PEDAGOGICAL ARTIFACTS IN TEACHER-INITIATED RESPONSE PURSUITS:
A CONVERSATION ANALYTIC STUDY OF INTERACTION
IN THE FRENCH FOREIGN LANGUAGE CLASSROOM

BY

KIRBY CHAZAL

DISSERTATION

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Urbana, Illinois

Doctoral Committee:

    Associate Professor Laurence Mall, Chair
    Associate Professor Andrea Golato, Co-Director of Research
    Associate Professor Peter Golato, Co-Director of Research
    Associate Professor Makoto Hayashi
    Associate Professor Numa Markee

ABSTRACT

Using Conversation Analysis (CA), this dissertation explores teachers' use of two pedagogical artifacts, specifically chalkboards and PowerPoint slides, in French foreign language classrooms. Based on a corpus of 29 hours of university-level French foreign language classes, the analyses provide an emic account of how teachers employ pedagogical artifacts in the course of teacher-initiated response pursuits situated in the sequential context of the triadic dialogue. The analyses investigate whether and how teachers and students orient to these artifacts as interactionally relevant resources for interaction and instruction.

Chapter 1 (Introduction) discusses the aims and relevance of the present study and presents the methodological framework of CA within which the study was conducted. It also describes the CA procedures used to collect and analyze the data. Chapter 2 (Literature Review) reviews CA studies of everyday and institutional interaction with a focus on response pursuits, the sequential context of the triadic dialogue, multimodality, and pedagogical artifacts in classroom interaction.

The first analytical chapter of this dissertation (Chapter 3) examines how teachers construct and manage the display of student responses to teacher questions upon chalkboards and PowerPoint slides. The analyses also illustrate how teachers invoke the relevance of these pedagogical artifacts through their embodied actions and their verbal turns-at-talk. They show how teachers' physical orientations to the chalkboard, or to the keyboard in cases of PowerPoint use, shift in response to the pedagogical fittedness of students' second turn responses. These practices contribute to the assessment of student responses and either mark their suitability, or prompt students to self-correct errors in their responses.

The second analytical chapter of this dissertation (Chapter 4) examines teachers' pointing

and writing gestures that, when held and retracted, invoke the relevance of pedagogical artifacts in teacher-initiated response pursuits. The analyses indicate that verbal and embodied orientations to pedagogical artifacts also constitute resources available to teachers for allocating turns to students and eliciting their production of pedagogically relevant forms. Overall, the analyses of Chapters 3 and 4 illustrate the interactional relevance of pedagogical artifacts for both teachers and students as participants of classroom interaction.

Chapter 5 (Conclusion) summarizes the findings of the dissertation and discusses the resulting methodological and pedagogical implications. This chapter discusses the demonstrable importance of pedagogical artifacts for maintaining intersubjectivity, negotiating participatory roles, and accomplishing instructional objectives in teacher-initiated pursuits of student responses in the foreign language classroom. This chapter also discusses and compares the sequential environments in which chalkboards and PowerPoint slides are deployed. The chapter further provides insights into the different ways in which these pedagogical artifacts influence the unfolding of discourse, and thus student participation, in the context of foreign language classroom interaction.

Pour Lucien

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Chapter 1: Introduction

1.1   Aims and relevance of the study

Our material surroundings contribute greatly to our social interactions. The artifacts we handle constitute important resources not only for performing physical actions, but also for making meaning in our interactions with others. A gavel, for example, is a simple wooden hammer with which one can strike a sound block or podium to make noise. When a gavel strike is performed by an auctioneer at the close of a sale (Fig 1.1), however, the action takes on a social significance: it "establishes a contract between buyer and seller" (Heath & Luff, p. 24). We display the importance of the use of gavels and other such artifacts to others through our talk and body-visual behaviors. Research in Conversation Analysis (CA) has shown, for example, that participants in an auction treat the striking of a gavel as meaningful for achieving shared institutional goals through the talk and embodied actions which they use to bid or withhold a bid on an item (Heath & Luff, 2013).

