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Relationship-building through embodied feedback: Teacher-student alignment in writing conferences

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RELATIONSHIP-BUILDING THROUGH EMBODIED FEEDBACK: TEACHER-STUDENT ALIGNMENT IN WRITING CONFERENCES

For the degree of Doctor of Philosophy

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Date

RELATIONSHIP-BUILDING THROUGH EMBODIED FEEDBACK: TEACHER-
STUDENT ALIGNMENT IN WRITING CONFERENCES

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ABSTRACT

Elena Shvidko. Ph.D., Purdue University, December 2016. Relationship-Building Through Embodied Feedback: Teacher-Student Alignment in Writing Conferences. Major Professor: Tony Silva.

Over the last two decades, an impressive amount of work has been done on the interaction that takes place during writing conferences (Ewert, 2009). However, most previous studies focused on the instructional aspects of conference discourse, without considering its affective components. Yet conferences are by no means emotionally neutral (Witt & Kerssen-Griep, 2011), as they involve evaluation of student work, correction, directions for improvement, and even criticism—that is, they involve potentially face-threatening acts. Therefore, it is important for teachers to know how to conference with students in non-threatening and affiliative ways.

The present study examines 1) the interactional resources, including talk and embodied action (e.g., gaze, facial expression, gesture, body position) that one experienced writing instructor used in writing conferences to respond to student writers and their writings in affiliative ways, and 2) the interactional resources that the teacher used to repair disaffiliative actions—either her own or those of the students—in conference interaction.

The data for the study are comprised of 14 video recordings of conference interaction between one instructor and two students collected over a 16-week semester in an introductory composition course for international students at a large U.S. university. Data were analyzed using methods from conversation analysis (Jefferson, 1988; Sacks, Schegloff, & Jefferson, 1974; Schegloff, 2007; Schegloff & Sacks, 1973) and multimodal interaction analysis (Nishino & Atkinson, 2015; Norris, 2004, 2013). The conceptual framework adopted in this study is based on the notions of embodied interaction (Streeck, Goodwin, & LeBaron, 2011a, 2011b), embodied participation frameworks (Goodwin, 2000a), and alignment (Atkinson, Churchill, Nishino, & Okada, 2007).

Findings indicate that the instructor was responsive to the potentialities of face-threatening acts during conference interaction, and she effectively employed various interactional resources not only in responding to student writing in affiliative and non-threatening ways, but also in repairing the disruption in alignment caused by disaffiliative actions of either of the participants.

This study demonstrates the value of teachers' embodied actions not only as tools that facilitate instruction but also as resources that can be used to keep a positive atmosphere in writing conferences. The findings contribute to the existing body of research on writing conferences, feedback, embodied practices in teacher-student interaction, and teacher-student relationships and rapport. The study also has implications for general classroom pedagogy, second language teaching, and second language writing instruction.

CHAPTER 1. INTRODUCTION

Since feelings and emotions intrinsically pervade conversations, the affective dimension of conferencing cannot be ignored (Chen, 2005, p. 19).

1.1 Background

This research is based on the fundamental principle of my personal teaching philosophy, which posits that teaching is not just an instructional treatment but also an interpersonal relationship. I strongly believe that teacher-student interaction does not consist entirely of the cognitively-based and goal-oriented communication that is constrained by institution-relevant identities of *teacher* and *student*. Instead, being part of human social interaction, the interaction between teacher and student includes a relational dimension. Normally, as teachers, we tend to separate out teaching as a special activity, while in fact it is a natural extension of social life where interpersonal relationships play a crucial role (Weber, 1922/1978). So both in my scholarly work and in my pedagogical endeavors, I strive to understand the social nature of teaching.

As a writing instructor, for example, I often wonder how my feedback is perceived by students. I am keenly aware of the fact that providing feedback on student performance inherently assumes evaluation, correction, suggestions for improvement, and even criticism; in other words, it potentially includes face-threatening acts. This can

certainly become an obstacle to the development of positive relationships between teacher and student. So when I provide written feedback, for example, I pay particular attention to how I articulate my remarks and suggestions, as I know that even the most delicately and tactfully formulated written comments can easily be taken wrongly, and be destructive to learner identity (Carnicelli, 1980; Witt & Kerssen-Griep, 2011).

When I started teaching introductory composition courses at Purdue University in 2012, where writing conferences were part of the programmatic curriculum (and still are), I began to wonder about the influence of one-on-one feedback sessions on teacher-student relationships. That is, while conferences can be an incredibly effective way to respond to student writing (e.g., Eckstein, 2013; Ferris, 2003a, 2003b; Ferris & Hedgcock, 2014; Williams, 2004), face-to-face feedback encounters are by no means emotionally neutral (Witt & Kerssen-Griep, 2011). Rather, they are potentially face-threatening and “emotionally charged” events “with important identity implications for students” (Trees, Kerssen-Griep, & Hess, 2009, p. 397-398). Thus, they can be harmful to the development of positive relationships between teacher and student. Reflecting on my conference interaction with my first-year composition students, I realized that, as teachers, we have power to impact our message by how we convey it, and it is important therefore for writing teachers to know how to conference with students in non-threatening and affiliative ways.

While developing my interest in this topic, I turned to published research on writing conference interaction. The literature search revealed that despite an impressive amount of work on interaction in writing conferences (see Ewert, 2009 for a summary), most previous studies have focused on the cognitive aspects of conferencing discourse,

neglecting its affective components. Moreover, one quote from my literature search struck me in particular, and confirmed the importance of embracing the emotional layer ingrained in conference interaction: “[F]eelings of being welcomed or rejected, encouraged or humiliated, valued or threatened remain strong in learners long after the conference is over” (Chen, 2005, p. 19). This is when I realized that I wanted to study conference interaction from an interpersonal and relational angle.

1.2 Writing Conference Discourse

Writing conferences have long been part of writing courses (Lerner, 2005). In many institutions of secondary and higher education, as well as language programs, writing conferences are a required pedagogical practice, and thus are included in the institutional or programmatic curriculum. In other cases, they are initiated by individual instructors who use them as a supplementary instructional feature of the course, designed to facilitate students’ writing process by discussing their papers in collaborative “dialogic encounters” (Consalvo, 2011, p. 30).

Interaction between teacher and student is the underlying activity in writing conferences; therefore, in many definitions of writing conferences offered in the literature, researchers have emphasized its interactional aspect, for example, “dialogic participation structures” (Consalvo, 2011, p. 28), “private conversations” (Sperling, 1990, p. 279), and “a forum in which students receive one-on-one feedback from the teacher concerning their writing” (Nickell, 1983, p. 29). Furthermore, scholars have also addressed various characteristics of this interaction, such as participation, collaboration, and negotiation. Sperling (1992), for example, pointed out the collaborative character of writing

conferences by defining them as “fine-tuned duets” in which “two participants play[ing] off one another such that the whole that results is something other than whatever the individuals would have produced working solo” (p. 70). This cooperative nature of writing conferences is also stressed by Patthey-Chavez and Ferris (1997), who maintained that during conferences “teachers and students (re)negotiate a specific ‘language’ of ‘writing’” (p. 52), and by Goldstein and Conrad (1990), who found that students’ active engagement, negotiation, and co-construction of the discourse with the teacher led to better success in subsequent revision. Similarly, Ewert (2009) asserted that the collaborative stance that a writing teacher takes during a conference has the potential to increase the affective teacher-student relationship, which is consequential for student’s better uptake and revision in subsequent drafts.

Accordingly, many benefits of writing conferences pointed out in the literature are associated with their interactional aspect. Some studies, for example, highlight the benefits that student writers can gain from the scaffolding and negotiation that takes place during conferences (Aljaafreh & Lantolf, 1994; Ewert, 2009; Gilliland, 2014; Goldstein & Conrad, 1990; Patthey-Chavez & Ferris, 1997). Others view conferences as an opportunity for students to see how their writing is perceived by the reader (Zamel, 1985) and for teachers to better understand the intended goals and meanings of students’ writing (Leki, 1990). Yet others believe that due to teacher-student collaboration that typically occurs in conferences, teachers are likely to avoid appropriation of student writing (Brannon & Knoblauch, 1982; Sommers, 1982; Zamel, 1985).

In addition to these instruction-focused dimensions, a writing conference encounter can also be seen as a “unique social space” (Consalvo, 2011, p. 3) in which

teacher and student interact face-to-face. Therefore, some researchers draw attention to the relational aspect of writing conference discourse and consider conferences as platforms for developing teacher-student relationships (e.g., Black, 1998; Consalvo, 2011; Kaufman, 2000; Wilcox, 1997).

Along these same lines, some scholars believe that the role of the writing teacher should not be purely instructional (text-oriented), but should also be nurturing (student-oriented) (Wilcox, 1997). Some even go as far as prioritizing the teacher's caring and nurturing role. Calkins (1986), for example, says, "Our first job in a conference [...] is to be a person, not just a teacher. It is to enjoy, to care, and to respond" (p. 118). Similarly, Wilcox (1997) believes that

For a writing teacher, the role of nurturer is more important than the role of instructor. Knowledge and ability in using the writing process are of little value unless the writer is growing along with the writing project and feels trust in his or her teacher. Working with people must be a priority over working with papers (p. 509).

Writing conferences therefore can be seen as both an academic and a relational venue, and conference interaction can be defined as "a hybrid kind of conversation that is both curricular and interpersonal" (Consalvo, 2011, p. 28; see also Jacobs & Karliner, 1977). In this respect, the goal of writing conferences, as Black (1998) noted, "can be either or both writing/revisiting the paper and establishing relationships with the teacher that is comfortable for the student" (p. 123).

1.3 Conference Feedback

Quite paradoxically, however, the instructional aim of writing conferences may appear to be contradictory to the achievement of its interpersonal objective—establishing teacher-student relationships, as mentioned by Black (1998). Providing feedback on student writing is the primary conference activity from an institutional viewpoint, and from this perspective, the development of positive teacher-student relationships may be impeded due to the nature of feedback as an instructional phenomenon. As Witt and Kerssen-Griep (2011) stated, “Although advising student performance is expected of every instructor, the face-threatening nature of instructional feedback can potentially strain the teacher-student relationship and damage the positive perceptions students hold about the instructor” (p. 76).

What is this potentially damaging influence of feedback on teacher-student relationships? First, as a pedagogical practice, providing feedback encompasses power relations where teacher and student perform asymmetrical roles, primarily due to the unequal share of knowledge and institutionalized rights to this knowledge (Drew & Heritage, 1992). Second, responding to student writing involves evaluation and assessment of student work, correction and directions for improvement, and in some cases, criticism, which may induce strong reactions from students (Värlander, 2008; Witt & Kerssen-Griep, 2011). As Trees et al. (2009) stated, “Even when combined with glowing comments about strong aspects of the students’ work, suggestions about improvement inherently contain the message that students did not do as well as they could—and perhaps *should*—have” (p. 398, emphasis in original).

As a consequence, providing feedback in writing conferences is a highly complex activity that contains two seemingly contradictory objectives: 1) to deliver evaluative and often corrective information, and 2) to minimize the threatening effect of this activity (Kerssen-Griep & Witt, 2012, 2015; Trees et al., 2009; Witt & Kerssen-Griep, 2011). Balancing these two objectives is a challenging task, but with the implementation of various interactional resources, including talk and embodied behavior, teachers can achieve both goals. In other words, I believe that during writing conferences, teachers can embed affiliative and relationship-building strategies in potentially face threatening feedback activities and co-construct positive social interaction with students without deviating from the instructional aspect of the meeting. As Nguyen (2007) noted, the teacher can establish an environment “where *real* learning tasks are done and *real* social relationships are built through the authentic and natural employment of various interactional resources” (p. 299, emphasis in original).

Many teachers, I suppose, use a whole variety of interactional resources and strategies, quite successfully in fact, in order to develop positive interpersonal relationships with their students—so-called rapport—without deviating from instructional tasks. In the case of writing conferences, the development of such positive interpersonal relationships can become a foundation for productive conference interaction, resulting in effective feedback activities and subsequent revisions (Kaufman, 2000). Many of these strategies are broadly defined in teacher manuals as “rapport building techniques.” However, while the pedagogically-oriented literature commonly addresses these techniques as a prerequisite for effective teaching and learning, much less attention in research has been devoted to understanding how these techniques are actually constructed

in real-life interaction, that is, in mundane classroom activities. Many of these strategies are used by teachers unconsciously because, as social actors, we interact with each other on a daily basis; in a sense we therefore know how to do it (Garrod & Pickering, 2004; Levinson, 2006), and we learn how to affiliate with each other while performing various social activities in order “to survive and prosper” (Atkinson, 2011, p. 144). However, the implementation of these affiliative and rapport-building techniques is subtle, and unless we do a detailed, moment-to-moment, step-by-step, microscopic analysis of unfolding interaction, it is quite often impossible to capture.

1.4 Aims of the Study

Therefore, the purpose of the current study is to investigate how teachers and students mutually construct relationships of cooperation and alignment moment to moment in real time, as they perform their mundane activities in writing conferences. More specifically, my goal is to examine how the construction of the affiliative relationships is embedded in potentially face-threatening feedback activities through the authentic and natural use of interactional resources, including talk (e.g., words, grammatical structures, tempo, volume, pauses, emphasis, intonation) and embodied behavior (e.g., gaze, facial expression, gestures, body position), in combination with other meaning-making tools and systems available to teacher and student in face-to-face interaction (Atkinson, 2011; Goodwin, 2000a, 2007a, 2007b; Gumperz, 1982; Streeck, Goodwin, & LeBaron, 2011a).

In accomplishing this goal, the study examines data collected through video-recording all writing conferences involving one writing instructor and two students over

the course of one semester and analyzed using methods from conversation analysis and multimodal interaction analysis (Atkinson, 2011; Nishino & Atkinson, 2015; Norris, 2004, 2013). The conceptual framework adopted in the study comprises the notions of embodied interaction (Streeck et al., 2011a, 2011b), embodied participation frameworks (Goodwin, 2000a), and alignment (Atkinson et al., 2007).

1.5 Significance of the Study

The reader may be wondering at this point: Why another study on feedback in second language writing? Below I explain the rationale for conducting this research.

Indeed, anyone familiar with research on second language (L2) writing is well aware of the fact that response to student writing is one of the most frequently researched, as well as highly debated, topics in the field. In the last few decades, a myriad of journal articles and books have been published in attempts to describe the purposes, effectiveness, format, and pedagogical applications of this teaching practice (Ferris, 2003a). Much of this literature provides recommendations, often called “best practices” (Ferris, 2014, p. 7), for classroom instructors. These works include articles (Ferris, 2007; Lee, 2008; Zamel, 1985), book chapters (Ferris, 2003b; Goldstein, 2001; Leki, 1990), and book-length publications (Ferris, 2002, 2003a; Goldstein, 2005; Hyland & Hyland, 2006).

Furthermore, feedback research embraces a variety of institutional contexts: intensive English programs (Montgomery & Baker, 2007), EFL contexts (Furieux, Paran, & Fairfax, 2007; Lee, 2008, 2009a, 2009b; Lee & Schallert, 2008), college composition classrooms (Ferris, Brown, Liu, & Stine 2011; Ferris, Liu, & Rabie, 2011), and writing courses across the curriculum in institutions of higher education (Hyland, 2013; Séror,

2009). Some researchers also attempted to collect perspectives on feedback from teachers in other parts of the world (Evans, Hartshorn, & Tuioti, 2010).

One of the most frequently addressed and extensively researched areas regarding responding to L2 writing is the subject of error correction. It includes such issues as 1) effectiveness of feedback for student writers (Ashwell, 2000; Bitchener & Knoch, 2009; Ferris, 2007; Truscott, 1996, 2007); 2) format of feedback—explicit or implicit (Bitchener, Young, & Cameron, 2005; Ferris & Roberts, 2001), direct or indirect (Ferris, 2002, 2006; Lee, 2004; Sheen, Wright & Moldawa, 2009), focused or unfocused (Ellis, Sheen, Murakami, & Takashima, 2008; Lee, 1997, 2004; Sheen, et al, 2009); and 3) teacher and student perspectives on feedback (Evans et al., 2010; Ferris, Brown, Liu, & Stine, 2011; Min, 2013; Montgomery & Baker, 2007).

This never-ending interest in feedback can be explained by its pedagogical importance; indeed, responding to student writing constitutes the very essence of writing pedagogy (Hyland, 2010). However, despite the impressive amount of literature on feedback, which includes a number of studies on responding to student writing in one-on-one conferences (Ferris, 2014; Goldstein & Conrad, 1990; Patthey-Chavez & Ferris, 1997), the interpersonal aspect of feedback has not yet been explored from a research perspective. And while I acknowledge the valuable implications of the feedback literature for L2 writing pedagogy, I see a significant problem in the published scholarship in that it fails to take into account the relational dimension of this pedagogical practice.

Furthermore, feedback given in conferences differs from teacher written comments on student texts, which are essentially “one-way communication” (Carnicelli, 1980, p. 108). In contrast to written feedback, during conferences students have an

immediate chance to agree and disagree, to question and challenge, to consult and negotiate. While this may put conference feedback in an advantageous position compared to teacher written remarks, it is important to remember that conferences are a fairly new instructional practice for many second-language student writers (Young & Miller, 2004); therefore, on the affective level, one-on-one meetings with the teacher may appear intimidating and threatening to them (Ferris, 2003), and in some cases even cause anxiety (Chen, 2005). Thus, it becomes particularly important for a writing teacher to understand that *how* feedback is given is as essential as the feedback message itself (Carnicelli, 1980; Martin & Mottet, 2011; Trees et al., 2009; Witt & Kerssen-Griep, 2011).

But, still, do we really need *another* study on feedback? I will let my readers answer this question for themselves. From my perspective, however, we need a *different* study on feedback.

Along with the conceptual angle adopted in this study, which examines feedback as an embodied and affiliation-building phenomenon, the merit of this study is in its methodology, which allows for examining the construction of affiliation on a moment-to-moment, step-by-step basis. As mentioned above, in teacher-preparation manuals, the so-called “rapport-building techniques” are rather broadly and vaguely conceptualized, and usually presented as a general “what-to-do” list of suggestions applicable to any language classroom (Brown & Lee, 2015). While, strictly speaking, I find most of those guidelines to be potentially effective, I see them as impractical for at least one important reason: These techniques are almost never operationalized, and as such, they tend to be extremely abstract, and are assumed to function as “rules of thumb.” To illustrate, a potentially valuable suggestion provided by Brown and Lee (2015) “Show interest in each student as

a person” (p. 306) says nothing about how this can actually be accomplished in real time, in situ—i.e., what strategies and interactional tools can be deployed in the real-life classroom context to bring this rapport-building technique to life.

On the other hand, the conceptual and analytical frameworks adopted in this study allow for investigating the construction of relationships of affiliation as a mutual, moment-to-moment enterprise occurring in the process of teacher-student interaction. First, the concepts of embodied interaction (Streeck et al., 2011a, 2011b), embodied participation frameworks (Goodwin, 2000a), and alignment (Atkinson et al., 2007) make it possible to include the “semiotic life” (Goodwin, 2007a, p. 21) of both participants in the analysis—in other words, to take into account “the distinctive semiotic structure of fully embodied co-presence” (Streeck et al., 2011b, p. 5) of both interlocutors. Put differently, the conceptual framework implemented in this study positions both the speaker and the hearer (i.e., teacher and student) as co-active participants at any moment of interaction, who enact their participation as well as their understanding of the unfolding action, not only through their talk, but also through their embodied display. The latter, in particular, cannot be omitted from the analysis, particularly when examining emotion, stance, and attitude, because these very phenomena are frequently brought into existence through embodied tools (Artman, 2005).

Why is this important? The answer to this question can be found in the nature of human interaction, where, put simply, everything is connected to everything. So in interaction, both participants are actively “engaged in detailed analysis of the unfolding structure” of the action in progress, and based on this analysis, they make “projections relevant to their own participation in it” (Goodwin, 2007a, p. 24). To put it differently,

students' actions and reactions are consequential to teachers' next turns, and vice versa. Thus, the concepts of embodied interaction and participation framework allow for analyzing this mutual reflexivity (Goodwin, 2007a)—participants' moment-to-moment orientation to each other as well as to the unfolding action, and the concept of alignment enables observing the outcomes of this mutual orientation, as well as understanding the action under investigation as a joint accomplishment (Clark, 1996, 2006).

Second, the analytical toolkit consisting of the methods of conversation analysis (Jefferson, 1988; Sacks et al., 1974; Schegloff, 2007; Schegloff & Sacks, 1973) and multimodal interaction analysis (Nishino & Atkinson, 2015; Norris, 2004, 2013) allows for capturing how this joint accomplishment is co-constructed in situ on a moment-by-moment basis. Providing tools for fine-grained observation and the examination of interaction through a microscopic lens, this analytical framework enables a researcher to see its semiotic richness, embracing it “in all its apparent messiness” (Hutchby & Wooffitt, 2008, p. 71), including audible sounds, such as breathiness and laughter, duration of pauses, beginning and end-points of turns, false starts, overlaps, latches, emphases, truncations, extensions, in combination with embodied displays that characterize naturally occurring face-to-face interaction. All these features “carry interactional meaning” (Norris, 2004, p. 2) and thus cannot be dismissed “*a priori* as meaningless” (Rossano, 2013, p. 311, emphasis in original). In short, the analytical framework of the current study with its “rigorous microanalytic focus” (Streeck et al., 2011b, p. 10) allows for a better understanding of the complex nature of human interaction.

1.6 Organization of the Dissertation

Including this introduction, this dissertation consists of seven chapters. In Chapter 2, I provide an overview of the relevant literature that will help me formulate the problem investigated in the current study and set the stage for the following discussion. Chapter 3 describes the conceptual and the analytical frameworks adopted in the study. In Chapter 4, I give an account of the research setting and the participant selection procedure, as well as report on how the data were collected and analyzed. The results section of the dissertation—Chapters 5 and 6—provides a detailed analysis of data excerpts that illustrate how relationships of affiliation and alignment are constructed in real time, moment to moment, as the teacher and the students interacted. The teacher's employment of interactional resources for the purpose of affiliating with the students in potentially face-threatening moments of interaction is reported in Chapter 5, whereas Chapter 6 demonstrates the teacher's initiation of repair that followed instances of momentary disalignment in their interaction, for the purpose of preserving positive relationships with the students. The dissertation concludes with Chapter 7, which discusses these findings in relation to the research questions of the study, describes the contribution of this research to scholarship and its implementation in pedagogy, and addresses this study's limitations and directions for future investigations.

CHAPTER 2. LITERATURE REVIEW

Not only do we have to attend to the cognitive domain, attempting to enhance students' thinking and evaluative processes, but also to the affective domain: the emotions, moods, feelings, attitudes, motivations, and self-perceptions that influence literacy activities (Kaufmann, 2000, p. 72).

2.1 Overview of Chapter

To establish a theoretical background for the phenomenon examined in this study, this chapter provides the review and analysis of the relevant literature. The chapter is divided into two parts. In Part 1—*Conference Feedback*—I review studies concerned with writing conference feedback. I begin this part of the chapter by reviewing studies that help us understand the distinct nature of conference feedback as a face-to-face interactional phenomenon. I continue the discussion by addressing a potential face-threatening effect of feedback, associated with its instructional objective—evaluation of student performance. In the following section, I review studies that viewed conferences as a relationship-building venue, to help the reader understand the dilemma between the instructional goal of feedback and the relational nature of teacher-student interaction in conferences. This is followed by a section that demonstrates how this dilemma has been addressed in the existing research. Part 1 concludes by stating the importance of teacher

embodied behavior in potentially face-threatening classroom interaction, thereby providing a transition to Part 2.

Part 2—*Embodied Practices in Teacher-Student Interaction*—begins by discussing the general notion of teacher embodied behavior as addressed in the literature. It continues with a section that reviews studies on the use of embodied behavior for the purpose of developing interpersonal relationships between teacher and student. I then review research that examined the use of embodied displays in L2 teaching settings, followed by a section that discusses studies on the use of embodied tools in conversations about writing. The final section in Part 2 provides a review of studies that addressed teacher embodied behavior as an affiliative strategy in writing conferences. I conclude this chapter by addressing some limitations in the analyzed studies and identifying the gap in the existing research in order to establish the focus of the current study and provide the direction for the subsequent discussion.

2.2 Part 1: Conference Feedback

While rapport doesn't guarantee a successful conference all successful conferences reveal some elements of rapport (Kaufmann, 2000, p. 75).

2.2.1 Conference Feedback as a Face-to-Face Interactional Phenomenon

Responding to student writing during writing conferences is an alternative to teacher written comments. The benefits of conference feedback are widely addressed in the pedagogically based literature. For example, writing teachers are advised to hold writing conferences because, as Raimes (1983) put it, “Talking to a student about what he

has written is often the only way to find out what he was really trying to say” (p. 145). Other benefits addressed in the literature are: helping teachers avoid appropriating student work (Brannon & Knoblauch, 1982; Sommers, 1982; Zamel, 1985), helping teachers save the time and energy that they would spend commenting on students’ drafts (Ferris & Hedgcock, 2014), and giving students individual attention (Carnicelli, 1980). Based on the perceived value of conference feedback, literature on teaching writing offers practical suggestions on how to conduct writing conferences (e.g., Bruce & Rafoth, 2009; Carnicelli, 1980; Ferris & Hedgcock, 2014; Harris, 1986; Murphy & Sherwood, 2003; Murray, 1985; Raimes, 1983).

Along the same lines, research, too, addresses benefits of conference feedback. Some researchers highlight the advantages that conference response to student writing has over written comments due to the negotiation that takes place in conferences. Martin and Mottet (2011), for example, suggest that “[f]ewer errors in perception occur because students have the opportunity to ask for clarification or further exploration” (p. 5). In addition to offering both the teacher and the student the opportunity for clarification requests (Carnicelli, 1980, Conrad & Goldstein, 1999), conferences also allow students to exercise their agency by negotiating teacher feedback and standing up for their ideas (Gilliland, 2014). Written comments certainly deprive students of this opportunity, as they are, as Carnicelli (1980) put it, “one-way communication,” so “the student has no immediate chance to disagree” (p. 108). Similarly, Newkirk (1995) argues that conferences should “shift conversational and evaluative responsibility onto the student” (p. 197), and Eodice (1989) suggests that in a conference, “student ownership of the text should extend to student ownership of the conference” (p. 8).

As seen from the statements above, the researchers highlight the agency-promoting nature of writing conferences that allows students to negotiate feedback in a dialogic type of discourse. Why is such interaction-based and negotiation-driven approach to responding to student writing significant? Previous studies on the amount of talk produced by the teacher and the student during writing conferences have found that student's active participation and engagement led to better uptake and more effective subsequent revisions (e.g., Gilliland, 2014; Goldstein & Conrad, 1990; Jacobs & Karliner, 1977; Patthey-Chavez & Ferris, 1997); therefore, student's contribution to conference discourse is highly expected.

In a first-language (L1) writing setting, Jacobs and Karliner (1977) found that a student who was more actively engaged in the writing conference made more effective and substantive revisions than one who took a less active role. Similar results were reported by Goldstein and Conrad (1990) in an L2 writing context. Specifically, they found that those students who passively accepted teacher feedback during conferences tended to revise their drafts less successfully than those who actively negotiated their ideas and "shared in the building of the discourse" (p. 455) with the instructor. Patthey-Chavez and Ferris (1997) also found a link between student conference participation and the effectiveness of subsequent revisions. Proficient students in their study took more active roles in writing conferences and made more substantial revisions afterwards. In contrast, less proficient students exhibited passive behavior during conferences, and while making revisions after the conference, they simply followed the teacher's suggestions. In a more recent study, Gilliland (2014) addressed the impact of student conference participation on their subsequent revisions. Drawing on these findings, she

concluded: “The students best able to capitalize on the teachers’ oral feedback were those who were given, or who took for themselves, more discursive opportunities, whereas students who passively accepted teacher commentary (or who allowed teacher interruptions) did not substantively change their essays” (p. 325).

As the effectiveness of revisions is associated with student participation in writing conferences, previous studies have investigated the reasons for student engagement in the conference talk as well as the lack of it (Ewert, 2013; Gilliland, 2014; Goldstein & Conrad, 1990, Patthey-Chavez & Ferris, 1997; Qureshi, 2013). In Patthey-Chavez and Ferris (1997), the factor influencing student participation was proficiency level. Goldstein and Conrad (1990) hypothesized that the differences in participation that they discovered across students in their study could be explained by students’ individual characteristics, such as personality and culture. Sperling (1991) noticed that the differences in student engagement in conference encounters were also personal in nature; more specifically, they were linked to “different notions of their student roles, personal ease in engaging an adult interlocutor or authority figure, or willingness to verbalize their writing efforts to a more experienced teacher” (p. 155). Qureshi (2013) found that participation differences of both students in her study were linked to students’ differing views of the nature and the goals of writing conferences, and the role of the teacher in conference interaction. That is, one student viewed the instructor as an authoritative figure, while the other one perceived the teacher as an equal interlocutor. Gilliland (2014) attributed the observed patterns in student participation to teacher interaction style. She described the forms of teacher oral responses that promoted students’ active participation, which included pausing to let students ask questions and validating students’ appropriate ideas in their writing. The

forms of teacher talk that discouraged students from participation comprised interrupting and not listening to students, not checking for comprehension, and modeling without cueing students into thinking. Another teacher variable—the focus on particular aspects of writing during a conference—was found to be an influential factor in student participation in Ewert (2009). One teacher in the study primarily focused on content and rhetorical issues, and through a variety of negotiation and scaffolding tactics, she was able to promote more student participation. The other teacher in the study addressed mostly language issues through making critical comments and asking students “knowledge display” (p. 263) questions, which generated short responses rather than interactive dialogues.

Convinced of the importance of student participation during writing conferences, some scholars have encouraged writing teachers to establish the type of environment in which students would be given opportunities to engage in the conversation. Artman (2005), for example, expressed her concern about teachers who, figuratively speaking, move the classroom into their offices, where they continue giving “a mini-lecture on what is wrong with the paper and how the student can fix it” (p. 16). Gilliland (2014) suggests that writing teachers should be “mindful of their interactions” during writing conferences and create an atmosphere in which students would “participate actively, stand up for their ideas, and negotiate language with their teachers” (p. 325). Carnicelli (1980) provides teachers with a simple, yet noteworthy, advice: “If student participation is desirable, students must be given a chance to participate” (p. 117).

Along with allowing students to engage in the negotiation of their ideas with the teacher, which, as demonstrated in the previous research, may potentially lead to more

successful revisions, the interactive nature of conferences also reduces the writing teacher's chances of appropriating student work (e.g., Brannon & Knoblauch, 1982; Sommers, 1982; Zamel, 1985). Finally, conference comments tend to be more focused and personalized than written ones. As Weissberg (2006) stated, writing conferences give the instructor "an unparalleled opportunity to provide targeted individualized instruction" (p. 261). Referring to the personal nature of conference feedback, Carnicelli (1980) noticed that "written comments are more impersonal" (p. 108), whereas during conferences, teachers are given the opportunity to better express their concern through their feedback. As he put it,

Students are more receptive to criticism given orally because they can appreciate the spirit in which it is offered. They can sense the teacher's support and concern, and realize that even negative comments are intended to be constructive. It is difficult for a teacher to demonstrate the same degree of personal concern in written comments alone. Even the most tactfully phrased written comments may seem destructive to a beginning writer (p. 108).

2.2.2 Feedback as a Face-Threatening Phenomenon

While responding to student writing during conferences may be pedagogically beneficial, on the affective level, feedback messages are "not emotionally neutral" (Witt & Kerssen-Griep, 2011, p. 78), and face-to-face feedback encounters may rather be considered "emotionally charged interactions" (Trees, Kerssen-Giep, & Hess, 2009, pp. 397-398). Indeed, feedback by its nature assumes evaluation of student work, and includes suggestions for improvement and even critique. Surely, instructors are expected

to evaluate student performance; nevertheless, because of the inherent face-threatening nature of criticism, feedback messages may “heighten emotional tension” (Kerssen-Griep & Witt, 2012, p. 499) and provoke strong reactions from students. In some cases, they may also impact students’ self-esteem, motivation, and emotional wellbeing (Jacobs, Jacobs, Cavior, & Burke, 1974; Värlander, 2008). Therefore, the effectiveness and value of feedback may be undermined by potentially negative student reactions to it. This, in turn, may also interfere with students’ positive perceptions of the teacher, which can “potentially strain the teacher-student relationship” (Witt & Kerssen-Griep, 2011, p. 76, see also Kerssen-Griep, Trees, & Hess, 2008).

2.2.3 Writing Conferences and Rapport

This potentially damaging influence of feedback on the development of positive teacher-student relationships seems to be contradictory to the idea supported in the literature that writing conferences should provide a venue for creating and maintaining rapport between participants. According to Wilcox (1997), for example, a writing conference cannot be productive if the teacher does not have trusting relationships with students. The link between a positive interactional atmosphere during writing conferences and the effectiveness of the conference was also addressed by Consalvo (2011), who asserted that one of the factors promoting productivity of writing conferences is a friendly conversation between teacher and student. Along the same lines, Kaufman (2000) suggests that positive interaction between teacher and student facilitates instructional activities that take place in a conference: “Rapport usually results in a productive conference in which the student leaves with new perspectives, a clarified direction for

further work, and a renewed enthusiasm” (p. 92). Kaufmann further argues that a positive emotional atmosphere at the conference allows the teacher to accomplish instructional objectives: “When the teacher creates a sense of emotional and intellectual comfort and security, she can then push a little harder. By gaining students’ trust she can begin to create a sense of discomfort within them, challenging them to expand their intellectual boundaries by trying new approaches and taking risks” (p. 91). This influence of rapport on teacher feedback is also highlighted in Martin and Mottet (2011), who noticed that “if a student and teacher have a good working relationship and a positive rapport has been established, then students will more likely trust the opinions and suggestions of the teacher” (p. 12).

The significance of a positive and supportive atmosphere during writing conferences is also documented in the literature from a student’s perspective. While examining students’ expectations of writing conferences, Liu (2009) found that about half of the students viewed conferences as the opportunity to strengthen “a close personal relationship” (p. 110) with their instructor. In Liu’s (2009) study, students’ anticipation of the interpersonal connection with the teacher was also evident in their self-reported perceptions of the conferences as places where they could feel safer and more confident. Similarly, one of the participants’ in Qureshi’s (2013) study also referred to the feeling of safety and confidence by saying: “[I]t is easy I think [to ask questions] ... the teacher is friendly ... you didn’t get nervous” (p. 29). Along the same lines, Kaufmann (2000) states, “In order for a student to be willing to discuss personally important matters, his or her relationship with the teacher has to be free of intimidation—it has to feel safe and

comfortable” (p. 75). Black (1998), too, found that students’ assessment of the effectiveness of a writing conference was influenced by the emotional factor:

When I’ve asked students to write about their best and worst conference, it’s clear that the emotional aspects of a conference play an important role in their choices. Students are afraid, nervous, excited, or uncertain about themselves and want to talk about those feelings, want to establish a relationship with the teacher that goes beyond the classroom (pp. 122-123).

Black also refers to her own conference experience as a student, which resembles those of her students: “What makes certain memories of conferencing so strong for me is not whether I got the advice to rewrite a particular paper and get a good grade, but whether I felt welcomed or humiliated or valued or threatened” (pp. 123-134). As seen from these statements, students indeed expect writing conferences to be relationship-enhancing events. As Kaufmann (2000) noted, “For most students, a prerequisite to successful communication with the teacher is rapport: a sense of social and emotional (as well as academic) comfort and trust between them” (p. 72).

Given the importance of positive interaction in writing conferences, some scholars provide a number of suggestions on how to promote a safe and healthy environment and develop positive and trusting relationships with students. For example, Wilcox (1997) suggests that teachers should not grab or hold the student’s paper because “[s]ymbolically, this takes control of the writing away from the [student]” (p. 509). Wilcox also recommends that teachers ask students to read their papers out loud because they hear their own voices, which “reinforces the sense of ownership” (p. 509). Finally,

according to Wilcox, it is important to give students enough time to think and formulate their ideas.

In her reflective essay, Silver (1989) proposes the concept of *extended conference time*, whose purpose is to support students, encourage them by acknowledging their writing efforts, and build their confidence. Silver calls these conferences “a prerequisite to success” (p. 24). Initial conferences in particular, according to Silver, carry importance as they help teachers establish rapport with their students that may influence students’ writing motivation. Silver provided five areas to be emphasized in initial conferences: 1) discussing students’ previous writing experiences in order to understand students’ attitudes toward writing; 2) discussing the grading system to help students understand the importance of their growth as writers over grades; 3) guaranteeing students’ confidentiality to give them the opportunity to develop their writing skills before they feel comfortable sharing their work with their peers; 4) highlighting the importance of writing in school; and 5) addressing the basic principles of revision.

Considering the importance of a positive conference atmosphere and teacher-student relationships on the one hand, and the existence of the potentially face-threatening effect of teacher feedback messages on the other, conference feedback stands as a highly complex phenomenon that contains two seemingly contradictory objectives for a writing instructor—to deliver evaluative and sometimes corrective information and to minimize the face-threatening effect of this activity, thereby preserving teacher-student relationships. As Trees et al. (2009) put it, “Successfully evaluating students’ work challenges teachers to achieve both corrective task and identity-protection goals in interaction” (p. 397). It is not surprising therefore that writing teachers may feel, as

Kerssen-Griep and Witt (2012) expressed it, “torn between directing students’ learning or maintaining productive rapport with them” (p. 498).

2.2.4 Minimizing Face-Threatening Effects of Feedback

How can writing instructors find a balance between instructional and relational goals? Previous research has demonstrated that teachers can take advantage of the very nature of oral feedback—face-to-face encounters—and use various interactional resources in order to maximize affiliation and establish solidarity with students in potentially face-threatening moments of instruction.

Nguyen (2007) showed that affiliative and relationship-building strategies can be “*implicitly* blended into instruction” (p. 299, emphasis in original), and thus become an integral part of the teaching-learning process. In her study, she described how an ESL instructor corrected students in non-threatening and affiliative ways by employing various interactional resources, including lexical and prosodic elements of his speech, bodily position, gestures, and facial expressions. These interactional resources allowed the teacher to pursue the instructional tasks and simultaneously maintain a non-threatening environment in the classroom. The study suggests that teachers can establish the type of environment “where *real* learning tasks are done and *real* social relationships are built through the authentic and natural employment of various interactional resources” (p. 299, emphasis in original).

Research on feedback in the field of instructional communication has described a variety of strategies that instructors can employ to facilitate a supportive learning environment in the classroom and preserve teacher-student relationships in potentially

face-threatening feedback activities. In a series of studies on instructional feedback, Hess, Kerssen-Griep, Trees, and Witt (e.g., Kerssen-Griep, Hess, & Trees, 2003; Kerssen-Griep & Witt, 2012; Trees et al., 2009; Witt & Kerssen-Griep, 2011) draw on the concepts of *face* (Goffman, 1967), *facework* (Lim & Bowers, 1991), politeness theory (Brown & Levinson, 1987), and feedback intervention theory (Kluger & DeNisi, 1996). Although each of these studies has a slightly different focus, the two groups of strategies frequently referred to by the researchers are: 1) *teacher nonverbal immediacy* (TNI), which includes eye gaze, smile, open body position, gestures, physical proximity, and relaxed postures, and 2) *face-threat mitigation* (FTM) techniques, which include verbal expressions of solidarity and approbation, tactful hedges, and qualifiers.

As seen from these studies, teacher embodied behavior provides an important tool for creating a positive classroom climate and developing connections that enhance teacher-student relationships in potentially face-threatening feedback encounters. Therefore, the discussion will now move to addressing the use of embodied practices in teacher-student interaction.

2.3 Part 2: Embodied Practices in Teacher-Student Interaction

Our understanding of face-to-face conversation [...] may be impoverished if we do not take account of the nonverbal component (Graddol, Cheshire, & Swann, 1994, p. 146, cited in Chen, 2005, p. 23).

2.3.1 Use of Embodied Practices in Instructional Settings

The use of embodied practices in teacher-student interaction is widely addressed in the literature. Book-length publications (Neil, 1991), book chapters (Cooper, 1995; Mottet & Richmond, 2002; Richmond, 2002; Sert, 2015), and articles (e.g., Allen, 2000; Barnett, 1983; Davies, 2006; Faraco & Kida, 2008; also see studies analyzed in this section) draw the reader's attention to the issue of the use of embodied behavior for the purpose of facilitating the process of teaching and learning. As Sert (2015) rightly noticed,

Classrooms are spaces designed for teaching and learning practices: practices that unfold in embodied ways through the coordination of talk and our bodies [...]

During the process of co-constructing knowledge, and engaging in learning experiences, human beings employ interactional resources at the interface of [...] these modalities, thus embodying orientations to teaching and learning (p. 109).

Chen (2005) describes the role of embodied behavior on three levels: affective, social, and cognitive. The affective function of embodied tools is to express emotions and feelings. For example, in the classroom, the teacher can “read” students’ attitudes about the lesson by paying attention to their facial expressions and eye gaze. On the other hand, teachers’ own facial expressions and the frequency of eye gaze may be an indicator of whether or not the teacher is interested in students. Gestures, too, are a powerful communicator of moods, emotions, and attitudes. Through gestures, for example, the teacher can project friendliness, approachability, and approval, or closeness, lack of interest, and even arrogance and rudeness. On the social level, Chen (2005) suggests, embodied behavior can either enhance or impede the effectiveness of classroom interaction. For instance, the absence of eye contact from the teacher makes it difficult for

students to know when to ask questions or make comments. The social function of embodied interaction between teacher and student is further accomplished through emphasizing the meaning, resolving possible misunderstanding or repairing errors, and regulating the flow of interaction. Finally, from the cognitive perspective, embodied tools can be helpful for the teacher in checking students' comprehension. A case in point is a student's facial expression, which is often a cue of whether or not the student understands the material (e.g., instructions, questions, explanations). Chen further suggests that gestures can also play a cognitive role by helping students recall information or material they have previously learned.

In her classification of embodied behavior, Sime (2006) uses slightly different terms to describe similar phenomena, particularly in relation to the use of gestures in the classroom. In Sime's paradigm, the emotional function of gestures, which corresponds with Chen's affective level of embodied behavior, is enacted through engaging students in more active participation. Through the organizational function of gestures, which Chen (2005) described as social, participants in the classroom can regulate turn taking. Finally, on the cognitive level, through gestures the teacher can direct students' attention to the material, and students can better retain and recall information.

2.3.2 Use of Embodied Practices as Relationship-Building Tools

Embodied behavior can also be employed as an affiliative tool. One of the communicative strategies described by Hess, Kerssen-Griep, Trees, and Witt (see Part 1)—*teacher nonverbal immediacy* (TNI)—appears to be the focus of many studies examining teacher-student rapport in the field of instructional communication. The term

immediacy was first defined by Mehrabian (1969) to describe a perception of closeness between interlocutors, and in instructional settings, immediacy behaviors can be defined as types of actions that increase perceived closeness between teachers and students (Consalvo, 2011; Martin & Mottet, 2011).

Previous research has discussed the crucial importance of teacher immediacy behavior in the teaching-learning enterprise. As Allen, Witt, and Wheelless (2006) stated, “Teacher immediacy creates a sense of relationship or positive affect between the student and the instructor and course content” (p. 24). In a similar vein, Chen (2005) suggests that, “In education context [...] appropriate use of body language is believed to be the clue to successful teaching, effective learning, and smooth teacher-student relationships” (p. 24).

The following functions of teacher nonverbal immediacy are identified in the literature:

Increasing student participation. Frisby and Martin (2010) noticed that “when instructors engage in behaviors that are confirming, encouraging, and supportive, students are more likely to participate” (p. 149). Along the same lines, Wheelless, Witt, Maresh, Bryand, and Schrodt (2011) assert that students tend to respond to these kinds of teacher behavior “with greater sense of commitment to the course” (p. 331). Burroughs (2007) made an interesting observation: with a low immediate teacher, students tend to disregard the teacher’s requests and instructions, whereas they are “generally more willing to comply when their teachers engage in more nonverbally immediate behaviors” (p. 463). Based on this observation, Burroughs concluded that nonverbal immediacy behavior promotes students’ “on-task compliance” (p. 456).

