. Motionless body posture.

These actions not only demonstrate that teachers are constantly orienting to students and providing them with space to take the turn, but also that they prioritise the students' contributions in elicitations over their further attempts at providing explanations. In fact, this shows that, during elicitations, obtaining the appropriate candidate answer becomes the main interactional task and, despite the fact that another course of action has already been launched, if an answer is provided, this course of action is abandoned. Students align with this situation; they do not hold the teachers accountable for abandoning an explanation mid-way through, for example as they orient to the abandoned turns as mobilising a response.

In short, interactants are attuned and orient to the same interactional and pedagogical goal, which is the SPP to the teacher's elicitation. The next section will discuss instances in which teachers animate their initiation turns.

7.4.3 Projecting student-next-action

The last section on multimodal practices in elicitation sequences will explore those embodied and gestural practices which project student-next-action in the second turn (the response or the turn completion). In the literature chapter, it was stated that "'projectability' can be identified as one key feature that accounts for the success of this interactional practice. This section will expand and exemplify this claim through an

exploration of the embodied practices deployed to project student-next-action during the initiation turn and at TRP. This section will provide insights into the following research question: How do teachers mobilise student-next action in elicitation sequences?

7.4.3.1 Multi-layered initiation turn

Teachers' practices during the initiation turns demonstrate their orientation towards participation frameworks, as demonstrated in 7.4.1, as well as the ways in which they recipient-design turns.

Figure 7.8. Projecting elicited item through gestures.

As shown in figure 7.8, teachers resort to a variety of embodied practices in the initiation turn, not only gestures which represent key items being mentioned or elicited, but they also orient to the TM.

These resources, along with those displayed to mobilise responses such as gaze shifts or deictic gestures, aid teachers in moving their pedagogical projects by providing semantic information for students to comprehend the elicitations. These practices not only ground, or provide context to the elicitations but, in some cases are key in projecting student-next-actions. In fat, the relevance of exploring teachers' multimodal

practices during the initiation turn has to do with the fact that they provide students with semantic information that leads to comprehensible input in the L2. This allows for student-next action to be projected, as teachers' embodied practices are carefully coordinated with the initiation turns (Lazaraton, 2004; van Compernolle and Smotrova, 2017).

7.4.3.2 At TRP: Gestural completions and indexing TMs

Another multi-layering practice identified for the projection of student-next action consisted of gestural completions produced at points in which teachers put their turns on hold. These practices are key in projecting student next action as they also provide students with semantic information, but this time about the item being elicited. Previous studies on designedly-incomplete turns have explored the teaching materials and the ways in which teachers and students orient to them by, for example, pointing and gazing towards the materials to mobilise responses or for sequence closing (Koshik, 2002; Chazal, 2015; Hazel and Mortensen, 2019).

As analysed in the corresponding analytical chapters, teachers not only mobilised, but also pursued student-next-action by means of designedly-incomplete elicitations. The practices to project these next-actions also have to do with the combination of practices: the verbally-incomplete turn, whose syntactical and grammatical features constrain the items being elicited, and the embodied practices deployed during the turn (as discussed in the previous section), and at TRP: mainly, gaze shifts and gaze panning, and iconic and pantomimic, or deictic gestural completions. Indexing the relevance of the TMs was a common practice for both designedly-incomplete elicitations and Q-A sequences.

First, in relation to the gestures with iconic and pantomimic dimensions, figure 7.9 provides a summary of the gestures deployed at the moment of putting the ongoing turn on hold; that is, at TRPs in designedly-incomplete elicitations.

Figure 7.9. Designedly-incomplete gestural completions.

As can be noticed from the frame grabs and the multimodal chapters that transcribed them in detail, these gestural completions are accompanied by gaze orientation towards the students, or towards teachers' own gestures. Additionally, through the exploration of the temporality of these productions, it was shown how these gestures are prepared during the initiation turn and, through this, the gestural practice is projected.

Second, at TRP of both Q-A and designedly-incomplete turns, teachers also index the relevance of the TMs for students' turn completions. Figure 7.10 shows some of the moments in which teachers orient their gaze towards the materials after producing designedly-incomplete turns:

Figure 7.10. Indexing TMs at TRP.

As can be noted from figure 7.10, indexing the relevance of TMs is not always done through gaze orientation to them. In the case of Teacher C, she projected a slide with an image and, by setting up a sequence or round-robin (Mortensen and Hazel, 2011), established a routine in which she projected the item and mobilised the student-next-action of naming the element.

The relevance of exploring teachers' multimodal practices during the initiation turn has to do with the fact that they provide students with semantic information that leads to comprehensible input in the L2. This allows for student-next action to be projected, as teachers' embodied practices are carefully coordinated with the initiation turns (Lazaraton, 2004; van Compernolle and Smotrova, 2017). Secondly teachers' practices demonstrate their orientation towards participation frameworks, as demonstrated in 7.4.1, as well as the ways in which they deploy practices in the aid of the progressivity of the lesson.

Finally, from the discussion on the interactional practices of allocating turns, managing and displaying recipiency and projecting student-next-action, that the role and the importance of embodied practices in securing the accomplishment of such practices cannot be disputed. Teachers and learners attend to the emerging contingencies; furthermore, they resort to verbal and embodied practices to move the projects further. An analytical approach that allows for these aspects to be captured is essential, when the aim is to uncover the intricacies of face-to-face interaction.

The next section will discuss the repair sequences that developed when teachers dealt with interactional trouble. It will answer the secondary research question: How do teachers pursue student-next action in elicitation sequences?

7.5 Repair practices

As presented in chapter six, repair trajectories emerged when dealing with lack of uptake, and incorrect candidate answers. In the cases of pursued elicitations, it was shown that teachers deploy a combination of methods when pursuing next-action from the students. Verbal and embodied practices intertwine as the teachers orient to the unfolding contingencies of the interactions. As highlighted by Mondada (2015), and shown through the examples, co-participants orient to the unfolding contingencies and deploy multimodal practices to solve the trouble and move the actions forward.

In relation to the strategies to deal with trouble, Seedhouse (2004) concluded that the ways teachers deal with trouble vary in relation to the design of the repair initiator. For example, teachers can pinpoint the error in the next turn, repeat the students' answer or part of it, reissue the FPP, repeat the SPP with rising intonation, correct it, explain the reason why it is an error or accept it and do delegated repair (Seedhouse, 2004). As was shown in the corresponding literature chapter, repair initiations can be thought of as a continuum from the more direct and explicit, to the less direct and implicit. As for the kinds of troubles that teachers in the present study dealt with, it is possible to highlight that there are three problems they oriented to: incorrect candidate answers, lack of uptake/problems of understanding, and overlapping talk. When dealing with the first, post-expansion sequences developed; for the second, teachers repeated their initiation turns; and, for the third, not only did post-expansions develop, but teachers also deployed designedly-incomplete turns. The trouble sources and the repair sequences will be discussed in the next subsections in relation to these three kinds of trouble: incorrect responses, non-uptake, and overlapping talk.

7.5.1 Pedagogically-unfit responses

In the first place, chapter 6 explored instances in which repair trajectories developed as post-expansions, named in this way as they deal with students' incorrect candidate answers in the second turn. In these cases, teachers orient to the responses and halt the progressivity of the elicitation to orient to the pedagogically-unfit replies.

In example 6.1 “Bones”, Teacher C repeated the students’ incorrect candidate answer “bones” (line 11). This third turn, however, did not provide any evaluation, nor did it close the sequence. Through the repetition of the wrong answer, the teacher displayed that although the picture included bones, it was not the pedagogically-fit answer being elicited. Students oriented to the (still) open participation framework and continued providing other candidate answers. In the case of example 6.2 “Screen” (group), the teacher reissued the FPP several times following St3’s incorrect candidate answer “cinema”. These FPPs (lines 12, 14, 19, 21) renewed the conditional relevance for an SPP. The same occurred in example 6.9 “Rope”, in which the teacher repeated the FPP (line 91) following St11’s incorrect candidate response. She accompanied this second FPP with a pointing gesture directed towards St11 and a cupped-hand behind the ear (Mortensen, 2016). As mentioned in the relevant chapter, these practices shift the participation framework from open (in which the group is selected as addressed recipients, and the class as ratified audience), to an elicitation which selects St11 as the selected-next speaker. Example 6.3 “In the museum”, corresponds to another post-expansion sequence which is launched by repeating the incorrect SPP in a try-marked way: Teacher B repeats St16’s candidate answer, marking it as questionable: “IN the museum the first picture?” (line 57). Another instance of a post-expansion is a later turn in example 6.9 “Rope”, in which the teacher corrects the error producing the item with the correct pronunciation (line 96). In relation to the practice of explaining the error, examples identified are 6.1 “Bones”, in which the teacher says “it was a body” (line 19), and 6.2 “Screen (group)” in which Teacher A explains that he is enquiring after the item in which the film is projected on, and not the whole place (lines 10-12). The last kind of post-expansion sequence identified, following the categories proposed by Seedhouse (2004), is that of accepting the error and doing delegated repair (Kasper, 1985, 2006). An example of this practice is 5.5 “Broke his leg” which, although the elicitation is non-pursued and is therefore presented in chapter 5, when one considers the wider sequential environment in which it is produced, it is possible to classify it as an instance of delegate repair. This stems from the fact that St1 made a remark which was wrong because she confused the words before/after. Teacher C launches the elicitation exemplified in 5.5 to show St1 that she was wrong and that the hospital came after the fire, and not before, as the character broke his leg. This elicitation is non-minimal as the students in the class responded in the next sequential slot, but the wider sequential environment was one of delegated repair.

Findings show that some other cases of post-expansion repair sequences do not fit any of the categories presented by Seedhouse (2004). In example 6.7 "With the", the teacher produces an increment to St24's SPP "organise the event" (line 40). She does this by means of the designedly-incomplete turn "with the", which is then projected by an iconic gesture (see section 7.4.3). This example corresponds to those identified by Koshik (2002) in which the teacher uses a DIU to prompt students to continue with the current action, that is, to expand on their response. In example 6.9 "Escaped", upon receiving the incorrect candidate answers "escaping[38]", (line 198), and "*muere*" (dies, lines 197, 200), Teacher B launches a repair sequence by means of another designedly-incomplete utterance "when he___" (line 202), which she self-completes with the correct verb tense "escaped" (line 205). In the next elicitation, upon receiving the correct item "hospital" and the incorrect item "window" (lines 210, 212), the teacher orients to the correct response and repeats the SPP to confirm it. She bypasses the wrong items in the first instance, but then incorporates them into the response as an increment later on "out of the___" (line 222), "window" (line 225).[39] Lastly, similar to 6.10 "Escaped", in example 6.11 "Jumped off" the teacher also incorporates into the narrative St3's wrong candidate answer "the pants on" (line 40). However, in this case it is incorporated in the third turn ("he put on his pants, yes?", lines 43-44) and, in second place, the teacher produces another FPP that targets the same action as the original FPP to pursue it: "and he ___" (line 47), which she projects through an iconic gesture that recycles the trajectory of the original pantomimic jump. In this case, the teacher puts the main course of action on hold, incorporates St3's wrong candidate item into the narrative and then resumes the original elicitation.

As can be noted, from the exploration of post-expansion sequences, these have to do with teachers attending to the unfolding interactions and, ultimately, moving their pedagogical projects forward. They orient to incorrect responses and provide students with feedback to come up with the correct response. Finally, it must be noted that the practices described above demonstrate the main point established in chapter two of the thesis: interaction analysis which is based on the application of existing categories is a

[38] Correct item but pedagogically-unfit as it is not in the past-simple tense.