Increasing student affective learning. With its emphasis on students' emotions, feelings, and attitudes toward the class and its content, affective learning is addressed in the literature as an important prerequisite for the other types of learning happening in the class (see Allen et al., 2006; Burroughs, 2007; Frisby & Myers, 2008; Pogue & Ahyun, 2006; Richmond & McCroskey, 2000; Rodriguez, Plax, & Kearney 1996). According to Martin and Mottet (2011), for example, "Cognitive and behavioral learning is the ultimate goal of successful teaching, and affective learning is the means to those ends" (p. 61). With regard to affective learning, teacher nonverbal immediacy has been described as its facilitator. Indeed, when instructors engage in frequent eye contact with students, use gestures and head nods, have a smile on their face and an open body position, or maintain a pleasant facial expression in general, they communicate a sense of comfort, affiliation, and care, which, in turn, increases students' positive perceptions of the class (Allen et al., 2006; Chen, 2005). As Blau (2011) stated, "if a student perceives a positive relationship with his/her teacher, this will impact their perception of the value of the content they are learning in class" (p.17). Martin and Mottet (2011) made a similar observation in the context of writing conferences; they noticed that when teachers used nonverbal immediacy behaviors, "students overwhelmingly had more affect for the instructor, writing conference, and process of writing" (p. 12).

Increasing student positive perception of the teacher. As Chen (2005) stated, "proper use of nonverbal cues can increase teacher likability" (p. 28). On the other hand, Richmond and McCroskey (2000) found that the teacher's lack of eye contact promotes students' negative perceptions of the instructor. Witt and Kerssen-Griep (2011) also described the link between teachers' nonverbal immediacy behaviors and teachers'

perceived credibility. They argued that teachers' credibility, in particular, is indispensable when it comes to delivering effective feedback. In other words, when students perceive teachers as competent and credible sources of information, they are more likely to attend to their feedback. In their study, Witt and Kerssen-Griep found that when the teacher employed various relational techniques, including frequent eye contact, smiles, relaxed body positions and gestures, students perceived him as "a credible source of feedback" (p. 87), more competent and intelligent, more ethical, honorable, trustworthy, caring, and "someone who had their best interests in mind" (p. 88).

Minimizing feedback sensitivity. Teacher nonverbal immediacy actions can also neutralize students' potentially negative reactions to teacher feedback by allowing teachers to deliver feedback in affiliative and non-threatening ways (as discussed earlier in Part 1). At the same time, however, according to Martin and Mottet (2011), if teachers establish positive relationships with students by means of nonverbal immediacy behavior, then while providing feedback they can shift the focus from looking for softening affiliative devices to fully focusing on the instructional objective of the feedback message. As Martin and Mottet (2011) put it, "teachers can establish a rapport with students through the use of nonverbal immediacy behaviors. This rapport allows teachers to better use their limited conferencing time with students by being more direct with their verbal feedback and worrying less about how their feedback will impact students' feelings" (p. 12).

2.3.3 Use of Embodied Practices in L2 Teaching Settings

The use of embodied practices in L2 teaching-learning contexts has primarily been examined in research from an instructional point of view. In other words, different kinds of embodied behavior have been shown to be facilitative of various instructional tasks. To illustrate, Lazaraton (2004) investigated embodied techniques that an ESL teacher in a grammar class of an intensive English program used to enhance unplanned vocabulary explanations. She found that the teacher employed a variety of hand gestures as well as nodding and whole body movements (i.e., kinetographic gestures, which were used, for example, to illustrate the actions of digging or sweeping the floor) in order to explain the meaning of English verbs.

In another study conducted in an intensive English program, Wang and Loewen (2015) looked at embodied strategies employed by instructors when providing corrective feedback. A wide range of embodied tools was identified, the most common of which were head nod, headshake, and pointing gesture. The results of this study also suggest that the types of embodied behavior mainly depended on the nature of the courses and the material used in class. For example, in a reading course, the teacher used a variety of iconic gestures to explain the meanings of verbs found in the text, whereas a grammar teacher frequently employed deictic gestures to explain verb tenses. The findings of the study led Wang and Loewen to conclude that understanding of teaching practices without taking into account teachers' embodied behavior is impoverished, and that the teachers' awareness of the types and occurrences of nonverbal strategies during corrective feedback can increase the effectiveness of this pedagogical practice.

While Lazaraton (2004) and Wang and Loewen (2015) examined how different embodied techniques were employed in particular pedagogical tasks—vocabulary explanations and corrective feedback, other researchers investigated the functions of individual embodied tools in teacher-student interaction: gestures (Belhiah, 2013; Smotrova & Lantolf, 2013; vanCompernelle & Smotrova, 2014), speech-independent gestures (Seo & Koshik, 2010), and smiles (Sert & Jacknick, 2015).

A considerable share of the research on embodied behavior in the classroom has been concerned with the use of gestures (see Smotrova & Lantolf, 2013 for a review of studies on gestures in L2 pedagogy). Belhiah (2013) analyzed interaction between a tutor and a tutee and described the use of gestures in vocabulary explanation. The focus of the analyzed tutorials was reading and vocabulary expansion, and the researcher looked specifically at how the tutor integrated gestures in her definition talk, that is, when defining a lexical concept for the tutee. Based on this analysis, Belhiah identified three major functions of gestures: to reinforce the meaning of verbal utterances, to disambiguate the meaning of vocabulary items, and to maintain gestural cohesion across different turns at talk. The study suggests the importance of paying future research attention to interactional and informational aspects of gestures in teacher-student encounters.

In another study on the use of gestures during vocabulary explanations, Smotrova and Lantolf (2013) investigated the mediational function of gesture-speech units in an EFL classroom. The study focused on a particular type of hand gestures—*catchments*, defined as “recurrent gestural features that perform a cohesive function” (p. 397). The detailed analysis of instructional conversations during the negotiation of the meaning of

vocabulary items showed that the teachers employed “gesture-speech synchronization” (p. 412) as a way of remediating and increasing students’ comprehension of lexical concepts. Smotrova and Lantolf (2013) also found that the students in their study projected their improved understanding of vocabulary by replicating teachers’ gestures.

vanCompernelle and Smotrova (2014) described a mediational function of gesture incorporated in corrective feedback. By providing a detailed analysis of a single case of teacher’s error correction in a beginning-level ESL reading class, they demonstrated how gestures synchronized with speech can be an effective mediational tool in correcting students’ errors. The analyzed instance of the teacher’s integration of gesture in corrective feedback showed that although the student benefited from the teacher’s correction, which was demonstrated by the accuracy of his subsequent utterance, it was the gesture that mediated the student’s learning. Based on the findings of this study, vanCompernelle and Smotrova suggested that “researchers interested in corrective feedback as mediation in classroom language teaching and learning would do well to consider at least the potential contribution of speech gesture synchrony when making claims about the function of corrective feedback” (p. 41).

Seo and Koshik (2010) described the use of gestures in conversations between L1-speaking ESL tutors and L2-speaking tutees. Unlike most other studies on gestures, which described gestures that complement speech, Seo and Koshik looked at *speech-independent gestures*—gestures employed without accompanying speech, particularly “head pokes” and “head tilts.” They found that the gestures were used to indicate difficulty understanding the interlocutor’s current utterance, similar to verbal repair initiators “what?” or “huh?” These results led Seo and Koshik to conclude that speech-

independent gestures are able to perform a communicative function and “become consequential for the unfolding interaction” (p. 2220).

Unlike the studies above, Sert and Jacknick (2015) examined a different feature of embodied behavior—smiles. Specifically, they looked at how students’ smiles in ESL and EFL classrooms helped to resolve interactional trouble caused by the issues related to epistemic status, that is, participants’ “relative access to information or knowledge” (p. 100). The researchers analyzed video recordings of interaction in ESL and EFL classrooms. They found that students smiled in situations in which they presented themselves as “unknowing participants” (p. 109), in other words, displaying lack of knowledge, which inevitably led to problems in interaction, most notably disaffiliation and disalignment. Smiles in these situations contributed to maintaining affiliation and alignment and preserving the progressivity of interaction.

2.3.4 Use of Embodied Practices in Discussions about Writing

Along with the use of embodied behavior in teacher-student interaction, research has also examined the role that participants’ embodied displays played in discussions about writing (Belhiah, 2009; Nishino & Atkinson, 2015; Young & Miller, 2004)

In their study on the development of learner’s interactional competence, Young and Miller (2004) discussed how student’s changing participation was linked to his understanding of the sequential organization of a particular instructional activity: revision talk. Young and Miller drew on the theory of situated learning, or legitimate peripheral participation (Lave & Wenger, 1991), to examine how student’s participation in revision talk (i.e., conversation between a teacher and a student about a student’s draft) progressed

from peripheral to full. They analyzed four writing conferences recorded at different times in the semester and found that the change in student's embodied actions, that is, his improved turn management while interacting with the instructor, was evidence of his better understanding of the sequential organization of revision talk. Young and Miller argued that by coordinating his embodied behavior with the teacher's, the student was able to acquire interactional competence and come to fuller participation in revision talk.

Belhiah (2009) analyzed conversations about writing in a slightly different institutional activity—writing center tutorials. He examined the use of talk, gaze, and body orientation in achieving alignment between the tutor and the student during the opening and closing stages of ESL tutoring sessions. The analysis indicated that through the coordination of their speech and embodied behavior, participants displayed their orientation to each other's actions and communicated both their engagement and disengagement. In other words, during the opening phase of the tutorials, their alignment indicated their mutual readiness to begin the tutorial, and at the end of the session, the participants displayed—through their verbal and embodied actions—their awareness of each other's intentions “to exit from the business of tutoring” (p. 839).

Another study that looked at participants' embodied behavior during their collaborative work on a piece of writing is Nishino and Atkinson (2015). Although the type of interaction investigated in the study was not a conversation between a teacher and a student in a writing conference, the study was included in this literature review because it demonstrates how two people coordinated their embodied actions while discussing a mutual writing project. In this study, Nishino and Atkinson (2015) provided a detailed multimodal analysis of interaction between two doctoral students—native Japanese

speakers—as they collaboratively worked on a journal article in English. For their analysis, Nishino and Atkinson focused on a segment of interaction involving the negotiation and resolution of a *word search*—“an attempt to determine the next linguistic item(s) in the sentence under construction” (p. 45, paraphrasing Goodwin, 1987). Comparing the former with the latter activity, the researchers found that the stage of resolving the word search had a more “collaborative nature” (p. 49), as evidenced not only by the interlocutors’ alignment on the linguistic level—i.e., the increased number of turns (i.e., individual contributions of speakers to the conversation), latching (i.e., the absence of a pause between the end of the turn of the previous speaker and the beginning of the turn of the next speaker), and overlaps (i.e., utterances of two or more speakers produced simultaneously), and the decreased number of pauses and fillers—but also by the alignment of the their embodied actions.

2.3.5 Use of Affiliative Embodied Practices in Writing Conferences

Studies that examined the affiliative aspect of embodied practices during writing conferences are few and far in between (Artman, 2005; Consalvo, 2011; Martin & Mottet, 2011).

Consalvo (2011) described relational moves that two high-school writing teachers used in writing conferences. Relational moves were defined in the study as teachers’ “interpersonal efforts to bring the curriculum and the student closer” during writing conferences (p. 105). Consalvo found that both verbal and embodied relational moves were implemented by both instructors as they interacted with their students during conferences. For example, verbal relational moves included *I-statements* (i.e., sharing

teacher's own experiences with students) and self-deprecating comments (i.e., "verbal shrinking-of-official-teacher-self" (p. 156) moves). Under physical relational moves Consalvo described bodily actions that the teachers used to "become physically less imposing" (p. 156): sitting on the floor, kneeling, squatting, employing gestures of familiarity, and an occasional touching of students' objects. These relational moves were able to present the teacher as "more human, less powerful" (p. 141) and create a "positive relational climate" (p. 212).

Artman (2005) analyzed the nature of verbal and nonverbal communication in writing conferences in a college composition course. Although she did not focus on the relational aspect of teacher-student interaction in particular, the findings indicated that some embodied actions used by the teacher and the students could have been identified as relationship-building moves. For example, one of the teachers smiled when making a request for clarification, thereby decreasing the level of directness. For the same purpose, a smile was employed by one of the student participants. Artman noticed that this student tried to "mask her direct requests with smiles, possibly indicating her discomfort while questioning the teacher" (p. 163).

Martin and Mottet (2011) conducted an experiment in which two types of writing conference scenarios were presented to ninth-grade students: immediate and non-immediate. In the first type, the teacher used immediate behaviors such as maintaining eye contact with the student, speaking with a soft voice, keeping a relaxed posture, smiling, and using gestures. In non-immediate scenarios, on the other hand, the teacher had little eye contact with the student, spoke with a louder voice, had a rather stiff body posture, and leaned back in the chair. After analyzing the scenarios, students completed a

survey. The findings revealed that students had more affect for the teacher, the conference, and writing in general in the scenarios in which the teacher used nonverbal immediacy behavior.

2.4 Conclusion

The studies addressed in this chapter provide important theoretical background for my research and help me situate my study in the existing scholarship. In this concluding section of the chapter, I address some limitations of the analyzed studies, identify the existing gap in the literature, and formulate the research questions of the current study.

2.4.1 Limitations of the Analyzed Studies

Based on the review presented in this chapter, I identified several important limitations in the existing literature, which are addressed below.

Studies on conference interaction. Whereas the studies on teacher-student interaction during writing conferences provide helpful data that advance our understanding of the benefits of negotiation and collaboration that takes place during conferences, they have one common limitation—the lack of the affective component. In other words, along with other crucial factors found in these studies (e.g., Ewert, 2013; Gilliland, 2014; Goldstein & Conrad, 1990, Patthey-Chavez & Ferris, 1997; Qureshi, 2013) that influence student participation, the dynamics of conference interaction could have also been affected by the dynamics of teacher-student relationships. That is, students' engagement in conference discourse, or the lack of thereof, may depend on how comfortable the student feels in the presence of the teacher.

In fact, some researchers briefly mentioned such potential influence of the affective component. In Gilliland (2014), for example, the teacher created an environment in which students felt uncomfortable asking the teacher questions; knowing that their questions would not be treated appropriately, they remained silent. Gilliland also reports, as the reader may recall, that the teacher in her study sometimes interrupted students, which also discouraged them from participation. In a similar vein, Carnicelli (1980) discusses the crucial importance of listening as a way of respecting students and encouraging them to participate. In Qureshi (2013), one participant appreciated the teacher's friendliness during conferences, which made it easier to ask questions. All these observations, albeit transient, provide important evidence of the powerful influence of the affective and relational nature of conference interaction. So the remaining question is: How do teacher-student relationships influence conference dynamics? The review showed that some researchers indeed pointed out the importance of the interpersonal nature of conference interaction (e.g., Black, 1998; Kaufmann, 2000; Wilcox, 1997); however, their statements are rather conceptually-driven and appear to be common-sense assumptions, rather than empirically based evidence.

Studies on the relational dimension of teacher-student interaction. The studies that examined how relationship-enhancing and affiliative strategies can be built into instructional activities (Consalvo, 2011; Nguyen, 2007) provide a further understanding of the interpersonal nature of teacher embodied practices; however, they are not without limitations. For example, Nguyen (2007) made an attempt to analyze how rapport was constructed during instructional activities, including correcting students' errors; however, because her study was conducted in a classroom environment—in other words, it dealt

with multi-party interaction—it was virtually impossible to examine the reactions of individual students to the interpersonal practices implemented by the teacher. Therefore, Nguyen primarily focused on the teacher’s behavior, with the occasional indication of several students’ laughter or smiling as a response to this behavior. Similarly, Consalvo (2011) primarily focused on the investigation of teachers’ strategies, ignoring the analysis of students’ reactions. Therefore, the question remains to be answered: How are the relationships of affiliation mutually constructed in classroom interaction?

Furthermore, the research in the field of instructional communication (e.g., Kerssen-Griep et al., 2003; Kerssen-Griep & Witt, 2012, 2015; Martin & Mottet, 2011; Trees et al., 2009; Witt & Kerssen-Griep, 2011) that examined various affiliative tools used by teachers in potentially face-threatening feedback encounters essentially lacks authenticity in its methodology. In other words, these studies were conducted under experimental conditions, by presenting hypothetical scenarios to the students and asking them to react to those scenarios. Such artificially created situations do not reflect the complexity of real-life human interaction and the dynamic nature of social activities, mutually constructed by participants on a moment-by-moment basis. Therefore, the questions remain: How do teachers implement these affiliative techniques (i.e., teacher nonverbal immediacy and face-threat mitigation) in real-life teacher-student interaction? And how do students respond to these techniques in the unfolding, moment-to-moment, conference activities?

Studies on embodied practices in L2 teacher-student interaction. The studies that examined the use of embodied practices in teacher-student interaction provide important data that illustrate how different features of embodied behavior are employed in the real-

time ongoing interaction. However, they primarily focused on the instructional function of embodied displays (e.g., Belhiah, 2013; Seo & Koshik, 2010; Smotrova & Lantolf, 2013; vanCompernelle & Smotrova, 2014). Sert and Jacknick (2015) attempted to address the affiliative function of students' smiles, but because their study was conducted in the tradition of conversation analysis, they were mostly concerned with the sequential organization of interaction. In other words, they examined how smiles were employed to resolve the interactional trouble and promote the progressivity of the current activity, rather than how smiles were used as a relationship-enhancing tool. The remaining question is: Can we use a methodology similar to the one implemented in these studies (i.e., moment-to-moment analysis of interaction) to examine the interpersonal/affiliative nature of embodied practices in teacher-student interaction?

Studies on embodied practices in conversations about writing. Although the studies that examined the use of embodied behavior in discussions about writing employed the moment-to-moment type of analysis and examined the activities relevant to the current study, they were not concerned with the affective dimension of the interaction. That is, Belhiah (2009) and Young and Miller (2004) analyzed the sequential organization of the instructional activities (a writing center tutorial and a revision talk), whereas Nishino and Atkinson (2015) examined the facilitative role of participants' embodied behavior on the cognitive level. Accordingly, the questions remain: What is the affiliative function of embodied behavior in teacher-student interaction during writing conferences? And can we use a methodology similar to the one implemented in these studies (i.e., moment-to-moment analysis of interaction) to examine the interpersonal/affiliative nature of embodied practices in conference interaction?

2.4.2 Gap in the Literature

The review of the literature provides compelling evidence to support the argument that it is important for teachers to know how to conference with students in non-threatening and affiliative ways. As yet, however, it appears that the previous research has not examined the issue of how writing instructors use interactional resources, including talk and embodied action (e.g., gaze, facial expression, gesture, body position) to construct relationships of cooperation and alignment with students moment-to-moment, while providing feedback on their writing.

2.4.3 Research Questions

Accordingly, this study intends to fill the gap in the existing literature by seeking answers to the following questions:

How is the construction of affiliation embedded in potentially face-threatening feedback activities during writing conferences?

- a) What interactional resources does the writing teacher use to respond to student writing in affiliative and non-threatening ways?
- b) What interactional resources does the writing teacher use to repair disaffiliative actions causing a disruption of alignment in conference interaction?

CHAPTER 3. CONCEPTUAL FRAMEWORK

While it is important to know the participants' attitudes towards conferences, and the criteria by which students and teachers judge the effectiveness of conferences, we need to understand how discourse is jointly built by the participants (Goldstein & Conrad, 1990, p. 458).

3.1 Overview of Chapter

In this chapter, I describe the conceptual framework adopted in this study. It comprises the concepts of interaction as a collaborative, embodied, and situated phenomenon, embodied participation frameworks, and alignment. By forming the conceptual toolkit, these concepts allow for examining human interaction in its richness and complexity by taking into account talk and embodied action in combination with participants' orientation to each other, the action in progress, and their physical environment in the process of their mutual organization of social action. Each of these concepts is discussed in turn.

3.2 Interaction

3.2.1 Interaction as a Collaborative Practice

Interaction is one of the most fundamental human activities and, as Schegloff (2006) calls it, “the primordial site of sociality” (p. 70). Levinson (2006) argues that it “holds the key to human evolution, the evolution of language, the nature of much of our daily concerns, the building blocks of social systems” (p. 39). In other words, we interact with each other in order “to survive and prosper” (Atkinson, 2011, p. 144). Some researchers even argue that as social organisms, human beings possess an innate tendency to interact with each other in order to build mutually beneficial social action. Levinson (2006), for example, proposed the idea of an *interaction engine* to refer to unique abilities, dispositions, motivations, and tendencies of human beings to organize social action aimed at successful collaboration.

Collaboration therefore is at the heart of social interaction as well as its goal and purpose. We habitually engage in collaborative activities with others in order to achieve mutually beneficial goals. Through collaboration with one another, we develop the ability to coordinate our behavior and take into account other people’s actions to work toward our shared goals. This process requires a high level of commitment and coordination (Clark, 2006), as well as the ability to anticipate other people’s beliefs and intentions and interpret their behavior on the basis of these beliefs and intentions (aka *theory of mind*; see also Enfield & Levinson, 2006). Kidwell and Zimmermann (2006) suggest that,

Social interaction relies in a most basic way on the abilities of participants to coordinate their attention with one another. That is, for participants to interact requires at the very least that they are able to attend to one another, discern the

relevant objects and events of one another's attentional focus and, further, implement their own lines of action by reference to where, and toward what, others may be attending (p. 592).

Thus, our abilities to establish joint attention, identify communicative intentions (Tomasello, 2006), achieve shared goals, and exchange mutual knowledge in the process of organizing a meaningful collaborative activity are the roots of our sociality (see Enfield & Levinson, 2006), and in fact make us what we are today.

3.2.2 Interaction as an Embodied Practice

There is little doubt that the body plays a meaningful role in social activities that human beings perform in their every-day life. In fact, it is nearly impossible to imagine our face-to-face interaction without the use of gaze, facial expressions, gestures, body postures, and head movements, and without paying attention to those of our interlocutors. As Kendon (1972), noticed, "it makes no sense to speak of 'verbal communication' and 'nonverbal communication'" (p. 443), referring to the commonly accepted artificial separation of these phenomena.

In human social organization, the body appears as an arrangement of meaning-making practices, which, according to Barsalou, Niedenthal, Barbey, and Ruppert (2003), "arise during social interaction and play central roles in social information processing" (p. 43). In this sense, the human body materializes as a "site for visible meaningful action" (Goodwin & Goodwin, 2001, p. 255). Furthermore, phenomenological philosophers consider the body an inevitable tool for understanding the world (Heidegger, 1962; Merleau-Ponty, 1962). As Dreyfus (1991) observes, "Understanding is not in our minds,

but in our skillful ways of comporting ourselves” (p. 75). Furthermore, many of the sequence-analytic studies working in the tradition of conversation analysis view interaction as a phenomenon that must be understood as an ensemble of various semiotic resources that participants use in order to carry out a common course of action (e.g., Goodwin, 1979, 1986, 2007b; Hayashi, 2005; Heath, 1986; Kendon, 1973; Olsher, 2004; Ruusuvuori, & Peräkylä, 2009; Schegloff, 1984; Seo & Koshik, 2010; Streeck, 1993; Streeck et al., 2011a, 2011b).

In a similar spirit, terminology developed in the literature on interaction demonstrates scholars’ views of human interaction as an embodied phenomenon and their understanding of the crucial role that the body plays in the social organization of human activities: *embodied participation frameworks* (Goodwin, 2000a), *ecological huddle* (Goffman, 1964), *F-formations* (Kendon, 1976, 1990), *footing* (Goffman, 1981), *embodied cognition* (Atkinson, 2010a; Clark, 1997), and *social embodiment* (Barsalou et al., 2003).

3.2.3 Interaction as a Situated Practice

It is common to treat different forms of embodied human actions as an arrangement consisting of individual entities, each of which bears an intrinsic (i.e., symbolic) meaning with no reference to the social and physical context in which they are produced (Melander, 2009). However, research on interaction views embodied displays not as a decontextualized but as an inherently situated phenomenon. M. Goodwin (1980), for example, demonstrates how a lateral headshake, which presumably carries a negative implication, can express a positive meaning in a certain context. From this perspective,

embodied practices, as a constructor of social meaning, need to be analyzed in relation to the particular ecology in which a social action takes place. As Heath and Luff (2013) stated, the interpretation of ordinary action needs to embrace “the visible, the bodily and the ecological within the analytic frame” (p. 304).

The view of interaction as an intrinsically situated enterprise has been widely developed in the literature. According to Goffman (1961), face-to-face interaction takes place in a particular social and semiotic environment that the participants, who are “in one another’s immediate physical presence,” construct in the process of their social action (p. 18). Goffman (1964) uses the term *ecological huddle* to describe the spatial and temporal orientation of participants to one another in the surrounding semiotic environment (p. 135). Goodwin (2000a) argues that face-to-face interaction provides “a situation in which multiple participants are attempting to carry out courses of action in concert with each other through talk while attending to both the larger activities that their current actions are embedded within, and relevant phenomena in their surround” (p. 1489).

Gumperz (1982) developed the concept of *contextualization cues*—“the means by which speakers signal and listeners interpret what the activity is, how semantic content is to be understood and *how* each sentence relates to what precedes or follows” (p. 131, emphasis in original). These contextualization cues are absolutely crucial for understanding the meaning being constructed in the process of participants’ joint social action. Conversely, because “they are not usually talked about out of context” (Gumperz, 1982, p. 131), they can only be understood in relation to the ecosocial environment in which they operate. In the same vein, Bateson (1972) describes the connection of context

and social act, which, as he argued, is “part of the ecological subsystem called context and not [...] the product or effect of what remains of the context once the piece which we want to explain has been cut out from it” (p. 338). Along the same lines, Goffman (1964) suggests that the participants’ bodily behavior must be analyzed in the social and semiotic arena in which the participants perform social action: “To describe the gesture, let alone uncover its meaning, we...have to introduce the human and material setting in which the gesture is made” (p. 133).

Goodwin (2003) developed the concept of *an ecology of sign systems* to refer to the systematic and dynamic organization of diverse semiotic modalities that participants use to build social action. He argued that each of these modalities only partially contributes to the production of meaning, and as a result, human actions can be analyzed as “the juxtaposition of quite diverse materials, including the actor’s body, the bodies of others, language, structure in the environment, and so on” (Goodwin, 2003, p. 23). As a self-contained system, Goodwin (2007c) argues, “gesture is an intrinsically parasitic phenomenon, something that gets its meaning and organization from the way in which it is fluidly linked to the other meaning making practice and sign systems that are constituting the events of the moment” (p. 198). To analyze the interplay of talk, embodied behavior and the material environment, Goodwin developed the concepts of *contextual configurations* (Goodwin, 2000a) and *environmentally coupled gestures* (Goodwin, 2007b, 2007c). The notion of contextual configuration refers to participants’ display of orientation to each other and to the constantly changing structure of the ongoing social action. An environmentally coupled gesture is a complex and dynamic act that brings together talk, bodily conduct and material environment and cannot be

analyzed in isolation; therefore, its meaning can only be derived with reference to the structure of the relevant environment.

3.3 Participation Frameworks

A considerable body of research on social interaction has been devoted to the concept of participation. Particular attention has been paid to the analysis of how participants visibly display their dynamically changing roles, and how they orient to each other's roles and actions in the unfolding sequential organization of social activity. To examine these processes, Goffman (e.g., 1961, 1981) developed an analytical concept—"participation framework," which he explained in the following terms:

[W]hen a word is spoken all those who happen to be in perceptual range of the event will have some sort of participation status relative to it. The codification of these various positions and the normative specifications of appropriate conduct with each other provide an essential background for interaction analysis (Goffman, 1981, p. 3).

This concept was later expanded by Goodwin (2007a; see also Goodwin, 2003; Goodwin & Goodwin, 2004). Both models are described below; however, this study draws on the model developed by Goodwin.

3.3.1 Goffman's Participation Frameworks

In his model of participation frameworks, Erving Goffman (1981) called into question "the primitive notions" of hearer and speaker and suggested they be deconstructed into "more differentiated parts" (p. 153). To this end, he provided several

categories of hearers based on their relation to the conversation in progress, such as ratified and unratified participants, bystanders, and eavesdroppers, among others (see Goffman, 1981, pp. 131-137). The broad notion of speaker in Goffman's model is also divided into smaller categories, such as animator, author, principle, and figure. Speakers, according to Goffman, hold the floor by delivering the utterance, and they are the ones who align themselves and other participants with particular roles for that moment, which Goffman referred to as "footing." Thus, speakers determine "the production format" (p. 146) of the action in progress, and the other participants are oriented to the speaker's action in a particular "participation status" (p. 137). Therefore, participation framework, according to Goffman, is a combination of the participation status of all actors for that particular moment of interaction.

3.3.2 Goodwin's Embodied Participation Frameworks

Charles Goodwin challenged Goffman's participation frameworks by suggesting that his model primarily provided a typology of participants rather than the analysis of the interactive organization of utterances constructed by the participants in each moment of the unfolding social activity (Goodwin, 2007a, p. 17). Goodwin also argued that Goffman endowed the speaker with the primary role and "considerable cognitive complexity" (p. 20), thereby leaving the "semiotic life" of the hearer on the periphery (p. 21). Thus, according to Goodwin, Goffman's model placed hearers and speakers in two isolated worlds, which in turn incapacitated the analysis of interaction as a process "in which different kinds of participants are building action in concert with each other" (Goodwin, 2007a, p. 28).

Accordingly, in Goodwin's model of participation frameworks (which he refers to as *embodied participation frameworks*, see Goodwin, 2007a), both speakers and hearers are defined as active co-participants whose talk and embodied action affect the organization of the action in progress. Goodwin's model demonstrates that the hearer's role entails more than listening, but it involves "situated use of the body, and gaze in particular, as a way of visibly displaying to others the focus of one's orientation" (Goodwin, 2000b, p. 159). Goodwin (2007a) further argues that even when hearers are silent, they are actively "engaged in detailed analysis of the unfolding structure of that talk," and based on this analysis, they make "projections relevant to their own participation in it" (p. 24). At the same time, because of the hearers' active co-presence and co-participation enacted through their visible bodily conduct, speakers actively attend to them and systematically modify their actions in order to accommodate the actions of the hearers. This model therefore is built on the concept of "mutual reflexivity" (Goodwin, 2007a, p. 28) of all participants at any moment in interaction. In other words, according to Goodwin, at each moment, participation frameworks are created and sustained through the participants' mutual attention to the organization of the unfolding action, their embodied displays, which demonstrate whether or not they are attending to the moment of action, and their reflexive orientation toward each other's talk and embodied behavior (C. Goodwin, 1980; Goodwin, 2007b; Goodwin & Goodwin, 2004).

3.4 Alignment

3.4.1 Definition of Alignment

The notion of alignment is related to the idea of participants' mutual awareness of the action in progress. While using different terms, researchers describe alignment, or something like it, in similar conceptual language and refer to it as the means by which participants express their orientation to each other and achieve cooperation in social action. References to alignment are found in various disciplines that study human behavior and interaction: anthropology: *coordinated interaction* (Goodwin, 2000a); communication studies: *intentional communication* (Grice, 1969, 1971); developmental psychology: *theory of mind* (Colman, 2010), *shared intentionality* (Tomasello & Carpenter, 2007); neuroscience: *mirror neuron system* (Rizzolatti & Craighero, 2004); sociology: *ecological huddle* (Goffman, 1964), *footing* (Goffman, 1981); *recipient design* (Sacks & Schegloff, 1979; Sacks, Schegloff & Jefferson, 1974; Schegloff, 1972, 1979, 1986); sequential organization (Jefferson, 1988; Sacks, Schegloff & Jefferson, 1974; Schegloff, 2007); social psychology: *entrainment* (Brennan & Clark, 1996; Kinsbourne & Jordan, 2009), *speech accommodation* (Giles & Coupland, 1991), *behavioral synchrony* (Bernieri, Davis, Rosenthal, & Knee, 1994; Bernieri & Rosenthal, 1991), *interpersonal coordination* (Bernieri & Rosenthal, 1991), *interpersonal synchrony* (Miles, Nind, & Macrae, 2009), *interactive alignment* (Garrod & Pickering, 2004; Pickering & Garrod, 2004, 2006), and *priming* (Kim & McDonough, 2008; McDonough & Mackey, 2008).

In this study, I adopted the notion of alignment defined by Atkinson et al. (2007) as “the complex means by which human beings effect coordinated interaction, and

maintain that interaction in dynamically adaptive ways” (p. 169). I modified this view of alignment in order to satisfy the research aims of the current study. Thus, in this study, alignment is concerned with participants’ interplay of talk and visible embodied displays used for the purpose of achieving coordinated interaction, expressing their togetherness in goals, stances, and attitudes, and maintaining affiliation with each other on a moment-by-moment basis.

3.4.2 Functions of Alignment

Alignment plays a crucial role in human interaction. First, it contributes to communication success. For example, through alignment, interlocutors indicate that they are ready to participate in the relevant activity, and that “they are ‘open’ to one another, and not to others” (Kendon, 1990, p. 114). In a similar vein, alignment allows for successful interaction by helping participants reach joint attention on the action in progress (Atkinson, 2010a, 2010b; Atkinson et al., 2007; Garrod, & Pickering, 2004; Goodwin, 2007b). Furthermore, with respect to communicative success, alignment also facilitates meaning—often through the interlocutors’ use of various semiotic resources, which results in “fewer misunderstandings” and “faster goal attainment” (Kopp, 2010, p. 588). Garrod and Pickering (2004) propose the term *interactive alignment* and suggest the idea that because of interactive alignment, which is an innate, unconscious, and automatic mechanism, a conversation is able to go smoothly and intelligibly. As they put it,

As a conversation proceeds, interactive alignment predicts that interlocutors build up a body of aligned representations, which we call the ‘implicit common ground’.

When this is sufficiently extensive, interlocutors do not have to infer each others' state of mind. What this means, crucially, is that people routinely have no need to construct separate representations for themselves and for their interlocutors, or to reason with such representations (p. 10).

Second, alignment creates and maintains successful collaboration. This is accomplished by participants' reflexively monitoring each other's talk and bodily display, and by modifying their own actions so as to accommodate to the dynamically changing behavior of their interlocutors and jointly construct social action (Nishino & Atkinson, 2015). For example, cooperation is facilitated through participants' awareness of the "interpreter's perspective" (Enfield, 2011), and through their orientation to and acceptance of interactional roles (Goodwin, 2003; Goodwin & Goodwin, 2004; Stivers, 2008). The conversation-analytic concept *recipient design* (Sacks & Schegloff, 1979; Sacks, Schegloff & Jefferson, 1974; Schegloff, 1972, 1979, 1986) reflects a similar notion. Goodwin (2007b) also suggests that through alignment, participants display their cooperative stance—"a demonstration that by visibly orienting to both other participants and the environment that is the focus of their work, an actor is appropriately cooperating in the joint accomplishment of the activity in progress" (p. 62; see also Goodwin, 2000a).

Third, alignment contributes to social success. In Max Weber's (1922/1978) definition of social action, alignment, or "reciprocal adjustment" as he calls it, is a necessary precondition for social relationships. Weber argues that social action is accomplished when participants "reciprocally adjust their behavior to each other with respect to the meaning which they give to it" (p. 30). Social success can also be achieved due to affiliation and social resonance (Duncan, Franklin, Parrill, & Welji, 2007)

associated with alignment, which in turn leads to prosocial behavior and creates the “likelihood of interacting again” (Kopp, 2010, p. 588).

Finally, alignment helps develop rapport. According to Tickle-Degnen and Rosenthal (1990), mutual coordination creates balance and harmony in interaction, as well as the feeling of being “in sync” (p. 286), and in this sense, coordination is seen as an essential behavioral condition for developing and maintaining rapport between participants. Kopp (2010) suggests that through displaying agreement and “reciprocal appreciation” (p. 589), interlocutors develop solidarity, familiarity, and social affiliation—necessary components of positive interpersonal relationships. Bernieri and Rosenthal (1991) argue that “[b]y determining the congruence of physical behavior between two people, one can estimate the “togetherness” or similarity of their internal states” (p. 409).

3.4.3 Levels of Alignment in Interaction

In interaction, alignment can be actuated on different levels. Richardson, Dale, and Kirkham (2007) provide a list of such acts of alignment, which they refer to as coordination:

When people talk, they coordinate whose turn it is to speak (Sacks, Schegloff, & Jefferson, 1974). They also implicitly agree upon names for novel objects (Brennan & Clark, 1996; Clark & Brennan, 1991), align their spatial reference frames (Schober, 1993), and use each other’s syntactic structures (Branigan, Pickering, & Cleland, 2000). Their accents become more similar (Giles, Coupland, & Coupland, 1992), they sway their bodies in synchrony (Condon & Ogston,

1971; Shockley, Santana, & Fowler, 2003), and they even scratch their noses together (Chartrand & Bargh, 1999) (p. 407).

Kopp (2010) distinguishes three types of alignment that take place on the levels of behavior, beliefs, and attitudes. The first type—*behavior coordination*—occurs when participants “assimilate their behaviors in form, content, or timing” (p. 588). Some of the mechanisms by which this is accomplished include *priming* (Abram, Trunk, & White, 2007; Kim & McDonough, 2008; McDonough & Mackey, 2008; Pickering & Garrod, 2004), *speech accommodation* (Giles & Coupland, 1991; Giles, Coupland, & Coupland, 1992), and *interpersonal coordination* (Bernieri & Rosenthal, 1991). The latter, defined as “the degree to which the behaviors in an interaction are nonrandom, patterned, or synchronized in both timing and form” (Bernieri & Rosenthal, 1991, p. 403), is further decomposed into *interactional synchrony* and *behavior matching*.

The first component of behavior coordination—*interactional synchrony* (Bernieri & Rosenthal, 1991; Bernieri et al., 1994), comprises rhythm, simultaneous movement, and smooth meshing of interaction (see Bernieri and Rosenthal, 1991 for a discussion of these constituents). The second component of behavior coordination—*behavior matching*—or “similarity of behavior patterns” (Bernieri & Rosenthal, 1991, p. 403), happens when participants mimic each other’s physical actions and embodied displays, which frequently occurs on the automatic, unconscious level. Such spontaneous mimicry of behaviors can be observed in “body movements, facial expressions, mannerisms, verbal complexity, vocal loudness, and numerous other behaviors of the interaction partner” (Kopp, 2010, p. 588). With reference to behavior matching, other scholars talk about the convergence of gestures (Bermann & Kopp, 2009; Kimbara, 2005), postures

(Shockley, Richardson, & Dale, 2009; Shockley, Santana, & Fowler, 2003), eye gaze (Richardson & Dale, 2005), and other forms of bodily conduct, as well as propose such notions as *mimicry* (Bavelas, Black, Lemery, & Mullett, 1990; Lakin, Chartrand, & Arkin, 2008; Lakin, Jefferis, Cheng, & Chartrand, 2003), *chameleon effect* (Chartrand & Bargh, 1999; Lakin et al., 2003), *contingent feedback* (Lakin et al., 2003), and *congruence* (Kendon, 1973; Schefflen, 1964; Wallbott, 1995).

Along with behavior coordination, Kopp (2010) addresses another type of alignment—coordination of beliefs, which occurs when participants have “compatible knowledge about specific topics, tasks, or each other” (p. 588). During interaction, Kopp argues, people “indicate, signal, or display meaning in order for a recipient to understand and share [...] beliefs and goals, and to respond as intended” (p. 589). In such a vein, belief coordination is a necessary precondition for building common ground (Enfield, 2006) and achieving a joint task (Clark, 1996). Some of the mechanisms by which the coordination of beliefs is achieved include *back-channel feedback*—i.e., participants’ signaling their willingness and capability to recognize and comprehend information, and demonstrating “grounding” acts (Traum & Allen, 1992)—i.e., participants’ acknowledging and accepting information sent by their interlocutors.

Finally, attitude coordination, the third type of alignment, discussed by Kopp (2010), occurs when interactants coordinate their attitudes, stances, and dispositions toward each other, current goals of the activity, and other objects. Some of the mechanisms employed to achieve attitudinal coordination include demonstrating agreement with the interlocutor, expressing mutuality of social goals, showing reciprocal

appreciation by means of joke-telling, getting-to-know chats, and small talk, among others.

3.5 Summary of Chapter

The conceptual framework adopted in this study allows for examining teacher-student interaction during writing conferences as a complex social organization dynamically changing moment-to-moment as participants reflectively orient themselves to each other's behaviors and the action in progress. Along with the analytical framework described in the following chapter, this conceptual toolkit enables for a fine-grained observation and the examination of interaction through a microscopic lens by allowing to see how participants co-construct social action in situ.

CHAPTER 4. METHODS

Describing how action is built [...] requires an analytic framework that recognizes the diversity of semiotic resources used by participants in interaction, and takes into account how these resources interact with each other to build locally relevant action

(Streeck et al., 2011b, p. 2)

4.1 Overview of Chapter

This chapter describes the methods of data collection and the analytical procedures that I used to seek answers to the research questions of the study. I start by addressing the issue of researcher positionality, describing my positionality in relation to this study and explaining how it may have affected the research process. This is followed by an account of the research setting, the participant selection procedure, and the introduction of the participants in this study. Then I provide a report of how the data were collected. The chapter concludes by presenting a detailed description of the analytical procedures that I employed to satisfy the research aim of this study.

4.2 Researcher Positionality

Before I describe the methods used to collect and analyze data in this study, it is important to consider my position as a researcher in relation to this study, including my

relevant theoretical and pedagogical views and beliefs, and my “presence” in this research, that is, my relation to its participants and the context.

In the methodological literature, it is often argued that researcher subjectivity—worldviews, biases, and individual life experience—may affect some or all aspects of the research process, including its ethics and validity, and the ultimate production of knowledge. As Guba and Lincoln (2005) stated, “The way in which we know is most assuredly tied up with *what* we know and *our relationships with our research participants*” (p. 209, emphasis in original). However, it is important to remember that social researchers, as Hammersley and Atkinson (2007) put it, “are part of the social world they study” (p. 14); therefore, instead of “engaging in futile attempts to eliminate the effects of the researcher completely, we should set about understanding them” (p. 16).

Taking this into account, qualitative researchers often include a positionality statement, which “reflects the position that the researcher has chosen to adopt within a given research study” (Savin-Baden & Major, 2013, p. 71). Providing a researcher positionality statement is beneficial on two grounds. First, being transparent about “how they are paradigmatically and philosophically positioned” in their study helps the researcher avoid potential accusations of being “biased and partisan” (Sikes, 2004, p. 19). Indeed, readers need to be assured that a researcher has put reasonable effort into presenting “phenomena as they are” as opposed to how they “perceive them” or “would like them to be” (Hammersley & Atkinson, 2007, p. 16). Second, identifying their researcher positionality clearly and openly allows the researcher, as Sikes (2004) put it, to “present their findings and interpretations in the confidence that they have thought about,

acknowledged and been honest and explicit about their stance and the influence it has had upon their work” (p. 19).

Savin-Baden and Major (2013) propose three areas to be covered in a researcher positionality statement. The first area is the researcher’s position on the subject, that is, the description of personal views and fundamental assumptions about the subject matter that may have an impact on the research-related thinking. Second, a positionality statement must identify the researcher’s relation to the participants of the study and include a researcher’s best assumption in terms of how the research participants may view this position. The last area that Savin-Baden and Major suggest the researcher include in their positionality statement is their relation to the research context and process (pp. 71-73).

Accordingly, in my statement below, I will describe my researcher’s position in relation to these three areas.

4.2.1 Position in Relation to the Subject

My collective position with respect to the subject of this study comprises three separate, yet closely related, positions on the major themes of this research—conference interaction, feedback, and teacher-student relationships. First, having taught writing for several years, I am very familiar with the concept of writing conferences, including their purpose, structure, the nature of conference interaction, and teacher-student roles. Second, offering feedback on student performance is another area I am well acquainted with due to my teaching experience. My experience with writing conferences and feedback therefore allows for an insider viewpoint in relation to the subject of my research. This

insider perspective is further fostered by a fair amount of theoretical knowledge about writing conferences and feedback that I have obtained from the literature while being a graduate student and working on this dissertation project. Finally, from the position of a devoted teacher, I firmly believe in the powerful influence of teacher-student relationships, and in my own teaching, I aim at balancing goal-oriented and relationship-building dimensions of classroom interaction.

This insider perspective on the research subject is certainly advantageous to my study because during its data collection and analysis stages, I knew, to a large extent, what was happening during the conference encounters I recorded, and why the teacher and the students behaved in a certain way. On the flipside, however, because I am not a “professional stranger” (Kasper & Wagner, 2011, p. 124) to the subject of this study, the interpretation of the data may have been influenced by the arsenal of theoretical and pedagogical knowledge that I brought to this research. Therefore, being aware of this, I repeatedly reminded myself, while analyzing the data, not to impose my own views and beliefs as to how writing conferences *should* have been conducted or what the teacher *should* have said or done.

4.2.2 Position in Relation to the Participants

My relation to Alicia¹—the teacher participated in this study—can likewise be viewed as a double-edged sword. On the one hand, our status as colleagues teaching similar courses in the same department could have provided her with a sense of affiliation

¹ In order to secure confidentiality, the names of the participants were replaced with pseudonyms.

and solidarity. Additionally, I hope that our status as fellow graduate students made her feel less anxious about sharing her teaching practices for future examination and analysis. In fact, in her response to my invitation email, she wrote the following: “This is my 1st time teaching 106i so it’ll be a new experience to me. It will be difficult and stressful, but I’ll do it. We have to help each other, don’t we!”

On the other hand, my identity as a teacher could have unwillingly produced in Alicia a fear of putting her teaching skills under the scrutiny and critique of another instructor. So being aware of this, along with acknowledging Alicia’s institutional status as my fellow colleague and, above all, as someone who voluntarily agreed to help me in this research, I kept constantly reminding myself to refrain from potentially evaluating her interaction styles with her students. Although I may have subconsciously compared Alicia’s ways of conducting writing conferences with my own (as anyone else in my case would probably do), I made an effort not to let these comparisons affect my interpretation of the data. After all, I am far from being a role-model teacher, and I certainly do not possess a “god’s-eye” view (Haraway, 1988) on how writing conferences should be conducted.

In terms of my relation to the students who participated in the study, I positioned myself as a graduate student in the department of English who was working on her dissertation project, as well as an instructor who was teaching a similar section of the composition course. It is my hope that this information made them feel somewhat more comfortable during their conferences, since, as I would imagine, they realized that I conducted writing conferences on a regular basis in my own class with students of similar linguistic and cultural backgrounds.

4.2.3 Position in Relation to the Context and Research Process

My affiliation with the university and the department in which the study was conducted provided me with important knowledge, including the nature of the composition course, its syllabus structure, and the place of writing conferences in it. It also gave me trouble-free access to other information and materials, such as collecting necessary demographic information from the assistant director of the ICaP (Introductory composition at Purdue) program and the director of the ESL Writing Program, and obtaining a course syllabus from the instructor who participated in this study. Furthermore, my familiarity with and access to the physical environment of the research site (I taught a class in the same classroom where the data were collected) gave me the opportunity to visit the classroom prior to the recordings in order to know where the camera needed to be placed during the data collection process.

4.3 Context

4.3.1 University

4.3.1.1 International Student Population

The study was conducted at Purdue University, which has long been hosting a large population of international L2 students. According to the International Students and Scholars Enrollment and Statistical Report (2015), in fall 2015, there were a total of 9230 international students representing 125 countries, which comprised 23.4% of the entire student population. The top ten countries sending their students to Purdue are: China (n=4426), India (n=1681), South Korea (n=687), Taiwan (n=240), Malaysia (n=163),

Indonesia (n=115), Colombia (n=96), Iran (n=90), Bangladesh (n=76), and Pakistan (n=75). At the undergraduate level, in fall 2015, there were 5233 international students, and they comprised 17.7% of the total number of the undergraduate students at Purdue. The top ten countries represented by undergraduate students are: China (n=3028), India (n=819), South Korea (n=366), Malaysia (n=132), Indonesia (n=90), Taiwan (n=71), Pakistan (n=38), Thailand (n=35), Saudi Arabia (n=33), and the United Kingdom (n=31). The College of Engineering attracts the largest number of undergraduate international students. In fall 2015 there were 1910 international students pursuing their degrees in engineering. The order of other colleges represented by the number of international students is the following: Science (n=920), Management (n=870), Liberal Arts (n=442), Polytechnic (n=346), Health and Human Sciences (n=311), Agriculture (n=195), Exploratory Studies (n=163), Pharmacy (n=36), Non-Degree (n=21), Education (n=18), and Veterinary Medicine (n=1).

4.3.1.2 Written Communication Learning Outcomes

Regardless of the major, all students must meet the university foundational learning outcomes by completing a minimum of 30 credit hours in the core curriculum (Purdue University Office of Provost, n. d.). These outcomes include: written communication (one course), information literacy (one course), oral communication (one course), science (two courses), technology and society (one course), mathematics/quantitative reasoning (one course), human cultures: humanities (one

course), and human cultures: behavioral & social sciences (one course) (Expected outcomes, n. d.).

Written communication—one of the Purdue foundational learning outcomes—includes the successful mastery of the following key skills: 1) “understanding of context, audience, and purpose that is responsive to the assigned task(s)”; 2) using “appropriate and relevant content to explore ideas” and demonstrating “mastery of the subject”; 3) demonstrating “attention to and successful execution of organization, content, presentation, format and stylistic choices in writing”; 4) demonstrating “use of credible, relevant resources to support ideas that are situated within the discipline and genre of writing”; and 5) using “language that effectively communicates meaning to readers with clarity and fluency” (University Senate Educational Policy Committee, 2012, p. 2).

Accordingly, the rubric for assessing the mastery of written communication includes 1) context and purpose of writing; 2) content development; 3) genre and disciplinary conventions; 4) sources of evidence, and 5) control of syntax and mechanics.

4.3.2 Introductory Composition

To fulfill the requirements of the core curriculum, all incoming freshman students are required to take a first-year composition course offered through the composition program (ICaP) in the Department of English. The program aims at helping students to “build confidence in their abilities to create, interpret, and evaluate texts in all types of media; develop knowledge by inspiring new ideas through writing; understand, evaluate, and organize their ideas; articulate, develop and support a topic through first-hand and

archival research; become an effective writer who can respond credibly and accurately to a variety of writing situations” (ICaP Advisor Guide 2015-2016, n. d., p. 2).

4.3.2.1 Placement Options

There are currently two placement options available for international L2 students: the mainstream first-year composition course (ENGL 106), and the course created exclusively for L2 writers (ENGL 106i). Whereas in both courses students are taught to compose in various rhetorical genres for different audiences and purposes and use digital technology, the aim of ENGL 106i is to “meet the unique cultural and linguistic needs of second-language writers” (ICaP Advisor Guide 2015-2016, n. d., p. 3). The composition program employs a directed self-placement method, so students may choose either of the two courses, based on their advisor’s recommendations and test scores. The ICaP program provides academic advisors with a set of guidelines with regard to students’ self-placement, so they can help students to make informed decisions regarding their composition course enrolment. However, students may only register for ENGL 106i if their test scores are: TOEFL writing: 26 and below, IELTS writing: 6.5 and below, SAT writing: 620 and below, ACT English: 27 and below (ICaP Advisor Guide 2015-2016, n. d., p. 8).

4.3.2.2 Introductory Composition Instructors

A vast majority of ENGL 106 instructors are graduate teaching assistants enrolled in different programs in the Department of English: Creative Writing, English Language

and Linguistics, Literary Studies, Rhetoric and Composition, Second Language Studies (SLS), and Theory and Cultural Studies. A small number of sections are also taught by post-doc teaching fellows or limited-term lecturers. The international version of ENGL 106, on the other hand, is primarily taught by graduate students pursuing their doctoral degree in Second Language Studies, most of whom are English-language learners and/or international students themselves.

All new graduate teaching assistants are required to participate in a one-week intensive training program, held during the week before the beginning of the fall semester. As part of their further professional training, the ICaP program requires all new composition instructors to be enrolled in a two-semester long mentoring course that consists of weekly meetings, directed by an experienced teacher who has both theoretical and practical knowledge in teaching composition. Typically, all incoming graduate students are assigned to teach one mainstream section of first-year composition. During their second year of studies, other teaching opportunities are available in the department, including the option to teach ENGL 106i, which, customarily, the majority of students in the SLS program choose to do.

During their first semester of teaching ENGL 106i, most instructors are required to take an additional mentoring course, which consists of weekly meetings under the supervision of the director of the ESL Writing Program. These meetings are organized as group discussions, during which instructors advance their knowledge about issues related to teaching writing to L2 learners.

4.3.3 ENGL 106i Course Structure

Whereas learning outcomes of both the mainstream and the international versions of ENGL 106 are similar (see <http://icap.rhetorike.org/outcomes>), the instructors may choose to follow different syllabus approaches².

4.3.3.1 Syllabus Approach

New ENGL 106i instructors receive a master syllabus (see Appendix A) and a description of course assignments from the director of the ESL Writing program. They are advised to follow the syllabus during their first semester of teaching, but are given more flexibility in the subsequent semesters. The master syllabus includes five writing assignments and one oral presentation. The first assignment—*Writer’s Autobiography*—allows students to reflect on their development as writers both in their native languages and in English. This narrative-based project requires no academic research and is given to students primarily as a “warm-up” in preparing them for the subsequent writing projects.

The other four writing assignments and the final presentation comprise a sequenced writing project (Leki, 1992). The idea of sequenced writing is based on two common approaches to teaching composition: the genre-based approach (Bawarshi & Reiff, 2010; Hyland, 2002, 2003; Hyon, 1996; Johns, 2002, 2003; Martin & Rose, 2008; Swales, 1990; Tardy, 2009) and the process-based approach (Elbow, 1973, 1998; Emig, 1971, 1983; Horowitz, 1986; Murray, 1972; Tobin, 1994, 2001; Zamel, 1982, 1983). The

² There are several syllabus approaches that are currently implemented in mainstream first-year composition at Purdue, but because the focus of this study is on the multilingual course, the description of the mainstream approaches is not included. More information on the syllabus approaches can be found on the ICAp website: <http://icap.rhetorike.org/approaches>.

sequenced writing project provides students with the opportunity to gain expertise on a topic of their interest by engaging with it over the course of the semester and approaching it from different angles: formulating their research questions (*Research Proposal*), consulting with an expert (*Interview Report*), synthesizing information from multiple academic sources (*Synthesis Paper*), making an argument on a particular issue within their topic (*Argumentative Essay*), and finally presenting the findings of their research (*Oral Presentation*). Thus, working with the same topic in different genres, students develop various rhetorical skills, such as interpreting, comparing and contrasting, proposing, resolving, describing causes and effects, synthesizing and summarizing, analyzing and evaluating, arguing, and defending an opinion.

4.3.3.2 Writing Conferences

Each writing assignment takes approximately three weeks to complete, and students are required to submit three drafts, with the third draft as final. The week a new assignment is introduced, students meet every day as a whole class (lecture days). Throughout the week, students receive instructions and tasks pertinent to the assignment and participate in practice activities preparing them for writing their first draft, which is usually submitted by the end of the week.

Upon the submission of the first draft, most instructors hold small-group writing conferences that are typically devoted to peer review or other interactive group activities that aim at helping students make revisions. The focus of these small-group meetings is to address higher-order writing concerns, such as rhetorical issues, organization, content,

and development. With an average number of 15 students per course, teachers usually form three groups of five students, and each group meets with the teacher for the entire class session. One-on-one (individual) conferences are conducted upon the submission of the second draft, and in most cases, these conferences focus primarily on addressing lower-order writing concerns, such as grammar, word choice, mechanics, and documentation of sources. Most ENGL 106i instructors meet with three to four students per a 50-minute long session, thereby allotting up to fifteen minutes to each individual conference.

The described configuration, however, is not the same across instructors, and may vary in terms of the types, frequency, and length of conference meetings. Some teachers, for example, prefer individual conferences to small-group meetings, thus holding two one-on-one conferences per student for each writing assignment. In any case, as seen from the description of the course structure, students receive a fair amount of individual instruction.

The ICaP program provides teachers with no specific rules or guidelines for holding conferences; therefore, the structure of conference meetings, including the types of activities included in each conference as well as the nature of teacher-student interaction, largely depends on the individual teacher's approach to teaching writing. This flexibility also reflects the differences across instructors in how written feedback is combined with conferences from the logistical point of view. For example, some teachers provide written comments on students' drafts prior to a conference meeting. These comments are uploaded on Blackboard, or made otherwise available to students, so that they have the opportunity to ask questions about the feedback during the conference.

Other instructors use individual conferences primarily as a means of responding to students' drafts. In this case, teacher's feedback is not provided in the written format, but given to students orally during the conference meeting.

4.4 Participants

One ENGL 106i instructor and two of her students participated in this study. The participants were recruited on a voluntary basis. While I was recruiting the participants, I did not fully disclose the exact objectives of the study in order to preserve the integrity of the data, but I provided them with a general description of the research focus—i.e., to identify participation patterns displayed by teachers and students as they are engaged in the instructional tasks during writing conferences.

4.4.1 Recruiting a Teacher Participant

The teacher was recruited just prior to the beginning of fall semester 2015. The method of recruitment was personal contact. I knew Alicia as a fellow graduate student. She is a graduate teaching assistant enrolled in the SLS program. She came to the United States from Eastern Europe. At the time of the study, Alicia was in the second year of her doctoral studies, completing her graduate course work. The semester during which the data were collected was her first time teaching ENGL 106i, although like most other instructors teaching the multilingual course, she had taught mainstream composition during her first year of graduate school at Purdue. As a potential participant, Alicia met the criteria that I developed prior to the recruitment process: 1) she was teaching ENGL 106i during fall semester 2015, 2) her course syllabus included systematic meetings with

students on an individual basis, and 3) her class time was not in conflict with my own teaching schedule.

Before the beginning of the semester, I sent Alicia an email with a request to participate in the study. In the email, I briefly described the design of the study, emphasizing its longitudinal character and making it clear that I was planning on recording all individual conferences with each of her student participants. I also guaranteed Alicia no interference from me with regard to her interaction with the students and let her know that because conferences are considered part of the course, no special action would be required from her or her students, and the conferences would be conducted in their normal fashion.

Prior to the data collection, Alicia was given the consent form, which she read, signed, and returned to me. She was also given a copy of the consent form for her own records.

4.4.2 Recruiting Student Participants

Once the teacher participant was selected, I asked her permission to visit one of her lectures during the first week of the semester in order to recruit student participants. In these visits, I made a brief presentation of a general description of the study, provided an opportunity for questions and answers, and invited students to participate. I also emphasized the voluntary character of their participation, making sure students understood that non-participation would by no means affect their course grade, and if chosen to participate, they could withdraw at any time with no penalty. During the presentation, I also mentioned that as a token of my appreciation for their participation,

students would receive a \$15 Starbucks gift card. At the end of the presentation, I distributed flyers with my contact information.

Two students from Alicia’s class—Jade and Bin—contacted me via email, expressing their willingness to participate. They were sent a confirmation email, in which I briefly described the study design and the use of the video recordings, explained potential risks of participating in the study, and reminded them of the voluntary nature of their participation. Prior to the first video recording, I met with both students individually to answer any questions they had about the study before signing the consent form. The students then received the consent form, which they read, signed, and returned to me. Each student was also given a copy of the consent form for their own record. Participants’ demographic information is provided in Table 4.1.

Table 4.1 Student Participants

Name	Gender	Native Language	Major	Year in School
Jade	F	Mandarin	Animal Science	Sophomore
Bin	M	Mandarin	Economics	Junior (exchange student)

4.5 Data Collection

Data collected in this study consist of video recordings of naturally occurring interaction between the teacher and the students during writing conferences. The data were collected with the purpose of detailed, moment-to-moment examination. This method, opposed to researcher’s interpretations of data through an observation and note-taking approach, allows for an “emphasis on concrete experience and performance” (Atkinson, 2011, p. 156) and capturing fine details of participants’ talk and embodied

behavior. Indeed, human interaction, as stated earlier, is highly complex and dynamic; therefore, in order to understand how a particular social action is being mutually constructed by participants moment to moment, the researcher needs to employ methods that can “grasp the process in flight” (Vygotsky, 1978, p. 68).

The choice of video-recorded interaction is motivated by the nature of this study’s research questions, the concept of embodied participation frameworks (Goodwin, 2007a) addressed earlier, and the notion of *observability* defined as “the systematic ways in which objects and people come to be available to others for inspection via their public character” (Kidwell & Zimmerman, 2007, p. 593). Indeed, employing only audio-recorded conversations would have automatically excluded embodied behavior of both participants and deprived the analysis of its richness and dynamics. Additionally, doing so would have endowed the current speaker in a given moment of interaction with the primary role and left the actions of the hearer invisible, essentially making the hearer a non-existent participant, except when she or he spoke. Finally, considering the definition of interaction as an embodied phenomenon, audio-recorded data would have denied access to affective states of interlocutors (which are often made visible through participants’ embodied displays), and thus would have made it difficult to interpret participants’ adaptive behavior resulting from their mutual orientation to each other’s embodied actions (Goodwin, 2000a). Thus, only through video-recorded interaction was I able to analyze how joint action was achieved, as Streeck et al. (2011b) put it, in “the distinctive semiotic structure of fully embodied co-presence” (p. 5).

The data were collected during fall semester 2015. I started the recording at the end of August and continued throughout the semester. The last recording was done at the

beginning of December, just prior to the end of the semester. Ideally, it would have been important to run at least a few “sample” recordings for each participant, with no intent to use them as research data. Exposing the participants to video recording before the actual data collection would have made them less conscious of the camera (Erickson & Shultz, 1982). However, this option did not seem feasible due to the limited number of individual conferences in this composition course.

The corpus of the video-recorded data consists of 14 writing conferences, which totals approximately 217 contact minutes. Each student participant was recorded seven times with an average length of 15.6 minutes per conference (see Table 4.2).

Table 4.2 Video Recorded Data

Meeting # (M) and Draft # (D)	Jade		Bin	
	Date	Time	Date	Time
M1: Writer’s Autobiography, D1	Sept. 1	9.38	Sept. 3	10.5
M2: Writer’s Autobiography, D2	Sept. 9	18.55	Sept. 9	15.59
M3: Topic Discussion	Sept. 21	12.12	Sept. 17	20.26
M4: Formal Proposal, D2	Oct. 6	21.54	Oct. 5	18.18
M5: Synthesis Paper, D2	Oct. 26	14.06	Oct. 23	19.19
M6: Interview Report, D2	Nov. 11	17.19	Nov. 13	18.12
M7: Argumentative Essay, D2	Dec. 7	18.16	Dec. 7	3.96
	Total:	111	Total:	106
	Av. length:	15.4	Av. length:	15.8

The conferences were recorded with a digital camera Canon Vixia HF R300 with an advanced zoom and built-in microphone. During the recording, the camera was placed on the table across from the participants and mounted on a tripod. The camera was located in such a way that it could simultaneously capture embodied displays of both participants, such as gaze, facial expressions, gestures, and body movements. However, on very few occasions, students would slightly change their position to an angle that was

not able to make their faces available for analysis. Throughout the actual video recording, I remained as unobtrusive as possible: in all cases, I turned on the camera just before the beginning of the conference and located myself in a different place in the classroom.

4.6 Data Analysis

The data were analyzed using methods of conversation analysis (CA) and multimodal interaction analysis. These methods allowed for understanding interaction “in its vast complexity” (Norris, 2013, p. 1) by putting it, figuratively speaking, under a microscope, and examining it in a thorough and rigorous fashion.

To begin the analysis of the collected data, I first viewed and annotated all video recorded conferences. This was done in order to identify excerpts of interest. Annotations were made impressionistically, in a bottom-up and data-driven fashion (Seedhouse, 2005). Whereas I certainly kept in mind the research questions of the study, I remained open to any outcomes in my observations, and in that sense, I can say that at this stage of the analysis, I was attending to the principle of “unmotivated looking”³, developed by conversation analysts. The annotating process was done the following way: if I noticed something interesting happening in interaction while watching the videos, I indicated the time and provided a brief description of my observations. In this phase of the analysis, no transcribing was involved.

After all videos were annotated, I began to work with the annotations in order to identify themes in teacher-student interaction. While analyzing the annotations, I

³ The CA notion of “unmotivated looking” refers to “an examination not prompted by prespecified analytic goals” (Schegloff, 1996, p. 172).

generated codes, which I assigned to the annotated episodes. The process of creating codes was driven by my understanding of the purpose of this study. For example, some of the codes include “potentially face-threatening situation,” “offering a suggestion,” “correcting S,” “mutual gaze,” “smiling (S),” “smiling (T),” “disalignment,” “asking S a question,” “asking T a question,” “personal example (T),” “commenting on paper (S),” “commenting on paper (T),” “careful listening (S),” “careful listening (T),” “showing engagement (S),” “showing engagement (T),” to name a few (S=student, T=teacher).

Once the codes were generated and assigned to the annotated excerpts, I started looking for any patterns in teacher-student interaction. At this stage of the analysis, the key question I asked was “Why that, in that way, right now?” (Seedhouse, 2005, p. 167). Because the purpose of the study was to examine how conference discourse is constructed in an affiliative way, I looked at the annotated episodes aiming to understand 1) why the teacher employed a particular strategy at a given moment of interaction, or why she exhibited a particular embodied behavior, and 2) how the strategy or behavior could be categorized for the purpose of the analysis. As a result, I generated the following categories (i.e., patterns of behavior observed in teacher-student interaction): 1) implementing humor, 2) expressing empathy, 3) offering a compliment, 4) asking an “easy-to-respond-to” question, and 5) repairing disaffiliative actions. A separate category—handling error correction—was also included in order to examine teacher’s correcting students’ errors. Thus, a total of six general categories comprised the coding system used to analyze the data subset.

Upon classifying the annotated episodes under either of these categories, I went back to the recordings and watched the episodes assigned to each of these categories in

order to identify the most illustrative and revealing. For each category above, I selected two excerpts for further analysis, with the exception of the category “repairing disaffiliative actions,” which consists of four analyzed episodes. It should also be mentioned here that despite being classified under a particular category, each episode contained several codes identified earlier (see above); for example, an episode categorized as “implementing humor” could comprise such codes as “smiling,” “alignment,” “potentially-face threatening situation,” and “mutual gaze.” The codes within each of the six categories facilitated the subsequent analysis of the episodes.

When the process of coding and selecting the data subset was completed, I began transcribing. Before I proceed with the description of the transcribing process, however, I need to explain the order of the analytic procedures that I followed while working with the data. It may appear rather unusual, and perhaps even unconventional, to code the data before transcribing it. I selected this particular order on two grounds. First, transcribing the entire dataset seemed unfeasible due to time constraints. Second, it also seemed unnecessary and unproductive. As Jefferson (1985) points out, “the issue is not the transcription per se, but what it is we might want to transcribe, that is, to attend to it” (p. 25). Thus, from my perspective, selecting the data subset consisting of the most informative and illuminating excerpts should have preceded the transcription stage.

As recommended in the literature (Hutchby & Wooffitt, 2008; ten Have, 1999), I transcribed all selected episodes by myself. The transcribing process involves more than transforming participants’ observed talk and embodied behavior into text available for the analysis; rather it *is* part of the analysis (Hutchby & Wooffitt, 2008; Norris, 2011). Heath and Luff (1993) argue that the process of transcription is “an important analytical tool,

providing the researcher with an understanding of, and insight into, the participants' conduct" (p. 309). Therefore, by transcribing the dataset by myself, I became closely familiar with it, which prepared me for its subsequent analysis.

In order to transcribe the episodes as accurately as possible, I repeatedly watched them in slow motion using QuickTime player, thereby gaining "an intimate acquaintance with the recordings at the necessary level of detail" (Hutchby & Wooffitt, 2008, p. 71) and uncovering phenomena that might have been left unnoticed beforehand. The challenge that I encountered during transcribing the data was prioritizing what should be included in the transcripts. Indeed, due to its symbolic nature, a transcript is only a representation of life, and certainly not an unproblematic one. It is virtually impossible to fully reflect both the embodied complexity and the constantly changing dynamics of interaction, and even the most highly developed transcription system would lose to the reality of everyday practices. Therefore, according to ten Have (1999), transcripts should be "selective, 'theory-laden' renderings of certain aspects of what the tape has preserved of the original interaction, produced with a particular purpose in mind, by this particular transcriptionist, with his or her special abilities and limitations" (p. 77). Furthermore, as an analytical tool, transcripts need to represent data in a clear way, so they are not only available for analysis, but also accessible to the reader's "untrained eye" (Hutchby & Wooffitt, 2008, p. 71). Therefore, my task during the transcribing process was, on the one hand, to preserve relevant features of interaction in order to reflect its richness and complexity and satisfy the research aim, and on the other hand, to maintain the transcripts "uncluttered enough for a clear reading by an audience" (Sissons, 2013, p. 3).

To transcribe the selected episodes, I used modified conversation-analytic conventions (see Appendix B). This highly detailed transcription system allowed for recording participants' talk as naturally as possible. Special attention during transcribing was given to capturing the semiotic richness of interaction; therefore, unlike the classic CA transcription system, transcripts in this study are abundantly annotated to reflect a "constellation of resources" (Flewitt, Hample, Hauck, & Lancaster, 2009, p. 44) interwoven in interaction, that is, participants' embodied displays used in conjunction with their manipulation of physical objects and their spatial orientation to each other and their environment.

The transcripts were analyzed along with the selected video-recordings using the multimodal interaction-analytic approach (Atkinson, 2011; Nishino & Atkinson, 2015; Norris, 2004, 2013). This method is based on several traditions in analyzing interaction, including conversation analysis (Goodwin, 2000a; Jefferson, 1988; Sacks, Schegloff, & Jefferson, 1974; Schegloff, 2007; Schegloff & Sacks, 1973), interactional sociolinguistics (Goffman, 1959, 1963, 1974; Gumperz, 1982; Kendon, 1990; Tannen, 1984), microethnography (Erickson, 1992; Erickson & Shultz, 1982), multimodal analysis (Kress & van Leeuwen, 2001; van Leeuwen, 1999), and non-verbal communication studies (Andersen, 1999; Floyd & Guerrero, 2006; Hall & Knapp, 2013; Knapp, Hall, & Horgan, 2013).

As indicated in its name, multimodal interaction analysis allows for capturing various semiotic resources (Goodwin, 2000a), also referred to by Norris (2004) as communicative modes, that participants deploy on a moment-by-moment basis in order to build action together. Atkinson (2011) provides a list of such semiotic resources

examined by means of multimodal interaction analysis: “(1) *language*; (2) *nonlinguistic vocal behavior*; (3) *gaze*; (4) *facial expression*; (5) *gesture*; (6) *head and body movement and orientation*; (7) *tools* (e.g., computers, grammar exercises); (8) *settings* (e.g., coffee shops, religious ceremonies); (9) *roles and relations* (e.g., expert-novice and family roles and relations, which are also power relations); and (10) *arrangements and practices* (e.g., participation frameworks, situated activity systems) (p. 152, emphasis in original). As seen from this list, language is only one resource that contributes to the production of meaning and participants’ accomplishment of joint action, and from the perspective of the multimodal interaction-analytic approach, it is not prioritized among the other modes of interaction (Sissons, 2013).

By allowing the systematic examination of these semiotic resources, multimodal interaction analysis provides the researcher with a deeper understanding of the complex nature of human interaction. So in consideration of the phenomenon under investigation and the claim made earlier that posits that meaning is constructed not just by talk alone, but also by participants’ embodied behavior along with other meaning-making practices, multimodal interaction analysis was selected as the most suitable analytical tool that could satisfy the research aim of this study.

CHAPTER 5. STRATEGIES USED TO INTERACT IN AFFILIATIVE WAYS

The construction of social relationships permeates every single moment of teaching and learning, and participants in the classroom constantly and actively orient to these relationships (Nguyen, 2007, p. 298).

5.1 Overview of Chapter

This chapter examines in detail how the instructor participating in this study employed interactional resources—the interplay of spoken utterances and embodied displays—during writing conferences with her students in order to respond to their writing in affiliative and non-threatening ways. The findings presented in this chapter are divided into two sections. In the first section, I analyze the non-correction moments of teacher-student interaction, whereas the second section provides the findings that demonstrate the use of interactional tools in the instances of correcting students' errors. The analysis in the first section focuses on the following strategies employed by the teacher as affiliative techniques: 1) *expressing empathy*, 2) *implementing humor*, 3) *asking “easy-to-respond-to” questions*, and 4) *offering compliments*. The episodes comprising the second section focus on the accomplishment of a certain instructional activity—correcting students' errors—rather than on a particular interactional strategy, and they are included in the category entitled *handling error correction*.

Table 5.1 summarized the excerpts analyzed in this chapter.

Table 5.1 Summary of Excerpts

Analytical category	Excerpt Title	Participants	Conference Meeting #
Expressing empathy	5.1: <i>"I am very familiar with the process of skipping."</i>	Alicia and Jade	M2
	5.2: <i>"Can you tell me about how you proofread this?"</i>	Alicia and Jade	M5
Implementing humor	5.3: <i>"You can also reply to my comments."</i>	Alicia and Bin	M2
	5.4: <i>"It was a dark night."</i>	Alicia and Bin	M4
Asking "easy-to-respond-to" questions	5.5: <i>"Purposes"</i>	Alicia and Jade	M1
	5.6: <i>"What would you say is the other way?"</i>	Alicia and Jade	M5
Offering compliments	5.7: <i>"I enjoyed the story."</i>	Alicia and Bin	M4
	5.8: <i>"Do you have any more questions?"</i>	Alicia and Jade	M4
Handling error correction	5.9: <i>"Agency"</i>	Alicia and Bin	M4
	5.10: <i>"Materials"</i>	Alicia and Jade	M5

Each of these categories comprises a separate sub-section of the chapter. For each of the categories, I analyze two episodes from teacher-student interaction. The discussion of each of the two excerpts in each sub-section consists of a short preface/summary of the excerpt, a transcript, and a detailed analysis of the excerpt. Each sub-section concludes with a brief summary-discussion of both excerpts. Thus, the outline of each sub-section is the following:

Excerpt 1:

- Summary of excerpt
- Transcript
- Analysis of excerpt

Excerpt 2:

- Summary of excerpt

- Transcript
- Analysis of excerpt

Summary and conclusions

5.2 Moments of Non-Correction in Interaction

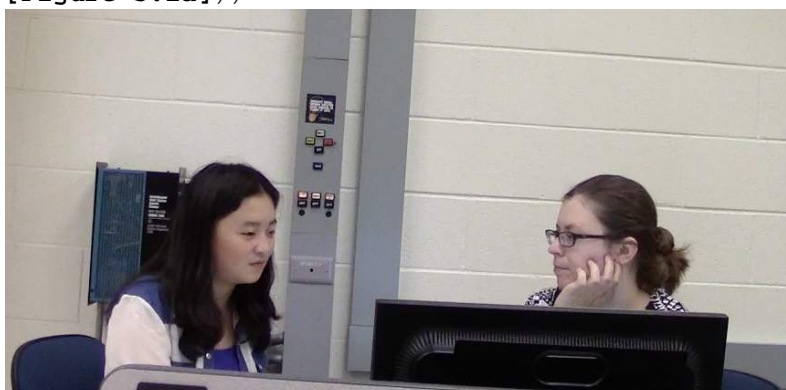
5.2.1 Expressing Empathy

This section presents the analysis of two episodes demonstrating how the instructor created an affiliative moment during the meeting by expressing her empathy toward the student.

5.2.1.1 Excerpt 5.1: *“I am very familiar with the process of skipping.”*

Excerpt 5.1 is an example of how the teacher expressed her empathy not only toward the student she was conferencing with, but also, as seen from the transcript below, toward a larger population of second-language writers. The excerpt is taken from Meeting 2 between Alicia and Jade, in which they were working on Jade’s second draft of the *Writer’s Autobiography*. Prior to the analyzed excerpt, they were discussing the difference between writing in English and Chinese—Jade’s native language. In this discussion, Jade expressed her concern about not being able to formulate her thoughts in English. She admitted that she usually skips her ideas if she does not know how to express them in English. In order to further understand her struggle, Alicia wondered if a Chinese version of Jade’s current draft would have been different, and if Jade had in fact skipped some ideas while writing this draft in English. The excerpt starts with Jade replying to this question.

01 ((Alicia and Jade are in front of computer
 02 screen, which displays J's draft. J is leaned back
 03 in her chair. A's upper body is slightly turned
 04 toward J))
 05 Jade: Coz I don't (.) [know
 06 ((leans forward to computer screen, gazes at
 07 screen, smiles))
 08 Alicia: [*((shifts gaze to screen))*
 09 J: what the Chinese version
 10 would be like [so=
 11 A: [Mm hm.
 12 [*((shifts gaze to J and nods
 13 slightly))*
 14 J: =I don't kno:w,
 15 [*(.9)*
 16 A: [*((rests chin on LH, while gazing at J
 17 [Figure 5.1a]))*



18 J: the the real °difference°=
 19 [*((shifts gaze to A))*
 20 A: =Mm hm?
 21 [*(1.3)*
 22 [*((nods slightly and shifts gaze to screen,
 23 frowns slightly))*
 24 Okay.
 25 [*((makes slight head movement, shifts gaze to
 26 desk))*
 27 [*(.6)*
 28 u:m I am just yeah coz I [definitely,
 29 [*((moves LH from chin and puts it on desk))*
 30 J: [*((shifts gaze down to
 31 desk))*
 32 A: I am very [familiar with the,
 33 [*((turns upper body toward J and gazes at J))*
 34 J: [*((shifts gaze to A [Figure 5.1b]))*



35 (.5)
 36 A: with the process of skipping something.=
 37 ((smiles slightly))
 38 J: =[*hhh
 39 ((smiles, shrugs shoulders slightly, keeps gazing
 40 at A [Figure 5.1c]))



41 A: [because you just like,
 42 ((shifts gaze from J to screen, keeps smiling))
 43 I don't want to like even, think about
 44 ((keeps smiling, shakes head, shifts gaze to J))
 45 how to [express this=
 46 J: [*hhh
 47 ((smiles, shrugs shoulders slightly, keeps
 48 gazing at A [Figure 5.1d]))



49 (.5)
 50 A: =in another language because,
 51 (1.0)

52 ((looks up))
53 and that you know it can be frustrating=
54 ((shifts gaze to J on "frustrating"))
55 J: =((nods slightly))
56 A: [because,
57 (1.3)
58 ((shifts gaze from J, looks in front of herself))
59 you know and I I wonder what happens with
60 students even in my class, when (.) when they
61 ha:ve
62 [(.)
63 ((shifts gaze to J))
64 I mean you know like great [thoughts, great ideas,
65 ((moves RH in upward-downward motion on "thoughts"
66 and "ideas"))
67 J: ((nods slightly))
68 (.)
69 A: but it just takes (.) a lo:ng time
70 ((tilts head downward, moves upper body almost
71 horizontal to desk, gazes at J [Figure 5.1e]))



72 to express them.
73 (.)
74 J: ((nods slightly))
75 A: Because (.7) you know because of the
76 ((returns upper body from desk to upward position,
77 keeps gazing at J))
78 vocabulary etcetera etcetera.=
79 J: =Yeah [so (.) u:h (.)
80 ((shifts gaze from A and looks up))
81 A: ((nods slightly))
82 J: for most (.5) most,
83 (1.5)
84 ((keeps looking upward into space in thinking
85 face while smiling slightly))
86 u:h (.) cases
87 ((turns on chair slightly toward A))
88 we just don't [express,
89 ((shakes head, smiles, shifts gaze to A))
90 A: ((nods slightly, keeps nodding
91 till line 93))
92 J: because we don't know °how to express that.°=
93 A: =Mm hm?

However, it appears that Alicia does not have a specific solution, and this is evidenced by a 1.3-second pause (line 21) that elapses before she produces *Okay* in line 24, still in the “listener” position, which she took in line 16 while Jade was talking (Figure 5.1a). Alicia’s *Okay* is noteworthy here. It is certainly not a sign of agreement since Alicia already offered the acknowledgment token *Mm hm?* (Gardner, 2013) in line 20. According to Gardner (2013), a participant’s response “Okay” is also considered an activity-shift token. So from this perspective, it could appear that Alicia was going to change the direction of the conversation, thereby leaving the student without a response to the problem she had expressed. This would have indeed appeared to be a disaffiliative action. However, we see that Alicia’s token *Okay* is followed by a short—0.6-second—pause, after which she produces a series of false starts: *u:m I am just yeah coz I definitely*, in line 28, which brings her to the affiliative response in lines 32 and 36 that I will discuss later. Therefore, the token *Okay* in line 24 appears to be a gap-closing device, used by the teacher as a facilitator of her thinking process, before she could respond to the student’s concern. Furthermore, that Alicia is not sure what to tell the student is also evident in her bodily conduct: she breaks eye contact with Jade in line 22, gazes toward the computer screen, and slightly frowns as if looking for the right answer. Thus, taken together, Alicia’s verbal response and embodied behavior indicate her uncertainty, and perhaps even a slight nervousness caused by her seeming lack of ability to be helpful to the student.

The response comes not as a suggestion—a typical form of teachers’ reactions to students’ problems or requests for help, but in the form of an empathetic utterance: *I am very familiar with the, with the process of skipping something* (lines 32,

36). This *I-statement* (Consalvo, 2011) creates a shift in participation frameworks by moving Alicia's authoritative role as a teacher-evaluator to the position of a peer who can relate to the student's problem. In other words, Alicia wants the student to know that she too, sometimes, has difficulty formulating her ideas in writing. Alicia's affiliative smile that accompanies her utterance (line 37) increases the empathetic effect of this statement and projects Alicia's friendly stance (Ruusuvuori, 2013). In response, Jade appears to align with Alicia's momentary role of a compassionate fellow writer: she produces an appreciation token in the form of a quiet laughter (lines 38-39) and continues gazing at Alicia with a smile on her face (Figure 5.1c).

In lines 43-50, Alicia expands her empathetic *I-statement* by elaborating on how she feels about not being able to freely express herself in writing: I don't want to like even, think about how to express this in another language. With this statement, Alicia remains in the same participation framework, that is, she continues to respond to Jade not as a figure of authority but as her peer who can relate to Jade's struggles in writing. Jade, once again, shows her appreciation of Alicia's empathetic statement by responding with another quiet laughing sound in line 46 (Figure 5.1d). Furthermore, while producing her utterance I don't want to like even, think about... in line 43, Alicia simultaneously shakes her head, which emphasizes the meaning of her statement, and which can also be interpreted as an embodied expression of her frustration with the problem she is referring to. In fact, Alicia actually uses the word "frustrating" when continuing the utterance: and that you know it can be frustrating (line 53), which receives an embodied approval from Jade, who slightly nods while gazing at Alicia.

In addition to Jade's affiliative laughing sounds and head nods—the signs of alignment with the teacher and the appreciation of her understanding and empathetic stance (Stivers, 2008; Zdrojkowski, 2007)—another feature in Jade's embodied behavior is notable in this part of the interaction. After finishing expressing her problem to the teacher in line 18 and having received no response from her, Jade shifts her gaze to the desk (lines 30-31). However, as seen from the transcript, right after Alicia begins producing her affiliative statement `I am very familiar with the,...` (line 32), Jade shifts her gaze to Alicia (Figure 5.1b) and keeps gazing at her until Alicia finishes speaking in line 78. Even when Alicia momentarily shifts her gaze from Jade—as we see in lines 42 and 58—Jade continues gazing at Alicia, thereby visually aligning with the teacher by positioning herself as an active co-participant (Goodwin, 2007a; Hall & Smotrova, 2013) and expressing her affiliation with Alicia's momentary shift in participation frameworks in which both of them are positioned as nonnative English writers who are well aware of some of the problems related to this status.

In lines 59-60, Alicia's expression of empathy extends to a larger group of students: `you know and I I wonder what happens with students even in my class,...` With this utterance, Alicia projects her intention to return to the previous participation framework—i.e., consisting of the roles of teacher and student. However, by continuing to express her empathy, she presents herself as a caring and affiliative teacher who understands some of the difficulties of L2 writers, based on her own experience. In other words, while she returns to the *teacher mode*, she remains in the *empathetic mode*. When continuing the utterance that she started in line 59: `when (.) when they have I mean you know like great thoughts, great ideas but it just takes (.) a`

lo::ng time to express them. in lines 60-61, 64, 69, 72, Alicia puts an intonational stress on the words “have,” “thoughts,” and “ideas,” while simultaneously employing a single chopping hand motion and a head nod, thereby emphasizing the semantic importance of her verbal utterance as well as her emotional stance to it. She also lengthens the vowel in the word lo::ng in the phrase a lo::ng time and puts her upper body almost horizontally on the desk (Figure 5.1e), as a symbolic expression of the struggles that she thinks many of her students have when composing in English. Jade immediately signals her alignment with Alicia by confirming her assumption in lines 79-92, which, in turns, receives an embodied response from Alicia through her gaze and a series of head nods (lines 90-91).

In lines 95-106, Alicia finally offers a suggestion to the problem Jade expressed at the beginning of this excerpt, by telling her to express ideas in the amount of vocabulary she currently has. This solution may not be particularly innovative, but after Alicia has provided her personal perspective on the issue and expressed interest to Jade’s struggles in a caring, empathetic, and affiliative way, this advice has a lesser chance to be perceived as thoughtless. Moreover, the affiliative moment that Alicia has created with Jade by expressing her empathy not only toward her, but also toward the other students in Jade’s class, makes her suggestion sound less imposing and authoritative. Finally, because earlier in this exchange Alicia has projected the role of a second-language writer, her statement appears more like a piece of advice, obtained as a result of a personal experience, rather than a teacher’s authoritative directive.

5.2.1.2 Excerpt 5.2: “Can you tell me about how you proofread this?”

Excerpt 5.2 is another example of the teacher’s attempt to affiliate with the student by expressing empathy and understanding of her writing struggles through a personal experience. The interaction presented in this excerpt occurred between Alicia and Jade during Meeting 5, in which they were discussing Jade’s second draft of the *Synthesis Paper*. The excerpt begins by both Alicia and Jade’s looking at the computer screen displaying Jade’s draft. As there are multiple grammatical errors in the draft, which Alicia has marked prior to the meeting, she wants to know if Jade did proofreading before submitting the draft.

01 ((Alicia and Jade are looking at computer screen))
 02 Alicia: There is so- sometimes u:m (0.5) can you tell me
 03 about how you proofread this?
 04 ((turns to J on “proofread” and gazes at her
 05 [Figure 5.2a]))



06 (.5)
 07 Jade: Wha-?
 08 ((shifts gaze to A))
 09 A: Proofreading? Or editing?=
 10 ((sweeps RH three times on desk, palm open))
 11 J: =(shifts gaze to screen))
 13 A: So: [once you wrote it
 14 ((makes single downward chopping motion with LH on
 15 “wrote”))
 16 J: [(shifts gaze to A))
 17 A: did you go: (.5) and check for some grammar
 18 mistakes?
 19 ((sweeps RH back and forth three times on desk))
 20 [(.8)
 21 J: [(shifts gaze to screen))

22 £ °No°
 23 ((shifts gaze to A while shaking head and
 24 smiling [Figure 5.2b]))



25 A: No, okay.
 26 ((smiles))
 27 So you can (.) you can (.5) do that
 28 ((shifts gaze to desk))
 29 for the papers you're writing=
 30 ((taps finger of RH on desk, shifts gaze back to J
 31 on "writing"))
 32 J: =>°Mm hm°<
 33 ((nods, shifts gaze to desktop))
 34 A: So once you're done with them
 35 >you know [you know<,
 36 ((raises gaze upward))
 37 J: [*((shifts gaze to A))*
 38 A: sometimes I (.5) write a paper
 39 ((makes light tapping gesture with BH on
 40 "sometimes," then raises BH to head level on
 41 "write" and drops them quickly))
 42 and [don't look at it
 43 ((makes pushing away gesture with BH
 44 [Figure 5.2c]))



45 J: [*((starts smiling))*
 46 A: [anymore.
 47 ((shifts gaze to J))
 48 J: [£YEA:S
 49 [*((brings LH to chin and rubs it, shifts gaze away
 50 from A momentarily and then back to A, laughs))*
 51 A: [*((gazes at J, laughs and nods [Figure 5.2d]))*



52 (.5)
 53 A: Yeah [so:: (.5)
 54 ((keeps smiling, shifts gaze to desktop, makes
 55 tapping gesture with BH))
 56 J: [((shifts gaze to desktop, moves LH from chin
 57 to neck and continues smiling))
 58 A: I know [I know this feeling.
 59 ((drums fingers slightly on desk))
 60 J: [((shifts gaze to A, continues smiling))
 61 **[Figure 5.2e]]**



Figure 5.2 “Can you tell me how you proofread this?”

In line 2 Alicia begins to make a statement that looks like an evaluation, or a direct comment on the quality of Jade’s writing *There is so- sometimes u:m (0.5)*. Perhaps it would be a statement “There is sometimes lots of mistakes in this paper” or a similar assertion. We can make this assumption based on at least two details. First, the syntactic structure of Alicia’s unfinished statement “There is sometimes...” consists of the nonreferential *there* followed by the copula verb *be*, whose function is to indicate “a

mental space in which some entity is to be located” (Celce-Murcia & Larsen-Freeman, 1999, p. 450). This grammatical structure requires the placement of a logical subject, which in this case seems to be situated in Jade’s draft—the locus of both participants’ attention. Second, Alicia and Jade are looking at the computer screen that displays Jade’s draft with many marked grammatical errors, so Alicia’s statement should be a comment on what both of them can see in the draft.