[39] Although this study is not about the actions of the third turn, it is possible to note that in these sequential position, teachers deploy various actions, other than only evaluating positively or negatively.

limited approach. This section has shown that through a CA approach it is possible to explore the data from the perspective of the participants themselves. In this case, the approach has proven useful as it has shed new light into teachers' practices when doing repair and correction in general, and moving the pedagogical projects forward, in particular. Thus, despite the fact that Seedhouse's (2004) categories emerged from his data, it is important not to be limited by other studies. In this case, the instances explored above contribute to the understanding of repair in L2 classrooms.

7.5.2 Lack of uptake

The next section will explore instances in which teachers orient to the lack of uptake as a problem of understanding the initiation turn; therefore, interactional practices orient to solving these issues and aid students in producing the second turn.

The first example identified is 6.2 "Screen" (group), a case which was analysed in the previous subsection; however, it also includes an episode of lack of uptake which Teacher A orients to as a problem of understanding. Upon dealing with St3's incorrect candidate answer, the teacher redoes the FPP; at this point there is no uptake from St3 and, thus, the teacher deploys practices to secure common ground; mainly, providing different versions of the FPP. Another example occurs in case 6.4 "What did he change", in which Teacher C attends to the lack of a response by St4 (2.0 silence, line 46) by repeating the FPP in a slower pace (line 47) and, as was stated in the corresponding chapter, accompanies this repair with a gesture which has deictic and pantomimic dimensions, tracing her clothing with her right hand. Then, after St1 produces the off-the-record help (Hosoda and Aline, 2013) (line 49), Teacher C changes the selected-next speaker to St1 and, thus, repeats the FPP once more (line 50). Lastly, in example 6.5 "Where is Nati", Teacher C orients to the lack of uptake as a problem of understanding. This is visible from her practices to secure common ground of the key item "where". As was explained, this repair sequence is oriented to by the students who provide the translation into Spanish ("*dónde está*", line 14). Once that has been dealt with, the teacher resumes the main course of action and repeats the original FPP with the discourse marker so (Bolden, 2009) in turn-initial position.

These cases, though lower in occurrence, show that teachers orient to the contingencies in interaction to aid students in producing the SPPs. In fact, these practices demonstrate that teachers constantly orient to students' ongoing behaviours at TRPs. Furthermore, in relation to their repair practices to attend to lack of uptake and

pedagogically-unfit answers, one of the embodied strategies found during these episodes of repair, was that teachers modified the production of their gestures in correlation with the contingencies (that is, the lack of uptake or the production of pedagogically-unfit SPPs). This practice could be referred to as cases of 'upgraded gestures', that is, gestures whose characteristics (shape or trajectory) are modified to orient to the interactants' displays of lack of understanding or production of incorrect candidate answers. Figure 7.11 below shows the 'original' gestures and their 'upgraded' versions:

Figure 7.11. 'Upgraded' gestures.

Students are sensitive not only to the teachers' practices and upgraded gestures, but also to the shifts in their orientations to trouble, as shown by the kinds of responses they provide to the re-doings of the FPPs, or the launching of non-minimal post-expansions.

The next section will target overlapping talk and parallel courses or action, while the last one will provide an overview of the varied other concepts used in the field to refer to repair practices.

7.5.3 Overlapping talk

In the third place, the next repair trajectory identified was the use of designedly-incomplete turns to deal with overlapping talk. Findings suggest that teachers orient to

overlapping talk among students and pursue them by means of designedly-incomplete turns. Two of the cases in which this practice is used to obtain answers in the clear were 6.7 "With the" and 6.6 "Camouflage". Teachers used this practice to pursue previous answers produced by student during episodes of multiple answers. In cases in which students' candidate answers overlap with their own talk, however, findings show that teachers abandon their current and ongoing actions in order to attend to the response.

When dealing with incorrect candidate answers during episodes of multiple responses, another practice deployed was the use of gestural deictics to display orientation to the various students whose answers were being repaired. A case in point is 6.1 "Skeleton" in which the teacher moved the orientation of the deictic gesture to switch between addressing the student on her right, and the student on her left. In the same line, when attending to one response and launching a repair or feedback sequence, and the same or another student produced the correct candidate answer, teachers abandoned the parallel course of action to orient to the correct response. This was the case of 6.2 "Screen (group)", in which Teacher A had already launched a repair trajectory (lines 27-28) when, in overlap, St3 produced the correct response. A second example was 6.8 "*Desagüe*", in which the same occurred with the teacher's initiation of repair "if you see, is a-" (line2 55-56), at a point in which St3 provided a response. In these cases, teachers were seen to prioritise the progressivity of the activity rather than the courses of action launched. In these cases, teachers were not held accountable for abandoning the parallel courses of action, which demonstrates that teachers and students orient to the relevance established for the SPPs in the elicitation sequences.

The last section will explore some of the other concepts used in the literature to study repair sequences.

7.5.4 Other concepts of repair

Another possible repair tool to deal with trouble in classroom settings is the distinction between conversational and pedagogical repair. In the data of the present study, this distinction is visible, for example, in those instances in which teachers attend to overlapping talk and initiate repair because of problems of hearing (versus cases in which repair focuses on verb tenses, for example). The ways conversational repair is pursued by these teachers is through open class repair initiators (Drew, 1997), such as "ah?" (6.2, "Screen") or "is a ___" (6.7, "*Desagüe*").

A different kind of repair is embedded (Brouwer and Wagner, 2004; Seedhouse, 2004), implicit, indirect (Walsh, 2011) or covert (Jefferson, 1974) repair, which corresponds to a mitigated practice in which the main ongoing action is not put on hold; progressivity is prioritised. The turn that deals with the trouble performs two actions simultaneously. An example of this procedure in the data is example 6.1 "Skeleton", in which the teacher produces embedded repair by withholding the evaluation turn and maintaining orientation to the students through gaze panning. This practice, as identified by Lerner (1995), "enhances learner participation and autonomy as learners are provided with interactional space to repair the turns themselves" (p.116).

A final type of repair which has already been discussed in the relevant analytical chapter, is that of embodied repair. In these cases, teachers deploy a gesture which triggers a repair sequence. Although there are no cases of repair initiations launched only through verbal means there are cases in which teachers cup their hands behind the ear (6.9 "Rope") (Mortensen, 2016), frown (6.3 "In the"), and stood motionless (6.11 "Jumped off", and 6.8 "Desagüe" (Schegloff, 1998; Kääntä, 2010).

This section of the discussion chapter on repair trajectories has shown that these sequences are key in understanding teachers' orientation to the unfolding interactions. For example, the cases in which teachers put the ongoing courses of action on hold to do repair work on the initiation turn shows that they oriented to that trouble as a problem of understanding. It is these interactional choices that they need to make on the spot which compose the main elements of classroom interactional competence, as specified by Walsh (2006 etc). As teachers need to be able to assess the unfolding contingencies and act accordingly to move the pedagogical project forward. In short, repair trajectories launched by teachers are evidence of their orientation towards interactional trouble and, thus, one of the main components of teachers' classroom interactional competencies. In the case of the students, they also orient to the unfolding contingencies, for example, when there is a delay in teacher's production of the third turn which marks their candidate responses as problematic (Pomerantz, 1984; Hellermann, 2003; Margutti, 2004; Macbeth, 2006).

The present study has shown how, in the context of multiple candidate answers in an open participation framework, for example, teachers carefully designed the repair trajectories to orient to the responses provided. By including the students' answers as part of the ongoing narrative, teachers demonstrate to be highly attuned to the emerging contingencies. These aspects also demonstrate how the participation frameworks are

constantly negotiated and how teachers and students adapt to the unfolding interactions. Furthermore, and in line with literature reviewed, all teachers in the study avoid direct blunt negative evaluations of the students' incorrect candidate answers. They not only orient to those pedagogically-unfit responses by launching repair trajectories, but also provide feedback and, even more importantly, interactional space for students to display understanding to those corrections and re-do their candidate responses. Therefore, and in agreement with Chazal (2015), the present study confirms that there is preference for the pursuing of pedagogically-fit responses through non-minimal post-expansion sequences, rather than exposed correction (Jefferson, 1987). These findings support the claim that teachers deploy practices to provide students with interactional space and guidance to come up with the correct candidate answer. Teachers do not provide students with blunt direct and explicit corrections, which agrees with the preference for self-correction in ordinary conversations (Sacks, Schegloff and Jefferson, 1974). Another common interactional practice to deal with incorrect candidate answers is case 5.5 "Broke his leg". The student who asked the question had confused the words before/after. In order to exemplify, the teacher launches the sequence through the practice of delegated repair (Kasper, 1985) and mobilises a response from the rest of the students in the class.

The next, and last, section of the discussion chapter will make reference to the relevance of the findings outlined above as well as the contributions to the fields of classroom interaction, gesture studies and CA.

7.6 Relevance of findings and contributions

This section will explore the relevance of the findings of the present study and its contributions to the three main fields that intertwine: classroom interaction studies, gesture studies, and CA.

7.6.1 Contributions to ELT

It has already been made clear that CA as a methodology does not serve the purpose of analysing language learning, however, as language instruction is accomplished through interaction, this means that some of the practices in language learning contexts are accessible through the analytical and methodological practices of CA. In this regard, the present study is proposed as a contribution to bridging the gap

between the two fields, especially as it exemplifies the analytical machinery of CA and the kinds of findings that it can offer to the ELT context. These findings will be identified in the next paragraphs.

As demonstrated, CA can contribute to the ELT field in terms of its methodological and analytical practices to identify instances in which teachers provide students with opportunities for participation (Lerner 1995; Seedhouse 1996; Markee and Kasper 2004; Markee 2015; Firth and Wagner 2007). In the case of the present study, the focus on instances of elicitations and the resources used to mobilise and pursue responses through verbal, gestural and material means is in itself a contribution as these aspects have not been thoroughly explored in these educational contexts. This analytical focus is relevant because the ways in which teachers and students manipulate the teaching materials not only provides evidence of their orientation to the task (Lerner, 1998) but also to other learners' and teachers' talk in instruction.

One central contribution is made towards the understanding of language classroom teaching through the task-based approach to language learning (TBA) and communicative language teaching (CLT), especially since the present study explores the roles of the materials in the accomplishment of instructional sequences. As explained in the background literature chapters as well as the methodology chapter, both CLT and TBA have played a major role in shaping the development of language courses and activities. These approaches have contributed towards the consideration of learners developing skills as interactional achievement, rather than grammatical accuracy. In the ELT field, however, little attention has been paid to the ways in which teachers manipulate the materials used in tasks, or how learners display orientation to the materials during task-based instruction and/or a communicative activity, for example. Therefore, the present study is a clear contribution towards understanding how these approaches in language teaching materialise in the classroom and the role that these materials can have in relation to the opportunities for participation they provide to students. these kinds of findings can aid practitioners in planning the stages of the activities, for example, or the kinds of materials to use in each stage.