This would have been a powerful teacher statement, and by combining both Alicia’s exercising her authority and her providing a negative evaluation of student’s work, this statement would have appeared to be disaffiliative and potentially face threatening for the student. However, without finishing it, in lines 2-3 Alicia pauses (u:m (0.5)) and restarts this utterance as a question: Can you tell me about how you proofread this? Thus, she turns a potentially negative and critical statement into a question, thereby seeking information rather than asserting the reality or criticizing student’s performance. And, essentially, we can infer that she is trying to understand the student from the student’s point of view, by asking “Can you tell me about how you proofread this?” Alicia’s embodied action is significant here as well, as she is trying to establish an interpersonal contact with Jade through turning her head toward Jade and gazing at her (Figure 5.2a).

Jade does not seem to understand what proofreading is, and Alicia clarifies her question (lines 9-19). Jade’s reaction in line 22 is consequential for what happens next in this excerpt. She produces a *dispreferred response* (Pomerantz, 1984), which is disruptive to the cooperative character of interaction: she pauses, shakes her head, and says $\text{E}^{\circ}\text{No}^{\circ}$, in a quiet, almost undistinguishable, manner, while smiling and looking at the teacher

(Figure 5.2b). The combination of these semiotic tools (Goodwin, 2000a)—the pause, the semantic nature of Jade’s response as well as its communicative nature (dispreferred to the accomplishment of a cooperative action at the moment), the volume of her voice, and her slight smile—creates a complex embodied act whose meaning can be derived in relation to this particular moment of interaction. All of these mutually elaborating each other modes of conduct (Ruusuvuori, 2013) help us see that in this particular moment Jade is expressing visible signs of embarrassment.

In line 34, it looks like Alicia wanted to offer another direct suggestion to tell Jade what she can do in order to proofread the paper: *So once you’re done with them.* However, she reforms the direct suggestion into an affiliative statement that describes her personal experience: she employs an *I-statement* (Consalvo, 2011), by switching the grammatical perspective from “*you*” to “*I*” (lines 38, 42, 46): *Sometimes I (.5) write a paper and don't look at it anymore.* By expressing her empathy toward the student with this statement, Alicia withholds her imposition in order to “maximize affiliative concern” for Jade and, potentially, to “minimize the likelihood of defensiveness or negative response” (Witt & Kerssen-Griep, 2011, p. 76) associated with teacher’s directives. Similar to Excerpt 5.1, Alicia also takes on the identity of a writer here, who is familiar with the difficulties that other writers may face; in other words, she puts herself in Jade’s place.

When producing this utterance, Alicia also makes a highly dramatic *pushing away* gesture as a dramatized way of enacting what Jade may be feeling about revising (Figure 5.2c). In other words, she embodies her empathy, as described by Bavelas et al. (1990): “Rather than simply saying, “I know how you feel,” the observer actually *shows* how you

feel, in the analogically coded equivalent of the verbal statement” (p. 325, emphasis in original). This dramatic action elicits an emerging smile on Jade’s face (line 45). Then Jade responds in a rather enthusiastic, seemingly aligning way: she overlaps with the last word of Alicia’s sentence (line 48), starts laughing, brings her hand to her chin, and nods. Alicia aligns with Jade (line 51), and they both join each other in laughter (Figure 5.2d)—a concentrated semiotic burst of activity. Their simultaneous laughter, which is a climax point of this excerpt, is a visible expression of their emotional convergence and relational alignment (Partington, 2006; Thonus, 2008).

The excerpt ends by Alicia’s reiterating her empathy in line 58: I know I know this feeling. Notice that while she is making this statement, Jade keeps gazing at Alicia with a smile on her face (Figure 5.2e), expressing her affiliative stance and her alignment with the teacher.

5.2.1.3 Summary and Conclusions

In both episodes described above, the teacher was able to create a moment of affiliation with the student by means of expressing her empathy. In the literature, empathy is defined as “*understanding* of the other’s experience: imagining oneself in the same situation as the other but never losing the track of the fact that this experience is not one’s own but belongs to the other” (Ruusuvuori, 2013, p. 340, emphasis in original; see also Ruusuvuori, 2005; Suchman, Markakis, Beckman, & Frankel, 1997). It is quite clear from the transcripts above that in both cases the teacher’s expression of empathy was not necessary. In Excerpt 5.1, the student seemed to expect a teacher’s recommendation, or, perhaps, a solution to the problem she had presented to the instructor. In Excerpt 5.2, the

teacher's relevant task was to instruct the student about the activity that she was actually supposed to do before turning in the draft—i.e., proofreading it. In both scenarios, a teacher's suggestion would have assumed the exercise of the teacher's authority, particularly in the second episode, in which the directive would have contained an implied negative evaluation of student's performance. Thus, in both excerpts, a suggestion would have appeared to be a face-threatening act, albeit having different degrees of power.

The analysis shows that in these exchanges the teacher withheld her suggestion, but instead performed an act whose function was directly the opposite to threatening the student's face—i.e., creating an affiliative bond with the student. While it can be argued that in Excerpt 5.1 the student provided a convenient ground for the teacher to express empathy by sharing her concern about her writing and thereby making her statement “relevant affiliation” (Ruusuvuori, 2013, p. 340), in Excerpt 5.2 the teacher herself had to create the environment for a subsequent empathetic move. As the transcript shows, this initiation occurred for the purpose of finding out if the student in fact did proofread her paper before submitting it, and this set the ground for the teacher's latter empathetic reaction. In other words, if the negative assessment had been provided instead, the opportunity for expressing empathy might have been lost.

Furthermore, in both episodes the expression of empathy is accompanied by *I-statements* (Consalvo, 2011). Such *I-statements* allow the current speaker to make a shift in participation frameworks by temporarily projecting a different identity and thereby, simultaneously, inviting the co-participant to take on a position relevant to this shift. In Consalvo (2011), for example, the writing instructor employed *I-statements* to position

herself as an interested and sympathetic reader. As Consalvo put it, this technique allowed the teacher to move “from a d/Discourse of teacher-evaluator to one of a fellow reader” (p. 143). In the excerpts presented in this section, the teacher likewise used *I-statements* to switch her footing (Goffman, 1981) from being a teacher to being a fellow writer who is well aware of some of the challenges writers may face, which allowed her to create an affiliative connection with the student.

Whereas in Excerpt 5.1 the teacher resumes the previous participation framework (i.e., “teacher-student”) while continuing to express her empathy, in Excerpt 5.2 she remains in the same participation framework (i.e., “writer-writer”) through reiterating her empathy at the end of the episode: *I know I know this feeling.* (line 58). It might be that the student’s strong emotional reaction in Excerpt 5.2—that is, her laughter—was partially caused by the student’s awareness of the current participation framework in that particular moment of interaction. In other words, Jade’s equal position with Alicia—fellow writers—may have somehow endorsed Jade’s laughter and increased its affiliative function. The transcript also shows that Alicia approved of this laughter by reciprocating it, which, in turn, increased the perception of their equal status. As Thonus (2008) observed, “coordinated laughter displays like-mindedness, alignment, and affiliation [...] The status differential has lost its power” (p. 338).

In both excerpts, the student responded to the teacher’s affiliative statements in highly aligning ways. However, whereas in Excerpt 5.1 she produced something that seemed like quiet mini laughing sounds, or more like smiles accompanied by exhaling sounds, in Excerpt 5.2 she responded with a full-fledged laughter, which, as mentioned earlier, was reciprocated by the teacher. When comparing both transcripts, we see that in

Excerpt 5.2 the teacher included energetic embodied actions, dramatically enacting her and Jade's emotional attitude to the action of proofreading. These embodied displays of Alicia's emotional stance made her expression of empathy more powerful and effective, which is recoverable from Jade's following reaction to it—an overlapping utterance EYEA:S (line 48), produced at higher volume and immediately followed by her laughter. To put it differently, it appeared that with this reaction, Jade was essentially saying: “You are so right! This is exactly how I feel!” Therefore, while in both episodes participants' alignment was evident, it can be argued that the teacher's dramatic embodied behavior in the second episode was able to elicit a stronger emotional response from the student, which, in turn, led to the convergence of the participants' emotional states.

Finally, in both episodes, the teacher *did not replace* her instructional duty—providing a suggestion to the student—with her empathetic move. Instead, she *postponed* this instructional task until after the affiliative bond with the student was created, so that the subsequent suggestion would appear to contain a lesser degree of imposition and reduce a face-threatening effect on the student.

To summarize, in the episodes analyzed in this section, the writing instructor employed an expression of empathy toward the student in order to soften the imposition of her suggestion expected at the current moment of interaction, reduce the effect of performing an authoritative role, minimize a potentially face-threatening nature of her negative evaluation of student's performance, position herself as caring, understanding, and non-judgmental, and, eventually, create an emotional bonding with the student, thereby contributing to the positive development of their relationships.

5.2.2 Using Humor

In addition to expressing empathy, the writing instructor in this study also implemented humor in order to create an affiliative moment with the students. Two episodes analyzed in this section demonstrate this technique.

5.2.2.1 Excerpt 5.3: “*You can also reply to my comments.*”

This excerpt illustrates how Alicia employed humor and laughter to create solidarity with the student by diminishing her institutionally assigned role as a teacher-evaluator and by endowing the student with some degree of power and agency as a writer. The analyzed episode comes from Meeting 2 between Alicia and Bin. Prior to the exchange, Alicia and Bin discussed the most frequently occurring errors in Bin’s draft: tenses and collocations. Alicia showed Bin how to work with an online collocation dictionary to make sure his nouns were used with appropriate adjectives. The analyzed interaction occurred toward the end of the meeting, when Alicia was summarizing her feedback by pointing out the comments she made on Bin’s draft. As the excerpt begins, she draws Bin’s attention to the statement she made about collocations for the noun “idea”—the word that Bin used in his draft.

```

01          ((Alicia is looking at desktop screen with Bin,
02          which displays Bin's draft))
03    Alicia: Yeah so here for (.) example
04          ((points at screen with LH))
05          it said let's check some idea- (.7)
06          >°some collocations for ideas°<.
07    Bin:   ((nods slightly, keeps gazing at screen))
08    A:     And you can also like reply↑ to my comments,
09          [(.6)
10    B:     [(nods slightly, keeps gazing at screen))
11    A:     so you'll have this little (.3)
12          ((keeps pointing at screen))

```

13 () you will say,
 14 (.6)
 15 ((leans back from screen, shifts gaze to
 16 keyboard, smiles))
 17 <I don't think (.) this is (0.7) a good idea>
 18 ((starts typing, pronounces each word with smile
 19 voice and playful intonation as she types))
 20 (.5)
 21 [(.)
 22 [*((shifts gaze to screen, laughs))*]=
 23 B: =°Oh.°
 24 *((nods, keeps gazing at screen))*
 25 (.9)
 26 A: £You can reply to me.
 27 *((slightly turns upper body and head to B and
 28 gazes at him while smiling))*
 29 (.8)
 30 B: *hhh.
 31 [*((laughs, keeps gazing at screen))*
 32 A: [*((laughs, shifts gaze to screen))*
 33 (1.5) **[Figure 5.3a]**



34 B: And, oh.
 35 *((keeps smiling))*
 36 (.7)
 37 A: £°Yeah.°

Figure 5.3 “You can also reply to my comments.”

In lines 3-6, Alicia points at the draft and gives Bin an example illustrating what she previously stated in her feedback summary (not included in this episode): *Yeah so here for (.) example it said let's check some idea- (.7) >°some collocations for ideas°*. Bin gives her a back-channeling signal (Allwood, Nivre, & Ahlsen, 1992; Yngve, 1970) through a slight head nod (line 7), thereby acknowledging

Alicia's utterance and demonstrating his understanding. Although Alicia's comment contains inclusive language (Matlock, 2000)—“let's check”—it nevertheless communicates the message that Bin did not use correct collocation with the noun “idea,” and thus may appear face threatening for him. What Alicia does in the next turn, therefore, can be interpreted as her attempt to minimize the face-threatening nature of this message, encourage the student, and create an affiliative moment in the interaction. In line 8, Alicia invites Bin to participate in the feedback activity by responding to her comments: And you can also like reply↑ to my comments. In other words, Alicia opens up a possibility for the student to exercise his agency as a writer by interacting with the teacher in the revision process of his paper (Sommers, 2013).

Moreover, Alicia does not simply give Bin the idea of responding to her feedback, but she actually *enacts* this suggestion, and she does it in a rather humorous way. As seen from the transcript, she creates a mini role-play in which she pretends to be Bin, and she types a statement of “Bin's” disagreement with her own comment (line 17): <I don't think (.) this is (0.7) a good idea>. The good-humored character of this technique is also reinforced by Alicia's smile voice and playful intonation (lines 18-19), as well as her laughter at the end of it (line 22). The fact that she uses a statement of disagreement as “Bin's reaction to her feedback” may also suggest to Bin that Alicia's technique should be taken as a lighthearted role-play, but at the same time, it may also communicate the message to him that he has the right to negotiate teacher's feedback, and that Alicia is open to this negotiation.

Alicia's switch from a serious mode of the meeting to a humorous one by entering a play frame (Kozlova, 2008; Zdrojkowski, 2007) appears to be effective, as Bin

responds to her humorous example with laughter (lines 30-31). Alicia immediately aligns with him (line 32), and both join each other in a moment of mutual laughter (Figure 5.3a).

The interactional resources that Alicia uses in this example (i.e., role switching, playful intonation, smiling and laughing voice, laughter, the semantic nature of the verbal utterance) may index her attempt to mitigate the possible imposition included in Alicia's written comment in Bin's draft, lessen the authoritative character of the feedback summary (Nguyen, 2007), and create solidarity with the student. While it is true that instructors are expected to evaluate students' work, any type of assessment or response to a student's performance assumes teacher's authority, and thus may appear face threatening for students. Moreover, according to Nguyen (2007), while the summarization of lesson materials (as in the case of the analyzed excerpt) is an important part of instruction and a way of recapturing the content of the lesson, it emphasizes the unequal power relations between the teacher and the students, and thus can create a distance between them. Due to the individual (i.e., one-on-one) and face-to-face nature of writing conference encounters, the authoritative character of summing up of materials, or feedback, may be even more pronounced, intimidating, or face threatening for a student (Chen, 2005; Ferris, 2003a; Qureshi, 2013).

As seen in the analysis of the above excerpt, the teacher effectively employs interactional resources to "mitigate directive frames" (Zdrojkowski, 2007, p. 238) of her written comments on the student's paper. She effectively communicates to Bin that her feedback on his draft should by no means be taken as a final judgment. From this perspective, Alicia's humor and laughter are, in a sense, directed to her own institutional identity as a teacher-evaluator as well as the feedback practices assigned to this role, and

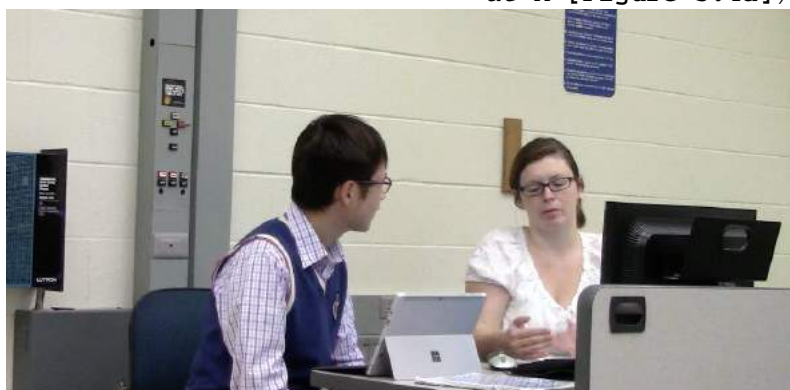
signify that the roles of teacher and student are not “fixed truths” but rather phenomena “capable of change and adaptation” (Qureshi, 2013, p. 32). Thus, she attempts to develop affiliation with Bin by “break[ing] down role barriers” (Zdrojkowski, 2007, p. 262) and transforming their institutionally established identities and by inviting Bin to align with this transformation.

5.2.2.2 Excerpt 5.4: “*It was a dark night.*”

Excerpt 5.4 demonstrates another instance of the teacher’s implementation of humor in the conversation about a student’s paper, and more specifically, about the feedback that the teacher provided on the student’s draft. The excerpt is taken from Meeting 4 between Alicia and Bin, in which they were discussing Bin’s second draft of the *Formal Proposal*, and the conversation in the analyzed exchange is focused on Bin’s introduction of the proposal, which he wrote in a story-like way, i.e., as a narrative. As became apparent from their earlier interaction in this meeting, Bin was pleased with the rhetorical structure of his introduction and found it particularly unique and attention catching. As it turned out, however, Alicia did not share the same view, and prior to the analyzed excerpt, she gently expressed, more than once, that the rhetorical strategy that the student used in his introduction did not meet her expectations for an academic topic proposal. She even used the word “surprised” referring to the reaction she had while reading his narrative-like introduction. In the analyzed excerpt, Alicia tries to explain her reaction by making a connection to other readers, and, ultimately, helping Bin understand why such a style would not be considered appropriate by an academic audience. She does

it in an affiliative way, through creating a humorous situation that demonstrates the genre inappropriateness of Bin's introduction.

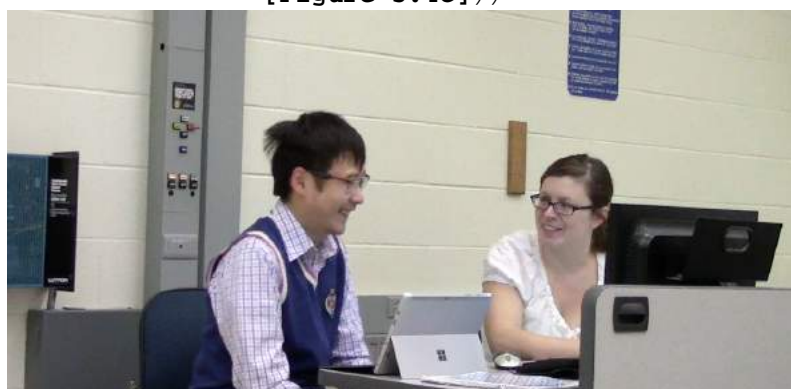
01 *((Alicia gazes down at desk, slightly touches*
 02 *keyboard. Bin leans forward, gazing at keyboard))*
 03 Alicia: Because (.) you know (.) remember (.) we were
 04 looking at some business [proposals,
 05 *((shifts gaze to B on "proposals"))*
 06 Bin: *[((shifts gaze to A and*
 07 *nods))*
 08 A: or like thinking about, u:h just,
 09 *((looks up and then in the middle distance in*
 10 *front of her))*
 11 (1.0)
 12 B: *((shifts gaze to screen and back to A))*
 13 A: what what what is a business [proposal so (.)
 14 *((makes short chopping motions with BH on desk on*
 15 *each "what"))*
 16 B: *[((nods, keeps gazing*
 17 *at A [Figure 5.4a]))*



18 A: so for example if I was like trying to sell you
 19 *((looks down at desk, makes slight chopping*
 20 *motions on desk))*
 21 so:me (.) [win- like furniture,
 22 *((shifts gaze to B))*
 23 B: *[((shifts gaze to screen))*
 24 (1.0)
 25 B: *((nods two times while gazing at screen))*
 26 A: and I would sta:rt=
 27 (.6)
 28 *((leans forward and slightly turns toward B, makes*
 29 *dramatic face expression, speaks in dramatic low-*
 30 *pitched voice [Figure 5.4b]))*



31 B: =((shifts gaze to A))
 32 A: it was a da:rk [night.=
 33 (.6)
 34 B: [((laughs, shifts gaze to screen,
 35 slightly leans back in chair
 36 [Figure 5.4c]))



37 A: =There was this table.
 38 (.7)
 39 B: ((rubs nose, keeps smiling))
 40 A: >And you know I'm like [a<
 41 ((touches chest with RH on "I'm"))
 42 (.5)
 43 B: [((shifts gaze to A))
 44 A: um like I'm trying to sell you [some (.7) some
 45 furniture↑
 46 ((makes slight circular motions with BH in front
 47 of chest, palms cupped))
 48 B: [((nods))
 49 (.7)
 50 A: [((shifts gaze down to desk))
 51 B: [((shifts gaze to screen and nods three times))
 53 A: u:m (.) and you: (.) you have your house
 54 and you don't have [furniture,
 55 ((moves RH hand toward B on "house" and
 56 "furniture"))
 57 B: [((shifts gaze to A and back to
 58 screen and nods))
 59 A: [and I I come to you
 60 ((leans slightly toward desk and gazes at B
 61 intensely))

62 (.8)
 63 B: [((keeps nodding))
 64 A: start (.) you know (.) talking to you about
 65 Halloween (.) tables,=
 66 B: =((keeps nodding slightly, smile emerges on B's
 67 face [Figure 5.4d]))



68 A: in the living [ro:om,
 69 ((starts smiling and continues speaking in smile
 70 voice))
 71 B: [fUh I know.
 72 [((keeps gazing at screen, nodding))
 73 (.)
 74 A: It was (creepy) >you know< so:
 75 ((resuming to her normal voice, shifts gaze to
 76 screen, nods slightly))
 77 (.8)
 78 u:m (1.3) we can think about=
 79 ((makes short back-and-forth chopping
 80 motions with BH moving in opposite directions on
 81 desk, gazes at screen.
 82 B: =((shifts gaze to A))
 83 A: what's the: (1.7) ho- (1.1) >how to to< how to
 84 present that information,
 85 ((moves BH back and forth on desk, shifts gaze to
 86 B on "present"))

Figure 5.4 “It was a dark night.”

The exchange starts by Alicia’s referring to the material previously covered in class—analyzing business proposals: Because (.) you know (.) remember (.) we were looking at some business proposals (lines 3-4). By making this connection, she justifies her reaction to Bin’s proposal—i.e., being surprised to see a story in his introduction. In other words, by referring to the previously discussed class material, she

indirectly tells the student that her expectations are not merely the product of her personal preferences, but they are based on her understanding of the rhetorical conventions required in academic writing. When producing this statement, Alicia also shifts her gaze to Bin to elicit the display of reciprocity from him (Carrol, 2004; Heath, 1984) in order to make sure he understands what she is referring to; Bin exhibits this reciprocity by returning the gaze and producing a slight head nod (lines 6-7).

Having set the stage for her feedback, Alicia moves on to a specific example. Bin continues gazing at Alicia while she is providing a short preamble to the example she is about to describe starting in line 18. His gaze marks engagement (Goodwin, 1981), but it is also reasonable to assume that since the teacher has prepared Bin for a new piece of information coming his way, Bin's gaze may also indicate his openness and willingness to receive her suggestions, or, perhaps, to learn more about why his introduction was not as effective as he thought it was. His body posture also exhibits his interest (Mehrabian, 1981): he leans forward with his head turned toward Alicia (Figure 5.4a).

The example that Alicia uses is imaginary: *so for example if I was like trying to sell you so:me (.) win- like furniture* (lines 18, 21). As seen, she does not directly tell Bin how the information should be presented in an academic proposal (at least, not yet), but she creates a mini role-play to make her point. While role-plays are a common instructional strategy used in the classroom, the technique used by Alicia in this particular moment of interaction may be interpreted as her attempt to decrease the imbalance of power between herself and the student as well as directness and imposition, inherent in feedback encounters (Kerssen-Griep & Witt; 2012; Martin & Mottet, 2011; Nguyen, 2007). In other words, because creating a role-play assumes a

shift in participation frameworks, Alicia's taking on a different identity—a salesperson in the presented scenario—allows her to temporarily give up her authoritative role and provide a negative evaluation of Bin's writing in a softened and less critical way.

In lines 28-30, Alicia prepares for the climax point in her example, in which she dramatically presents an imaginary introduction in a hypothetical proposal, whose purpose, according to the scenario that she just created, is to help her sell some furniture to Bin. To enact this mini-dramatization, Alicia needs the student's attention, so she makes a short pause (line 27) and employs a combination of embodied actions to summon the student's attention: a forward lean, a slight body turn toward Bin, and a change in her facial expression (Figure 5.4b). Bin immediately demonstrates his attention by shifting his gaze from the computer screen to Alicia (line 31).

The situation created by Alicia appears to be humorous not only because of its content, but also because of the way Alicia presents it. That is, in addition to the theatrical facial expression (Figure 5.4b), Alicia also adopts a dramatic, low-pitched voice as she describes the situation. Bin aligns with the humorous mode of the example by correctly interpreting Alicia's performance as laughable and immediately responding to it with laughter (line 34, Figure 5.4c).

As soon as the dramatized scenario is presented, Alicia returns to her "normal" voice, thereby indicating the change of the humorous frame and the onset of the next step in her instruction. She nevertheless preserves the frame of the role-play, and while maintaining her role as a furniture seller, she explains to Bin the seeming absurdness of the presented situation in lines 40, 44, 45: >And you know I'm like a< um like I'm trying to sell you some (.7) some furniture↑, continuing her explanation until

line 65, during which Bin visually displays his understanding and agreement by nodding almost continuously, as seen in lines 48, 51, 58, and 63. In lines 64-65, when the absurdness is made particularly vivid (i.e., Alicia uses the word “Halloween,” supposedly referring to the tone and the mood of the example she just used, and which clearly appears to be inappropriate for the described situation), Bin produces a smile as a token of his agreement with the comical nature of Alicia’s example (Figure 5.4d). This smile may also be interpreted as Bin’s newly acquired understanding of the genre inappropriateness of his own introduction, and from this perspective, it may be employed to mask his embarrassment (Zdrojkowski, 2007). Likewise, Bin verbally reiterates his understanding of the meaning of the presented scenario—“Uh I know” in line 71, enhancing it with a smile and a slight head nod. This all may indicate that Bin is now making connections between Alicia’s example and his own introduction, which, earlier in this meeting, Alicia put under criticism.

Upon returning to the previous participation framework, Alicia—now in her teacher role—starts discussing “the moral of the story,” in other words, explaining what Bin should learn from this example. The exit from the role-play is indicated not only by Alicia’s resuming her usual tone and intonation, but also by the shift of her gaze to the computer screen—now “the central player” (Nishino & Atkinson, 2015, p. 45) in their discussion. It is important to note here that although the humorous role-play situation allowed her to create togetherness and solidarity with the student and thus prepare a safe environment for the subsequent instructional activity, Alicia continues to look for ways to be less imposing in her instruction. This is seen in line 83, where she produces a number of false starts: *what’s the: (1.7) ho- (1.1) >how to to< how to*, which may

indicate that she is thinking about how to better present her recommendations to the student, now that they are back to “the serious mode.” By shifting his gaze to Alicia in line 82, Bin displays his alignment with this reframing and his readiness to receive further instruction.

Thus, the humorous situation presented by the teacher in this episode allowed her to create a play frame (Kozlova, 2008; Zdrojkowski, 2007) in which she negatively evaluated Bin’s introduction in an indirect way: she created a scenario that resembled the rhetorical move in Bin’s introduction and explained the absurdness of this move through a humorous vocal and embodied performance. The combination of these interactional resources allowed Alicia to soften the criticism of her negative feedback, create an affiliative moment with the student, and prepare a safe environment for the subsequent instruction.

5.2.2.3 Summary and Conclusions

In the episodes analyzed in this section, the instructor effectively employed humor while responding to the student’s writing. As the analysis shows, in both exchanges the teacher created a comical situation in order to accomplish her instructional objective in an affiliative and non-threatening way. To put it differently, the humorous situations in these episodes were designed to reach the balance between maintaining positive relationships with the student and facilitating his learning (Kerssen-Griep & Witt, 2012).

While the humorous effect was achieved by means of comical scenarios in both episodes, their nature as well as the purpose of these situations was different. In Excerpt 5.3, for example, the scenario presented by the teacher was realistic; in fact, the

enactment of this situation through the teacher's actual demonstration made it appear more realistic, and, as it turned out, more humorous. In Excerpt 5.4, on the other hand, the scenario presented by the teacher was a role-play, and thus hypothetical by its nature. So while the second episode involved the participants' acquisition of different identities, as any role-play does, in the scenario presented in the first excerpt both the teacher and the student maintained their current institutional identities, although with a lesser power imbalance than traditionally determined by institutions.

From this perspective, the humorous situation in Excerpt 5.3 was created to minimize the conventional authoritative role of teacher as well as give the student a certain degree of agency and power. According to Chew (1997), in institutional contexts, participants normally align themselves "to the dominant set of discoursal norms prevalent in an institutional setting;" however, "the extent of power and social distance and concomitant communication strategies are not inflexible" (p. 210). In Excerpt 5.3, the teacher effectively demonstrated this notion by suggesting to the student that teacher feedback *can* be challenged, or, at least, questioned. The change of roles in Excerpt 5.4, on the other hand, allowed the teacher to provide critical feedback to the student in an indirect fashion, that is, while playing a different role. As Trees et al. (2009) noticed, "Successfully evaluating students' work challenges teachers to achieve both corrective task and identity-protection goals in interaction" (p. 397). The analysis of Excerpt 5.4 shows that the teacher in this study took this challenge by employing humor in her negative evaluation of student's work, and by doing this, she accomplished the instructional task without damaging her relationships with the student. Role-plays, according to Värlander (2008) are a "valuable resource that could be used in order to

illustrate and experience good and bad feedback situations” (p. 153). The analysis shows that the teacher effectively used this resource in order to critically evaluate the student’s writing while maintaining affiliation with the student.

The use of embodied actions in both episodes is indispensable. In Excerpt 5.3, it actually helped the teacher to enact her suggestion to the student; in other words, she *performed* her suggestion and illustrated the activity she referred to in her recommendation—i.e., using the comments option on the computer to respond to teacher’s feedback. And, indeed, as seen from the analysis, her embodied actions made the situation more “real” and more humorous. Similarly, in Excerpt 5.4, the teacher’s embodied displays enlarged the intended humorous appeal of the presented scenario by increasing the dramatic effect of the teacher’s performance.

Finally, in both exchanges analyzed in this section, the student was supportive of the teacher’s humorous contribution to their interaction. He interpreted the situations as laughable (Thonus, 2008) and responded to them with laughter—the sign of his acknowledgement and appreciation of the teacher’s humorous examples. According to Lindström and Sorjonen (2013), “By laughing the recipient displays that she has recognized and understood that a joke was told and that it was funny, and consequently affiliates with the state the joke teller has conveyed by telling the joke” (p. 353). In such a vein, the teacher’s implementation of humor in both excerpts appears to be effective. As Glenn (1989) stated, “the barometer of a successful joke is its ability to draw laughter” (p. 137). While it is believed, as Kozlova (2008) argues, that “students do not usually challenge their instructors’ humorous contributions” (p. 107), Bin’s acknowledgement of Alicia’s comical examples in the above exchanges was particularly important because of

the aims for which they were created—to soften criticism and to create solidarity with the student. In other words, the student’s disalignment would have defeated their intended instructional and affiliative purposes.

5.2.3 Asking “Easy-to-Respond-to” Questions

While expressing empathy and implementing humor may seem to be an “extra effort” that the teacher put forth to create affiliative moments with the students in potentially face-threatening situations, the two episodes analyzed in this section demonstrate how a common instructional practice—asking students questions—may be used for a similar purpose. The excerpts analyzed below show how the writing instructor in this study implemented “easy-to-respond-to” questions in order to reduce imposition while responding to student writing, engage the student in the conversation, and establish a comfortable atmosphere in the meeting.

5.2.3.1 Excerpt 5.5: “*Purposes*”

The excerpt below demonstrates multiple uses of the teacher’s questions. On the face of it, the use of the questions asked by the teacher in this episode appears to be facilitative of the current instructional activity pursued by the teacher. The questions draw on the student’s background knowledge and experience, and thus, they are designed to help the student recall the information she is familiar with and make a connection between this information and the instructional point presented by the teacher. However, because these questions are relatively easy to respond to, the student is given the opportunity to participate in the conversation and demonstrate her knowledge to the

instructor. In addition to this engagement-promoting function, these questions change the nature of the discourse by somewhat reducing the teacher's authority and directness and helping the student learn not through blindly receiving the instructional material but through collaboratively discovering the knowledge in the interaction with the teacher.

In this first meeting in the semester, Alicia and Jade discussed Jade's draft of the *Writer's Autobiography*—the introductory writing assignment of the course. Alicia explained the rhetorical concept of purpose to help Jade formulate the purpose of her autobiography. In the analyzed excerpt, she facilitates Jade's understanding of this important term by drawing her attention to the purposes of other writing genres Jade is familiar with. The questions that Alicia asks the student appear to be a scaffolding technique designed to demonstrate as well as help the student comprehend the main instructional point. At the same time, however, in combination with embodied affiliative tools employed by the teacher, such as smile, hand gestures, and eye gaze, these questions also fulfill a solidarity-enhancing purpose and promote the development of positive relationships between the teacher and the student.

01 *((Alicia and Jade are sitting across from each*
 02 *other, facing each other))*
 03 Alicia: When we think about any type of writing,
 04 *((shifts gaze to desk, makes three short chopping*
 05 *motions with LH on desk, palm is open, fingers*
 06 *straight, palm is perpendicular to desk))*
 07 (.9)
 08 J: *((nods slightly, gazes at A))*
 09 A: we always (.) usually (.) (introduce) (.)
 10 *((makes upward-downward hand motion on "always,"*
 11 *"usually," and "(introduce)," gazes at desk))*
 12 uh (.) write something [we (.7) have a purpose.
 13 *((moves slightly LH on desk on "write something,"*
 14 *shifts gaze to J on "purpose"))*
 15 J: [*((shifts gaze to desk))*
 16 (.)
 17 J: °Mm hm.°=
 18 *((nods, gazes into space in front of her))*

19 A: =So what- when you write down a shopping list, (.)
 20 ((taps LH twice on desk, palm cupped, facing
 21 downward))
 22 what's [what's your purpose?
 23 ((smiles slightly, keeps gazing at J
 24 **[Figure 5.5a]**))



25 J: [((straightens slightly, shifts gaze to A,
 26 rests chin on RH))

27 (.9)

28 A: When you: (.) do a shopping list.=
 29 ((moves LH in front of chest demonstrating
 30 "writing" gesture, smiles slightly))

31 Jade: =List these things you want to buy.
 32 ((shifts gaze from A and immediately returns it))

33 A: [Mm hm↑

34 J: [((nods slightly))

35 A: And when you: (.) u::h (.) write an email to me,
 36 ((briefly shifts gaze away from J into space on
 37 "and" and quickly returns it, then makes motion
 38 with BH pointing at chest on "email to me")
 39 (1.0)

40 what can be a purpose?

41 ((moves BH slightly, palms open, facing upwards,
 42 keeps smiling **[Figure 5.5b]**))



43 [(2.6)

44 J: [((shifts gaze away from A into space, smiles))

45 A: [((gazes at J, smiles))

46 J: To express yo:ur (1.9) problem or °().°
 47 ((shifts gaze to A, smiles, moves RH from chin and
 48 makes slight motion with it, palm open and facing

49
50

upward, simultaneously makes "guessing" face expression [Figure 5.5c],



51 then brings RH back to chin, keeps smiling))
52 A: Mm hm.
53 ((nods, keeps gazing at J))
54 Yeah so lik- yeah if you- if you have a question,
55 [(.) or a problem,
56 ((shifts gaze to desk, moves hands as she speaks))
57 J: [(nods, shifts gaze to desk))
58 A: And when you:
59 [(1.3)
60 J: [(shifts gaze to A))
61 A: write writer's [autobiography
62 ((moves LH forward and puts it on J's draft, palm
63 open, facing downward, gazes at draft, shifts gaze
64 to J on "autobiography"))
65 J: [(nods slightly))
66 (.5)
67 A: what what could be your (.) purpose.=
68 ((moves LH slightly, then brings BH to lap))
69 J: =(gazes away from A in "thinking face," keeps it
70 till line 73))
71 A: One or more (.) °purposes.°=
72 ((makes slight leftward motion with BH, keeps
73 gazing at J [Figure 5.5d]))



74 J: =°Introduce yourself [as a reader.°
75 ((shifts gaze to A on "yourself"))
76 A: [(nods slightly, keeps gazing
77 at J))
78 (.6)

79 J: A::H WRITER.(.)=
 80 ((shifts gaze from A and returns it immediately,
 81 simultaneously moves RH from chin and nods, then
 82 brings RH back to chin, smiles slightly))
 83 A: =Mm hm?
 84 ((nods, keeps gazing at J))

Figure 5.5 “Purposes”

In line 3, Alicia launches the instructional activity: when we think about any type of writing, and in lines 9 and 12 she introduces the subject of this activity—the concept of purpose in writing: we always (.) usually (.) (introduce) (.) uh (.) write something we (.) have a purpose. To emphasize the topic of the conversation, Alicia also shifts her gaze to Jade while uttering the word “purpose” (line 14), and Jade reacts with the response token °Mm hm.° (line 17) and a head nod (line 18).

Next, Alicia starts her instruction by introducing an example that should, supposedly, be familiar to Jade—writing a shopping list—and asking Jade about the purpose of creating a shopping list: So what- when you write down a shopping list, (.) what’s what’s your purpose? (lines 19, 22). The question is meant to elicit information that Jade already knows, presumably based on her experience, and thus, it provides the student with the opportunity to demonstrate her knowledge and participate in the conversation. To minimize the imposition, however, Alicia utters this question with a smile on her face while maintaining her gaze on the student (Figure 5.5a). So in a sense, the nature of the question and Alicia’s embodied displays indicate her intention to have a friendly conversation with the student rather than delivering the instructional material. And this, in turn, can be seen as the teacher’s aiming at establishing a comfortable atmosphere and creating solidarity with the student.

Furthermore, using the example of shopping lists is a remarkable affiliation technique. Specifically, it implies that Alicia is likely to write shopping lists when she goes shopping and assumes that the student does the same. From this perspective, the question temporarily shifts participation frameworks by referring to Alicia's and Jade's shared membership of the same social community other than that established by their institutional encounter (Nguyen, 2003). This Alicia's implementation of the common knowledge between her and Jade may be seen as Alicia's attempt to build solidarity and encourage the student's engagement. In response, the student expresses visible signs of attention and readiness to participate in this conversation by slightly straightening her upper body, shifting her gaze away from the desk to the teacher, placing her right elbow on the desk, and positioning her chin on her right hand (lines 24-25).

Alicia's question has an obvious response, and from this point of view, it may be seen as an effective way to give the student a sense of power by helping her demonstrate her knowledge to the teacher. In other words, by asking Jade about a commonly known everyday social practice, Alicia gives the student a chance to respond, without running the risk of putting the student in the "unknowing participant" status (Sert & Jacknick, 2015). Even if Jade never writes shopping lists herself, it is safe to assume that she has certainly heard of them, or, at the very least, can guess their purpose.

In line 30, Jade provides her response: *List these things you want to buy,* and Alicia approves of it with the acknowledgement token *Mm hm↑* (line 32). To continue the instructional activity, Alicia provides another example, presumably recognizable to Jade as well—writing an email to a professor. As seen from line 34, Alicia personalizes this example by including both the student and herself in it: *And when*

you: (.) u::h (.) write an email to me. In other words, she does not create an abstract example—with any student and any professor, but she presents a concrete, albeit a hypothetical, situation to Jade, which assumes some kind of relationship between Jade and herself. Alicia further emphasizes the verbal meaning of this example by her embodied action—a hand gesture that points at her chest—as a way of highlighting the personal aspect of this imaginary situation (lines 37-38).

It is also important to mention here that, unlike the first example with the shopping list, the practice of writing emails to professors may not reflect Jade's actual experience, so Alicia can have no confidence in assuming that Jade's response should demonstrate her experiential knowledge. Perhaps this is the reason why Alicia's question contains the modal verb "can": what can be a purpose? (line 22), which provides the student with the opportunity to suggest, guess, and, maybe, even provide incorrect responses. In other words, by including "can" in the question, Alicia sends the message to Jade: "I don't expect you to know the answer, so you can respond based on your assumptions." However, regardless of the student's actual experience with writing emails to professors, it is still reasonable to suggest that Alicia's question is rather easy to answer, particularly because it includes the possibility of providing a range of options in response. From this perspective, this question has a similar potential with the first one—to encourage student's engagement and to empower the student by letting her share her knowledge with the teacher. Alicia's embodied actions—open palms and a smile (lines 41-42, Figure 5.5b)—express a welcoming nature of the question, emphasize Alicia's friendly stance, and indicate Alicia's intention to establish solidarity with the student.

Moreover, different from the shopping list question, the email example has a stronger relationship-building potential. Because Alicia highly personalized it and afforded Jade with a relative freedom in her responses, she essentially presented Jade with a mini role-play by asking her to imagine a situation in which she would write an email to Alicia and think about the purpose of writing this email. Through this hypothetical—resembling a role-play—nature of the example, Alicia’s question seems to exhibit a certain degree of playfulness.

From the 2.6-long pause, which elapses before Jade offers her response, it can be inferred that she indeed has had no or little experience writing emails to professors or has not thought about their purposes. She smiles during the pause, which could be interpreted as her response to Alicia’s smile (line 41), but which could also result from the personalized and slightly playful nature of Alicia’s example. She offers a candidate response, supplementing it with a series of embodied actions that suggest that Jade is not confident in her response (lines 47-50, Figure 5.5c). Alicia accepts this response in a friendly and encouraging way by uttering *Mm hm.* in line 52, nodding, maintaining her gaze on Jade (line 53), and further elaborating on her response: *Yeah so lik- yeah if you- if you have a question, (.) or a problem,* (lines 54-55). In doing so, Alicia communicates to the student that so far she is doing well responding to the teacher’s questions.

While continuing the same instructional question-answer style, Alicia then moves to discussing the purpose of Jade’s current piece of writing—which is also the focus of their meeting—the *Writer’s Autobiography*. At this point in the interaction, Jade should better understand the concept of purpose, due to the previous scaffolding activity.

Nevertheless, similar to the question about writing emails, Alicia includes the modal verb “could” to imply that she does not expect a particular response from the student, but rather gives her some flexibility in selecting from among a range of responses to this question. In fact, Alicia explicitly reiterates this point by saying in line 71: *One or more (. . .) °purposes.°* In line 74, Jade formulates the purpose of her paper: *°Introduce yourself as a reader.°*, quickly correcting herself in line 78: *A::H WRITER.()*, and Alicia accepts this answer by uttering the acknowledgement token *Mm hm?* in line 83.

As seen from this excerpt, the teacher implements “easy-to-respond-to” questions to encourage and motivate the student by giving her the opportunity to share with the teacher something she already knows. While from the pedagogical point of view these questions can be seen as a scaffolding technique, from the interpersonal perspective they appear to be relationship building and solidarity enhancing, as they posit a minimal threat to the student, and quite to the contrary, they are designed to empower the student by helping her demonstrate her knowledge to the teacher.

5.2.3.2 Excerpt 5.6: “*What would you say is the other way?*”

This episode demonstrates another example of how the teacher used an “easy-to-respond-to” question to give up some of her instructional authority and to encourage the student to participate and demonstrate her knowledge to the teacher. Unlike in the excerpt analyzed above, the student did not respond to the question. Nevertheless, the episode does not only demonstrate the teacher’s ability to ask the question in a non-threatening way, but also shows her caring and nonjudgmental reaction to the student’s “nonanswer response” (Lee, 2013). The excerpt is taken from Meeting 5 between Alicia and Jade (see

Excerpt 5.2). Prior to the analyzed conversation, Alicia pointed out to Jade her inconsistent citations of books and articles in her draft. The excerpt begins with Alicia explaining the difference between MLA formatting when citing books and articles.

01 Alicia: ((Looking at desktop with Jade, pointing at screen
 02 with LH))
 03 So::: (1.2) there is a difference between
 04 (.6)
 05 ((turns to J. on "difference," gazes at her,
 06 makes single sweeping motion on desk with RH on
 07 "between"))
 08 [showing how (.)
 10 J: [((shifts gaze to A))
 11 A: u:h
 12 (1.2)
 13 ((looks up in thinking face))
 14 when- when it comes to (.) how we write titles
 15 ((shifts gaze to desk, sweeps BH on desk on
 16 "when it comes to," taps with cupped BH on desk on
 17 "how we write titles," gazes at hands as speaks))
 18 for books (.) and for articles.
 19 ((shifts gaze to J, slightly taps with BH on desk
 20 twice—one on "books" and one on "articles,"
 21 palms open and facing downward))
 22 (1.0)
 23 J: ((slightly nods and shifts gaze to screen))
 24 A: So for articles we a:dd
 25 ((shifts gaze to screen on "articles," points at
 26 screen with LH, keeps it until line 28))
 27 (1.0)
 28 the [quot-(.5) tation marks=
 29 ((shifts gaze to J))
 30 J: [Mm hm,
 31 [((shifts gaze to A))
 33 A: =and fo:r, (.5) books?
 35 ((sweeps RH back and forth, palm facing upward))
 36 (.8)
 37 °what would you say is the other way?°
 38 ((smile emerges on A's face [Figure 5.6a]))



- 39 J: [ɛ°Idunno.°
 40 ((smiles, gazing at A [Figure 5.6b]))
- 
- 41 A: ((keeps smile on face, makes short laughing sound,
 42 then turns to screen))
 43 [(.)
 44 A: [OKAY SO::
 45 J: ((shifts gaze to screen, keeps smiling))

Figure 5.6 “What would you say is the other way?”

In line 3, Alicia starts her instructional activity by producing *so ::*—a “turn-transition device” (Schiffrin, 1987, p. 218), thereby indicating the continuation of the conversation, as well as the connection between the previous turn and the information she is about to share with Jade. She then shifts her gaze from the computer screen to Jade, which may index her attempt to personalize her subsequent feedback message. In other words, despite the general nature of the information she is about to provide (which in fact can be seen from her next turn), her feedback at this moment is directed to Jade personally; thus, through her head turn and the shifting of her eye gaze from the screen to the student, Alicia treats Jade as an immediate (and the only) recipient of her instruction (Hall & Smotrova, 2013). In addition, Alicia’s embodied displays may also be interpreted as a reciprocity elicitation technique (Belhiah, 2009; Carrol, 2004; Heath, 1984). As we will see later in this excerpt (starting in line 6), Alicia will use her hands as a bodily

enhancement of her verbal explanations; therefore, Jade's visual attention to Alicia's message is necessary.

The mutual gaze is obtained in line 10, and Alicia continues her instruction. The feedback that Alicia delivers has the form of an informational statement rather than a directive: when- when it comes to (.) how we write titles for books (.) and for articles. (lines 14, 18), which may be interpreted as her attempt to appear less imposing and authoritative. In doing so, she also uses the inclusive pronoun "we" (line 14) as a way of partnering with the student (Matlock, 2000) and expressing solidarity. Considering that this moment of the interaction is not simply the process of delivering an instructional material but actually a response to the student's incorrect citation practice, the implementation of these techniques is particularly crucial, as they soften Alicia's criticism and mitigate imposition.

When comparing two different types of MLA citation, Alicia makes two slight tapping gestures on the desk: one on the word "books" and the other one on "articles" (lines 19-22). These gestural movements serve to emphasize Alicia's point that there are two opposite ways to cite these types of sources, and this will be an important piece of information when Alicia asks Jade her question. The first of the two types of citation is given by Alicia in lines 24 and 28: So for articles we add the quotation marks. As seen from the transcript, this is not only a verbal utterance. While making this statement, Alicia turns to the computer screen, apparently pointing with her left hand at the example that illustrates her verbal message. By means of her embodied actions she invites Jade to direct her attention to the example on the screen. Thus, for the moment, the computer screen appears to be "a central player" (Nishino & Atkinson, 2015,

p. 45) in the action in progress, as it provides the visual illustration of the teacher's message; to put it differently, it is made by the teacher the focus of both participants' attention. Next, Alicia resumes her visual contact with Jade by shifting her gaze to her in line 29. This action may be interpreted as an embodied comprehension check, and, indeed, in line 30, Jade produces the acknowledgment token *Mm hm* (Gardner, 2013) as a sign of her understanding of Alicia's message, enhancing it by simultaneously shifting her gaze to the teacher (line 31).

Upon receiving Jade's confirmation that she understands the MLA citation method for articles, Alicia proceeds with her feedback in a slightly different way. In line 33, she cedes the floor to Jade by asking: *and fo:r, (.5) books?* In the absence of an immediate response from the student, Alicia makes her question more explicit: *°what would you say is the other way?°* (line 37). Due to Alicia's prior scaffolding activity, there is little chance of making a mistake when responding to this question. Thus, the answer is so obvious, that from the pedagogical perspective, there is no need to ask this question. However, by asking it, Alicia reduces the directness of her feedback—instead of authoritatively instructing Jade, she affords her the opportunity to participate in the activity by answering the seemingly obvious question. In other words, by asking this “easy” question, Alicia did, as Smotrova (2014) put it, “give up some of her institutional rights of monopolizing the floor” (p. 411).

Because the answer to Alicia's question is quite apparent, Alicia's technique appears to be only half-serious. Her smile that immediately follows it (line 38, Figure 5.6a) also indicates the playfulness of this move. At the same time, Alicia's smile, along with her eye gaze and a soft tone of voice (marked in the transcript with “°”) can also be

seen as a mitigating technique. Indeed, receiving questions from a teacher may potentially be threatening for students (Hayano, 2013), no matter how careful the wording might be. According to Hayano (2013), “[Q]uestions are a powerful tool to control interaction: they pressure recipients for response, impose presuppositions, agendas and preferences, and implement various initiating actions, including some that are potentially face-threatening” (pp. 395-396). Although Alicia’s question is designed to give the student a chance to contribute by providing what seems to be an obvious answer, the very act of asking assumes Alicia’s authority. As Sacks (1995) observed, “As long as one is in the position of doing the questions, then in part they have control of the conversation” (p. 54). Therefore, softening the voice and adding an embodied component in the form of eye contact and a smile may index Alicia’s attempt to maintain the student’s positive face (Brown & Levinson, 1978, 1987). Furthermore, with the smile on her face, Alicia also exhibits warmth behavior (Matlock, 2000), communicates her friendliness and approachability (Burroughs, 2007; Martin & Mottet, 2011; Richmond & McCroskey, 2004; Witt & Kerssen-Griep, 2011), and expresses solidarity.

Despite the simplicity of the question, however, Jade explicitly “claims insufficient knowledge” (Sert & Jacknick, 2015, p. 107) in line 39: $\epsilon^{\circ}Idunno.^{\circ}$ When delivering this response, she smiles and keeps looking at Alicia (Figure 5.6b), which may indicate “a possible solicitation of help” (Sert & Jacknick, 2015, p. 104; also see Goodwin & Goodwin, 1986) from her. Her smile as well as the low volume of her voice in which her response is uttered may also suggest Jade’s attempt to decrease the dispreferred nature of her answer (Lee, 2013). In other words, by positioning herself as an unknowing participant, Jade caused disalignment, or “the disruption of progressivity”

(Sert & Jacknick, 2015, p. 104) in their interaction. Thus, her smile may be seen as a way of managing the interactional trouble by pursuing alignment with the teacher.

Indeed, we see that Alicia's next turns—a laughing sound in line 41 and the verbal utterance *OKAY SO:::* in line 44—are delivered without any delay, thereby indicating that “the interaction has moved past the interactional trouble” (Sert & Jacknick, 2015, p. 103). Both of these actions—the laughing sound and the verbal utterance—are affiliative by their nature. Thus, the teacher's smile and a short laughing sound, despite its minimal nature, may be seen as her attempt to maintain Jade's positive face. The turn in line 44 may also mark a sign of Alicia's alignment with Jade, as she accepts her self-declared status of an unknowing participant, and is ready to move on with the instructional task.

Thus, an “easy-to-respond-to” question in the episode above has several important functions. First, it is asked to encourage the student's participation. Second, since it is embedded in the feedback activity—the teacher's correcting Jade's citations—it may be considered a way of giving up the teacher's authority and reducing imposition. Finally, it may also be interpreted as a means of establishing a comfortable atmosphere in the meeting, which is evidenced by the friendly, almost playful, way the question is asked. The very fact that the student immediately claims her ignorance may indicate that she indeed feels comfortable and non-intimidated in this interaction. All in all, despite the student's nonanswer response (Lee, 2013), the episode demonstrates the teacher's use of an easy-to-respond-to question as a tool to affiliate with the student during the feedback activity.

5.2.3.3 Summary and Conclusions

Teacher questions, as known, can be rather face threatening for students, as they oftentimes require producing responses for the teacher's evaluation and approval, thereby implying that students' knowledge and abilities are being tested. When asked in the classroom, questions also require students to think on their feet in order not to lose face in front their classmates. Teacher questions, therefore, can potentially create a distance between teacher and student, and thus need to be formulated and asked with much care and consideration.

In the episodes presented in this section, the questions were asked not for the purpose of testing student's knowledge or evaluating her learning process, but in order to provide the student with the "easy" opportunity to contribute to the conversation. In Excerpt 5.5, the questions were embedded in the instructional activity—explaining a particular rhetorical concept to the student. From the pedagogical perspective, the questions asked by the instructor during this activity played a scaffolding role. At the same time, looking at them through the interpersonal lens, they were designed to accomplish an affiliative and solidarity-enhancing function. For example, one question referred to the roles that Alicia and Jade shared as members of a social community (the shopping list question), and the other question was personalized through the inclusion of the relationship that Alicia and Jade have as teacher and student (the email question). In Excerpt 5.6, the question was embedded in the feedback activity, more specifically in correcting student's citations, and, as in the first episode, it was intended to be easy-to-respond. While in Excerpt 5.5 the instructor's questions drew on the student's existing knowledge and experience, the simplicity of the question in Excerpt 5.6 was enabled by

the teacher's preceding explanation. Embedded in the feedback activity, the question appeared to be a way of mitigating the teacher's authority and imposition.

The way the questions were asked by the teacher in both episodes is significant as well. Although in both excerpts the nature of the questions made them appear to be fairly non-threatening, the teacher increased the solidarity by means of her affiliative embodied displays. For example, smiles accompanied the questions in both episodes. In addition, Excerpt 5.5 contained open gestures, and in Excerpt 5.6, the teacher utilized a softer voice. These strategies served an encouraging role and projected the teacher's friendliness and approachability.

5.2.4 Offering Compliments

Along with asking questions, offering compliments, or praising students' performance, is another commonly employed pedagogical practice, particularly when it comes to responding to student writing. It is not surprising, therefore, to discover multiple instances of compliments in the writing conference interaction collected in this study. While there are multiple purposes of offering a compliment during instruction, the episodes analyzed in this section focus on the implementation of compliments in potentially face-threatening moments of interaction. Thus, the excerpts below show how the instructor employed compliments during the feedback activities in order to minimize the face-threatening effect of her criticism and create a moment of affiliation with the students.

5.2.4.1 Excerpt 5.7: “*I enjoyed the story.*”

This excerpt demonstrates how the teacher utilized a compliment not in order to highlight an effective feature of student performance (as teachers frequently do when complimenting learners), but to maintain positive relationships with the student in the moment of emotional tension caused by the feedback message.

The excerpt comes from Meeting 4 between Alicia and Bin (see Excerpt 5.4), in which, as the reader may recall, they focused on discussing Bin’s introduction to his *Formal Proposal*, which he wrote in a narrative style. The analyzed episode occurred at the end of the meeting, when Alicia was summarizing her feedback and providing specific suggestions for further revision. As demonstrated previously (see Excerpt 5.4), Alicia had already criticized Bin’s story, commenting on its rhetorical inappropriateness for an academic proposal. In the analyzed excerpt, she makes a reference to the distinction between a narrative and an academic style, and in order to encourage the student and to soften the critique, she offers a compliment on his introduction.

```

01          ((Alicia and Bin are looking at computer screen))
02    Alicia: So my recommendation is,
03          ((points at screen with LH))
04          is to: (.) you know you can keep this background
05          information.=
06          ((shifts gaze to B and back to screen))
07    Bin:    =((nods slightly))
08          (1.0)
09    A:      Think about the order.=
10          ((shifts gaze at B, makes slight back-and-forth
11          motions with BH moving to opposite directions,
12          palms are cupped))
13    B:      =Oh.=
14          ((nods, continues gazing at screen))
15    A:      =Should this [go first?
16          ((moves BH towards her left shoulder))
17    B:      [((shifts gaze to A, nods, and
18          returns gaze to screen))
19          (.9)
20    A:      What the [reader would expect in the proposal to
21          go first?

```

22 ((brings BH to chest, then makes slight circular
 23 motions with BH, then moves BH towards her left
 24 shoulder))
 25 B: [((shifts gaze to A and then back to
 26 screen))
 27 (.9)
 28 B: °Oh I know.°
 29 ((gazes at screen, nods a few times, smiles
 30 slightly))
 31 A: Mm hm↑
 32 ((shifts gaze to screen))
 33 And the:n, think about the language
 34 so should it be [written
 35 ((shifts gaze to B))
 36 B: [((shifts gaze to A))
 37 A: more like a short story?=
 38 ((brings BH to each other and moves them leftward
 39 on desk))
 40 B: =(nods, shifts gaze to screen))
 41 (.7)
 42 A: Or should it be written more
 43 ((makes single rightward motion with BH, palms
 44 open, touching each other))
 45 like an [academic (.) background information?
 46 ((shifts gaze to desk, and back at B, moves BH
 47 on desk, palms open, touching each other, tilts
 48 head slightly and gazes at B on "information"))
 49 B: [((shifts gaze to A and back to screen,
 50 smile emerges on B's face on "academic"))
 51 B: Yeah °I (know)().°
 52 ((smiles, nods, shifts gaze to A on "know"))
 53 A: YEAH I [enjoyed the story.=
 54 ((nods slightly, smile emerges on A's face on
 55 "story" [Figure 5.7a]))



56 B: [((shifts gaze to screen, to A, and back to
 57 screen))
 58 B: =*hhh.
 59 [((laughs, keeps gazing at screen))
 60 A: [((laughs, keeps gazing at B))
 61 (.9) [Figure 5.7b]



62 A: £It was it was a good story but=
 63 ((shifts gaze to screen on "but"))
 64 (.5)
 65 B: = ((leans forward to screen, continues smiling))
 66 A: I wish we were writing
 67 ((shifts gaze to B, slightly moves LH on
 68 "writing," palm open, facing downward))
 69 short stories °in this class° u::m.
 70 ((shifts gaze back to screen))

Figure 5.7 "I enjoyed the story."

Prior to the moment of offering a compliment, Alicia summarizes her recommendations, by rather explicitly telling Bin how to proceed with the revision. Customary to lesson summarizations, she refers to the material previously discussed at the meeting. For example, in lines 4-5, Alicia suggests that Bin keep the background information that he has written, but rethink the order in which this information would be presented (lines 9-21). Since this is something they have previously discussed, she does not directly tell Bin the order that he needs to follow in organizing his introduction, but she only reminds him of the readers and their expectations for an academic proposal: What the reader would expect in the proposal to go first? (lines 20-21).

Bin receives this recommendation as a piece of information he is familiar with, by uttering °Oh I know.° in a soft voice and with a smile (line 28). This utterance, however,

is not only a token of his remembrance of the material referred to by the instructor. It may also indicate Bin's acknowledgement of the weakness of his draft, as well as accepting (or confirming) the inevitability of further revision. In other words, as Alicia has previously offered critical feedback on his introduction, by uttering "Oh I know.", Bin is essentially saying, "Yes, I am aware of the fact that I need to rewrite this because it doesn't meet the requirements of an academic proposal, and thus it needs additional work." This acceptance of criticism (particularly because the criticism comes as a reminder of the feedback offered earlier) may be face threatening for the student. Indeed, we see that although he acknowledges Alicia's feedback through his gaze, he immediately shifts the gaze back to the computer screen, as if he wants to avoid an eye contact with the instructor when admitting the importance of revision (lines 25-26). Furthermore, as mentioned above, the utterance "Oh I know." is produced in a soft voice with a smile, which may also indicate a particular emotional state. Although we cannot confidently ascribe a definite emotion to Bin in this moment of interaction, it is safe to suggest that the entire ensemble (e.g., Goodwin, 1986; Goodwin & Goodwin, 1986) of embodied modalities (Streeck et al., 2011b) employed by Bin—gaze aversion, low volume of voice, smile—along with his verbal admittance of the imperfections in his writing, taken in the context of the feedback activity, may indicate that he is experiencing a certain degree of uneasiness and discomfort.

Next, in line 33, Alicia starts offering suggestions on the language of Bin's introduction, which is precisely what she had problems with, based on their previous discussion. In order to reduce the level of directness and soften the authoritative character of her feedback, she provides this suggestion by giving Bin two rhetorical options: so

should it be written more like a short story? Or should it be written more like an academic (.) background information? (lines 34, 37, 42, 45). This choice affords Bin with a certain degree of freedom in his revision; nevertheless, at this point in their interaction, both Bin and Alicia understand what option Alicia prefers Bin to choose. Thus, the teacher accomplishes the instructional task in an indirect and non-imposing way.

Similar to what he did earlier in this interaction, Bin once again acknowledges the necessity for further revision. He produces his *Yeah °I (know)() .°* (line 51) in a soft voice and with a smile, even quieter than the previous time (see line 28), so that it is impossible to discern the end of his utterance. Just like in line 28, it can be argued here that based on the semiotic tools accompanying Bin's utterance, the student displays visible signs of slight discomfort. As previously mentioned, he was somewhat proud of his story-like introduction, so receiving Alicia's critique on the rhetorical inappropriateness of it may pose a threat to his writer identity (Witt & Kerssen-Griep, 2011). The disaffiliative effect of Alicia's critique may also be reinforced by the fact that Alicia contrasted his introduction written as a narrative with the academic writing style, assumed to be the appropriate way of presenting information in a formal topic proposal. Thus, the smile that accompanies Bin's utterance (line 52) may mark his attempt to conceal his emotional discomfort, and, perhaps, even embarrassment.

Alicia's compliment in line 53—*YEAH I enjoyed the story*—seems to come as an immediate response to Bin's embodied indicators of his emotional tension and may be seen as Alicia's attempt to save the student's positive face. Also, although earlier in the meeting the feedback on Bin's introduction was offered in a non-threatening way by

using a humorous role-play situation (see Excerpt 5.4), the bottom-line message conveyed through Alicia's suggestions remains the same: the student needs to make revisions. As Kerssen-Griep and Witt (2012) stated, any feedback messages "inherently heighten emotional tension and pose identity threats" for students (p. 499). Therefore, Alicia's compliment might also be interpreted as her attempt "to reduce the relational threats common in instructional feedback situations" (Kerssen-Griep & Witt, 2012, p. 499). Notice that interactionally, she also enhances this compliment with vocal and embodied tools to make it appear different from the previous feedback messages: she slightly raises her voice and has a bright smile on her face while gazing at the student (Figure 5.7a). These semiotic tools (Goodwin, 2000a) make her sound more enthusiastic and encouraging, reinforce her positive stance (Haakana, 2010), and may also index her intention to maintain affiliation with the student. In addition, Alicia's compliment is offered from a personal perspective, in the form of *I-statement* (Consalvo, 2011). From this perspective, it can be interpreted not as a teacher comment, but rather as a comment offered by an interested reader (Sommers, 2013). Thus, for this very moment of interaction, Alicia makes a shift in footing (Goffman, 1981) by giving away her teacher role and projecting the image of a reader who enjoyed reading and learning from Bin's story-like introduction.

Bin responds to the compliment with laughter, which may be seen as his appreciation of the teacher's compliment and as a means of relieving his tension and masking his embarrassment (Zdrojkowski, 2007). His laughter may also be related to the humorous example that Alicia used to criticize his introduction (see Excerpt 5.4). Finally, it may also be that at this point he realizes the rhetorical ineptness of his narrative-like

introduction in a formal topic proposal, and his laughter may signify his agreement with the instructor's opinion. Alicia responds to Bin in a highly affiliative way by joining him in the moment of laughter (line 60, Figure 5.7b). Her laughter fulfills several instructional purposes. First, as a response to Bin's laughter, it serves to foster alignment and solidarity with him. Second, it helps to put the student at ease (Zdrojkowski, 2007) and thereby maintain his positive face. Furthermore, it mitigates the critical opinion she previously expressed about Bin's introduction. Finally, it may also be a lighthearted reaction to the incompatibility of Bin's story with an academic proposal, which she, nevertheless, enjoyed.

In line 62, Alicia repeats her compliment, still maintaining a big smile on her face, but, as seen from the transcript, she is ready to resume the instructional activity, by uttering *but* (line 62) and shifting her gaze to the computer screen (line 63). Bin aligns with this action by displaying his orientation to the activity launched by the teacher through leaning towards the computer screen. Interestingly, before moving to the next stage in the meeting, Alicia utters: *I wish we were writing short stories °in this class° u:m* (lines 66, 69). This statement can be seen as her attempt to encourage the student, to affiliate with him by letting him know that she did not entirely dismiss his writing, that she acknowledges the legitimacy of the narrative style in general as well as Bin's effort to write a creative introduction in an academic proposal.

5.2.4.2 Excerpt 5.8: “*Do you have any more questions?*”

Unlike in the previous excerpt, where the teacher’s compliment was able to bring the teacher and the student together in the highest degree of emotional alignment—mutual laughter (Thonus, 2008), the excerpt below demonstrates a less effective outcome of the instructor’s intention to encourage the student in the face of the negative feedback.

The interaction in the analyzed episode is taken from Meeting 4 between Alicia and Jade, in which they discussed the second draft of Jade’s *Formal Proposal*. The exchange occurred at the very end of the meeting, which was unusually prolonged—almost 22 minutes (typically conferences for this particular class lasted 10-15 minutes). Throughout the meeting, and particularly in the last several minutes of it, Alicia provided Jade with a number of suggestions for further revision in her draft. Toward the end of the conference, the discussion was focused on some of the grammatical features of Jade’s writing, and Alicia pointed out several places where Jade needed to make grammar corrections. By the time the analyzed episode starts, Jade seems to be either discouraged or tired, and ready to be done with the meeting. The teacher makes a few attempts to engage her in the conversation, but she only produces minimal responses, visibly expressing her lack of involvement in the current activity. The excerpt shows how Alicia includes an encouraging element in their interaction, right before dismissing the student from the meeting, by positively commenting on the revisions Jade has previously made in her draft. As the excerpt starts, Alicia explains to Jade the importance of distinguishing between the present and the past tense in verbs in order to avoid ambiguity of meaning.

01 ((*Alicia and Jade are in front of desktop screen,*
 02 *J has her laptop open in front of her*))
 03 Alicia: Because sometimes,
 04 ((*sweeps RH a few times in front of her, palm*

05 open))
 06 [(1.2)
 07 [((shifts gaze from desktop screen to desk))
 08 Jade: [((glances at her laptop and shifts gaze back to
 09 desktop screen [Figure 5.8a]))



10 A: Uh- I don't know if you are talking about the
 11 present and you are still doing something↑=
 12 ((shifts gaze to desktop screen, grabs mouse with
 13 RH, then shifts gaze to J on "something"))
 14 J: =°Mm hm.°
 15 ((shifts gaze to A))
 16 A: U::h.
 17 ((shifts gaze to desktop screen, points to screen
 18 with LH))
 19 J: ((shifts gaze to desktop screen))
 20 (1.2)
 21 A: O:R it's something is already finished and is in
 22 the [past.
 23 ((makes single leftward sweeping movement with LH,
 24 palm open, facing downward))
 25 J: [°Mm hm.°
 26 (1.5)
 27 A: U::h,(2.5) yeah so here.
 28 ((points to screen with LH on "here"))
 29 (1.5)
 30 In one () about forty () (.) I am responsible for
 31 just (.) four dogs.=
 32 ((keep pointing finger of LH on screen as she
 33 reads))
 34 J: =°Mm hm.°
 35 (.7)
 36 A: So I am (.) >not sure< if you're still
 37 ((shifts gaze to J on "not sure," points at J with
 38 BH on "you're still," palms open))
 39 co- it can be [true
 40 ((shrugs shoulders slightly, keeps BH pointing at
 41 J, palms open, facing upward))
 42 J: [((nods slightly, keeps gazing at
 43 screen))
 44 A: [that you're still responsible for them.
 45 ((makes single pointing leftward movement with BH,
 46 palms open, keeps gazing at J))

47 J: [((keeps nodding and gazing at desktop screen))
 48 (.9)
 49 J: °Mm hm.°=
 50 ((keeps nodding and gazing at desktop screen))
 51 A: But maybe, (.)
 52 ((shifts gaze to desktop screen))
 53 [is it in the past or is it in the present?
 54 ((shifts gaze to J, touches neck with RH))
 55 J: [((keeps nodding and gazing at desktop screen))
 56 (1.3)
 57 A: Are you still responsible [for them?
 58 ((points to screen with LH, shifts gaze to screen
 59 and back to J on "them")
 60 J: [((shakes head, keeps
 61 gazing at screen))
 62 (1.0)
 63 A: °Mm hm.° *hh (.) £Okay.
 64 ((smiles while looking at J, brings LH from screen
 65 to desk on "Okay" [Figure 5.8b]))



66 (.)
 67 So: (.6) it's important you know.
 68 ((shifts gaze downward, makes several sweeping
 69 movements with BH in front of her))
 70 (.8)
 71 Coz- coz here it [could (.8) be both ways.
 72 ((points to screen with LH on "here," then shifts
 73 gaze to J on "could"))
 74 J: [((shifts gaze to A))
 75 (.)
 76 J: °Mm hm.°
 77 ((nods, shifts gaze to screen))
 78 [(1.4)
 79 A: [((shifts gaze to screen))
 80 °So you can (.) kind of.°
 81 ((makes single sweeping movement with LH on "kind
 82 of"))
 83 I didn't mark all of the [tenses,
 84 ((points to screen with LH, briefly shifts gaze to
 85 J and returns it to screen))
 86 J: [((nods slightly))
 87 A: Just [some of them.
 88 ((keeps pointing at screen with LH, slightly

89 *tapping with pointing finger on screen*)
90 J: *[((nods slightly))*
91 A: So there are still some of the (.) se-
92 *((taps screen with pointing finger of LH in*
93 *several different parts, then shifts gaze to J))*
94 that I [could (.) mark.
95 J: *[((nods))*
96 A: So °you can fin- find them [when (you do) your
97 revision.°
98 J: [°Mm hm.°
99 *[((nods))*
100 A: *((shift gaze to desktop screen))*
101 (1.4)
102 *((shifts gaze to upper part of screen and back to*
103 *its center))*
104 (3.6)
105 *((shifts gaze to J))*
106 (.)
107 J: *((shifts gaze to A))*
108 A: Do you have [any (.4)
109 J: [°Mm.°
110 *[((shakes head))*
111 A: °more questions?°
112 J: °No.°
113 *((shakes head, smiles slightly))*
114 A: *((smiles slightly and shifts gaze to screen))*
115 Okay so I'lllll (1.3) so I'll see you on (.)
116 Thursday.
117 *((moves slightly back from table in her chair))*
118 J: *((nods slightly))*
119 (.)
120 A: And you have some comments here↑
121 *((points at screen with LH))*
122 >You know you have some comments here you have
123 some comments here [so<
124 *((moves pointing finger of LH on screen on words*
125 *"here"))*
126 J: [°Okay.°
127 (.8)
128 A: U:h and I- you know I (.) I thought it was like
129 well organized and I could [see: (.8) the parts.
130 *((moves LH slightly on screen as talks, shifts*
131 *gaze to J on "parts"))*
132 J: [Mm hm.=
133 = *((nods slightly))*
134 A: (1.3)
135 (Well) and
136 *((shifts gaze to screen, keeps moving LH slightly*
137 *on screen))*
138 °you know° you touched upon [every major element
139 *((brings LH to desk, shifts gaze to desk, taps*
140 *with open palm of RH five times on desk))*
141 J: *[((looks down to desk))*
142 A: that the [proposal should have °so that was good.°
143 *((quickly gazes at J and shifts gaze to screen))*
144

145 J: *[(nods slightly)]*
 146 A: °And you know you bring your personal experience.°
 147 *[(makes circular movements with BH in front of*
 148 *chest, palms open)]*
 149 AND (.) fI definitely see the revision,
 150 *[(points to screen with LH, shifts gaze to J and*
 151 *smiles [Figure 5.8c])]*



152 J: *[(shifts gaze to A)]*
 153 *(.7)*
 154 A: U:m [coz you are (],
 155 J: [U::h
 156 *[(shifts gaze to screen, nods slightly)]*
 157 A: it [was more s- s- difficult (.) ↑at first to
 158 understand↑
 159 *[(makes leftward movement with BH, fingers*
 160 *slightly stretched, tilts head slightly, keeps*
 161 *gazing at J)]*
 162 J: *[(shifts gaze to A, tilts head in synchrony*
 163 *with A's head tilt, nods in tune with A's hand*
 164 *movements [Figure 5.8d])]*



165 A: but now (.) you kind of explain (.5)
 166 *[(shifts gaze to screen, points at screen with*
 167 *LH)]*
 168 u:m (1.0) the [terms,
 169 *[(scrolls mouse with RH, keeps pointing at screen*
 170 *with LH)]*
 171 J: [Mm hm.
 172 *[(nods slightly, then shifts gaze*
 173 *to A)]*

174 A: well and so and it changed,
 175 ((shifts gaze to J, brings LH from screen on
 176 "changed"))
 177 it's it's bett- it's easier to understand.=
 178 ((shifts gaze from J, makes circular movements
 179 with BH in front of chest, then shifts gaze to J
 180 on "understand"))
 181 J: =((nods and shifts gaze to screen))
 182 (.7)
 183 A: But [still professional.=
 184 ((moves BH leftward, palms open, keeps gazing on
 185 J and smiling [Figure 5.8e]))



186 J: [(glances at her laptop and shifts gaze back
 187 to desktop screen))
 188 A: =((smiles))=
 189 J: =°Mm hm.°
 190 ((nods slightly))
 191 (1.0)
 192 A: ((keeps smiling and gazing at J, then shifts gaze
 193 to J's laptop))=
 194 J: =[°Okay.°
 195 ((moves as if ready to go))
 196 A: [°Okay.°=
 197 ((shifts gaze to screen))
 198 J: =°Thank you.°
 199 ((closes her laptop))
 200 A: °Thank you.°
 201 ((moves desktop screen slightly towards her))

Figure 5.8 “Do you have any more questions?”

In line 3, Alicia utters *Because sometimes*, which launches an explanation. She also shifts her gaze from the computer screen, which suggests that the explanation is a “side-track” action and does not necessarily require the interlocutor’s attention on the

screen. Alicia's hands also shift their focus from the computer by making enhancing gestures during Alicia's explanation (lines 4-5). Finally, she also takes a short pause after stating *Because sometimes* (line 6), as if she is thinking about how to further proceed with her explanation. These verbal and embodied actions may have been interpreted by Jade as a start of a new instructional activity, potentially a lengthy one, as she glances at her laptop (Figure 5.8a), perhaps to check the time (line 8). Jade's action indexes her readiness to exit from the business of the meeting (Belhiah, 2009), which disaligns with Alicia's intention, who just introduced a new stage in their meeting.

During Alicia's explanation of the importance of the accurate use of past and present tenses, Jade exhibits minimal engagement, by mostly keeping her gaze fixed on the computer screen, quietly uttering *Mm hm* (lines 14, 25, 34, 49, 76), nodding (lines 42, 57, 50, 55, 77), and even responding to Alicia with silence (lines 55-56). Jade's head nods are noteworthy here. Typically, head nods are considered a sign of following the interlocutor and an expression of understanding and agreement (Stivers, 2008). In this episode, however, Jade's nods nearly appear to be an automatic and non-conscious gesture, contributing little to the expression of her engagement in the current activity. This is clearly demonstrated in lines 53-56, when Alicia asks Jade the *alternative question* (Celce-Murcia & Larsen-Freeman, 1999, p. 263): *Is it in the past or is it in the present* (line 53), which requires choosing one of the two options. While asking this question, Alicia also makes her verbal request more apparent by shifting her gaze to Jade. As seen in line 56, however, the student keeps nodding and gazing at the computer screen, visibly disattending Alicia's question. Indeed, Jade's head nod cannot be interpreted as a legitimate response to Alicia's question because it requires providing a

specific verbal response. Jade's interactional responsibility at this moment is to respond to Alicia's question. As Hayano (2013) stated, "Once a question is asked, an answerer cannot neglect its agenda without interactional consequences" (p. 404). We see, however, that in response to Alicia's question Jade offers silence. According to Lee (2013), "[S]ilence resulting from the absence of an immediate response to a question is typically understood as projecting disaffiliation" (p. 417). Thus, Jade's head nod at this moment of interaction appears to be a disaffiliative move. Moreover, Jade's nodding action almost seems automatic, as she has been doing it in a nearly non-stop fashion since line 42 (see lines 42-43, 47, 50). Nevertheless, while we can argue that Jade's head nod in line 56 is disaligning with the nature of Alicia's question, it is not clear whether this automatic nodding action indicates Jade's lack of attention and engagement, or whether it marks her conscious refusal to participate.

Having received no response from the student after a 1.3-second pause, Alicia asks another question: *Are you still responsible for them?* (line 57). This question demonstrates Alicia's attempt to accommodate Jade's current interaction style. In other words, by asking the *yes/no question*, which allows Jade to respond either positively or negatively just through a head movement, Alicia aligns with Jade and tries to elicit her response in the way that Jade seems to prefer at the moment. This shows that the teacher is sensitive to and respectful of the student's conduct. Alicia's strategy appears to be successful, as the student produces a response by shaking her head.

Next, Alicia reiterates the importance of distinguishing between the tenses, and she tries to do it in a non-threatening way. This can be seen in line 63, when she produces *hh, which sounds like a short and quiet laughter, along with *okay* uttered with a smile

(Figure 5.8b). Furthermore, the casual phrase-softener “you know” (line 67) may also mark her intention to reduce the formality of her instruction and thus make it less authoritative (Copland, 2011).

Following this, Alicia brings the discussion on grammar errors in Jade’s draft to an end and utters the statement that may be face threatening for the student: I didn't mark all of the tenses, Just some of them. So there are still some of the (.) se- (.) that I could (.) mark. (lines 83, 87, 91, 94). She explains her rationale in lines 96-97: So °you can fin- find them when (you do) your revision.° Although the selective marking may seem to be the way of giving the student more agency in the subsequent revision, and, in fact, appears to be one of the most commonly known best practices of effective feedback (Harmer, 2004, 2007; Lee, 2005), the meta-message sent to the student is: “There is still a number of places in your draft where you need to correct your tenses.” Similar to the previous responses that Jade has given Alicia in this excerpt, she only produces the quiet °Mm hm.° and a head nod (lines 98-99).

After Alicia finishes her feedback, a long pause elapses, during which she glances at the top right corner of the computer screen—which looks like she is checking the time (lines 102-103)—and then turns to Jade to ask her if she has any more questions. Upon receiving °No.° in response, Alicia indicates the end of the meeting—both verbally—through the statement Okay so I'lllll (1.3) so I'll see you on (.) Thursday (lines 115-116), and nonverbally—through moving her chair slightly away from the desk (line 117). It turns out that these actions are only a pre-closure, as we see that in her next turn, Alicia points to additional comments she made on Jade’s draft, which she,

presumably, was not able to cover at the meeting. The amount of these comments is not known, but as seen from the transcript, there are at least three places pointed out by Alicia on the screen that contain her feedback on Jade's writing: And you have some comments here↑ (line 120), >You know you have some comments here you have some comments here so< (lines 122-123). It is reasonable to suggest then that along with the rest of Alicia's remarks on Jade's draft, including her statement on the tense errors that she left unmarked (line 83), the student needs to make a number of further revisions in her draft.

In response, Jade only produces °okay.° uttered in a low volume, and it is hard to argue, whether she is overwhelmed and perhaps even discouraged by the amount of feedback she has received from the teacher, or is exhibiting a lack of engagement, as she did throughout the meeting, or she is merely tired and ready for the meeting to be finished, especially because Alicia has indicated its closure.

In lines 128-129, we see that the teacher suddenly resumes the instructional activity, but this time, only to provide Jade with some positive comments on her draft: U:h and I- you know I (.) I thought it was like well organized and I could see: (.8) the parts. This may be seen as the implementation of one of the most common principles of effective feedback—to finish making comments on student writing with a positive remark (e.g., Ferris & Hedgcock, 2014; Sommers, 2013). At the same time, the compliment may also be seen as Alicia's response to Jade's visible signs of disengagement and discouragement, so the compliment may appear to be an attempt to minimize the face-threatening effect of the previous feedback and a tool to create an affiliative moment with the student. It is important to note here that Alicia's compliment

contains an *I-statement* (Consalvo, 2011), which increases the affiliative stance expressed by her comment. By including this *I-statement*, she may also want to communicate to the student that as a reader, she found specific features in her writing effective: I thought it was like well organized and I could see: (.8) the parts. (lines 128-129). In doing so, Alicia projects the identity of an objective reader who is able to identify both the weaknesses and the strengths in Jade's paper.

Further, in line 139, Alicia's compliment moves to directly acknowledging Jade's writing effort by giving her credit for the work she has done in the draft—°you know° you touched upon every major element that the proposal should have °so that was good.° (lines 139, 143), also explicitly stating that Jade met the requirements for writing an academic proposal. Alicia then compliments Jade on including her personal experience in the proposal: °And you know you bring your personal experience.° (line 146). While this statement is not elaborated on, it may imply that the teacher enjoyed reading about Jade's experience. In addition, by acknowledging a personal element included in student work, this comment may also serve the "identity-supportive" role (Witt & Kerssen-Griep, 2011, p. 78).

In her next turn, Alicia makes even a stronger recognition of Jade's good work in this draft: AND (.) I definitely see the revision (line 149). She produces this sentence with a smile on her face while simultaneously shifting her gaze to the student (Figure 5.8c), thereby enhancing her positive stance and affiliation. She further elaborates on this statement by describing the type of revision that Jade did that made her draft more effective from the teacher's perspective: U:m coz you are (.), it was more s- s- difficult (.) ↑at first to understand↑ but now (.) you kind of explain

(.5) u:m (1.0) the terms, well and so and it changed, it's it's bett-
 it's easier to understand. But still professional. (lines 154, 157, 158, 165,
 186, 174, 177, 183). These statements may imply that Jade has implemented the feedback
 given in the previous draft and effectively revised the paper according to this feedback.
 Alicia also indirectly includes herself, as a reader, in this compliment by suggesting that
 as someone who has read this proposal, she appreciates both the accessibility of it in
 terms of the language and its professional tone (lines 177, 183).

The transcript shows that while Jade produces minimal verbal reactions to these
 compliments, Alicia's acknowledgement of Jade's revisions was able to elicit more active
 embodied participation from her. When Alicia accompanies her statement *it was more*
s- s- difficult (.) ↑*at first to understand*↑ (lines 157-158) with hand
 gestures, Jade nods in tune with Alicia's hand movements, and even tilts her head, nearly
 mimicking Alicia's head tilt (Figure 5.8d). This interactional synchrony (Bernieri, Davis,
 Rosenthal, & Knee, 1994; Bernieri & Rosenthal, 1991; Miles, Nind, & Macrae, 2009) or
 "the temporal coordination between interactants" (Kopp, 2010, p. 589) might suggest that
 at this particular moment of their interaction, the teacher and the student achieved a
 certain degree of alignment.

This momentary "togetherness" (Bernieri & Rosenthal, 1991, p. 409), however,
 does not last long, and we see that while the teacher maintains her gaze on the student
 and keeps smiling (lines 184-185, 188, also see Figure 5.8e), the latter changes her
 attentional orientation by glancing at her laptop (perhaps to check the time) and then
 shifting her gaze to the desktop screen, only producing °*Mm hm.*° (line 189) to Alicia's
 verbal compliment. After a 1.0-second long pause, Alicia shifts her gaze to Jade's laptop.

Jade interprets this action as an embodied indication of the end of the meeting: she quietly utters “okay.” (line 194) and makes a body movement that looks like she is ready to get up. The teacher displays alignment with this action (lines 196-197), and in lines 198-201, both of them disengage from the business of the meeting (Belhiah, 2009).

5.2.4.3 Summary and Conclusions

The episodes analyzed in this section demonstrate the use of the teacher’s compliments during the feedback activities. In both episodes the compliments were offered when the instructor was summarizing her comments offered during the conference meeting. As mentioned previously, the summarization of lesson material emphasizes the teacher’s authority, and thus can increase the perceived power inequality and the distance between teacher and student. In the analyzed excerpts, this distance could have particularly been apparent due to the nature of the material the teacher was offering—negative feedback on student writing and suggestions for further revision. Although in both scenarios the teacher took much care to provide her suggestions in non-threatening ways, the underlying message was that the students needed to make improvements in their drafts. Witt and Kerssen-Griep (2011) suggest that instructors should implement “affiliative and identity-supportive communicative strategies” (p. 78) in order to minimize the potentially damaging effect of feedback messages on students. From this perspective, offering a compliment appears to be one of the simplest ways to achieve this goal, and the episodes described above demonstrate this technique in action.

The analysis of both excerpts shows that the instructor was sensitive to the students’ visible conduct, and her compliments may be interpreted as her reaction to the

interplay of students' verbal responses and embodied displays at a particular moment in their interaction. Thus, in Excerpt 5.7, the student expressed visible signs of embarrassment about his introduction, which the teacher criticized earlier in the meeting. In Excerpt 5.8, the student exhibited a lack of engagement and attention, and, as seen from the analysis, the teacher oriented to this behavior as problematic. In such a vein, it can be argued that the compliments were given not as a general rule of thumb that we often find in the literature on teaching writing—i.e., offering a positive comment after providing critical feedback, but rather as a result of the reflective orientation of the teacher to the students' moment-to-moment verbal and embodied behavior and to the action in progress.

The discussion of the affiliative function of the compliments provided in both episodes would be incomplete without addressing the range of semiotic resources that accompanied them. In Excerpt 5.7, the teacher uttered her compliment in a higher volume, enhancing it with a smile, eye gaze, and a head nod. All these semiotic resources gave the teacher's compliment a different mood from that of the preceding feedback message, and at the same time, they made the instructor appear to be more enthusiastic and affiliative. In Excerpt 5.8, the teacher also employed a smile and eye gaze while complimenting the student, but in addition to that, she also used various hand gestures, which made her appear to be more animated and friendly.

With respect to how the compliments were received, the first exchange seems more effective than the second one. As seen from the analysis, the teacher and the student in Excerpt 5.7 joined each other in the moment of mutual laughter, which suggests that they were able to successfully create an opportunity for affiliation. The second episode

may be considered less effective from this point of view, as the student exhibited far less enthusiasm receiving the teacher's compliment.

Overall, the episodes analyzed in this section demonstrate that the instructor's compliments were a result of her reflective orientation to the students' interplay of verbal reactions and embodied displays. Thus, the compliments were offered as an affiliative tool in potentially face-threatening moments of interaction, particularly, when the teacher had to provide negative evaluation on student performance or offer criticism.

5.3 Moments of Correction in Interaction

While the previous section focused on the description of specific interactional strategies (e.g., using humor, offering compliments) that the teacher employed to respond to student writing in an affiliative manner, this section discusses the accomplishment of a particular instructional activity—correcting students' errors.

5.3.1 Handling Error Correction

The two episodes discussed in this section demonstrate the interactional resources that the teacher employed to correct students' grammatical errors while maintaining positive atmosphere in the meeting.

5.3.1.1 Episode 5.9: "Agency"

The episode comes from Meeting 4 between Alicia and Bin. Of interest here are the embodied tools that accompany the correcting act as well as the subsequent teacher's explanation of why the student's use of the word was not grammatically accurate.