Another contribution to the ELT field is through the focus on repair trajectories in naturally-occurring interactions in classroom settings. The findings are a contribution to the field as the study analysed whole class interaction as well as teacher-group talk, especially since most studies of repair have been carried out in tutorial dyadic interactions (Exley and Dennick, 2004; Belhiah, 2009, 2012). By exploring these

different kinds of interactions, it was possible to identify the role of gaze, gestures and orientation to the materials when launching repair sequences. In particular, the study contributes to the understanding of repair and correction as processes which demonstrate teachers' orientation to the problems: on the one hand, it shows how teachers demonstrate orientation to lack of uptake as problems of understanding of the initiation turn and, on the other, how they deal with pedagogically-unfit responses. Another main contribution in relation to repair is made to the understanding of teachers' verbal and embodied practices in dealing with trouble, mainly, how their embodied practices project repair sequences, and how they use incomplete TCUs to guide students in the production of the correct items. These contingent interactional practices have received little attention in the ELT field in general, and teacher training in particular. Thus, the study contributes to the understanding of these practices. In relation to the practices deployed in repair sequences, as mentioned above, he present thesis specifically expands studies on incomplete TCUs (Lerner 1995), such as Koshik (2002), Margutti (2010) and Hazel and Mortensen (2019).

A different contribution is made in methodological terms, in that it is believed that an emic perspective to the study of classroom talk is beneficial as it allows for the interactional competences of the participants to become visible and available to the analyst. Rather than imposing pre-conceived categories, as DA does, the methods of CA allow for a participant perspective to be held towards the data. This is certainly relevant in the ELT field as interactional practices are expressed and also developed through the management of local interactional practices. Therefore, face-to-face interaction and the dealing with interactional trouble and the emerging contingencies are key in developing learners' IC.

Finally, a last contribution to the ELT field is that the present study highlights and stresses the importance of gathering naturally-occurring data in real classroom settings. It also manifests as a step forward to the application of the research findings back into the classroom (Whong, Gil and Marsden, 2014).

7.6.2 Contributions to gesture studies

The main contributions to the field of gesture studies can be identified as methodological and analytical. The present study is a contribution to the analysis of gestures in classroom settings through an interactional perspective. By means of its methodological approach, it exemplifies the importance and benefits of studying

gestures in naturally-occurring interactions and with an organic view upon the data, that is, without prioritising hand gestures over other embodied resources. In particular, the present study contributes to the current state of knowledge of teachers' manipulation of and orientation to material objects in the classroom (Kääntä, 2010; Mortensen and Hazel, 2011; Chazal, 2015; Hazel and Mortensen, 2017, 2019). It provided a thorough explanation Chapter 3 "The Multimodality of Elicitations" presented how teachers and students resort to the material objects in instances of elicitation and the different sequential implications this has for what students are expected to do as next-action. Through the data analysis the present study expanded the current knowledge on embodied practices in the mobilisation of responses in classroom settings both in whole-class interaction and group work.

The analytical view upon the dataset allowed for the combination and coordination of practices to be captured. The analytical perspective also meant that a contribution is made to the manipulation of materials in educational settings, for example, through the proposed use of the concepts of orchestration and indexing to differentiate between the two processes. In a similar vein to Tulbert and Goodwin's (2011) concept of choreographing social actions, the teachers in the study deploy a variety of practices manipulating, pointing at or tracing the materials in order to set up the sequential environment for students to take the turn. In this way, it is shown that sequences of action are not only formulated through verbal means (Goodwin, 2000; Streeck, Goodwin and LeBaron, 2011; Mondada, 2011, 2013). In the same way, the present study is also a contribution to Hazel and Mortensen's (2019) in that it holds the same analytical approach but the materials that the teachers in the present study are using have not been pre-designed with absences or gaps on them that could trigger such interactions.

Lastly, the present study is also proposed as a contribution to the developing typology of gestures in the classroom. The present study seeks to contribute to prior undertakings of gesture classifications in these environments, such as Stam *et al*'s (2012) who identified that teacher gestures can be classified in relation to the practices of informing, managing, and assessing. As explored in the present study, the teachers' embodied practices in general, and gestural practices in particular, aid teachers in the accomplishment of social actions connected not only with instruction but also with interaction.

7.6.3 Contributions to Applied CA

In regard to the applied CA field, the present study is a clear contribution to understanding elicitation practices in the language classroom. Through the analytical and methodological approach, it has been possible to contribute to the developing literature on applied CA in educational settings in general, and the understanding of question-answer sequences and designedly-incomplete turns in particular.

With regard to previous undertakings on designedly-incomplete turns, the present study expands on the analysis of incomplete TCUs, not only in repair sequences as Koshik (2002) explored, but also in initiation turns. Also, the present study contributes to the methodological boundaries of applied CA as it shows that the use of a pre-designed activity triggers naturally-occurring interactions which can be analysed through a CA approach.

The present study also contributes by introducing the field to ELT practitioners new to CA. The present study is not only relevant for teachers of English as a foreign language, but also to teachers of other subjects. Through the thorough introduction to its methods and its analytical claims, it can help promote the approach in similar settings and, therefore, widen the boundaries of the application of CA into contexts other than naturally-occurring interactions and, at the same time, bridging the gap between the different fields and between research and teaching.

Finally, as teaching and interactional practices vary from teacher to teacher, the elements portrayed in the present study are not related to each teacher's pedagogical skill. The present study speaks more to the overarching sequence of the instructional cycle and the interactional practices deployed in its achievement.

7.7 Chapter summary and conclusions

The discussion chapter has explored the main analytical claims exposed in chapter 5 and 6.