01 ((Alicia and Bin are in front of desktop,
 02 Alicia is looking at screen, touching mouth with
 03 RH))
 04 Bin: ((leans forward to desktop))
 05 (1.2)
 06 Alicia: U::mm,
 07 (5.5)
 08 What do you mean here?
 09 ((scrunches eyebrows in slight frown, points at
 10 screen with LH))
 11 [(.)]
 12 B: ((leans slightly forward, closer to screen))
 13 A: this specific (.) agent. (1.0) Is- coz yeah so is
 14 Blades an organization[↑] or is that a person?
 15 ((makes slight movements with BH on "organization"
 16 and "person"))
 17 [(.)]
 18 ((shifts gaze to B [Figure 5.9a]))



19 B: O- o- organization.
 20 ((keeps looking at screen, smiles slightly))
 21 A: Mm hm[↑]=
 22 ((shifts gaze to screen))
 23 B: =°Yeah°.=
 24 ((nods slightly))
 25 A: =And what what do you mean this specific agent
 26 here?
 27 ((points at screen with LH, shifts gaze to B on
 28 "here" [Figure 5.9b]))



29 B: That refers to the (.) organization.

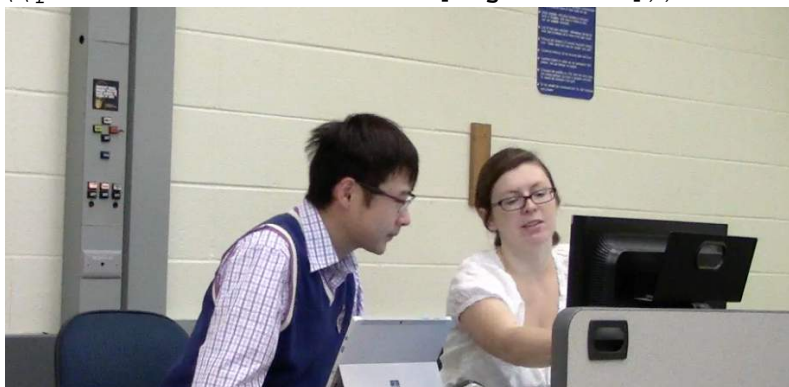
30 ((smiles slightly, nods slightly on "organization"
 31 and shifts gaze to A))
 32 A: OH.
 33 ((shifts gaze to screen))
 34 Specific (.) so
 35 B: [((shifts gaze to screen, leans closer to
 36 screen, smiles))
 37 (.)
 38 A: what (.) what (.) [so agent=
 39 ((shifts gaze to keyboard on "agent", starts
 40 typing))
 41 B: [U::h,
 42 [((leans back from screen))
 43 A: =[is a (.) <°per-son°>
 44 B: [Tsss uh (.) I don't think it's (.) organization,
 45 [((brings RH to chin, smiles, keep gazing at
 46 screen))
 47 It's just u:h
 48 [(.)
 49 [((shifts gaze to A, rubs chin with RH))
 50 institu:tion (.) [uh (.)=
 51 A: [Okay.
 52 [((nods, keeps gazing at screen
 53 and typing))
 54 B: =U:h.
 55 [(.)6)
 56 [((shifts gaze to screen))
 57 official (1.0) u:h official agent.
 58 ((shifts gaze to A on "agent" and returns it to
 59 screen))
 60 (.8)
 61 A: AgenCY:=
 62 ((shows teeth in frozen expression as pronounces
 63 last syllable [Figure 5.9c],



64 then turns head slightly to B and glances at him,
 65 momentarily stops typing while keeping her hands
 66 on keyboard [Figure 5.9d])



67 B: =Agency °yeah.°=
 68 ((nods slightly))
 69 A: =['°-fficial.°
 70 ((typing))
 71 B: [((brings RH from chin to lap, leans forward to
 72 screen))
 73 A: So agent is a person [and agency,=
 74 ((points at screen with RH [Figure 5.9e]))



75 B: [Oh.
 76 [((nods, keeps gazing at
 77 screen))
 78 A: =is like (.) FBI (.) [is an agency.
 79 ((shifts gaze to B on "FBI," smiles
 80 [Figure 5.9f]))



81 B: [Oh (.) (ok) agency.=
 82 [((nods and smiles slightly))
 83 [(.)

84 A: [*((laughs slightly, returns gaze to keyboard,*
85 *starts typing))*
86 B: =*()* agency.
87 [*((leans forward to screen))*
88 A: °Agency.°
89 [*((typing, keeps gazing at keyboard and smiling))*

Figure 5.9 “Agency”

In line 8, Alicia asks a clarifying question: What do you mean here? Lines 13-14 may be seen as the expansion of the question in line 8—i.e., the attempt to make it more specific and concrete. It may also mark the teacher’s effort to soften imposition. In other words, by asking Bin *Is- coz yeah so Blades an organization↑ or is that a person?* Alicia makes a shift in participation frameworks as she positions herself as an unknowing participant. Indeed, the content of their discussion at the moment is the topic that Bin selected to do his research on in this course, and it gives Bin a slight advantage over the teacher in terms of “epistemic access” (Sert & Jacknick, 2015, p. 104) as he has more background knowledge about it than Alicia. Moreover, Bin’s topic is also related to Chinese history, and thus it is reasonable to suggest that it may have an emotional resonance with him. Therefore, by asking her question in lines 13-14, Alicia does not only identify Bin as the expert on this subject, but she also provides him with the opportunity to be her cultural guide, thus acknowledging his cultural identity.

Alicia’s gaze at the end of her utterance (line 18) is significant here as well. Earlier, in line 8, when she was asking Bin the question what do you mean here? her focal attention was on the draft: she was pointing and looking at the computer screen (lines 9-10). In that sense, her initiated question-answer sequence seemed business-like and task-focused, with the orientation to the student text. As Nishino and Atkinson (2015)

described it, quoting van Lier (2002), the interaction at that moment had a “triadic” instructional character: two human participants (one in the teacher role and the other in the student role) and a non-human participant (student draft under revision). However, when momentarily stepping out of her teacher role and taking on a role of a reader with insufficient knowledge, Alicia makes her question less business-like and more personal by supplementing it with an eye gaze (Figure 5.9a).

Thus, Alicia’s utterance *Is- coz yeah so Blades an organization↑ or is that a person?* in lines 13-14 fulfills multiple functions. First, it allows her to mitigate, at least for a moment, her authoritative teacher role by taking on the identity of a reader, who lacks sufficient knowledge about the subject. This, in turn, places the student in the expert position, and thus reduces the institutionally established distance ascribed to the roles of teacher and student. In addition, the embodied action accompanying Alicia’s utterance, particularly when taken in the contrast with her earlier question *What do you mean here?* (line 8), indexes her immediate attention to the student, and thus appears less business-like and more personal and affiliative. Finally, in addition to these mitigating strategies, the design of Alicia’s question is able to accomplish its intended pedagogical task, that is, to elicit necessary information in order to potentially make a correction in Bin’s sentence.

Having obtained the clarification from Bin, Alicia shifts her gaze to the computer screen. However, she is not ready to make her correction just yet, so she asks Bin further questions. In line 25, she repeats her initial question *And what what do you mean this specific agent here?* signaling comprehension trouble. This can potentially be face threatening for the student because it is clear that even after his clarification, the

teacher still has difficulty understanding his sentence. So in order to reduce the imposition and the face-threatening effect of her question, Alicia employs a subtle embodied move, worth examining further. Similar to the first time when she asked this question (line 8), Alicia uses the adverb of location “here,” thereby directing the student’s attention to the specific part in his sentence that she does not seem to understand. Likewise, she once again employs a hand gesture (lines 27-28) to visually indicate the place she is referring to. However, unlike in the first instance when this question was asked, she is now adding an interpersonal component, by turning her head and shifting her gaze to Bin (Figure 5.9b). Thus, she effectively uses her body to indicate the trouble source in the paper and to simultaneously soften the imposition of her repeated question by means of a visual connection with the student (Kerssen-Griep & Witt, 2012).

Bin aligns with the teacher in the mutual management of their “triadic” (van Lier, 2002) interaction: while responding to Alicia’s question, he looks at the screen, and only when uttering the last word in his response, i.e., “organization,” does he shift his gaze to the teacher. In addition, by synchronizing with Alicia in this triadic interaction, Bin’s utterance exhibits not only alignment with her, but it also expresses respect to her as a teacher and as an interlocutor. In other words, Bin acknowledges the point that Alicia inquired about, mostly by looking at the computer screen when responding to her question, but at the same time, he acknowledges her attempt to make an interpersonal contact by reciprocating the gaze at the end of his utterance.

Bin’s response confirms his incorrect use of the word “agent,” after which Alicia makes an attempt to provide a correction. Nevertheless, she does not offer it right away, but produces a number of false starts accompanied by short pauses: *Specific (.) so*

what (.) what (.) so agent (lines 34, 38). These false starts might indicate her searches for a more effective way to utter the correction. At the same time, however, they may have communicated to Bin that the teacher is still confused about his sentence, as we see that he initiates repair in line 41, which overlaps with Alicia's correction in line 43. It is important to note here that Alicia aligns with the student, as she immediately yields the floor by softening her voice and slowing down the pace when pronouncing the word "person" in her utterance-correction: *is a (.) <°per-son °>* (line 43). It almost appears as if she completes this statement to herself. Her intention to align with the student instead of insisting on the correction (which, evidently, Bin was not able to hear) may indicate her priority to orient to her relationship with the student over accomplishing the immediate instructional activity (Nguyen, 2007).

The opportunity to repeat her correction emerges in line 57, when Bin uses the word "agent" referring to "institution": *Tsss uh (.) I don't think it's (.) organization, it's just u:h institu:tion (.) uh (.) uh (.6) official (1.0) u:h official agent*. Following this response, Alicia directly corrects the error—*agenCY:* (line 61)—emphasizing, both through her voice and her facial expression, the last syllable of the word (see Figure 5.9c). She uses the IRF (initiation-response-feedback) model—a common correction practice in classroom discourse (Mehan, 1979; Sinclair & Coulthard, 1975). Due to the potentially threatening nature of this method of correction (Trees et al., 2009; Witt & Kerssen-Griep, 2011), Alicia employs a combination of interactional techniques in order to decrease the directness and imposition. First, she utters the correction not immediately, but after a 0.8-second pause (line 60). Next, while delivering the correction, she demonstrates her orientation to the

student through her slight head turn and a sideways eye gaze (Figure 5.9d). Taken in the context of Alicia's current activity, in which she has been visibly orienting to the computer screen (starting in line 33), this interplay of the head turn and the shift of eye gaze toward the student indicates Alicia's special effort to soften the correction. It is interesting that until now, Alicia did not reciprocate Bin's gaze in lines 49 and 58, and even when she acknowledged the student's response with the verbal statement okay and a head nod in lines 51-53, she kept her visual attention on the screen. Furthermore, her gaze at the moment of the correction is accompanied by a momentary discontinuation of her current typing activity (lines 65-66). Thus, although she keeps her hands on the keyboard, Alicia orients to the student based on two observable embodied actions: 1) Alicia's eye gaze is oriented toward the student, and 2) Alicia's hands are not producing the typing action, rather they lay still on the keyboard at the moment of the correction. In other words, the teacher once again prioritizes the student over her current activity (Nguyen, 2007), which, given the moment of correcting his error, is particularly important.

Bin produces agency °yeah° as a token of understanding, while gazing at the computer screen. The absence of a mutual gaze in his response, however, should not be taken as a sign of his disalignment with Alicia. In fact, by keeping his gaze fixated on the screen, he shows his attention to the object of the teacher's correction, which can be seen as a mark of respect for Alicia's teacher authority. Moreover, he compensates for his lack of visual contact with a slight head nod that accompanies his utterance (line 68). This subtle embodied motion may in fact indicate his alignment with the teacher—both accepting her correction and responding to her gaze.

In line 73, Alicia repeats the explanation that she uttered earlier (i.e., in lines 38 and 43): *So agent is a person.* Different from the previous explanation, this time Alicia points at the screen while uttering this statement (Figure 5.9e). This may be the reason why this time the explanation was successful in drawing the student's attention to it, which we see through his use of the epistemic token *oh*. (Gardner, 2013), a head nod, and his eye gaze directed to the computer screen. Alicia's clarification is also supported by an example, presumably known to the student—FBI, which helps the teacher to describe the difference between the word incorrectly used by the student (i.e., “agent”) and the word that should be used instead (i.e., “agency”). By providing this example, Alicia gazes at the student with a slight smile on her face (Figure 5.9f), perhaps indicating her solidarity with the student due to their shared familiarity with the example she provided.

The excerpt finishes with Alicia's typing the word “agency” on the computer while simultaneously pronouncing the word in a soft voice. Because the correction has been made, it is reasonable to suggest that the teacher is actually changing “agent” to “agency” in Bin's draft. With this action, Alicia does not exhibit control over the student's draft, by “fixing” his writing. Quite to the contrary, we may be observing a moment of collaboration here. Indeed, as the meaning has been mutually negotiated, at this moment, Alicia is not revising the draft *for* the student, but she is doing this *with* the student.

5.3.1.2 Excerpt 5.10: “Materials”

This episode shows another example of the error correction performed by the teacher. Different from the excerpt above, in this episode the teacher first provides the student with the opportunity to self-correct. Only after the student expresses trouble with identifying the error, does the teacher utter the correction. The excerpt is taken from Meeting 5 between Alicia and Jade in which they were discussing Jade’s second draft of the *Synthesis Paper*. Prior to the analyzed excerpt, Alicia pointed out several grammatical errors in Jade’s draft. As the episode begins, Alicia draws Jade’s attention to another error and prompts her to correct it.

01 ((Alicia and Jade are in front of desktop,
02 both are looking at screen, Alicia is touching
03 mouth with RH))
04 Alicia: Mm hm↑ okay and then you also say here (.8)
05 materials are actually (.5) come from (.) two
06 related books.
07 (2.3)
08 So does [that sound okay↑ (.3) to you?
09 ((shifts gaze to J on "that" [Figure 5.10a]))



10 Jade: [((shifts gaze to A and returns it to
11 screen))
12 (1.7)
13 A: °D’you-° (1.6) >°it migh- it might°<.
14 ((moves head slightly on "might"))
15 [(3.1)
16 [((smiles, keeps gazing at J [Figure 5.10b]))



17 J: *[((smiles tightly, keeps gazing at screen*
 18 A: *((turns head to screen))*
 19 °U:m° (.4) materials are actually come from (.)
 20 two related books.=
 21 *((shifts gaze to J))*
 22 J: *=((shifts gaze to A))*
 23 (1.3)
 24 *hh.
 25 *((smiles, raises eyebrows, keeps looking at A))*
 26 A: *((smiles, keeps looking at J [Figure 5.10c]))*



27 (1.2)
 28 A: EH- EH- UH- I am just like asking
 29 *((sweeps RH slightly back and forth on desk, palm*
 30 *open))*
 31 (.)
 32 J: *((shifts gaze to screen, keeps smiling))*
 33 A: you gotta see [if=
 34 J: [Mm.
 35 *[((keeps smiling))*
 36 (.)
 37 A: *((shifts gaze to screen))*
 38 A: =coz coz okay [so:
 39 *((points at screen with LH on "so"))*
 40 J: *[((brings LH to mouth, keeps*
 41 *smiling))*
 42 A: materials (.) u:h (.3) so we say second and
 43 third materials, which (.3) °or uh° (1.1) which
 44 actually (.) ↑come from two related books↑ (1.2)
 45 or are actually, and then you'll delete this=
 46 =so if you want to keep this

```

47          sentence [st-structure=
48          ((shifts gaze to J on "structure" and returns it
49          to screen))
50      J:          [Mm hm (.) mm hm.
51                  [((keeps gazing at screen and rubbing
52                  slightly chin with LH))
53      A:          =you say, (.3) oh materials are actually from
54                  (1.5)
55      J:          Mm hm.=
56                  ((nods slightly, turns from desktop screen to her
57                  laptop and shifts gaze to laptop))
58      A:          =two related books [or
59      J:          [O::KAY.
60                  [((shifts gaze to desktop
61                  screen))
62                  So are and come, or they are both verbs=
63                  ((shifts gaze to A on "verbs"))
64      A:          =Mm hm.=
65                  ((nods slightly, shifts gaze to J))
66      J:          =°Okay°. =
67                  [((shifts gaze to her laptop))
68      A:          [((shifts gaze to desktop screen))
69                  =Yeah.

```

Figure 5.10 “Materials”

In lines 4-6, Alicia initiates an error correction activity by reading a problematic sentence from Jade’s paper: Mm hm↑ okay and then you also say here (.8) materials are actually (.5) come from (.) two related books. A 2.3-second pause elapses, which can be interpreted as Alicia’s non-vocal request for Jade’s correction. However, the student might still be waiting for more explicit directions, especially because Alicia has read the sentence without emphasizing any particular—potentially incorrect—parts in it. Moreover, the teacher keeps gazing at the computer screen, which may also indicate her holding the floor. Indeed, as we see, Jade produces no response after the pause, and in line 8, Alicia makes an explicit request with regard to Jade’s sentence: So does that sound okay↑ (.3) to you? The question serves as an attempt to elicit Jade’s opinion, and is uttered along with the embodied attention caller—

Alicia's shifting her gaze to Jade (line 9, Figure 5.10a). At this point, it is evident that Alicia's intention is to withhold the correction, but by asking Jade to provide her opinion on the sentence, she launches a negotiation activity, thereby giving the student the opportunity to self-correct (Lightbown & Spada, 1993; Nguyen, 2007).

Jade acknowledges Alicia's request by returning the gaze, although she immediately shifts it back to the computer screen. This indicates her cognitive focus on the sentence that she seems to have difficulty with. Her struggle with the sentence is recoverable from a relatively long pause in line 12, which follows Alicia's question. The interlocutor's silence as a reaction to a question may be considered a dispreferred response (Pomerantz, 1984) or a signal an interactional trouble (Hayano, 2013; Lee, 2013). According to Lee (2013), no response is "disaligned with the action of the question [...] as it fails to satisfy the conditional relevance set by the question" (p. 417). That the flow of the interaction is disrupted can be seen from Alicia's next turn, where she does not seem to be sure how to formulate her next utterance in order to move the activity forward. In line 13, we see a false start, uttered in a softer voice and followed by a 1.6-second pause— °D'you-°, after which Alicia utters >°it migh- it might°< and smiles while keeping her gaze on the student (Figure 5.10b). The interplay of these semiotic resources (Goodwin, 2000a) in Alicia's utterance—a low volume of voice, a false start, a pause, a smile—may indicate her attempt to act in a soft, non-threatening, and careful manner. This, in turn, may seem to be a response to Jade's actions, who is clearly struggling in identifying the error in her sentence. Thus, in order to soften a possible imposition and create a comfortable environment for the student, Alicia employs a number of affiliative semiotic modalities.

The utterance >°it migh- it might°< also has pedagogical significance. On the face of it, it almost appears contradictory to Alicia's question and thus may seem confusing. Clearly, there is no question that the sentence Alicia has brought to the student's attention has a problem: teachers do not usually question grammatically correct sentences. In that sense, Alicia's doubting the legitimacy of her own question may seem puzzling. However, from the interactional point of view, the utterance >°it migh- it might°< may indicate Alicia's attempt to give up, at least partially, her teacher authority by sending the student a message that she has the right to disagree with the instructor and defend the correctness of the grammatical structure of the sentence she has written. In other words, this utterance reinforces the invitation for negotiation, in which the student is encouraged to be a writing peer rather than simply a receiver of the teacher's corrections.

Jade responds to Alicia with a tight smile (see Figure 5.10b), still keeping her visual attention on the computer screen (line 17). After a long—3.1-second—pause, Alicia receives no response from the student, so she turns to the computer screen and reads the sentence again: °U:m° (.4) materials are actually come fro:m (.) (lines 19-20). This repeated action may index Alicia's confidence in Jade's ability to self-correct. Indeed, even after the obvious expression of the student's struggles (e.g., pauses, silence), the teacher persists with the activity by withholding the correction and giving the student the opportunity to identify the error. Alicia asks no question this time, but she shifts her gaze to the student as an embodied way of eliciting her response (Belhiah, 2009; Heath, 1984).

What happens next can be interpreted as Jade's acknowledgement—also for the first time in this excerpt—of her struggles. Interestingly, this is not an explicit verbal admission of her inability to recognize the problem in the sentence, but rather a complex semiotic response that contains a combination of embodied tools, used by Jade to make her challenges apparent to the teacher. In line 22, she looks at Alicia, after which she produces an exhaled *hh that almost appears like a soft laughing sound (line 24). This is also accompanied by her smile and raising her eyebrows (line 25, also see Figure 5.10c), which gives her face an expression of helplessness, as well as sends an embodied solicitation of teacher's assistance (Goodwin & Goodwin, 1986; Rossano, 2013). In other words, through these embodied means, Jade's "limited epistemic access" (Sert & Jacknick, 2015, p. 104) becomes visibly apparent. Furthermore, Jade's smile may also serve as a tool "for managing interactional trouble" caused by the disruption of the course of action due to her insufficient knowledge (Lee, 2013; Sert & Jacknick, 2015, p. 107).

In line 28, the teacher responds with an even less imposing statement, which, at this point, nearly makes her previous question sound half-serious. Put differently, by saying *I am just like asking*, Alicia almost seems to take away both the student's responsibility to respond and her own expectation to receive a student's answer. Nevertheless, it is quite evident that Jade understands that although this interaction may look like a semi-game, the teacher wants her to respond to the problem she has pointed out. Therefore, while keeping a smile on her face, Jade shifts her gaze to the computer screen, as a way of aligning with the teacher in this instructional activity. In line 33, Alicia explicitly grants Jade the agency to decide how to proceed with the revision of this sentence, when she continues the utterance: *you gotta see if Taken in comparison,*

these two parts of the same sentence (i.e., “I am just like asking” and “you gotta see if...”) indicate that Alicia has, metaphorically speaking, moved backwards as far as she could in this activity, and has given Jade her own authority. In other words, Alicia has shifted the participation framework, in which her newly acquired role is simply inquiring or even probing (“I am just like asking,”), whereas Jade’s role is exercising the authority in deciding how to handle the sentence under discussion (“you gotta see if”).

It is not clear why Alicia abandons her statement without finishing it, but as we see from her next turn, she changes the technique and returns to her role as a teacher to provide the student with the answer. Perhaps thinking about how to better proceed with this task, she produces several false starts: *coz coz okay so:* (line 38), *materials (. . . u:h (.3)* (line 42), and *which (.3) °or uh° (1.1)* (line 43), after which she offers two options to correct Jade’s sentence. These two options are presented by the teacher’s using inclusive language (Matlock, 2000)—*so we say* (line 42), as an expression of togetherness and solidarity with the student (Kerssen-Griep & Witt, 2012). Matlock (2000) categorizes inclusive language as a strategy that builds rapport and partnering relationships between participants. Thus, instead of giving authoritative directions to Jade as to what she needs to do, Alicia continues maintaining camaraderie and partnership with the student by employing verbal expressions of solidarity.

The first option is presented in rising intonation (line 44), so that it almost sounds like a question to the student, rather than an assertive statement of the right answer. Then, in line 45, Alicia presents the second option: *Or are actually, and then you’ll delete this*. Based on Jade’s original sentence (i.e., “Materials are actually come

from two related books”) and the beginning of Alicia’s correction (i.e., “are actually”), a safe assumption can be made that Alicia suggests deleting the verb “come.” This suggestion may appear somewhat authoritative, particularly because it contains the verb “delete” in it. Therefore, in line 46, Alicia makes an attempt to soften this imposition with a statement that latches onto her previous utterance: *So if you want to keep this sentence structure* (lines 46-47). This utterance suggests that the teacher acknowledges the student’s writing style and is making an effort to preserve its originality instead of appropriating it (Brannon & Knoblauch, 1982; Sommers, 1982; Zamel, 1985). The verb “keep” in this utterance semantically balances the verb “delete” used in the previous statement and reduces its possible negative connotation. Thus, by providing Jade with two choices to consider, Alicia acts in a non-direct and non-imposing way, and her brief gaze in line 48 reinforces this solidarity with the student.

Having received two options for correct grammatical structures, Jade checks her understanding, which nearly sounds like an explanation that could have been given by the teacher if she had chosen to be direct in her instruction: *So are and come, or they are both verbs* (line 62). She looks at Alicia as a way of asking for her confirmation, and Alicia responds with *Mm hm*, a head nod, and a gaze (lines 64-65). Upon receiving this confirmation, Jade turns to her laptop, possibly ready to make changes in her draft.

5.3.1.3 Summary and Conclusions

In the process of providing feedback on student writing, teachers sometimes need to perform error correction. The literature on written feedback provides instructors with a myriad of suggestions, tips, recommendations, and best practices in terms of how to go

about correcting students' errors. As mentioned in Chapter 1, writing conferences present an incredible pedagogical venue for correcting students' errors in a more effective and efficient way by offering writing instructors the opportunity to ask clarification questions, initiate students' self-correction, negotiate meaning, and offer correction in a caring and affiliative manner.

The episodes discussed in this section demonstrated how error correction, embedded in the conference interaction, was performed as a moment-to-moment unfolding activity. In both episodes, the correction was not uttered immediately. As the analysis above demonstrates, in Excerpt 5.9, the teacher was not confident about her guesses that the student made a mistake, so she asked a few clarification questions prior to her correction. In Excerpt 5.10, on the other hand, the teacher had identified the error before asking the student about it; however, she withheld the correction in order to give the student a chance to self-correct. As seen from the analysis of this episode, the teacher avoided correction as much as she could, hoping that the student would be able to identify the error.

During the pre-correction moments of the interaction, the teacher tried to be affiliative and non-imposing. In the first episode, for example, she positioned herself as an unknowing participant (Sert & Jacknick, 2015), thereby giving the student the opportunity to be an expert and a possessor of the cultural knowledge that the teacher lacked. In the second episode, the instructor attempted to appear less imposing by taking away the student' responsibility to respond to her question. Furthermore, the teacher's embodied actions in these pre-correction stages also played a significant role. As seen from the above analysis, the teacher effectively employed her embodied resources in

order to focus on the instructional activity and, simultaneously, treated the student as “relevantly present” (Hall & Smotrova, 2013, p. 84). To illustrate, in Excerpt 5.9, the teacher oriented her visual attention to the student while pointing at the computer screen when she was asking the question: *And what what do you mean this specific agent here* (Excerpt 5.9, lines 25-26). In Excerpt 5.10, the teacher effectively managed the “triadic” interaction (van Lier, 2002) by reading the student’s sentence containing the error, and, while asking the student *So does that sound okay↑ (.3) to you?* (Excerpt 5.10, line 8), turning her head and gaze toward the student. Notice that the demonstrative pronoun “that” in this question referred to the student’s sentence on the computer screen, and thus it allowed the teacher to simultaneously attend to the student and the task at hand.

Finally, the teacher also tried to make the correction moments to be less threatening to the students. Thus, in the first episode, the teacher’s initial intention was to provide the correction indirectly by uttering *so agent is a (.) <°per-son °>* (Excerpt 5.9, lines 38, 43). Unfortunately, the student was not able to hear this statement and used the incorrect word again, which prompted the teacher to utter the direct correction. To compensate this directness, however, the teacher relied on her embodied resources to perform this correcting action in a more positive and affiliative way. In Excerpt 5.10, the imposition in the correction moment was decreased by the teacher’s presenting two options of the correct grammatical structures to the student. Whereas during the correction moment the embodied displays were not as apparent as in Excerpt 5.9, the pre-correction stage in Excerpt 5.10 demonstrated that the instructor effectively

made use of her embodied resources in order to create an affiliative moment with the student.

Due to its potentially face-threatening nature, error correction may pose difficulties to instructors by challenging them with the potentially inevitable trade-off between delivering corrective information and maintaining positive relationships with the students. The episodes analyzed in this section demonstrated that the correction of students' errors could meet both the instructional and the relational objectives. As the analysis of both exchanges showed, the writing instructor effectively employed the combination of verbal and embodied resources to "mitigate potential face threats while providing helpful criticism" (Kerssen-Griep & Witt, 2012, p. 499).

5.4 Summary of Chapter

This chapter examines the teacher's implementation of interactional resources (i.e., verbal utterances and embodied displays) in order to construct relationships of affiliation with the students while responding to their writing. The excerpts analyzed above focused on the potentially face-threatening moments of interaction, that is, when the teacher offered criticism on students' work, provided suggestions for improvement, or otherwise exercised her authority.

The chapter provides a detailed analysis of the use of the following interactional strategies: expressing empathy, implementing humor, asking "easy-to-respond-to" questions, and offering compliments. A separate section of the chapter also examined the interactional tools that the teacher used to correct students' errors. As seen from the analysis, the teacher effectively employed various interactional resources to mitigate the

authoritative character of feedback, soften criticism, and maintain affiliation with the students without compromising the quality of her feedback or deviating from the instructional task. The analysis shows that the construction of affiliative moments between the participants and the delivery of teacher feedback could be done simultaneously, through the authentic use of interactional resources, among which teacher's embodied displays played a meaningful role.

While the episodes analyzed in this chapter demonstrated the relatively unchallenging instances of instruction, and thus they showcase, so to speak, the teacher's employment of affiliative tools, it is clear that not all episodes found in the data collected in this study presented smooth interaction between the teacher and the students. Therefore, the next chapter will examine the teacher's use of interactional strategies for the purpose of repairing disaffiliative actions—her own or those of the students—that caused a momentary disruption of alignment in her interaction with the students during writing conferences.

CHAPTER 6. STRATEGIES USED TO REPAIR DISAFFILIATIVE ACTIONS

Seeing how the addressee is responding to the current action is clearly consequential for the organization of subsequent action (Goodwin, 2007b, p. 57).

6.1 Overview of Chapter

This chapter examines episodes that demonstrate disaffiliative moments in the conference interaction between the teacher and the students who participated in this study. Through the analysis of these episodes, I show how these disaffiliative moments caused a disruption of alignment and could have potentially strained teacher-student relationships. In each of these episodes, however, the teacher attempted to repair the moments of disaffiliation not only through her verbal utterances but also through the interplay of various embodied actions. Therefore, the analytical focus of this chapter is on the examination of the interactional strategies and resources that the instructor used to repair interactional trouble and create a moment of affiliation with the students.

The data collected for this study demonstrated that the teacher did not always repair disalignment immediately after it happened in the interaction. Therefore, the chapter includes one episode that shows immediate repair (Excerpt 6.1) and one episode that demonstrates delayed repair (Excerpt 6.2). In addition, one episode included in the chapter shows how the teacher used interactional resources *while* producing a potentially

disaffiliative comment that could exacerbate the distance between the teacher and the student caused by the teacher's preceding disagreement (Excerpt 6.3). The data also showed that disalignment in interaction was sometimes caused not only by certain actions of the teacher but also by the student's disaffiliative behavior. Therefore, one episode included in this chapter illustrates how the instructor attempted to manage the lack of alignment and collaboration during the meeting caused by the student's disaffiliative actions (Excerpt 6.4). The summary of the excerpts is presented in Table 6.1.

Table 6.1 Summary of Excerpts

Category	Excerpt Title	Participants	Conference Meeting #
Immediate repair	6.1: <i>"Yeah what?"</i>	Alicia and Bin	M7
Delayed repair	6.2: <i>"It's a good handwriting."</i>	Alicia and Bin	M3
Repair of disagreement	6.3: <i>"You can't just exclude us."</i>	Alicia and Bin	M3
Repair of student-initiated disaffiliation	6.4: <i>"I used to have a teacher."</i>	Alicia and Jade	M6

The discussion of each of the four episodes included in this chapter consists of a short preface/summary of an episode, a transcript, and a detailed analysis of the episode. The chapter concludes with a summary-discussion of all four episodes.

6.2 Repair of Disaffiliative Actions in Interaction

6.2.1 Immediate Repair

Excerpt 6.1: *"Yeah what?"*

This excerpt shows how the teacher repaired the inappropriate use of an informal expression in her conversation with the student. The teacher herself oriented to her statement as inappropriate, as she quickly initiated the repair through reformulating her utterance and employing affiliative embodied tools, such as smile, eye gaze, head tilt, and a leaning forward body position in order to project a friendly stance and thus maintain positive relationships with the student.

The episode is taken from Meeting 7 between Alicia and Bin, in which they were discussing Bin's *Argumentative Essay*. Prior to the analyzed section of the meeting, the teacher pointed out two sentences in Bin's draft that he directly cited from another source without using quotation marks. Although Alicia did not use the word "plagiarism," she made it clear that the student did not appropriately document the sources. As the topic of academic integrity may be rather sensitive and can certainly be detrimental to teacher-student relationships, Alicia tried to find out about student's background knowledge, that is, his awareness of the difference between a paraphrase and a quote. As the excerpt starts, she asks Bin to explain this distinction and assists him by reminding Bin of the relevant material they have discussed in class.

01 ((Alicia and Bin are in front of desktop screen,
02 B is gazing at screen, he has his draft in front
03 of him on desk, he is holding draft with RH, B's
04 chin rests on his LH))
05 Alicia: Remember when we talked about paraphrase,=
06 ((gazes at desk, makes slight sweeping gestures
07 with BH on desk, palms open, facing A's body, then
08 shifts gaze to B on "paraphrase"))
09 Bin: =((shifts gaze to A))=
10 A: What's the [difference between paraphrase and a
11 quote?
12 ((keeps moving hands slightly on desk))
13 B: [((shifts gaze to desktop screen))
14 (.7)
15 A: ((rests her chin on RH, keeps gazing at B
16 [Figure 6.1a]))



17 B: O::h.
 18 ((nods))
 19 (1.0)
 20 U::h (.) yeah.
 21 ((nods slightly on "yeah" and shifts gaze to A
 22 while smiling slightly))
 23 A: Yeah. Yeah [what?=
 24 ((starts smiling))
 25 B: [((shifts gaze to desktop screen, keeps
 26 smiling and nodding slightly))
 27 A: =So: (.) tell me (.) tell me what's the
 28 difference.
 29 ((brings RH from chin, shifts gaze to screen
 30 [Figure 6.1b],



31 quickly returns it to B, folds BH and puts them on
 32 desk, leans slightly forward and toward B, tilts
 33 head slightly to left, keeps smiling
 34 [Figure 6.1c])



- 35 (.7)
 36 B: U::h <when (.) we (will) cite some-(.) body (.9)
 37 u:h [sentence.>
 38 ((rubs chin slightly with LH, looks up momentarily
 39 on "u:h," then shifts gaze to A on "sentence,"
 40 keeps smiling slightly))
 41 A: [((nods slightly, keeps smiling))
 42 (.9)
 43 B: A::h (1.0) we need to use (.8)
 44 [u:h quotation marks.=
 45 ((shifts gaze to A on "u:h," makes "quotation
 46 marks" iconic gesture with pointing finger of LH))
 47 A: [((nods several times while B pronounces "u:h
 48 quotation marks," keeps looking at B and
 49 smiling [Figure 6.1d])]



- 50 B: =But we a:h (.7) paraphrase,=
 51 ((shifts gaze briefly to screen on "a:h" and
 52 returns it to A on "paraphrase"))
 53 A: =Mm hm.
 54 ((nods, keeps gazing at B))
 55 B: °we we don't (.) >need to use quotation marks
 56 but<° (.) [we still need to (.) u:h (.) to (.)
 57 your (.) uh °paraphrase (.)°
 58 ((shifts gaze briefly to screen two times, but
 59 returns momentarily it to A))
 60 A: [((straightens slightly upper body,
 61 keeps gazing at B, nods on "your (.)
 62 uh °paraphrase (.)°"))
 63 (.)
 64 A: Mm hm?

65 ((turns head to desktop screen and gazes at it))
 66 B: ((shifts gaze to desktop screen))

Figure 6.1 “Yeah what?”

In line 5, Alicia refers to the information covered in class: *Remember when we talked about paraphrase*. To summon Bin’s attention and elicit his display of reciprocity, she glances at him at the end of her utterance (line 8), to which Bin responds with a reciprocal gaze (line 9). Having established the framework for the discussion, Alicia then asks Bin to formulate the difference between a paraphrase and a quote (it is reasonable to assume that this material was discussed in the lesson Alicia referred to): *What’s the difference between paraphrase and a quote?* (lines 10-11). She is ready to hear Bin’s explanation, and her embodied behavior at this moment can be described as a pose of a relaxed and casual listener (line 15, Figure 6.1a).

Bin, however, does not reply to this question, but in line 17, he seems to react to the Alicia’s first statement *Remember when we talked about paraphrase*, which can be interpreted as a “yes/no” question. In other words, his response *o: :h.* (line 11), accompanied by a head nod, looks like a verbal and embodied expression of his recollection of the lesson Alicia just mentioned. And, as seen in lines 20-21, he indeed took Alicia’s statement in line 5 as a “yes/no” question, as he responds to it with *u: :h (.)* *yeah.* and another head nod.

It is not known whether Bin was going to respond to Alicia’s question *what’s the difference between paraphrase and a quote* (line 10-11) because Alicia immediately takes the floor by indicating that this is not the type of answer she was trying

to elicit. She reacts with a short statement that almost appears to be impatient: *Yeah*. *Yeah what?* (line 23). Notice that a moment ago in this conversation, Alicia asked Bin a serious question, aiming at understanding how much he knows about paraphrasing and quoting, so she could make a judgment about the way he documented sources in his paper. Plagiarism is a serious issue in academic writing and certainly a challenge in many composition classes. Therefore, holding a conversation about what can potentially be related to a student's plagiarism—intentional or otherwise—is a sensitive activity, in which a teacher must be careful and tactful. From this perspective, a remark such as “*Yeah what?*” appears to be inappropriate.

Alicia's immediate subsequent actions show that she herself oriented to her statement as inappropriate. Theoretically, her question “*Yeah what?*” requires Bin's response, or some kind of reaction from him, as a second part of the adjacency pair (Lee, 2013; Schegloff, 1968, Schegloff & Sacks, 1973). However, it is evident from Alicia's actions that she quickly realizes she has made an improper comment, and she immediately attempts to repair it. The transcript shows that not only Alicia extends no opportunity for Bin to respond to her comment, but she latches onto it and performs a “rush-through,” which Schegloff (1998) describes as a moment when a speaker “talks through the momentary silence which regularly intervenes between the end of a turn and the start of a next, and launches a next turn-constructive unit” (p. 241).

Alicia's repair consists of both verbal and embodied elements. Her verbal repair seems to serve a clarification role: she repeats her initial request, that is, asking the student to explain the difference between a paraphrase and a quote: *So: (.) tell me (.) tell me what's the difference.* (lines 27-28). At the same time, her embodied

actions perform a complex act in order to repair the disaffiliative statement in line 23. She rapidly reorients her body posture from a comfortable and casual position of an relaxed listener (line 15) by bringing her right hand from her chin, upon which it was resting, and swiftly turning her head to the computer screen (Figure 6.1b), then immediately returning the gaze to the student, and, finally, reestablishing a position of a listener.

This ensemble of dynamic embodied actions (e.g., Goodwin, 1986; Goodwin & Goodwin, 1986) appears to be an outer expression of the teacher's uneasiness at this moment, likely caused by her realization of the disaffiliative nature of her comment. The position of a listener, which Alicia immediately takes after that, is significantly different from the previous one. It almost looks like Alicia is now overemphasizing her engagement and attention: she leans forward, puts her folded arms on the desk, and tilts her head, so that it is maximally oriented to Bin (Figure 6.1c). These embodied displays do not only indicate Alicia's desire to be perceived as attentive and caring, rather than sarcastic and disrespectful (due to her comment in line 23), but they also make Alicia look physically smaller, and this may reflect her intention to decrease her authoritative role at this moment of interaction (Consalvo, 2011). Her smile (line 33) is another remarkable feature here because in combination with her other embodied displays it expresses Alicia's intention to project a friendly stance.

Upon receiving the teacher's request—So: (.) tell me (.) tell me what's the difference. (lines 27-28), Bin begins his explanation, and Alicia continues to display her attention to the student by maintaining her gaze on him and smiling, keeping her head tilted and her body leaned forward, and producing a series of head nods (lines 41, 47-49, 54). Moreover, as seen from Figure 6.1d, she leans even more forward and

seems to have her head more tilted than a few moments ago (Figure 6.1c). Even when Alicia slightly straightens her upper body (line 60), she maintains her visual contact with the student, thereby displaying her attending attitude, engagement, and a friendly stance. While these actions may seem to overemphasize Alicia's intention to appear friendly at this moment, taken in the context of this entire episode, these actions are the evidence that the teacher put forth extra effort to repair her momentary disaffiliative comment.

In short, this episode demonstrates the teacher's awareness of her own behavior and the effect it may have on her relationship with the student. It also shows that the instructor is sensitive to how this interaction unfolds moment to moment and is aware and reflective of the factors that may disrupt the collaborative nature of this interaction. Finally, it demonstrates how embodied resources were employed in the interaction to help the teacher repair her disaffiliative action that could potentially negatively influence not only the collaborative environment of the meeting, but also Alicia's relationship with the student.

6.2.2 Delayed Repair

Excerpt 6.2: *"It's a good handwriting."*

Whereas Excerpt 6.1 demonstrates the teacher's instantaneous realization of her disaffiliative actions, which was followed by her immediate attempt to repair disalignment in the conversation caused by these actions, the excerpt below is an example of a delayed attempt of repair. In this episode, the teacher retrospectively orients to her actions as disaffiliative and makes an effort to repair them.

This excerpt shows how the teacher’s laughter as a response to a student’s comment appears to be a disaffiliative, rather than affiliative, move, which she repairs through revisiting the student’s comment. The analyzed episode occurred at the beginning of Meeting 3 between Alicia and Bin. Prior to the major activity of the meeting—discussing Bin’s draft—the student initiates a conversation on the topic of the font size in his handwritten journal entries (In Alicia’s class, students wrote journals throughout the course of the semester as a separate writing assignment). In other words, he wants to know if the size of the letters in his handwriting is appropriate and meets teacher’s expectations. From Alicia’s point of view, the font size is certainly not an issue, and she laughingly responds to Bin’s question, as if it was rather an insignificant concern. She then seems to want to move to the main event of the conference—talking about Bin’s paper—but she realizes, retrospectively, that her laughter may have been perceived as disaffiliative and perhaps even dismissive, so she makes an attempt to repair it by “returning” to Bin’s comment and responding to it in a more “serious” and affiliative way.

01 (*Alicia and Bin are at desk next to each other,*
02 *B has his journal open in front of him on desk*)
03 Bin: And I- I don't know [how to use the: (1.0) uh
04 block?
05 (*points at journal with pen in RH*)
06 Alicia: [*(leans forward, tilts head*
07 *slightly to left, gazes at*
08 *B's journal*)]
09 (.5)
10 B: >I- I mean< (1.5) eh,
11 (*puts pen from RH to LH, then points to journal*
12 *with pointing finger of RH*)
13 (1.5)
14 what's the size of (.) each character in this
15 (1.0) eh page?
16 (*shifts gaze to A on "each character" and*
17 *immediately returns it to journal, then moves*
18 *pointing finger of RH around page while shifting*
19 *gaze to A [Figure 6.2a]*)



20 [(1.2)
 21 [((shifts gaze to journal))
 22 A: What is [the:?=
 23 ((shifts gaze to B on "the:"))
 24 B: [((shifts gaze to A))
 25 The size >uh [the font< the font size.
 26 ((shifts gaze to journal, taps slightly on journal
 27 with pen in RH, shifts gaze to A on "the font
 28 size"))
 29 A: [((shifts gaze to journal))
 30 (1.2)
 31 A: O:h (.) [why- why do you: (.5) [why do you wa:--
 32 B: [Uh.
 33 [((shifts gaze to journal))
 34 [Uh.
 35 A: =Well I think this is a good (.) size.
 36 ((straightens upper body slightly, points to
 37 journal with pen in RH))
 38 For (.) °when [it comes to [writing.°
 39 B: [But but the (.) uh the character is
 40 not in the,=
 41 [((points to journal with pointing
 42 finger of RH [Figure 6.2b]))



43 A: =O:h [fo:kay.
 44 ((laughs slightly, keeps gazing at journal))
 45 B: [in the,=
 46 A: =So you're (.) [like if you were like writing like
 47 this?
 48 ((writes in journal, smiles slightly))
 49 B: [((leans forward, tilts head to

50

right [Figure 6.2c])



- 51 B: Uh I- I mean if this is (.) okay.
 52 ((straightens upper body, points to journal with
 53 pointing finger of RH, then shifts gaze to A on
 54 "okay"))
 55 A: This is o[kay.=
 56 ((nods, keeps gazing at journal))
 57 B: [A:h o:kay.
 58 ((shifts gaze to journal))
 59 A: =Yeah I can read it. It's a good (.) handwriting.
 60 ((laughs, keeps gazing at journal [Figure 6.2d]))



- 61 [(3.0)
 62 [((keeps laughing))
 63 B: [((flips through pages in journal, while smiling
 64 slightly))
 65 A: Good.
 66 ((stops laughing, turns to desktop screen))
 67 [(3.7)
 68 [((gazes at computer, keeps smiling, starts
 69 typing))
 70 B: [((shifts gaze to desktop screen and returns it to
 71 desk, puts notepad from under journal on top of
 72 it, glances at watch on left wrist))
 73 A: Yeah. So usually [yeah
 74 ((turns from screen to journal on desk
 [Figure 6.2e]))



75 B: [((shifts gaze to A while
76 grabbing water bottle with RH))
77 A: [there is space for me to,
78 ((reaches to journal with BH))
79 B: [((shifts gaze to journal, flips page with LH
80 while keeping bottle in RH))
81 A: um (.) if- [if you: (.9) if you leave like a space
82 here then (.)
83 ((points to journal with pointing finger of RH, LH
84 is next to it on journal, grabs pen with RH on
85 "space," keeps gazing at journal))
86 B: [((opens bottle, takes sip, keeps
87 gazing at journal))
88 A: [if I make comments (.5) you know (.) here.
89 ((writes in journal, then erases it
90 **[Figure 6.2f]**)]



91 B: [((puts bottle on desk, rubs nose with pointing
92 finger of LH, nods, keeps gazing at journal))
93 (.5)
94 A: I can I will be able to like write it more (.)
95 legibly. So (.) [in the way that you can read it.=
96 ((brings hands from journal to desk in front of
97 her))
98 B: [((starts flipping through pages))
99 B: =But (.) for (.) last (.7) uh journal entry (.) you
100 didn't (.) [comment.
101 ((points to journal with pointing finger of RH on
102 "last," flip through pages))
103 A: [No (.) yeah.=
104 [((shakes head, keeps gazing at

105 *journal*)
 106 B: =Okay.
 107 (*nods slightly, keeps gazing at journal*)

Figure 6.2 “It’s a good handwriting.”

In line 3, the student launches the question about his handwriting. It is clear that he is not sure how to formulate his question, as he makes false starts and uses fillers and pauses between the words: And I- I don't know how to use the: (1.0) uh block? (.5) >I- I mean< (1.5) eh, (lines 3-4, 10). Based on Bin’s careful attempt to formulate his question, it is apparent that Bin himself takes his concern seriously, perhaps assuming that there exist specific expectations regarding the handwriting used in the course journals. He patiently finishes his utterance, which sounds a rather uncommon question: what’s the size of (.) each character in this (1.0) eh page? (lines 14-15). He also employs a hand gesture to indicate the place in the journal he is referring to, as well as gazes at Alicia at the end of his question (Figure 6.2a). These accompanying embodied actions show that this is a legitimate concern for Bin, and he is eager to receive a teacher’s thoughtful response.

While Bin is formulating his question, the teacher visibly expresses engagement by moving closer to the paper and tilting her head (lines 6-8), so she can better see the place in the journal that Bin is referring to. Her interest may also be caused by the unusual question that Bin is asking—surely, students are usually not curious about teachers’ requirements regarding handwriting. Alicia carefully listens to Bin (see Figure 6.2a), perhaps trying to understand both the meaning of his question and the reason of this interesting inquiry. She hesitates before she replies to Bin (i.e., a 1.2-second pause in

line 20), as if she is not sure how to react to Bin's question. That she is puzzled by the unusual student's concern is also recoverable from her clarification request: *what is the:?* (line 22). After Bin confirms that he indeed referred to the font size of his handwriting, Alicia expresses surprise: *o:h (.)* (line 31) followed by the logical, quite commonsensical, reaction—wanting to know the reason for this concern: *why- why do you: (.5) why do you wa:-* (line 31). As seen from the transcript, she abandons this question, however, and instead, tells the student that his current font size is acceptable, which may imply that she indeed has no particular requirements for student handwriting.

This teacher's response does not seem to satisfy Bin, as he still thinks his handwriting may not be fully appropriate: *But but the (.) uh the character is not in the,* (lines 39-40). It is not clear what Bin is referring to in these lines because he points to the journal while producing this statement (lines 41-42, Figure 6.2b). While the substance of the reason he is giving is not known, it is safe to suggest that it does not appear to be critical to Alicia because she responds in a laughing voice: *o:h fo:kay.* (line 43). She then tries to clarify his concern: *So you're (.) like if you were like writing like this?* (line 46-47). She smiles and writes in Bin's journal, apparently giving an example of a particular handwriting style, and her smile may be an indicator of her slight surprise by the clearly uncommon student's concern (line 48, Figure 6.2c).

Bin, on the other hand, demonstrates a serious stance, genuinely hoping to receive the teacher's instructions. As seen from the transcript, he carefully follows Alicia's actions by leaning toward the desk and tilting his head (lines 49-50, also see Figure 6.2c). He then seeks Alicia's approval of his current handwriting: *Uh I- I mean if this is*

(.) okay. (line 51), to which she gives him a confirmation— both verbal (“This is okay” in line 55) and nonverbal (a head nod in line 56). In line 59, Alicia repeats her conformation: Yeah I can read it. It’s a good (.) handwriting. Perhaps to Alicia, the subject of this conversation may still seem rather insignificant, even trivial, as immediately after uttering this statement in line 59 she starts laughing (line 60, Figure 6.2d). Her laughter continues for the next three seconds, and interestingly, Bin does not reciprocate it, although he responds with a smile on his face (lines 63-64), most likely as a way of demonstrating his respect for the teacher. Instead, his cognitive attention still seems to be on his journal, which can be seen through his flipping through the journal pages (line 63).

In line 65, Alicia utters Good. marking the end of their current activity as well as signaling the transition to the next instructional task in their meeting. She also indicates this transition by her embodied actions: she turns to the computer screen, starts typing, apparently getting ready for the discussion of Bin’s draft. During this transitional period, which lasts 3.7 seconds, the student produces a series of preparatory actions as well. He grabs his notebook, located under the journal, and places it on the top of the journal, thereby switching the focal attention from the journal to the notebook—the tool he will need for the next activity in their meeting. He also uses this pause in their interaction to check the time and to take a sip of water from the water bottle, located next to him on the desk. These actions reflect Bin’s readiness to move to the next stage in this writing conference.

At this moment, however, Alicia turns from the computer screen to Bin’s journal on the desk, while uttering Yeah. So usually yeah there is space for me to,

(lines 73, 77) and reaching the journal with both hands, as if trying to show Bin what she is referring to in her verbal statement (Figure 6.2e). The student may have not expected this teacher's sudden comeback to the previous activity; nevertheless, he aligns with Alicia by helping her to find the page in the journal on which they were previously discussing his handwriting (line 79, also see Figure 6.2e). Alicia's unexpected change in the direction of the instructional agenda—that is, her momentary abandoning the newly launched activity and returning to the previous one—is seen as her attempt to repair her seemingly disaffiliative action a few moments prior to that. In other words, she may have realized that she had exhibited a semi-serious stance at the moment of student's asking a rather serious question, hoping to receive an equally serious response from the instructor.

As seen from Alicia's following turns, she also realizes that Bin's inquiry was not so much about the style of his handwriting, but rather about his concern about the reader of his journal—Alicia—as well as her ability to understand his handwritten journal entries and make comments on them: um (.) if- if you: (.9) if you leave like a space here then (.)if I make comments (.5) you know (.) here. I can I will be able to like write it more (.) legibly. So (.) in the way that you can read it. (lines 81-82, 88, 94-95). By giving Bin these explanations, she essentially lets him know what her preferences are, and what he can do to facilitate her reading and responding process. Alicia's embodied actions in this moment of the episode are also significant. She does not only *tell* Bin how he could write in the journal to make it more legible for her, but she actually *shows* it by writing an example in his journal (Figure 6.2f). This may reinforce Alicia's intention to repair her previous lack of a

serious attitude toward Bin's question by visibly expressing her respect for his concern and her willingness to be helpful to him.

Thus, despite the teacher's initial seeming lack of a serious attitude toward Bin's question, or perhaps the lack of her understanding of the reason for his concern, Alicia realizes the importance of this question for the student, and she takes a moment to repair her laughter that could have been perceived as a disaffiliative move. This repair signifies her intention to align with the student, to respect his concerns, to be perceived as a helpful instructor, and, ultimately, to maintain a positive relationship with him.

6.2.3 Repair of Disagreement

Excerpt 6.3: "*You can't just exclude us.*"

Whereas in Excerpt 6.2 teacher's laughter enacted her disalignment with the action in progress, Excerpt 6.3, analyzed below, shows how the teacher repairs her disaffiliative actions *through* laughter and a subsequent smile. It also shows that the teacher's disaffiliative statement, along with the repair, was able to initiate repair on the part of the student, who reformulates his utterance that was taken confrontationally by the teacher and caused the disruption of alignment in their interaction.

The excerpt is taken from Meeting 3 between Alicia and Bin, in which the discussion was focused on the topic that Bin selected for his course project. The topic is related to Chinese history, and prior to the analyzed episode, Alicia reminded Bin to keep in mind his audience while developing the content of his future papers. In the analyzed excerpt, Bin responds to this Alicia's advice about the audience by claiming that most of

his readers are Chinese students in this class. The analytical focus in this excerpt is Alicia's reaction to Bin's claim.

01 ((Bin is holding pen with BH, gazing at Alicia.
 02 A is gazing at B. Their upper bodies are
 03 half-turned toward each other))
 04 Bin: You know fo- for this class
 05 ((makes two downward pointing motions with pen
 06 in RH on "this"))
 08 most of the [students are Chine:se (.)
 09 ((makes single downward pointing motion with pen
 10 "Chinese," smiles slightly, keeps gazing at A))
 11 Alicia: [((nods slightly))
 12 B: [so:
 13 A: [No (.)
 14 [((shifts gaze into the middle distance, shakes
 15 head sharply, face is serious [Figure 6.3a]))



16 Well most (.) there we have [Korean students,=
 17 ((on "Korean" moves RH away from body in front of
 18 herself in sweeping motion, palm open and facing
 19 upward, then brings it to right shoulder))
 20 B: [°Oh°
 21 A: =we have Malaysian students,
 22 ((on "Malaysian" moves RH from shoulder to table
 23 in sweeping motion, palm cupped and facing upward
 24 [Figure 6.3b]))



25 [I am Polish,=
 26 ((brings RH to chest))

27 B: [°Yeah°
 28 (.8)
 29 A: =[So::=
 30 B: [°Yes°
 31 A: =you can't ex- just exclude us.
 33 ((shakes both hands near head and brings them to
 34 table, shifts gaze to B on "exclude," smile
 35 emerges on A's face on "exclude" [Figure 6.3c]))



36 (.)
 37 [((laughs, until line 41))
 38 B: [((has big smile on his face [Figure 6.3d]))



39 [Ye:ah.
 40 (.5)
 41 I I [mean the (.9) the they are
 42 A: [((leans back in chair, looks down, stops
 43 laughing but keeps big smile on her face))
 44 B: in the [large number.
 45 ((shifts gaze to A, makes two downward pointing
 46 motions with pen on "large"))
 47 A: [((shifts gaze to B, keeps smiling
 48 [Figure 6.3e]))



49 (1.0)
 50 A: Yeah=
 51 ((smiles, nods while looking at B))
 52 B: =The Chi- uh Chinese students in this (.)
 53 ((makes a few downward pointing motions with pen
 54 on "Chinese" and "this," briefly shifts gaze on
 55 "this" and returns it to A))
 56 [class but there are a lot (.) [of grou:p=
 57 [((door opens))
 58 A: [((shifts gaze to
 59 door))
 60 B: ((shifts gaze to door))
 61 A: =EXCUSE ME?

Figure 6.3 “You can’t just exclude us.”

Bin starts telling Alicia about the audience for his papers: You know fo- for this class most of the students are Chine:se (.) so: (lines 4, 8, and 12). Alicia’s sharp disagreement with this claim—No (.) (line 13)—comes immediately after Bin utters it. In fact, it overlaps with the last word in Bin’s statement, thereby increasing the strength of disaffiliation of Alicia’s response and its face-threatening nature. The intensity of her verbal disagreement is also magnified by her embodied actions: producing a rather quick and sharp headshake, shifting the gaze away from the student, and maintaining a serious facial expression (Figure 6.3a). The combination of these embodied modalities (Streeck et al., 2011b) make an impression of a rather powerful

disaffiliative reaction to the student's statement, and in concert with the verbal response *No* (.) it may appear to be face threatening for the student.

Alicia's aversion of gaze here is worth further discussion. Although eye contact is considered an affiliative and rapport-building interactional strategy (e.g., Matlock, 2000; Richmond & McCroskey, 2004), by breaking the eye contact with the student, Alicia is actually softening her seemingly strong disagreement with the student's statement. Indeed, if the teacher had kept her gaze fixed on the student while uttering her sharp *No* (.) she could have been perceived as rather aggressive (Rossano, 2013). The transcript shows that Alicia maintains her gaze away from the student throughout her explanation (Figure 6.3b). However, whereas her initial gaze shift (i.e., while producing *No* (.) in line 13) seemed to be a tool to soften the intensity of Alicia's disagreement and thus a relationship-preserving strategy, in these subsequent turns, her gaze aversion seems to increase the disaffiliative character of her statements. By their nature, the utterances in lines 16, 21, and 25 are not a disagreement per se, but they are an account of why Alicia disagreed with Bin, so they appear to be the evidence that supports the validity of Alicia's confrontational statement in line 13. Therefore, they may not have the same potential to negatively influence the teacher-student relationship like the verbal disagreement *No* (.) may have. As seen from the transcript, however, Alicia's "counting" intonation, emphasizing hand gestures that she employs while saying Korean students (line 16), Malaysian students (line 21), and I am Polish (line 25), and a serious expression on her face give her statements a didactic tone and make her sound authoritative. In this sense, the aversion of gaze then only increases the disaffiliative effect of her utterances.

The student, on the other hand, maintains his gaze on the teacher (see Figures 6.3a, 6.3b) with a slight smile on his face. During Alicia's explanation, he also demonstrates his full attention to the teacher by means of short verbal reactions. In line 20, for example, he utters an epistemic token °oh° (Gardner, 2013) that overlaps with Alicia's Korean students in line 16. According to Gardner (2013), "The core use of *Oh* is to claim a change in epistemic state: It marks the prior talk as containing information that the recipient did not have before" (p. 4). Thus, it is reasonable to suggest that Bin may have not carefully thought about the possible existence of other nationalities in his class rather than Chinese, and thus the information presented by the teacher is a new piece of knowledge for him. He also produces a continuer °yeah° in line 27 and °yes° in line 30, acknowledging Alicia's explanation. In addition to their functions of expressing acknowledgment and facilitating continuity, these tokens may also play an affiliative role. As Gardner (2013) explains, the response token *Yes* (or its variant *Yeah*) "primarily acknowledges the prior speaker's turn, but through its positive polarity it often can be seen as doing more than mere acknowledging, by aligning and—depending on the nature of the prior talk—confirming or agreeing with what the prior speaker had said" (p. 3). Therefore, it can be argued that during Alicia's explanation, Bin is not only visibly paying attention to the instructor by expressing his engagement through his gaze and verbal response tokens, but he also aligns with the teacher by "confirming or agreeing" (Gardner, 2013, p. 3) with her statement. The smile on his face increases his affiliative and a positive stance. Moreover, that Bin agrees with Alicia's explanation is also inferred from his repair that he launched later in this excerpt (line 41, also see the analysis below).

In line 29, Alicia utters *so: :* as a preface to her statement in line 31, which seems to be the main message that she wants to communicate to Bin: *You can't ex-just exclude us*. This statement reinforces disaffiliation with the student that Alicia initially expressed in line 13. First, it contains a negative modal structure “you can’t” Although it does not have the meaning of disallowing the student to perform a certain activity, it implies that he should do the opposite of what Alicia’s statement contains, that is, to consider other members of his audience besides Chinese students. Second, the verb “exclude” has a slightly negative connotation, and it gives Alicia’s utterance a stronger meaning (opposed to “you should include,” for instance). Furthermore, the adverb “just,” which, interestingly, Alicia almost did not include in her statement (she makes a false start “ex-,” after which she inserts “just”), also seems to make her statement stronger. Finally, when producing this utterance, Alicia also wiggles her hands in the air (line 33, Figure 6.3c), producing a metaphoric gesture (McNeill, 1992) that expresses carelessness, thereby reinforcing the idea that the student put little thought into considering his audience, and was rather unreflective.

As seen from the transcript, however, Alicia herself orients to her statement as disaffiliative, as she immediately makes an attempt to soften it. A smile emerges on her face at the end of the utterance (lines 34-35), which appears to be the beginning of her laughter in line 37 (Figure 6.3d). Coming immediately after Alicia’s utterance, this laughter mitigates the critical and face-threatening effect of her statement, and, in fact, almost makes it sound humorous. In such a vein, the teacher shows through her laughter that her statement should not be taken in its literal meaning, that is, she did not actually think that the student wanted to dismiss her and his other classmates as members of his

audience. Furthermore, laughter may also be employed here to repair her seeming seriousness in the previous statements, as well as the lack of eye contact with the student. In fact, she is looking at Bin while laughing (Figure 6.3d), and this gaze and laughter in combination with each other serve a rapport-building and solidarity-enhancing strategy. Finally, her laughter turns Alicia's potentially face-threatening and authoritative statement into an affective one by giving it the meaning: "And what about us?" Thus, Alicia appears to laugh at herself, jokingly presenting herself as a forgotten member of the audience, who is not counted among Bin's potential readers. Thus, the laughter produced immediately after Alicia's seemingly disaffiliative utterance in line 31 completely changes its tone from critical, authoritative, and perhaps even sententious to joking and lighthearted, and presents the teacher as playful and nonjudgmental.

Whereas Bin does not respond with reciprocal laughter, he aligns with Alicia by having a big smile on his face (Figure 6.3d). With this smile, he acknowledges Alicia's laughter and thus demonstrates respect for her. His smile may also be seen as a face-saving move and the attempt to mask his embarrassment caused by the realization that he almost excluded not only some of his classmates but also the teacher from the potential readers of his paper. The smile, however, is not the only tool that he employs to "redeem" himself from appearing thoughtless in considering his audience. As seen from lines 41 and 44, he initiates repair by reformulating his initial statement: I I mean the (.9) the they are in the large number. This clarifying statement expresses Bin's intention to affiliate with the teacher.

Alicia accepts this repair by uttering *yeah*. (line 49). This verbal admittance is produced in combination with a smile (Figure 6.3e), as well as a head nod and a gaze. All

these embodied resources, taken together, project a friendly and positive stance, which, on the one hand, welcome and approve of Bin's repairing utterance, and on the other hand, compensate for the teacher's disaffiliative stance expressed earlier in this exchange.

As seen from this episode, the teacher's laughter was able to give her utterance a new layer of meaning by transforming it from being potentially critical and authoritative into being humorous and affiliative. Moreover, this strategy did not only help the teacher to mitigate the disaffiliative effect of her confrontational actions, but it was also able to initiate a student's repair who then visibly expressed his intention to maintain affiliation with the teacher by clarifying his initial statement that caused teacher's disagreement.

6.2.4 Repair of Student-Initiated Disaffiliation

Excerpt 6.4: *"I used to have a teacher."*

Unlike the episodes analyzed above, in which we observed the teacher's repair of her own disaffiliative actions, in Excerpt 6.4, the teacher attempts to mitigate disalignment caused by the student's disaffiliative behavior, expressed through her challenging teacher's handwritten feedback and through her visibly disattending the teacher's intentions to maintain the ongoing instructional activity. As seen from the analysis of this interaction, the teacher attempts to create a moment of affiliation with the student by relating to her difficulty understanding the teacher's handwritten comments through sharing a personal experience with the student.

The excerpt is taken from Meeting 6 between Alicia and Jade, at the beginning of which Alicia handed to Jade a sheet with her handwritten feedback on Jade's draft. Jade immediately rejected Alicia's effort, by asking Alicia to provide her with another

feedback copy in which the comments would be typed instead of handwritten, justifying this request by her difficulty comprehending Alicia's handwriting. Throughout the meeting—as Alicia's feedback was being discussed—Jade kept asking Alicia to help her decipher certain words written on the feedback sheet. By the time the excerpt begins, part of Jade's draft has been discussed, and the teacher expresses her intention to continue with her feedback. As the episode starts, Jade once again challenges Alicia's feedback by continuing asking questions about her handwriting.

01 ((Alicia and Jade are looking at paper on desk))
 02 Alicia: U:m,
 03 ((grabs pen with RH))
 04 (.6)
 05 so [here
 06 Jade: [°What is () means°=
 07 A: =Implement.
 08 ((points at paper with pen in RH, smile emerges on
 09 A's face))
 10 J: °() more ()°
 11 (1.2)
 12 A: Cohesion strategies.
 13 ((points at paper with pen in RH))
 14 (1.0)
 15 J: This is (.) fstrategy?=
 16 ((points to paper, then touches left year with LH,
 17 laughs slightly on "strategy"))
 18 A: =Uhum?
 19 ((smiles [Figure 6.4a]))



20 [(3.4)
 21 J: [((rubs left year with LH, gazing at paper))
 22 A: Yeah so THAT is that is a cohesion strategy
 23 ((shifts gaze to screen, simultaneously pointing
 24 with LH to screen and with pen in RH at paper
 25 [Figure 6.4b]))



26 [making like a paragraph section=
 27 ((shifts gaze to J, with LH still pointing at
 28 computer screen [Figure 6.4c]))



29 J: [((gazes quickly at screen, nods slightly, brings
 30 LH to mouth, and returns gaze to paper))
 31 =And this is (.4) ↑his?
 32 ((points at paper with finger of LH))
 33 A: [((returns LH on desk, shifts gaze to paper))
 34 Mm hm?
 35 (1.3)
 36 J: °What is [this? (.3) au-?°
 37 ((keeps pointing at paper with finger of LH,
 38 shifts gaze to A and returns it to paper))
 39 A: [((points to paper with pen in RH, smile
 40 starts to emerge on A's face))
 41 [(1.4)
 42 A: A- [an?
 43 ((smiles, taps paper slightly with pen on "an"))
 44 J: [((shifts gaze to A and returns it to paper))
 45 (1.3)
 46 A: [An- (.).adequate?
 47 ((points at paper with pen, keeps smiling))
 48 J: [An-
 49 (2.3)
 50 J: O::k.
 51 ((scratches her head with LH))
 52 (3.2)
 53 A: Yeah I used to have like a teacher,
 54 ((straightens upper body, shifts gaze to J on
 55 "teacher" [Figure 6.4d]))



56 who (.) would (.6) scribble (.8)
 57 ((shifts gaze to paper, pointing at paper with
 58 pen on "scribble", and then puts pen on desk))
 59 and I would tell him
 60 I↑ [ca:n't↑ re:ad↑ thi::s↑
 61 ((looks up, makes two horizontal motions with BH
 62 by bringing them together and moving them apart,
 63 with fists clenched and facing each other, keeps
 64 smiling, speaks in high-pitch voice
 65 **[Figure 6.4e]**))



66 J: [((shifts gaze to A))
 67 (1.0)
 68 A: ((shifts gaze to J, keeps smiling))
 69 And he would be,
 70 [(1.3)
 71 [((looks up, shakes shoulders, raises BH to chest
 72 level, apart from each other, palms cupped, facing
 73 each other, widens eyes, has big smile on her
 74 face **[Figure 6.4f]**))



75 you have to learn how to read my eh (.)
 76 ((changes voice, pretending to be her professor,
 77 shakes upper body slightly as she speaks))
 78 fyou know=
 79 ((shifts her gaze to J, puts BH on desk, laughs))
 80 J: =((laughs, brings LH to mouth, shifts gaze to
 81 her laptop screen [Figure 6.4g]))



82 A: [ʌnd I was (.) u:::h (.3) I COULDN'T↑
 83 ((shifts gaze to desk and back to J))
 84 J: [((stops smiling, gazes at paper, touching her
 85 mouth with LH))
 86 A: I was like so frustrated↑
 87 ((shifts gaze from J to desk, fixes rubber band
 88 on her notebook))
 89 coz I couldn't work [on my stuff (.)
 90 J: [((nods slightly, gazing at
 91 screen))
 92 A: and he commented and () I was like
 93 ((moves her notebook on desk, still looking at
 94 desk))
 95 (.9)
 96 yeah so like I↑ understand, I understand your (.6)
 97 [°con- you know°, (1.3) difficulty.
 98 ((moves toward J's paper, gazes at paper))
 99 J: [((leans forward toward paper, shifts gaze to
 100 paper))

Figure 6.4 “I used to have a teacher.”

Line 2 begins with teacher's expressing her intention to provide the next set of comments on Jade's writing. Alicia marks this attempt by uttering *U:m*, followed by a short pause, during which she grabs a pen, while keeping her gaze on the paper in front of her. In line 5, Alicia verbally indicates which part of the paper she is about to focus on: *so here*. Lines 2-5 indicate that the teacher set the stage for an upcoming feedback activity, accomplishing it "both verbally and gesturally" (Hall & Smotrova, 2012, p. 87).

These preparatory actions, however, do not elicit an aligning response from the student. As we see in line 6, Jade's overlapping utterance "°what is () means°" redirects Alicia's attention from the activity she just launched to her handwritten comments, which Jade seems to find incomprehensible. Interactionally, Jade's utterance is troublesome in several ways. First, she interrupts Alicia, thereby indicating the absence of her attention to Alicia's previous statement and her orientation to the action in progress. Second, Jade initiates a shift in footing, through expressing her unwillingness to engage in the activity introduced by Alicia in line 5, but instead expressing her intention to focus on her immediate agenda—resolving her confusion about teacher's comments. As Sert and Jacknick (2015) noticed, "Students' unwillingness to participate may constitute a threat to the teacher's institutional authority, and thus be considered disaffiliative" (p. 109). Third, uttered right after Alicia's initiation of feedback activity, Jade's statement may appear particularly face-threatening for the teacher because it dismisses the teacher's intention not only to maintain the instructional activity, but also her willingness to help the student. Finally, the very content of Jade's utterance increases its face-threatening effect, as Jade is essentially challenging the intelligibility of teacher's handwriting.

Thus, Jade's utterance in line 6 is not a mere interruption, which, interactionally, is a threat in and by itself. But the semantic nature of Jade's question (i.e., °What is () means°) as well as its pragmatic function suggest the act of student's challenging the teacher's professional skills. Therefore, the face-threatening character of Jade's statement is two-fold: refusing Alicia's initiation to maintain the ongoing instructional task, and rejecting, in a sense, her handwritten comments by challenging their intelligibility.

Nevertheless, the teacher aligns with Jade and responds to her question in line 7: Implement. Jade then produces another request for clarification in line 10. In response, Alicia utters Cohesion strategies in line 12, while pointing at the paper with her pen. Although we do not see what exactly the teacher is pointing at, it is reasonable to assume that she is pointing at her handwritten comment "cohesion strategies"—i.e., what Jade seems to have difficulty understanding. Thus, in this part of the excerpt, we see a certain pattern in the teacher-student interaction: the student asks a question about a comment (lines 6 and 10), then the teacher responds with the clarification (lines 7 and 12) while simultaneously pointing at a specific part in the paper (lines 8 and 12).

Given that Alicia pointed at the written comment while responding to Jade's clarification question, Jade's next question in line 15 may index a face-threatening act: This is (.) strategy? Surely, there is no need for the student to double check it with the teacher by asking her to clarify the word that she just explained in the previous turn. What is also significant here is the laughter that accompanies the word "strategy" in Jade's utterance. The very fact that Alicia explained this handwritten comment to Jade in line 12 marks Jade's laughing conduct as a sign of disbelief, and overall appears to be a way of questioning the teacher's ability to provide intelligible written comments.

Despite the student's challenging comment, the teacher expresses an affiliative stance through her smile when she responds to Jade's question in line 18: *Uhum?* (Figure 6.4a). After a fairly lengthy—3.4-second—pause, Alicia makes an attempt to use the feedback comment that Jade is confused about as a teaching opportunity, by connecting it with the material that was most likely discussed earlier in this meeting. She points at the computer screen (Figure 6.4b) and utters, *Yeah so THAT is that is a cohesion strategy* (line 22) emphasizing the demonstrative pronoun “that” through the volume of her voice and intonation, apparently referring to something that they previously discussed in this conference. Notice also that by means of her embodied actions, she manages to maintain her focus on the computer (pointing at the screen with her left hand in lines 23-24), on Jade's paper (pointing at the paper with the pen in her right hand in line 24), and on Jade (shifting her eye gaze toward the end of her utterance as shown in line 27). Such a multidirectional, simultaneous embodied attendance may index Alicia's intention to elicit the display of reciprocity (Heath, 1984) from Jade, and, perhaps, to resume the instructional activity launched at the beginning of this excerpt.

As seen from Jade's next actions, however, she keeps noticeably disaligning with Alicia, as she only quickly glances at the computer screen and returns her focal attention to the written comments—visibly insisting on her agenda (lines 29-30). This action is seen as face threatening for the teacher, as Jade dismisses the teacher's gestural invitation to focus her attention on the computer screen, as well as the teacher's eye gaze directed to the student (line 27, Figure 6.4c). Jade then increases the disaligning and face-threatening effect of her action by latching onto the teacher's last word: *=And this is (.4) ↑his?* (line 31). As earlier in this excerpt (lines 5-6), Jade insists on her current concerns,

clearly disattending the teacher's intention to provide feedback on her paper, and thus creating a disaligning and disaffiliative moment in this interaction.

This same interactional patterns—Jade asking Alicia to clarify her written comments and Alicia responding to these requests—continues until line 52, after which we see a shift in footing, initiated by the teacher in line 53. The utterance that Alicia produces in line 53 starts with *yeah*, which, on the one hand, may serve as a continuer in the ongoing interaction, a particularly important one, because it is produced after a fairly long pause (line 52). On the other hand, it may also signal the empathetic stance of Alicia's utterance. Indeed, as we see from the rest of her statement in line 53, by saying *I used to have like a teacher*, she makes a personal connection with Jade's issue and indicates her intention to change the current participation framework, through positioning herself as a student who has had an experience similar to Jade's.

Simultaneously with this utterance, Alicia reorients her body and eye gaze from the feedback sheet on the desk to the student. These accompanying embodied actions mark Alicia's intention to launch a shift in footing from discussing Jade's paper (or, more precisely, from helping Jade to understand teacher's handwritten comments) to sharing her personal experience with Jade. And by looking at Jade (Figure 6.4d), she invites her to accept this shift and join her in this proposed participation framework, in which both of them play the student roles. Because this shift in the participation framework is accomplished through the use of an *I-statement* (Consalvo, 2011) and Alicia's taking on a student identity, Alicia's utterance may be seen as an attempt to create an affiliative moment with Jade.

Next, Alicia's aim to affiliate with Jade is made even more apparent, when she slightly points at the feedback sheet while uttering *who (.) would (.6) scribble (.8).* (line 56). Through this transient gesture, Alicia compares her own handwritten markings on Jade's draft with those of her professor, which, as we will see in line 60, she was not able to comprehend. In other words, by adding this embodied action to the utterance *who (.) would (.6) scribble (.8).* Alicia is almost saying "Just like I did."

It is also important to note here that Alicia's shift in the participation framework as well as her enactment of affiliation with Jade receive no reciprocation from the latter, who maintains her orientation to the paper in front of her, thus visibly disaligning with the teacher. This embodied disattendance constitutes a face-threatening act in at least two ways. First, by keeping her attention on the paper, Jade does not seem to ratify the shift in the participation framework initiated by the teacher, thereby challenging Alicia's institutional authority. Second, Jade threatens her interlocutor's positive face (Brown & Levinson, 1978, 1987) by sending the embodied message that she is unwilling to be involved in the current social action.

The teacher's next turn in this interaction finally elicits Jade's acknowledgement. Lines 61-64 present a "rich multimodal performance" (Hayashi, 2005, p. 46). By telling Jade the experience that she had with her professor's handwriting, Alicia delivers her utterance *I↑ ca:n't↑ re:ad↑ thi::s↑* with lengthening of vowels in each word and in a high-pitched, pleading voice. This highly emotional vocal conduct is accompanied by dramatic embodied actions (Figure 6.4e) expressing Alicia's emotional stance to the described situation—the feeling of slight frustration and helplessness. This verbal and

nonverbal enactment of Alicia's emotions may also be interpreted as a dramatized way to express what Jade may be feeling about Alicia's handwritten feedback. Therefore, the delivery of Alicia's utterance reveals her effort to empathize with the student. As a result, Alicia obtains Jade's acknowledgement of the action in progress, as for the first time since line 44, Jade shifts her gaze from the paper to the teacher, as seen in Figure 6.4e. From this perspective, Alicia's turn in line 60 may be seen not only as an affiliative tool but also a way to draw student's attention, or, as Sert and Jacknick (2015) stated, as an "embodied elicitation technique" (p. 107).

In line 69, Alicia continues her dramatized performance. In the pause ensued after her utterance *And he would be*, she produces another set of dramatic embodied actions (Figure 6.4f), but now playing the role of her professor whom she introduced earlier, in line 53. The employment of these embodied tools (e.g., shaking shoulders, widening of eyes, a big smile on her face), along with its implied humorous appeal, is able to maintain Jade's attention, who keeps gazing at Alicia, as seen in Figure 6.4f. As seen in lines 75-77, Alicia comically imitates her professor through her vocal and embodied conduct. She also expresses her emotional stance to this example by initiating laughter and invites Jade to join her in lines 78-79, by laughingly uttering *£you know* while directing her gaze to Jade. Indeed, Jade aligns with Alicia by responding with laughter in line 80, thereby enacting her appreciation of Alicia's humorous performance (Figure 6.4g).

This emotional alignment, however, is momentary, as immediately after reacting to Alicia's performance with affiliative laughter, Jade quickly reorients her attention to the computer screen (lines 80-81), and although Alicia continues elaborating on her story—*£and I was (.) u:::h (.3) I COULDN'T↑* (line 82), Jade has already stopped

laughing and shifted her gaze to the feedback sheet in front of her (line 84). These embodied displays appear to be both disaligning and disaffiliative with the Alicia's current action, and may even be face threatening for Alicia because Jade *initiated* the shift in footing by returning back to the paper (and, perhaps, to her earlier agenda), thereby noticeably expressing her disinterest in and disengagement with Alicia's actions at the moment. The intensity of Jade's disaffiliative behavior is particularly apparent in the context of Alicia's expressing her feelings and emotions: I was like so frustrated↑ (line 86) and coz I couldn't work on my stuff (.) (line 89), where clearly more engagement on Jade's part would be "the affiliative thing to do" (Steensig, 2013, p. 4). Therefore, while Alicia projects "a rapport enhancing orientation" by attempting to empathize with Jade through her personal story, Jade takes a "rapport neglect orientation" (Spencer-Oatey, 2000, p. 30) by visibly communicating a lack of interest, and even a lack of respect to the teacher. Notice here that nearly at the same time when Jade's embodied conduct enacts her disalignment with the action in progress, Alicia does the act of alignment with Jade's initiated shift in footing by dropping her utterance and he commented and () I was like in line 92 in order to return to the previous activity.

What is particularly interesting here is that right before reorienting her attention to the paper and thus joining Jade, Alicia summarizes the story she shared with her, which seems to appear not only as a take-away message for the student, but also as an affiliative and empathetic statement—yeah so like I↑ understand, I understand your (.6) °con- you know°, (1.3) difficulty. (lines 96-97). This utterance, along with the personal example that Alicia provided earlier in this excerpt, demonstrates her priority to

be empathetic toward Jade and to maintain affiliative relationships with her instead of aiming to pursue the instructional agenda.

As the analysis of this excerpt demonstrates, the teacher employs a number of interactional strategies to affiliate with the student and to help the student align with the current course of action. She uses a personal example to express her empathy toward Jade and her difficulty understanding the teacher's handwritten comments. The embodied displays accompanying Alicia's example were able to create a dramatic performance that drew the student's attention to the teacher. Moreover, Alicia's highly emotional multimodal performance, along with her laughter, produced reciprocal laughter from the student, thereby indicating her momentary alignment with the teacher's example.

6.2.5 Summary and Conclusions

The episodes analyzed in this chapter demonstrate challenging instances in teacher-student interaction; specifically, they illustrate the momentary instances of disalignment caused by disaffiliative actions of either the teacher (Excerpts 6.1, 6.2, 6.3) or the student (Excerpt 6.4). Thus, Excerpt 6.1 shows the teacher's inappropriate use of the casual expression "Yeah what?" uttered in the context of a potentially sensitive conversation in which the teacher was aiming at determining whether or not the student performed an act of plagiarism. In Excerpt 6.2, the instructor treated the student's question as somewhat strange and insignificant and despite the student's serious attitude and visibly expressed anticipation to receive a thoughtful response from the teacher, she did not respond appropriately to it. In Excerpt 6.3, the moment of disalignment was caused by the teacher's confrontational response to the student's explanation, extended to

a potentially critical and authoritative comment. Finally, unlike these three episodes, Excerpt 6.4 demonstrates how disalignment in the conference interaction was created by the student's disaffiliative actions—refusing to align with the instructional activity and compromising a teacher's institutional status by expressing her negative perceptions of the teacher's handwritten comments, and thus challenging the teacher's professional skills.

The analysis demonstrates that in each of these exchanges the instructor was aware of the moment-to-moment development of the current activity, reflective of her own behavior and the behavior of the student, and had a good understanding of the factors that could affect the collaborative nature of the meeting. Therefore, in each of these episodes she attempted to repair the moment of disalignment. In Excerpt 6.1, the repair was initiated immediately after the teacher uttered the disaffiliative comment. In fact, the repair was uttered so rapidly, that it is safe to assume that the student may have not noticed the teacher's comment. In Excerpt 6.2, on the other hand, the repair was delayed, that is, it took the teacher a moment to realize she did not respond appropriately to the student's question. As the analysis shows, she returned to the student's comment and treated it as a valid concern. The repair in Excerpt 6.3 occurred simultaneously with the disaffiliative action. That is, while disagreeing with the student, the teacher initiated laughter that was able to transform the tone of her message from critical and authoritative into playful and lighthearted. The repair illustrated in Excerpt 6.4 almost appeared to be a separate activity—the teacher discontinued the action in progress in order to share her personal experience with the student. It is reasonable to assume that such an extended act of repair was triggered by the highly disaligning and disaffiliative actions of the student,

who did not only disrupt the current course of action by her refusal to participate in the instructional activity initiated by the teacher, but who also challenged the teacher's competence through her repeated questioning of the teacher's handwritten comments.

As seen from the analysis, embodied resources played a crucial role in the process of the repair. For example, Excerpt 6.1 shows that through her embodied displays, such as smile, a leaned forward upper body position, and a head tilt, the teacher enacted a posture of an interested and attentive listener, thereby projecting a friendly and positive stance. In Excerpt 6.2, the goal of the teacher's repairing act was to be perceived as a helpful and caring instructor; therefore, she did not only respond to the student's concern verbally, but she actually wrote something in his journal, thereby giving him a real example of how he could write his journal entries to make them more legible for the reader. In Excerpt 6.3, the embodied displays, and teacher's facial expressions in particular, made for a drastic contrast between the moment of the teacher's disagreement with the student (i.e., a serious facial expression, the absence of smile, averted eye gaze) and the moment of the repair (i.e., eye gaze directed to the student, smile). Finally, Excerpt 6.4, more than the other episodes analyzed in this chapter, demonstrates the use of embodied tools for the purpose of repairing the disaligning moment in the conversation. As the analysis shows, the teacher's embodied actions helped her produce a dramatic performance that was able draw the student's attention to the teacher, enact what the student was feeling about the handwritten comments she received from the teacher, and thus create a moment of affiliation with the student. In addition, in Excerpts 6.3 and 6.4, the teacher's embodied displays were also accompanied by her laughter, which increased the affiliative effect of her repairing acts.

Thus, it is evident from the analysis of the above episodes that first, the instructor was constantly orienting to the action in progress and to the behavior of her students, and second, she was highly aware of the effect of her own actions—both verbal and embodied—on the progression of a current instructional activity, which could have potentially affected her relationships with the students.

6.3 Summary of Chapter

This chapter examines the teacher's use of interactional resources (i.e., verbal utterances and embodied displays) for the purpose of repairing temporary instances of disalignment in interaction caused by disaffiliative actions of either of the participants. The analysis demonstrated that face-to-face interaction is far from being a smooth enterprise, and the participants must constantly—moment to moment—orient both to the current action and to their own behavior and the behavior of their interlocutors in order to maintain the collaborative character of the activity. As the analysis of the excerpts above showed, the instructor who participated in this study took the interpersonal aspect of her conference interactions with the students seriously, that is, she was aware of the factors that could possibly damage the positive atmosphere in the meeting, create a distance between her and the students, and possibly strain their relationships. Therefore, she employed various interactional resources to repair the moments of disalignment, thus demonstrating her ability to maintain the current instructional activity and to manage the relational aspect of her interaction with the students.

CHAPTER 7. CONCLUSION

We argue that in the future, researchers need to move their attention beyond the cognitive demands of teaching, which have dominated the field for the past 20 years, to an expanded view of teaching that focuses on teaching as a practice that encompasses cognition, craft, and affect; the field of teacher education, in turn, must attend to preparing novices for the relational as well as the intellectual demands of teaching”
(Grossman & McDonald, 2008, p. 185)

7.1 Overview of Chapter

In the concluding chapter of this dissertation, I first provide a discussion of the findings as related to the research questions posed in Chapter 2:

How is the construction of affiliation embedded in potentially face-threatening feedback activities during writing conferences?

- a) What interactional resources does the writing teacher use to respond to student writing in affiliative and non-threatening ways?
- b) What interactional resources does the writing teacher use to repair disaffiliative actions causing a disruption of alignment in conference interaction?

This is followed by a discussion of the contribution of this study to research on writing conferences, feedback, embodied practices in teacher-student interaction, and teacher-

student relationships and rapport. I then outline implications of the findings for general classroom pedagogy, L2 teaching, L2 writing instruction, and L2 writing teacher training/education programs. I conclude the chapter by recognizing the limitations of this study and suggesting possible directions for future investigations.

7.2 Discussion of Findings

The research questions of this study aimed at examining how the writing instructor constructed moments of affiliation with her students in potentially face-threatening instances of interaction during writing conferences. More specifically, I was interested in the teacher's use of interactional resources, including talk and embodied action (e.g., gaze, facial expression, gesture, body position), employed not only for the purpose of responding to student writing in affiliative and non-threatening ways, but also for the purpose of repairing moments of disalignment in interaction caused by disaffiliative actions of either of the interlocutors.

The analysis of the episodes presented in Chapters 5 and 6 demonstrated that the instructor who participated in this study was highly aware of how interaction was carried out on a moment-by-moment basis; she was sensitive to the students' reactions to her behavior and thus employed various interactional resources in order to keep a positive atmosphere in the meetings and maintain affiliative and collaborative relationships with the students. Moreover, the teacher demonstrated a clear understanding of the factors that could potentially create a distance between herself and the students and used this knowledge to repair the momentary instances of disalignment in the conversations, caused by disaffiliative actions—either her own or those of the students.

7.2.1 Responding to Student Writing in Affiliative Ways

During her interactions with the students in writing conferences, the teacher drew on a wide range of interactional resources in order to respond to student writing in affiliative ways and maintain a positive and collaborative atmosphere in the meetings. In Chapter 5, I illustrated four strategies that the teacher employed to achieve these objectives: expressing empathy, implementing humor, asking “easy-to-respond-to” questions, and offering compliments. The implementation of each of these strategies was a result of the teacher’s highly reflective awareness of the development of the current action as well as her intention to balance her instructional objectives (e.g., deliver instructional material, provide helpful feedback, facilitate students’ learning) and her relational objectives (e.g., maintain affiliation with the students, preserve positive relationships with them). The analysis demonstrated that in some cases, the teacher was even willing to temporarily forgo the instructional task in order to create an affiliative moment with the student. This was observed in the episodes illustrating the teacher’s expression of empathy toward the student (Excerpts 5.1 and 5.2). In those episodes, the teacher temporarily stopped the current instructional task and took a moment to create togetherness and solidarity with the student, and by doing so she prepared a safe environment for subsequent instructional activities.

Unlike expressing empathy, the other affiliative strategies described above were employed during the instructional task itself—i.e., evaluating, providing suggestions for improvement, summarizing feedback on a student’s draft, or performing error correction. All these instances, as argued earlier, present a potential face-threat for a student (Kerssen-Griep & Witt, 2012; Martin & Mottet, 2011; Nguyen, 2007; Witt & Kerssen-

Griep, 2011); therefore, the observed strategies were employed to decrease this threat by minimizing the teacher's authoritative position, softening criticism, minimizing intrusiveness, and helping the teacher to project a positive and friendly stance. Along with these purposes, the strategy of asking "easy-to-respond-to" questions (Excerpts 5.5 and 5.6) was also aimed at encouraging the student to participate in the conversation and demonstrate her knowledge with the teacher. Finally, the implementation of compliments (Excerpts 5.7 and 5.8), observed in the moments of the summarization of feedback provided in the meeting, appeared to be a tool to encourage the students at the end of the conference and dismiss them on a positive and a motivating note.