The first section discussed how teachers set up different participation frameworks and the interactional consequences this posed for learners. The second section explored the three elicitation types that were identified: question-answer sequences, designedly-incomplete elicitations, and a combination of both. The third

section discussed the findings in relation to the multimodal practices accomplished through embodied means, such as allocating turns and managing recipiency, displaying recipiency, and projecting student-next action. The fourth section explored repair practices and identified the sequential development of the instances in which teachers oriented to lack of uptake or incorrect answers. Repairables identified correspond to incorrect candidate answers, students' problems understanding the elicitation turns, and teacher's problems of hearing due to students' low volume or overlap with their own speech. Repair practices were particularly discussed in relation to students' provision of pedagogically-unfit responses, students' lack of uptake, and overlap among students' answers. A final subsection in relation to the repair practices and sequences that developed made reference to the different concepts that have been used in the ELT field to refer to repair and, thus, shed light on the understanding not only of teachers' practices, but also practitioners' understanding of these interactional process in the accomplishment of these instructional sequences.

Lastly, the main findings of the present study were identified with regard to the multidisciplinary aspects of the present study and how it contributes to the fields of: ELT, gesture studies and Applied CA. the final chapter with provide a summary of the thesis and will explore its significance, originality and limitations

CHAPTER 8: CONCLUSIONS

8.1 Introduction

The last chapter of the thesis will draw upon the results presented in the previous chapters and the discussion, to provide an overview of the contributions and originality of the present study. It will then present the limitations mainly, those imposed by the current state of knowledge in the field. Finally, the chapter will address the suggestions for future research in order to continue expanding this line of study.

8.2 Summary of the thesis

Chapter 1 "Introduction" presented the general background and the main aims of the study: to explore teachers' elicitations and the role of embodied resources in these practices. It introduced the focus of study as the initiation and response turns in elicitations and provided an overview of the IRF sequence as an object of study, as well as current research done with regard to this sequential pattern. The chapter introduced the two main areas this study is concerned with, CA and ELT, and highlighted that another aim was to bridge the gap between the two and to enhance the conversation between them by presenting the kinds of research findings that can be obtained through a combination of practices. The introductory chapter also delineated the scope of study by highlighting that it explores the first and second turns of elicitations in detail, and that the third turn is beyond the scope of this project.

Chapter 2 "The Interactional Turn in Language Classrooms" provided the background literature for practitioners new to CA to become familiarised with the analytical approach and its rationale. It made the distinction between approaching language learning from the point of view of accuracy and as interactional achievement and argued why the second is at the core of the present study. This led to the exploration of embodied practices in the classroom and made the case for multimodal analysis as it allows for the organic exploration of interactional practices and participants' orientations to the contingencies of the unfolding talk. The chapter finished with an overview of key terminology that is used in both the CA and ELT fields and described how these concepts are approached.

Chapter 3 “The Multimodality of Elicitations” presented the existing typologies for gesture studies, as well as the phases that compose a gestural phrase. This section made the case for studying gestures as organic episodes of movement by including and making reference not only to the series of movements that compose the gestures, but also by exploring the temporality of such productions and their alignment with speech and other embodied practices. Then, the chapter explored the sequential development of elicitations, that is of question-answer sequences and elicitations in which teachers put the ongoing turn on hold to mobilise a completion by students. It also described the two interactional practices of mobilising and pursuing responses from students, especially through verbal and embodied practices. As this chapter dealt with the phenomenon of interest in a detailed manner, it also identified relevant previous studies in regard to elicitations in the classroom in general, and incomplete turns in particular. It delineated the gaps in the current state of the field and, thus, established the niche for the present study and its contributions to the current state of knowledge. Chapters 2 and 3, in combination, provided practitioners new to CA with the tools to become familiarised with this line of research and its relevance.

Chapter 4 “Methodology” offered a thorough overview of the research design of the present study and provided arguments for the main methodological decisions made during the research process. At the beginning of the chapter, the research questions and intended outcomes were exposed, as well as the rationale behind exploring non-pursued and pursued instances of elicitations. Then, the chapter described the research design and delineated the phases of the picture-story-task, the kinds of materials teachers were provided with, how the task was designed to trigger different kinds of interactions, and how teachers adapted the framework provided for the storytelling task. The phases of the data collection process were also listed in order to highlight one of the main strengths of the project, that is, its flexibility to adapt to the contexts in which it was to be used. The next section described the participants and the data, thus providing an overview of the dataset that supports the present study. Finally, the chapter laid out the procedures to handle and prepare data for the analysis, such as the processes of transcribing, annotating and making the collections. Lastly, the chapter established the trustworthiness of the research project and discussed the ethical considerations behind the methodological procedures.

Chapter 5 “Non-Pursued Elicitations” analysed instances that obtained an answer in the next sequential slot. First, it explored non-pursued question-answer

sequences, questions which included an incomplete turn-constructional unit (TCU) and the verbal and embodied practices teachers deployed to mobilise student-next-action. Then, the next section explored turns that teachers put on hold and how they mobilised student-next-action in the shape of the completion of the designedly-incomplete turn. The section concluded by showing a deviant case in which the teacher self-completed the elicitation. It demonstrated that the relevant action in the next sequential slot is the completion of the designedly-incomplete turn.

Through the discussion of the cases in the collection of non-pursued instances, it was possible to assert that the resources used to mobilise student-next actions are tightly linked with the kinds of participation frameworks established. In open participation frameworks students are invited to self-select and, through gaze panning, this opportunity is strengthened. In fact, this chapter showed that gaze alignment is not a necessary requirement for transition between teacher and student(s) to occur. In closed participation frameworks, teachers display orientation to the selected speaker(s) who are accountable for producing the next action through: pointing gestures, gaze and body orientation to the selected speaker, or verbal nominations.

Chapter 6 “Pursued Elicitations” examined elicitations in which an answer or a turn completion was not obtained in the next sequential slot and traced the repair sequences that emerged when teachers dealt with trouble. It identified the embodied practices that teachers deployed to pursue the next-action by students in each of the elicitation types identified in the data. First, with regard to the embodied practices to pursue next-action in question-answer sequences, the chapter explored teachers’ manipulation of materials and gestural practices, and the use of designedly-incomplete turns as practices to trigger and launch repair sequences. Second, the chapter explored questions that included an incomplete TCU and how teachers pursued student-next action when it was not produced in the next sequential position. Afterwards, the chapter analysed the cases of designedly-incomplete turns that were not completed by students, and analysed the practices deployed to mobilise turn completions. This chapter presented the teachers’ contingent interactional practices to include students’ incorrect candidate answers as parts of the narrative being constructed and thus, aid not only in solving the elicitation sequences, but also provide students with feedback with regard to task accomplishment. The discussion of the sixth chapter explored repair trajectories launched and triggered to deal with trouble of lack of uptake or incorrect answers. It isolated the trouble sources that emerged in each of the cases and the practices through

which teachers dealt with them. Finally, the chapter discussed teachers' embodied practices in detail and how they accomplish the interactional practices of allocating turns and managing recipiency, displaying recipiency, and pursuing student-next action in the repair sequences.

The discussion of the cases in the collection of pursued instances showed that teachers carry out repair in three ways. First, through manipulation of the teaching materials (pointing, tracing, holding and moving, among others). Second, by means of gestural practices that animate the turns through co-speech gestures that provide semantic information. Third, through designedly-incomplete turns used as repair initiators: to obtain answers in the clear, to repair students' answers, to solve hearing problems, and to check understanding of the original elicitation. In the case of elicitations that included an incomplete TCU, these were pursued by recasting students' incorrect candidate answers and incorporating them into the narrative that was being collaboratively built. Lastly, elicitations that included designedly-incomplete turns as elicitation devices were pursued by narrowing down the referent of the elicitation, and fixing problems of understanding through three techniques to create common ground: including the incorrect answer in her narrative, recycling a gesture's shape and trajectory, and indexing the relevance of the teaching materials.

By means of the analysis of the collections that support chapters 5 and 6, it is possible to assert that the variety of interactional practices that teachers deploy to mobilise student-next action (chapter 5) and to deal with interactional trouble to move the pedagogical project forward (chapter 6) demonstrate teachers' interactional competence in that they can not only identify students' displays of recipiency, trouble or non-uptake, but even more so, they can adapt and design their turns and practices contingently resorting to the verbal, the embodied and the material means. The teachers in the data display orientation to students at transition-relevance-places and display recipiency during their turns. In cases of trouble, they deploy varied recipient-designed interactional practices which reveal their orientation towards trouble. It is the combination of these kinds of practices which lie at the intersection between instruction and interaction and are, therefore, key in enhancing learners' interactional competence.

Chapter 7 "Discussion" analysed the main findings exposed in the previous two analytical chapters. It first addressed the different kinds of participation frameworks that teachers set up to obtain student-next action and summarised the interactional practices that pertain to each. Gaze was identified as the main resource to display

orientation for student-next action in open frameworks, whereas deictic gestures were the main practice in closed frameworks. Then, it addressed each of the elicitation types deployed by teachers, their sequential development, and the role of embodied practices in mobilising each elicitation. Findings suggest that orientation to the kinds of elicitations not only demonstrate students' knowledge of the lexical items being elicited, but also understanding of the unfolding interactions and the shifting participation frameworks. In agreement with Heritage and Heritage (2013), teachers used questions to identify students' needs during the groupwork stage. In episodes of whole-class interaction, however, elicitations of the three kinds allowed teachers to orchestrate students' participation and engage them to move the pedagogical project forward. The fourth section of the chapter addressed the multimodal practices in allocating turns, displaying recipiency, and projecting student-next action. The latter was explored further with regards to the ways in which turns are multi-layered, and the gestural completions of incomplete turns. It was highlighted that these resources allow for establishing and securing common ground. The fifth section provided a detailed account of the repair trajectories identified when teachers dealt with different kinds of interactional trouble, such as incorrect candidate answers, students' problems of understanding the initiation turn, or overlapping talk. The chapter ended with an overview and analysis of the relevance of the findings of the study and the contributions to the fields of classroom interaction studies, gesture studies and Applied CA.

The next section will expand on the contributions and relevance of the study by addressing its significance and its originality.

8.3 Significance and originality

The significance of the present study lies in the combination of the interactional practices that are explored. By analysing the verbal and the embodied means, the study is able to contribute to the growing body of research on classroom interaction and embodied practices to achieve social actions in educational settings. Its attention on the kinds of elicitations and the practices to secure uptake contributes to the growing body of research on the sequential development of mobilising student participation in general, and elicitation types in particular, such as turns with incomplete TCUs (Lerner 1995; Koshik 2002; Margutti 2010; Hazel and Mortensen 2018). Furthermore, the inclusion of flashcards in the activity facilitates the understanding of the ways in which

teachers orchestrate and index student-participation beyond the verbal means, for example, through orientation to the teaching materials.

The combination of methods to achieve empirical descriptions of social action corresponds to one of the main assets of the project. By analysing the combination of practices deployed, an organic view upon the dataset is obtained. Along the same lines, the activity used in the present study was carefully designed to align with the research objectives and trigger different kinds of interactions. This methodology not only represents an original element in the project, but it is also a contribution to bridging the gap between CA and AL. Through the activity which teachers applied in their won contexts, it was possible to explore different kinds of interactions in a way that no previous study has done before, as it allows for generalisations to be made about the techniques used by the teachers in their specific contexts. Not only does the activity enhance the originality of the study, but also the teaching materials provided. Since the materials were designed with pictures only, this allowed for the task to be adaptable to any context it was used and for the teaching or practicing of any verb tense. In this way, it is possible to explore how the teaching materials are mobilised in the different contexts.

Finally, the context of the study is much unexplored. Through the microanalytical lens it has been possible to draw conclusions that can speak to other educational contexts, both in ELT classrooms and other subjects as well. This is particularly relevant since elicitations are common practices in any kind of pedagogical context.