In order to create an affiliative moment in interaction, the instructor frequently attempted to decrease the institutionally established imbalance of powers between herself and the students by shifting current participation frameworks and taking on a different identity. For example, when expressing her empathy toward the student's writing challenges (Excerpts 5.1 and 5.2), the teacher projected the role of a fellow writer. In Excerpt 5.4, she created a new and quite extended participation framework by performing a humorous role-play, which allowed her to provide critical feedback on the student's writing while being in a different role. To facilitate affiliation in Excerpt 5.5, the teacher used a reference to her and her student's membership in a shared social community.

In some episodes, the shift in participation frameworks was accomplished not by the switch of roles but by changing the boundaries of teacher-student relationships and challenging the institutionally established identities of teacher and student. Thus, in Excerpt 5.3, it could be inferred from the teacher's shift in participation frameworks that the student was encouraged to challenge teacher's feedback and not perceive it as a final

judgment on his work. In Excerpt 5.9, the instructor positioned herself as an unknowing participant (Sert & Jacknick, 2015), thereby giving the student the opportunity to be the possessor of the knowledge that the teacher lacked. In Excerpt 5.10, the instructor took away the student's responsibility to respond to the teacher's question and gave the student the authority to decide how to proceed with the targeted part of her draft. These observations correlate with Qureshi's (2013) claim that the roles of teacher and student should not be perceived as "fixed truths" but should be viewed as "capable of change and adaptation" (p. 32).

Finally, the teacher mitigated her authoritative role as a teacher-evaluator by slightly changing it to the role of an interested and objective reader when offering compliments on student work (Excerpts 5.7 and 5.8). While this shift still implied an evaluative position, it allowed the teacher to identify not only the weaknesses in the students' papers, but also their strengths, interesting rhetorical moves, and well-done revisions.

As seen, shifts in participation frameworks were a frequent interactional strategy that the teacher employed to reduce the perceived distance and power imbalance, as well as create closeness, familiarity, and solidarity with the students in potentially face-threatening moments of interaction. This observation compliments the findings described in Nguyen (2007) and Hall and Smotrova (2013). In both of these studies, a similar shift in participation frameworks was performed by teachers in order to facilitate affiliation with their students and maintain positive relationships without deviating from a current instructional activity.

Furthermore, each of the observed interactional strategies employed by the instructor was accompanied by affiliative embodied displays, such as gaze, smile, friendly facial expression, open body posture and gestures, head nods and head tilts. In the literature, these embodied tools are defined as nonverbal rapport strategies (e.g., Matlock, 2000; Nguyen, 2007) or teacher nonverbal immediacy (e.g., Martin & Mottet, 2011; Özmen, 2011; Richmond & McCroskey, 2004; Witt & Kerssen-Griep, 2011), and viewed as facilitators of liking, affect, and solidarity (Richmond & McCroskey, 2004; Tickle-Degnen & Rosenthal, 1990), a means of exhibiting warmth (Matlock, 2000), and communicating friendliness and approachability (Burroughs, 2007; Martin & Mottet, 2011; Richmond & McCroskey, 2004; Witt & Kerssen-Griep, 2011). The instructor who participated in this study employed affiliative embodied tools for similar purposes both in correction and in non-correction episodes. In other words, as the analysis of the excerpts indicated, the teacher used gaze, smile, friendly facial expression, open body posture and gestures, head nods and head tilts in order to express a positive and friendly stance in conversations about students' papers (Excerpts 5.1, 5.5, 5.7, and 5.8) and to decrease imposition in the moments of error correction (Excerpts 5.9 and 5.10).

However, embodied displays defined in the literature as inherent immediacy behaviors or nonverbal rapport-building techniques were not the only type of affiliative embodied behaviors observed in teacher-student interaction. While not directly appearing to be affiliative, they fulfilled other functions in interaction that eventually served solidarity-increasing purposes. Thus, in Excerpts 5.2 and 5.4, the embodied actions were able to produce an emotional appeal in the analyzed moment of interaction. That is, in Excerpt 5.2, the embodied displays enacted the teacher's emotional attitude to the action

of proofreading, and thereby it was likely to express the student's stance to it as well. This made the instructor's expression of empathy more powerful, and, as the analysis of this episode showed, it brought the teacher and the student to the joint moment of emotional alignment—i.e., mutual laughter. Similarly, in Excerpt 5.4, the teacher's embodied action—in combination with other interactional tools—allowed her to create a dramatized performance, which increased its humorous effect and elicited the student's laughter. In both episodes, therefore, embodied displays ultimately played an affiliative role.

Another indirect affiliative function of teacher's embodied behavior was observed in Excerpt 5.3. In this episode, the teacher enacted her suggestion by physically showing the student how to use the comments option on the computer to reply to her feedback. Through this embodiment, the teacher's suggestion (which was also humorous) appeared to be more realistic, which in turn increased its humorous effect and created a lighthearted affiliative moment in the meeting. Therefore, similar to Excerpts 5.2 and 5.4, embodied behavior in this episode eventually performed an affiliative and relationship-building function.

As seen, the affiliative effect of teacher's embodied displays in Excerpts 5.2, 5.3, and 5.4 could have only been observed in relation to a particular moment of interaction in which they were employed. This finding supports the position from the conceptual framework of this study that interaction is not a decontextualized but an inherently situated phenomenon. From this perspective, the embodied tools employed by the instructor in these episodes can be perceived as affiliative only if they are analyzed in their immediate ecology, that is, as *environmentally coupled gestures* (Goodwin, 2007b;

2007c). Indeed, viewed with no reference to the social and physical context in which they were produced, that is, simply as a combination of actions each of which has a decontextualized symbolic meaning, these embodied displays lose their affiliative function.

Along with the embodied actions that served affiliative purposes in potentially face-threatening moments of conference interaction, the instructor also employed a number of other tools to enact the interactional strategies analyzed in Chapter 5. For example, in Excerpts 5.1, 5.2, 5.7 and 5.8, she used *I-statements* (Consalvo, 2011) to facilitate solidarity with the students (Excerpts 5.1 and 5.2) and to project the identity of an objective reader who enjoyed some of the features in the students' works (Excerpts 5.7 and 5.8). I-statements are defined by Consalvo (2011) as relational moves, and they were used by the instructors in her study to respond to student writing from their own experience. Consalvo found that they allowed the teachers to project the identities of "active and authentic listeners" and position the students as "capable, interesting, and agentive" (p. 142).

Another linguistic feature that the teacher used for affiliative purposes was the inclusive pronoun *we*, as observed in Excerpts 5.6 and 5.10. Matlock (2000) described it as inclusive language and categorized it under partnering behaviors used "to show the teacher's common situation with the student in relation to a common goal" (p. 126). A similar function of inclusive language was described by Housley Gaffney (2015), who used the term *in-group language* and claimed that it is used in interaction to create solidarity between interlocutors. Similarly, in the present study, the inclusive pronoun *we* was used by the teacher in Excerpts 5.6 and 5.10 in order to soften the directness and

maintain camaraderie and partnership with the students in the moment of providing feedback on their work.

In addition to these verbal expressions of solidarity, the teacher also used her voice as a resourceful tool in the analyzed moments of conference interaction. In Excerpt 5.3, for example, she used a playful intonation to increase the humorous effect of her suggestion. Similarly, her voice was able to increase the humorous appeal in Excerpt 5.4 by creating a dramatic feel in the described situation. In both of these episodes, the tone and the intonation of the teacher's voice were employed in combination with other interactional resources to create a comical situation, whose effectiveness was recoverable from the student's laughter. Thus, similar to the indirect affiliative embodied actions mentioned above, the affiliative function of the teacher's voice in these episodes can only be determined with reference to the particular moment of interaction.

The analysis also demonstrated the use of voice as a device for mitigating imposition. This was seen in Excerpt 5.6, in which the teacher employed a softer tone of voice to ask the student a question, and in Excerpt 5.10, when the softer voice was used in the utterance following the question that the student had difficulty answering. As questions inherently assume epistemic asymmetry (Hayano, 2013), they may increase the perceived teacher's authority and thus pose a face-threat to the student. From this point of view, the softer voice was used by the teacher in order to decrease her authoritative position and soften imposition and intrusiveness.

The students' reactions to each of the interactional strategies were the indication of whether or not a particular teacher's strategy was effective in creating a moment of affiliation. In four episodes analyzed in Chapter 5 (Excerpts 5.2, 5.3, 5.4, and 5.7), the

student responded with full-fledged laughter, and in two more episodes (Excerpts 5.1 and 5.6) the student responded with something that could be defined as a semi-smile-semi-laughter. Students' laughter marked their alignment with the teacher and their appreciation of the teacher's utterance in the particular moment of interaction (Zdrojkowski, 2007). In addition, in the episodes illustrating the teacher's empathy, the student was able to demonstrate through her laughter—including the quiet laughing sound in Excerpt 5.1—that the teacher's empathy indeed had the effect it was intended to.

Moreover, in three episodes (Excerpts 5.2, 5.3 and 5.7), students' laughter was reciprocated by the teacher, thereby marking the highest degree of their emotional alignment (Thonus, 2008). Indeed, mutual laughter is frequently referred to in the literature as a rapport-building and affiliative tool that creates comfort in interaction (Matlock, 2000), helps manage emotional tension (Partington, 2006; Zdrojkowski, 2007), reduces power imbalance (Thonus, 2008), indicates the interlocutors' intention to share authority (Zdrojkowski, 2007), and creates solidarity between interlocutors (Copland, 2004; Kozlova, 2008). Therefore, by laughing *with* the students (Glenn, 1995), the teacher created a strong opportunity for affiliation.

Along with laughter (or a smile), better engagement was another form of student alignment demonstrated in response to the teacher's affiliative moves. This was seen in Excerpt 5.5, when the student was cooperatively responding to the teacher's questions. Even in Excerpt 5.8, in which the student overall made minor contributions to the conversation, she demonstrated slightly better engagement when the teacher was providing a positive evaluation of her draft using complimentary language (Housley Gaffney, 2013). Finally, in the episodes illustrating the moments of error correction

(Excerpt 5.9 and 5.10), the students demonstrated their alignment with the instructor by restating the correct form of the word (Excerpt 5.9) and formulating the grammatical rule (Excerpt 5.10).

To conclude, the analysis demonstrated that in order to affiliate with the students during potentially face-threatening moments in writing conference interaction, the teacher participated in this study employed a range of interactional strategies, including expressing empathy, using humor, asking “easy-to-respond-to” questions, and offering compliments. She enacted these strategies through the interplay of verbal utterances and embodied actions. Whereas some of these tools, such as smile, eye gaze, and soft voice, are defined in the literature as inherently solidarity-enhancing and relationship-building, the affiliative function of others could only be determined with reference to the particular social and physical context in which they were employed. Furthermore, students’ reactions to the teacher’s use of these affiliative resources were an important indicator of their effectiveness. All these findings support the position of interaction as a collaborative, embodied, and situated phenomenon, as presented in the description of the conceptual framework of this study.

7.2.2 Repair of Disaffiliative Actions in Interaction

The analysis showed that teacher-student interaction during writing conferences could not always be categorized as smoothly running exchanges, as some episodes exhibited moments of disalignment caused by disaffiliative actions—either those of the teacher or those of the students. These disaffiliative actions were potentially damaging not only to the progression of the current action, but also to the teacher-student

relationships. The analysis also showed that the writing instructor who participated in this study was sensitive to those disaffiliative actions and made an effort to repair disalignment in each of the analyzed episodes.

Chapter 6 presented four instances of teacher repair: immediate repair, delayed repair, repair of disagreement, and repair of student-initiated disaffiliation. While these repair attempts aimed at achieving a common goal—reestablishing alignment in interaction, each of them demonstrated the use of different interactional strategies employed by the instructor to achieve this goal. It also became apparent from the analysis that since every moment of disalignment was unique, there was no pattern in how the instructor repaired the disalignment; instead, the interactional strategies used by the teacher depended on the nature of the disaffiliative actions that caused this disalignment.

Thus, in Excerpt 6.1, a moment of disalignment was created by the teacher's inappropriate use of an informal expression in the conversation on a potentially delicate topic (i.e., plagiarism), which could have made the teacher sound insensitive. Therefore, in order to repair her disaffiliative action, the teacher employed a series of embodied displays to project the image of an attentive listener and express a caring and friendly stance. In Excerpt 6.2, in which disalignment was caused by the teacher's lack of seriousness toward the student's question, the teacher's repair signified her intention to align with the student's stance, respect his concern, and be perceived as a helpful and caring instructor. To achieve these goals, the teacher revisited the student's question and responded to it in a visibly more caring and serious way. Her embodied actions facilitated her intention to appear helpful: as seen from the analysis of this episode, she did not only tell the student how to write his journal entries, but she actually showed him how to do it

by providing a real handwritten example. Excerpt 6.3 demonstrated the moment of the teacher's rather powerful disagreement with the student, and the disaffiliative character of this disagreement was enlarged by the teacher's embodied actions, which, along with her didactic and authoritative tone, expressed a serious and confrontational stance. Therefore, in her repair attempt, the teacher used laughter as a resource that could (and did) give her statement a new layer of meaning; in other words, it converted it from potentially critical and imposing into lighthearted and affiliative, thereby making light of the situation and presenting the teacher as playful and nonjudgmental. Finally, in Excerpt 6.4—the only student-induced moment of disalignment analyzed in this study—the instructor used the strategy of self-disclosure (Housley Gaffney, 2015), or a personal example, in order to empathize with the student's difficulty understanding the teacher's handwriting, which resulted in the student's refusal to participate in the current instructional activity of the conference. In order to increase the empathetic effect of her personal example, the instructor used a series of embodied actions to enact what the student was probably feeling about the teacher's handwritten comments—helplessness and slight frustration. Moreover, by comically imitating her former professor through her vocal and embodied conduct, the teacher also created a humorous situation, causing student's laughter and thus providing the opportunity for emotional connection (Kozlova, 2008).

The effectiveness of the teacher's attempts to repair the moments of disalignment was recoverable from the students' reactions. Excerpt 6.1 is the only episode in which the student's reaction was absent. As the analysis of this episode demonstrated, the teacher produced an instantaneous repair, so that the student did not seem to notice her disaffiliative action. In Excerpt 6.2, the student aligned with the teacher's repair attempt

by helping her find the page in the journal they were previously discussing. In Excerpt 6.3, the student expressed his alignment not only through his smile as a response to the teacher's laughter, but also through his own attempt to repair his statement that caused the teacher's disagreement. Finally, in Excerpt 6.4, the student demonstrated her appreciation of the teacher's humorous performance by responding to it with laughter.

To conclude, the analysis showed that in the disaffiliative moments of interaction the writing teacher who participated in this study used various interactional strategies to repair disalignment, restore the collaborative nature of the meeting, and reestablish her affiliation with the students. Although each instance of repair was highly unique and largely depended on the nature of the disaffiliative actions causing the disalignment, overall, the teacher relied on her embodied behavior in each of these episodes. Her repair attempts in the discussed excerpts provide compelling evidence for her awareness of the moment-to-moment development of a current conference activity as well as her understanding of the factors that could potentially strain not only the collaborative nature of the meeting but also her relationship with the students. These findings, once again, are in full agreement with the claim posed in the description of the conceptual framework of this study that face-to-face social interaction is a collaborative, embodied, and situated practice.

7.3 Contribution to Research

7.3.1 Contribution to Research on Writing Conferences

The findings of this study contribute to the existing body of research on writing conferences by expanding our understanding of conference discourse not only as a

cognitive/instructional, but also as a relational/interpersonal phenomenon. As shown in the analysis in Chapters 5 and 6, feelings, attitudes, stances, and emotions are inevitable components of conference encounters, and thus, they should be on the agenda of studies on writing conference interaction. As Frymier and Houser's (2000) observed, "Understanding the "methods" of teaching and being "knowledgeable" are obviously important parts of the puzzle, but the nature of the communication is an equally important part of the puzzle" (p. 217). The findings of the present study support this position.

Previous research has demonstrated that students' participation in conferences may affect their subsequent revisions. However, while there have been a number of studies examining various factors that may have an impact on students' engagement in conference interaction, there has been a substantial lack of research that systematically examined the influence of teacher-student relationships on student participation. For example, in a recent study on teacher-student talk during writing conference encounters, Ewert (2009) made the following conclusion: "The interplay of proficiency in writing, fluency in speaking, comprehension in listening, focus of interest, and the opportunity to participate are relevant to the discussion of the relationship of writing conferences to learner participation and subsequent revisions" (p. 267). As seen, the affective component is fundamentally missing in this paradigm. Although the present study has not directly dealt with the link between teacher-student relationships and students' willingness to contribute to conference discourse, the findings show that the relational component was an inevitable part of conference interaction, and thus the existence of a possible connection should not be eliminated.

Indeed, previous studies on teacher-student rapport have reported on the influence of positive relationships between teacher and student on students' participation during classroom activities as well as their overall engagement in the course (e.g., Burroughs, 2007; Fassinger, 2000; Frisby & Martin, 2010; Goodboy & Myers, 2008; Wheelless et al., 2011). It is reasonable to assume then that the atmosphere created during writing conferences may also affect the extent to which students participate in conference interaction, and, as a result, it may influence the extent to which students make subsequent revisions in their drafts after conferences. I agree with Kaufman's (2000) sentiment that, "Good relationships inspire good conversations. Good conversations influence good writing" (p. 99). And it is my hope that this study will serve as a springboard for further discussion on the impact of the relational component of writing conference interaction on student participation, subsequent revisions, and, ultimately, their writing development.

7.3.2 Contribution to Research on Feedback

The findings of this study also expand the focus of prior research on response to student writing and instructional feedback in general. As I stated in the introductory chapter of this dissertation, there is a clear lack of studies that examined teacher feedback on student writing as a relational practice. The present study provides insight into the interpersonal dimension of conference feedback, which appears to be crucial when it comes to how students approach teacher feedback while making subsequent revisions. For example, previous studies have emphasized the link between the teacher's ability to provide feedback in affiliative and non-threatening ways and students' perceptions of the

teacher as a competent and credible source of information (Witt & Kerssen-Griep, 2011). This connection is important because when students trust the teacher's ability to provide competent feedback on their writing, they are more likely to demonstrate a better uptake of the feedback during their subsequent revisions. A case in point is the study conducted by Lee and Schallert (2008), who examined how the development of trusting relationships between the teacher and her students influenced the entire revision cycle. In their study, students who gained a high level of respect and trust in the teacher were able to "carefully" and "faithfully" follow teacher's suggestions on their drafts (p. 533). On the other hand, those students who did not trust the teacher demonstrated a lack of responsiveness to teachers' comments.

Although examining the effect of teacher's feedback on students' subsequent revisions was beyond the scope of the present study, the findings reported here suggest that conference interactions *can* and *should* be conducted in affiliative ways, and that the writing instructor indeed *can* and *should* attend to both instructional and relationship-maintaining goals simultaneously. In such a vein, this study offers a promising area for future research on feedback as an interpersonal phenomenon.

Another contribution to the literature on feedback is related to the methodology used in the present study. From this perspective, the findings offer insight into the logistics of teacher feedback by demonstrating, through the microscopic lens of the multimodal interaction analysis, how feedback was accomplished as a moment-to-moment social action. It is true that the literature on feedback provides writing teachers with a number of valuable suggestions, tips, and best practices. However, while these suggestions, tips, and best practices are certainly helpful, they appear to be mostly

general ideas—“rules of thumb” and “what-to-dos,” presumed to work in any institutional context irrespective of specific students’ needs. This study, on the other hand, has analyzed feedback as a complex interactional phenomenon—i.e., a dynamically unfolding action, mutually constructed by the teacher and the student in real time. Therefore, the study suggests that any feedback practice offered in the literature can be studied analytically, as a highly complex social organization, rather than a general and static rule of thumb. For instance, most writing instructors are familiar with the practice of offering positive comments after critiquing student work (e.g., Ferris & Hedgcock, 2014; Sommers, 2013). The present study put this commonly known and widely applied feedback practice under an analytical lens and showed how it was carried out in situ through the teacher’s use of talk and embodied action, and “with reference to the properties of embodied co-presence” of a student (Streeck et al., 2011b, p. 3).

On this functional and operationalized level, this study also expands the focus of prior research on response to student writing by presenting feedback as a contextualized and embodied practice. First, since conference feedback is organically embedded in the larger discourse of a conference meeting, it cannot be examined as a separate, or decontextualized, action; rather, it must be analyzed with reference to the larger interaction of a particular conference, in which both social actors—the teacher and the student—mutually contribute to the development of this interaction by reflectively orienting to each other and to the unfolding action on a moment-by-moment basis. From this perspective, *what* the teacher says, as well as *when*, *how*, and *why* she says it, may be seen as a result of her reflective orientation to and the monitoring of each moment of the action in progress. Along with this contextualized view of conference feedback,

scholarship on response to student writing can also glean valuable insights found in this study on the embodied nature of conference feedback, as presented in the data analyzed above. Thus, for example, the general rule of thumb with regard to offering a positive comment after critiquing student work, mentioned above, is demonstrated in this study on the functional and operationalized level through the analysis of the interplay of various embodied resources employed by the teacher while applying this rule in the real-time conference interaction.

Finally, by analyzing feedback as an interpersonal, contextualized, and embodied practice, the findings of the present study may be of particular interest for research in the field of instructional communication. A growing body of scholarship in this field (e.g., Kerssen-Griep et al., 2003; Kerssen-Griep & Witt, 2012, 2015; Martin & Mottet, 2011; Trees et al., 2009; Witt & Kerssen-Griep, 2011) is concerned with various aspects of instructional feedback as a face-threatening practice, including the impact of teacher immediacy techniques during feedback activities on students' involvement and motivation to learn (Kerssen-Griep et al., 2003), students' perceptions of fair treatment (Kerssen-Griep & Witt, 2012), students' perceptions of being mentored (Kerssen-Griep & Witt, 2015), students' affective learning outcomes (Martin & Mottet, 2011), students' judgment about the quality and usefulness of feedback (Trees et al., 2009), and students' perceptions of instructor credibility (Witt & Kerssen-Griep, 2011). While having provided insightful findings, these studies share a common methodological drawback—they were conducted in artificial conditions, and thus, they do not reflect the multifaceted complexity and richness of naturally occurring face-to-face interaction. The present study contributes to closing this gap and gives “samples of real-life interaction” (Haugh &

Bargiela-Chiappini, 2010, p. 2074) by examining the teacher's use of affiliative strategies as well as students' responses to these strategies in the unfolding, moment-to-moment, real-life conference interaction.

7.3.3 Contribution to Research on Embodied Practices in Teacher-Student Interaction

As Wang and Loewen (2015) stated, "A description of the teaching act without a depiction of teachers' nonverbal behavior is not complete" (p. 17). With its focus on the embodied dimension of conference interaction, the results of this study have important implications for research on embodied practices in educational settings. As the analysis of the literature in Chapter 2 has demonstrated, much of this research is devoted to the instructional dimension of embodied behavior in classroom interaction (e.g., Belhiah, 2013; Seo & Koshik, 2010; Smotrova & Lantolf, 2013; vanCompernelle & Smotrova, 2014). While these studies have yielded promising results on the important use of embodied tools in the classroom, the affective function of embodied practices remains unexplored. It is in this area that the present study contributes to prior research. In other words, by examining the teacher's use of embodied behavior from the interpersonal perspective, the findings presented here expand our understanding of how embodied displays can be used in the classroom (or in teacher-student interaction) not only for the purpose of facilitating teaching and learning, but also for creating affiliation with students, particularly, in face-threatening moments of interaction. In a similar vein, the results of this study may also contribute to the research on the use of embodied practices in discussions about writing (e.g., Belhiah, 2009; Nishino & Atkinson, 2015; Young & Miller, 2004). As seen from the discussion of these studies in Chapter 2, the scope of

their investigation did not include the relational dimension of embodied actions; therefore, the results of the present study may provide an important contribution this research, expanding our understanding of the various roles that embodied behavior plays in face-to-face conversations about writing.

7.3.4 Contribution to Research on Teacher-Student Relationships and Rapport

Furthermore, the present study hopes to contribute to the existing scholarship on teacher-student relationships and rapport. One of the major contributions is the argument that affiliative moments can be built *while* the instruction takes place. Oftentimes in the literature, teacher-student interaction is categorized as institutional talk (e.g., Heritage, 2005; Seedhouse, 1996), and from this perspective, the literature identifies two general functional aspects of language—transactional, that is, for the purpose of delivering information, and interactional, that is, for the purpose of building and sustaining social relationships (Brown & Yule, 1983).

However, as the findings of this study indicate, teaching is a natural extension of social life where human relationships play an important role, and thus, participants' attention to the relational aspect of their interaction is organically involved in each moment of classroom interaction. This finding is in full agreement with Nguyen (2007), who argued that “[l]essons do not exist independently of social relationships between the teacher and the student” (p. 298), and therefore, relationship-building techniques should not be “a set-up activity apart from the content of a lesson” (p. 299), but should be part and parcel of classroom discourse. As seen from the analysis of the episodes above, the

process of building and maintaining positive relationships between teacher and student can be done without deviating from a current instructional task.

In this vein, this study also enhances our understanding of the roles of teacher and student. Because the primary function of classroom discourse is traditionally identified in the literature as transactional (Ädel, 2011) and content driven (Frymier & Houser, 2000), interaction that occurs between teacher and student is conventionally placed primarily on the sociological level, where people interact with each other according to the roles they have in a particular environment (Miller & Steinberg, 1975). As Dobransky and Frymier (2004) observed, “Teachers and students frequently communicate with each other based on their roles of *student* and *teacher*” (p. 212, emphasis in original). However, as the results of this study showed, the roles that teachers and students play in interaction are not homogeneous, and participation frameworks frequently shift during interaction (Nguyen, 2007), by embracing a variety of other social identities and expanding the frames of institutionally established roles of teacher and student.

Another important contribution of this study to the exiting scholarship on teacher-student interaction is the operational level on which affiliative and relationship-building strategies were presented in the analysis of conference interaction. In other words, not only did this study identify several affiliative strategies used by the writing instructor, but due to the methodological framework employed for the analysis of conference interaction, the study also demonstrated *how* these strategies were implemented in situ, in real-time interaction, and *how* relationships of affiliation were constructed on a moment-by-moment, turn-by-turn, basis. Thus, the methodology implemented in the present study gave these affiliative strategies life, functionality, and substance.

7.4 Implications for Pedagogy

With respect to teaching, this study offers valuable implications for general classroom pedagogy, second language teaching, and second language writing instruction. I outline these implications below.

7.4.1 Implications for General Classroom Pedagogy

Since evaluating student performance is an inevitable part of classroom pedagogy, the findings of this study have implications for classroom instruction in general. Specifically, the following principles evidenced in this study may be applied by classroom instructors in various disciplines.

Feedback has a potential face-threatening effect. The results of this study indicate that when providing feedback on student performance, instructors can potentially create a distance between themselves and their students due to their assertion of the teacher's authority and the evaluation and even criticism—implicitly or explicitly stated—of student work. Therefore, the effectiveness and value of teacher feedback may be undermined by students' reactions to it. Being aware of this face-threatening nature of feedback will help teachers find appropriate tools and strategies to deliver evaluation without damaging learner identity and to provide helpful suggestions for improvement without straining teacher-student relationships.

Feedback is a relationship-building practice. Resulting from the previous principle, the present study provides classroom instructors with an important view of teacher feedback as a relationship-building practice. Classroom teachers should understand that while feedback may assume a potential face-threat for learners, it is

possible to decrease this face-threatening effect by softening criticism, mitigating imposition and intrusiveness, and balancing power difference through the natural use of interactional affiliative resources, including verbal utterances and embodied actions.

Embodied behavior is a way to affiliate with students. Because of their powerful relationship-building capacity, embodied displays should be considered by classroom teachers not only as a facilitator of instruction, but also as a tool for maintaining a positive atmosphere and creating affiliative moments in interaction. As social actors, human beings are sensitive to embodied displays in their daily interaction with each other. Classrooms are not an exception, and teachers should be reflective of their embodied behavior, the effects it may have on the progression of a current activity, students' reactions to it, and long-term consequences that may result from the implementation of a particular embodied behavior, such as students' willingness to engage in subsequent classroom activities and their attitudes toward the teacher and the class (e.g., Fassinger, 2000; Frisby & Martin, 2010; Frisby & Myers, 2008; Goodboy & Myers, 2008). The results of this study showed that moments of disalignment do indeed occur during interaction; therefore, teachers should be aware of how their embodied actions may be perceived by students, and what embodied tools can be employed to repair disaffiliation in interaction.

7.4.2 Implications for L2 Teaching

Along with the above implications for classroom practitioners in general, the present study provides important findings specifically for second language teachers. While all students may be sensitive to teacher feedback (Värlander, 2008), correcting

students' language errors, in particular, may be damaging to the L2 learner identity and self-confidence (Brown, 2014; Ferris, Liu, Sinha, & Senna, 2013; Harmer, 2007).

Therefore, the affective aspect of response to student performance should play a critical role in language teaching. From this perspective, the present study provides language teachers with insight into how possibly negative effects of critical evaluation and error correction can be mitigated in face-to-face interaction through the teacher's use of affiliative strategies, among which embodied behavior plays a crucial role.

7.4.3 Implications for L2 Writing Instruction

While the implications for classroom pedagogy and L2 teaching are relevant to L2 writing instruction as well, the present study offers unique findings that may be of particular importance to L2 writing teachers. As seen from the analysis above, writing conference encounters may contain face-threatening acts. In addition, previous research has reported that many L2 students exhibit a lack of familiarity with conferencing as an institutional practice (Young & Miller, 2004), and thus may experience anxiety about being with a teacher one on one (Chen, 2005). All this can make conference meetings intimidating for second language learners (Ferris, 2003). Therefore, writing instructors should pay particular attention to how conferences are conducted, how feedback is given, and how students may feel about this feedback.

7.5 Implications for L2 Writing Teacher Training/Education Programs

Given the importance of feedback in teaching second language writing, as well as the fact that it is “one of the most challenging aspects of the writing instructor’s job” (Ferris, 2007, p. 165), it is important that teacher training programs provide novice instructors with both theoretical knowledge and practical experience related to feedback practices. In fact, some of the most prominent scholars on teacher feedback in the field of L2 writing believe that training courses for writing instructors should provide more emphasis on the issues related to response to student writing. For example, Hyland (2010) stated, “We need to focus on teacher’s development of knowledge about how to give effective feedback. Teacher training programmes could work to raise teachers’ awareness of the different feedback sources and modes of delivery available to them and the possible ways of combining them to make an effective support system” (pp. 180-181).

With reference to this call, the present study has important implications for L2 writing teacher training/education. Teacher education courses vary in length, content, and format; therefore, it is virtually impossible to provide general recommendations that would suit every program. Nevertheless, raising teachers’ awareness of the relational nature of feedback and the important role of teacher’s embodied behavior in writing conferences (see 7.4.1 – 7.4.3 above) is a feasible task.

Because embodied practices—not only in teacher-student interaction, but also in everyday social activities—are transient, subtle, and difficult to analyze, teacher education programs should draw writing instructors’ attention to these important phenomena and help them pay attention to and be reflective of their own embodied behavior during writing conferences, particularly when they provide feedback on student

writing. First, training courses could incorporate videos of teacher-student interaction during writing conferences representing various interactional strategies that instructors use to respond to student writing in affiliative ways (similar to the ones presented in this study). Embodied interaction is difficult to examine on the fly; therefore, only through a careful and detailed analysis of videos of naturally occurring interaction can different features of embodied behavior as well as their interactional functions become apparent to instructors.

Along with exposing teachers to videos, teacher education programs should also encourage writing instructor to reflect on their own embodied practices during writing conferences. As Casanave (2009) powerfully stated, the field of L2 writing needs “reflective practitioners [...] who know their beliefs and attitudes well, and who are always on the lookout for ways to adjust their agendas to the realities that they encounter” (p. 273). Previous research demonstrated the importance and even the necessity of writing teachers’ reflections (Case, Williams, & Xu, 2013; Feuerherm, 2012; Min, 2013). This can be seen in multiple calls for incorporating reflections in teacher education programs: “Teachers should be helped to examine and reflect on their own practice critically” (Lee, 2003, p. 231); “Reflecting on beliefs and practice is valuable, especially for novice teachers, because drastic misalignments between what we think we are doing and what we are actually doing may otherwise evade us” (Feuerherm, 2012, p. 149); “It is important that writing instructors evaluate and then address and refine aspects of their responding practices in order to increase both their quality and their efficiency” (Ferris, Liu, & Rabie, 2011, p. 50).

One way to encourage instructors to reflect on their embodied behavior is to ask them to video record their interactions with students during writing conferences and keep reflective journals on these interactions as part of their ongoing professional development. Such reflective journals would not only help teachers become better aware of the interactional strategies they use to respond to student written work during conferences, but they could also help teachers find possible mismatches between what teachers think they should do and what they actually do in real-life conference interactions. As research shows, teachers' views on feedback do not always match with their actual performance (Case et al., 2013; Ferris et al., 2011; Lee, 2008, 2009). Moreover, instructors may not even be aware of a possible mismatch between them (Montgomery & Baker, 2007). Teachers may intuitively perceive the importance of affiliating with students when providing feedback during conferences, but this may not reflect their actual performance. Therefore, written reflections can help teachers align their feedback behavior during conferences with their views and philosophies. As Min (2013) put it, "Training prospective and in-service writing teachers to form a habit of constant reflection can render them more cognizant of the (in)congruity between their beliefs and practices, and thus more likely to prompt them to seek alternatives to improve their practices or self-examine their beliefs" (p. 637).

Thus, the view of conference feedback as a contextualized, relationship-building, and embodied phenomenon should become an integral part of writing teacher education programs. The field of L2 writing, according to Ferris (2014), accrued a wealth of pedagogical recommendations from feedback specialists that "have been widely disseminated in materials for writing instructors and used in pre-service teacher

preparation and in-service workshops” (p. 7). Nevertheless, it should not be forgotten that responding to student writing, as stated by Hyland and Hyland (2001), “involves delicate social interactions that can enhance or undermine the effectiveness of the comments and the value of the teaching itself” (p. 194). Therefore, writing teacher education programs should expose teachers to the view of feedback that reflects these notions.

7.6 Limitations of the Study

Although the study has yielded important findings on the use of interactional strategies for affiliative purposes in writing conference discourse, it is not without limitations. One potential limitation arises from the methodology employed in the study. Specifically, the method of data analysis—multimodal interaction analysis—imposed a limit on the amount of data that could be analyzed in-depth without compromising the quality of examination. Therefore, while the collected data across all recorded conferences provided me with multiple episodes illustrating phenomena related to the research questions of the study, I had to select only a limited number of excerpts for the further detailed analysis.

Another limitation related to the scope of the research design is the number of participants. That is, I only analyzed conference interactions of one particular writing instructor, who, arguably, had certain teaching and communication styles. Whereas many of the phenomena observed in Alicia’s conferences may easily take place in meetings with other teachers and students, the findings of this study could have certainly been enriched by including more than one instructor.

7.7 Future Directions

The richness of the phenomena observed in the present study provides fruitful areas for future investigations. One possible direction is the examination of the trajectory in teacher-student interaction in writing conferences over time. Although the excerpts analyzed in the present study were taken from conferences at different times in the semester, I did not examine the data from a developmental perspective. Therefore, in a longitudinal study, a researcher could look at the differences in interactional patterns over a certain period of time, including possible changes in strategies that an instructor uses to provide feedback as the teacher-student relationships progress over time, changes in the frequency in teacher-student affiliative moments with each other, and any evidence of the positive development of their familiarity with each other as the semester progresses. According to Kaufmann (2000), when the teacher and the student have a good rapport established between them, the teacher can “push a little harder” (p. 91) and be more direct when providing feedback, without worrying about hurting student’s feelings. Whereas intuitively this sentiment appears to be reasonable, it certainly needs empirical evidence.

Another fruitful area for future studies with a longitudinal approach would be the implementation of measurements, qualitative or/and quantitative, of investigated phenomena. For example, if examining the development of teacher-student relationships, a researcher could assess this progression by employing a methodology that would allow for doing it. Similarly, if studying the effect of teacher’s affiliative feedback on student’s subsequent revisions, a researcher would implement the type of methodology that would allow for the adequate understanding of student’s uptake of teacher’s feedback.

It would also be beneficial to embrace a comparative perspective by including a larger number of participants, and thereby adding variables that could yield useful and illuminating results. For instance, a future study could include instructors of various levels of teaching experience and analyze differences in their use of interactional strategies when responding to student writing. The instructor who participated in the present study was not only a talented teacher who knew how to affiliate with the students and maintain a positive atmosphere in the meetings, but she was also a highly competent social actor who was sensitive to her own interactional behavior and those of her students in each moment of interaction. While having collected insightful results illustrating the affiliative nature of writing conference interaction and teacher feedback, I realize that the present study is only a single case representing a particular teacher; therefore, taking a comparative approach in future investigations would offer an expanded understanding of the observed phenomena.

By expanding the scope of investigation, future research could gain an enhanced understanding of the interaction occurring during conferences vis-à-vis a particular writing course. In other words, the nature of interaction that we observe in conferences may be influenced by the whole ecology—other encounters that teachers and students have outside of the conference meetings, including the classroom, office hours, and email correspondence. Therefore, in future studies, researchers could take an ethnographic approach and view conference meetings in relation to a larger socially and culturally organized institutional context.

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APPENDICES

Appendix A

ENGL 10600-I – FIRST-YEAR COMPOSITION FOR INTERNATIONAL STUDENTS
COURSE INFORMATION AND POLICIES***Course Information***

Section Number:

CRN:

Course Meeting Time:

Classroom:

Instructor's Name:

Instructor's Office:

Instructor's Phone Number:

Instructor's Email:

Instructor's Office Hours:

Textbook

No textbook is required for this course.

Grades

Course grades will be calculated on a 100 point scale

A=459-510

B=408-458

C=357-407

D=306-356

F=<305

Points will be awarded in the following amounts

Class Participation - 10

Paper #1: Writer's Autobiography - 50

Paper #2: Proposal - 100

Paper #3: Synthesis Paper - 100

Paper #4: Interview Report - 100

Paper #5: Argumentative Essay - 150

Course Policies

Attendance

You are expected to attend all class and conference sessions. You will be allowed three unexcused absences* without penalty. Each additional unexcused absence may result in the deduction of 10 points from your course grade.

Lateness

You are expected to arrive on time for all class and conference sessions. You will be allowed three unexcused late arrivals*. Every three additional unexcused late arrivals will be equivalent to one unexcused absence.

Late Work

You are expected to hand in all assignments on time. In the case of unexcused late submissions*, for each day that a paper (a first, second, or final draft) is late, ten points may be deducted from your grade on that paper.

Class Participation

You are expected to participate cooperatively, constructively, and to the best of your ability in all class activities.

*Unexcused absences, late arrivals, and late paper submissions are those for which you do not submit a written excuse from the Purdue University Student Hospital or the Office of the Dean of Students.

Academic Integrity/Plagiarism Policy

When writers use material from other sources, they must acknowledge this source. Not doing so is called plagiarism, which means using without credit the ideas or expression of another. You are therefore cautioned (1) against using, word for word, without acknowledgement, phrases, sentences, paragraphs, etc. from the printed or manuscript material of others; (2) against using with only slight changes the materials of another; (3) against using the general plan, the main headings, or a rewritten form of someone else's material. These cautions apply to the work of other students as well as to the published work of professional writers. Penalties for plagiarism vary from failure of the plagiarized assignment to expulsion from the university, and may include failure for the course and notification of the Dean of Students' Office. The Department of English considers the previous explanation to be official notification of the nature and seriousness of plagiarism.

Grief Absence Policy

Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments in the event of the death of a member of the student's family.... A student should contact the Office of the Dean of Students (ODOS) to request that a notice of his or her leave be sent to instructors. The student will provide documentation of the death or funeral service attended to the ODOS.

Violent Behavior Policy

Purdue University is committed to providing a safe and secure campus environment for members of the university community. Purdue strives to create an educational environment for students and a work environment for employees that promote

educational and career goals. Violent Behavior impedes such goals. Therefore, Violent Behavior is prohibited in or on any University Facility or while participating in any university activity.

Policy on Students with Disabilities

If you have a disability that requires special academic accommodation, please make an appointment to speak with me within the first three (3) weeks of the semester in order to discuss any adjustments. It is important that we talk about this at the beginning of the semester. It is the student's responsibility to notify the Disability Resource Center of an impairment or condition that may require accommodations and/or classroom modifications.

Emergency Policy

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control. Relevant changes to this course will be posted onto the course website or can be obtained by contacting the instructors or TAs via mail or phone. You are expected to read your @purdue.edu email on a frequent basis.

Nondiscrimination Policy

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a veteran. The University will conduct its programs, services and activities consistent with applicable federal, state and local laws, regulations and orders and in conformance with the procedures and limitations as set forth in Executive Memorandum No. D-1, which provides specific contractual rights and remedies."

EMERGENCY PREPAREDNESS

Emergency preparedness is your personal responsibility. Purdue University is actively preparing for natural disasters or human-caused incidents with the ultimate goal of maintaining a safe and secure campus. Please review the following procedures:

- To report an emergency call 911.
- To obtain updates regarding an ongoing emergency and to sign up for Purdue Alert text messages, view www.purdue.edu/ea
- There are nearly 300 Emergency Telephone Systems throughout campus that connect directly to the Purdue Police Department (PUPD). If you feel threatened or need help, push the button and you will be connected to the PUPD immediately.
- If we hear a **fire alarm**, we will immediately suspend class, **evacuate the building** and proceed outdoors and away from the building. **Do not use the elevator.**
- If we are notified of a Shelter in Place requirement for a tornado warning we will suspend class and take shelter in the lowest level of this building away from windows and doors.
- If we are notified of a Shelter in Place requirement for a hazardous materials release or a civil disturbance, including shooting or other use of weapons, we will suspend class and take shelter in our classroom, shutting any open doors and windows, locking and securing the door, and turning off the lights.
- Your course syllabus will include additional preparedness information. Please review the Emergency Preparedness website, http://www.purdue.edu/ehps/emergency_preparedness/index.html for additional information

Appendix B

Transcription Conventions

- , Non-final/continuing intonation followed by short pause
- . Final falling intonation followed by pause
- ? Final rising intonation followed by pause
- : Phoneme lengthening
- (()) Non-linguistic event descriptions
- () Transcriber doubt
- (.) Short untimed pauses
- (0.6) Pauses timed by 10ths of second
- = “Latching,” i.e. second speaker’s turn begins without pause after first speaker’s
- [Overlap of one speaker’s turn by another’s
- >No< Diamond brackets enclose talk which is faster than surrounding talk
- °No° Degree signs enclose talk which is quieter than surrounding talk
- No Underlining marks various kinds of ‘voice quality’, e.g. emphasis and stress
- CAP Notably high volume
- ↑ Rising intonation
- £ Smile voice

VITA

VITA

Before coming to Purdue University in 2012, Elena Shvidko completed her M.A. degree in TESOL at Brigham Young University (BYU). While there, she worked as an ESL instructor and tutor in the university's intensive English program, where she taught a variety of courses in English for Academic Purposes, assisted with curriculum design projects, mentored novice instructors, and participated in student orientation and placement testing. She also worked as a teaching assistant for a number of graduate courses in the Linguistics Department at BYU. Along with standard TA duties, her responsibilities included mentoring graduate students in the MATESOL program, developing instructional materials, conducting workshops and training sessions for pre-service instructors, and assisting in supervising a community ESL program.

At Purdue University, Elena continued working as an instructor. She has taught multiple sections of Introductory Composition for domestic and international students, as well as for students in a Global Engineering learning community. In addition to these assignments, she also had the opportunity to contribute to the development of instructional resources for the Purdue Online Writing Lab.

Elena's current research interests concern English for Academic Purposes, multimodal interaction, interpersonal aspect of teaching, and second language writing.

She has published peer-reviewed articles in *System*, *TESOL Journal*, *Journal of Response to Writing*, and *INTESOL*. She also has several publications in TESOL interest section newsletters, including *TESOL InterCom*, *TESOL SLW News*, *TESOL IEPIS Newsletter*, and *TESOL Connections*. She has recently contributed to or had her contributions accepted by two volumes published by TESOL Press entitled “*New Ways in Teaching Business English*,” “*New Ways in Teaching in Teaching with Humor*,” and “*New Ways in Teaching in Teaching with Music*.” Additionally, since May 2013, Elena has been contributing biweekly blogs for TESOL International focusing on second language writing. She has also been presenting actively at local and national conferences, including TESOL and the American Association for Applied Linguistics (AAAL).

Following graduation, Elena will assume the position of Assistant Professor of ESL at the Department of Languages, Philosophy, and Communication Studies at Utah State University.