8.4 Limitations of this study

The scope of the present study was delimited to the first and second turns of elicitation sequences, so as to achieve a thorough empirical understanding of teachers' and students' interactional resources in the accomplishment of these instructional activities. Therefore, the first limitation that needs to be identified is that the present study does not investigate elicitation sequences in their entirety, that is, the third turn in these cases remains to be explored.

Secondly, as the main aim was to identify teachers' embodied practices to secure responses and how students oriented to these; elicitations were approached as stand-

alone interactional practices. As a consequence, the study cannot make inferences about the wider pedagogical projects set up by the teachers. Similarly, as the attention lied mostly on teachers' practices, students' interactional practices (for example, during groupwork) were beyond the scope of the present study.

This study consisted of data gathered in one application of the pedagogical task in each classroom. Since its aim was not to see language development in longer periods of time, but local and situated interactional practices, the occurrence of one application of the activity sufficed. However, through a longer period of data collection, students' developing interactional competences would be grasped, and cases of students' first use of vocabulary items would come to light. For example, in the data of Teacher D's classroom, at the beginning of the lesson St1 produced the item "sombrero" (hat) in his L1, and the teacher provided the word in English. Later in the lesson, particularly in the excerpt that follows example 6.4 "What did he change?" St1 is seen pointing towards his head and producing the item in *Spanglish: "el* hat". Cases such as these, in which it is possible to identify students' use of vocabulary items in interaction, constitute a locus of rich data, especially if, for example, a longitudinal approach were used.

8.5 Suggestions for future research

The main suggestions for future research are directly related to the areas identified in the previous section with regard to the limitations of the present study. Relevant object of study are the pedagogical sequences set up by the teachers and how different pedagogical work serves to accomplish these goals, thus, exploring wider interactional sequences than the stand-alone elicitations observed in this thesis.

Secondly, another appropriate object of study is the ways in which students adopt the feedback received from teachers during groupwork and how it helps them achieve task accomplishment. In this way, episodes of learning would become traceable through a CA methodology. Especially since application of teacher feedback would be observable through the students' interactions after the teacher closes down the feedback sequences, as well as student participation in the stages that commonly follow groupwork, such as the checking of answers.

Thirdly, a suggestion directly related to the context of the present thesis, is the replication of the study in private schools. In Chile there is a substantial difference

between students' English language skills in public and private schools. As a consequence, the replication of the study in private schools would produce different results. Along the same lines, a study on the ways in which students rely on gestures to communicate with their teachers in these two contexts would be a contribution to understanding students' developing interactional competences.

Finally, future research could also be carried out in higher educational contexts, particularly in teacher training programmes. For example, future endeavours could explore the interactional practices trainee teachers are exposed to in their university classes by those more experiences trainers. This would help identify how trainees orient to these practices and how their interactional competences develop. In a different context, future studies could also be carried out to observe trainees in their teaching practice sessions, or practicum, so as to identify the kinds of strategies they deploy at the beginning of their training, and towards the end. In short, one of the main elements that the present study has demonstrated with regards to teachers' interactional practices is that of practitioners' *contingent practices* and how teachers orient to the emerging aspects of interaction, that is, students' orientations, students' lack of uptake, or students' responses. Therefore, any future research project that focuses on exploring how these *contingent competences* develop in interaction for instruction will be a contribution to the ELT field.

APPENDIX A: LIST OF ABBREVIATIONS

AL	Applied Linguistics
BAP	Base-Adjacency pair
CA	Conversation analysis
CIC	Classroom interactional competence
DA	Discourse analysis
DIU	Designedly-Incomplete Utterance
ELT	English Language Teaching
FPP	First-pair part
IC	interactional competence
IRF	Initiation Response Feedback
L1	First language
L2	Second language
MR	Multiple Response
SLA	Second Language Acquisition
SPP	Second-pair part
St	Student
Sts	Students
Stx	Unidentified student
TCU	Turn-constructional unit
TEA	Teacher
TM	Teaching materials
TRP	Transition relevance place

APPENDIX B: CA JEFFERSONIAN TRANSCRIPTION SYMBOLS

The following is a list of the CA transcription symbols used (Antaki, 2017):

(.)	Just noticeable pause.
(.3), (2.6)	Examples of timed pauses.
A: wor [word B: [word	Square brackets aligned across adjacent lines denote the start of overlapping talk.
.hh, hh	in-breath (note the preceding full stop) and out-breath respectively.
wo(h)rd	(h) is a try at showing that the word has "laughter" bubbling within it.
wor-	A dash shows a sharp cut-off.
wo:rd	Colons show that the speaker has stretched the preceding sound.
(words)	A guess at what might have been said if unclear.
( )	Unclear talk. Some transcribers like to represent each syllable of unclear talk with a dash.

A: word= B: =word	The equals sign shows that there is no discernible pause between two speakers' turns or, if put between two sounds within a single speaker's turn, shows that they run together.
word, WORD	Underlined sounds are louder, capitals louder still.
°word°	Material between "degree signs" is quiet.
>word word< <word word>	Inwards arrows show faster speech, outward slower.
→	Analyst's signal of a significant line.
((sniff))	Transcriber's effort at representing something hard, or impossible, to write phonetically.

APPENDIX C: MULTIMODAL TRANSCRIPTION SYMBOLS

Teachers:

% Tea gaze
$ Tea hand gestures
& Tea body movements
¤ Tea face

St(nr):

€ St gaze
£ St hands
₹ St body

St(nr):

@ St gaze
• St hands
⊗ St body

St(nr):

Δ St gaze
▲ St hands
◈St body

St(nr):

Σ St gaze
+ St hands
◊ St body

Others:

L: Left
R: Right
C: Centre
TM: Teaching Materials
NB: Student's notebook
LH: Left hand
RH: Right hand

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