Figure 1.1 (Heath & Luff, 2013, p.25)

The talk, gestures, and artifacts that people produce and orient to in the course of such interactions constitute a diverse web of resources which are finely mobilized and coordinated (e.g., Goodwin, 1979, 1980, 1981, 2000, 2003, 2007a, 2007b; Heath & Luff, 1992; Koschmann

et al., 2011; Mondada, 2006, 2007, 2012, 2014; Streeck, 2009; Streeck et al., 2011). These resources are not discrete 'modules' of interaction (Kendon, 1980; McNeill, 1992), but instead are inextricably intertwined and linked with the environmental context in which they are produced. Following the widespread availability of audio-video recording equipment, CA studies have devoted increasingly more attention to the multimodal behaviors of conversational participants, including the role that artifacts play in the organization of human interaction. These studies contribute to a more comprehensive view of the situated practices in social and institutional interaction that are shaped by our use of artifacts.

In the classroom, teachers and students mobilize artifacts such as chalkboards and laptops to display text and other visual information to the co-present individuals. As permanent fixtures in many classroom settings, chalkboards and digital monitors are ubiquitous as *pedagogical artifacts*[1] upon which information can be publicly displayed.
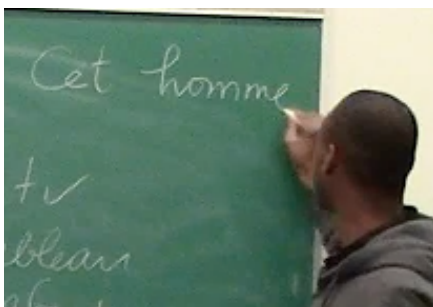
Figure 1.2   **Figure 1.3**

The utility of these artifacts is particularly evident in foreign language classrooms, where language is both the vehicle and object of instruction (Seedhouse, 2004). As teachers can use

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[1] This term refers to a material artifact used as a resource for teaching and learning (Kääntä, 2010; 2014; Mortensen, 2008; 2011; Mortensen & Hazel, 2011). I further note that any artifact can be used for pedagogical purposes, even if it does not have the conventionalized pedagogical function of, for instance, a chalkboard or textbook. As we will see, PowerPoint technology, which was designed for non-pedagogical contexts and purposes (e.g., business presentations), is frequently used as a pedagogical artifact within the instructional interactions examined in the present study. In contrast, a pedagogical *resource* will be the term used in the present study to describe resources of both material and immaterial nature that are available to participants within an interaction.

chalkboards and PowerPoint slides to display linguistic structures and other pedagogically

relevant information (Figs. 1.2 & 1.3), these pedagogical artifacts are particularly relevant

resources for grammar instruction. Despite this, studies of the function and social significance of

these artifacts as pedagogical resources in any instructional context (form-focused or otherwise)

have only seldom been informed by empirical data. Few CA studies on the instructed teaching

and learning process have documented how pedagogical artifacts can mediate and support

learning and instruction (Kääntä, 2010; Mortensen & Hazel, 2011).

Using the methodological framework of CA, the present study examines teachers' use of

two pedagogical artifacts, chalkboards and displays of PowerPoint slides, in the instructional

context of teacher-initiated response pursuits in French foreign language classrooms. It

investigates if and how teachers and students orient to these artifacts as interactionally relevant

resources for interaction and instruction. The study is significant because research on the

interactional import of pedagogical artifacts is a largely underexplored area in CA studies of

classroom discourse. An emic account of the use of pedagogical artifacts in the classroom, such

as the one represented by the present study, will provide a view upon how these artifacts are

made meaningful to participants during instructional interaction. As the analyses will show,

participants' orientations to pedagogical artifacts play a significant role in instructional actions,

such as evaluation of student responses, which have been largely explored as verbal phenomena

(e.g., Hellermann, 2003; Lee, 2007; McHoul, 1990; Park, 2013).

Overall, the analyses show how teachers draw from pedagogical artifacts while

performing essential functions in the sequential context of the triadic dialogue[2], such as turn

allocation and evaluation of student responses. The analyses will also show how pedagogical

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[2] The triadic dialogue refers the three part sequence previously described by Sinclair and Coulthard (1975) as a Initiation-Reply-Feedback (or IRE) sequence, by McHoul (1978) as Question-Answer-Comment (or QAC) sequence, and by Mehan (1979) as Initiation-Reply-Evaluation (or IRE) sequence.

artifacts (and the body-visual behaviors with which teachers invoke them) constitute interactional resources for performing sequential actions such as sequence opening and closure. The analyses in this study are primarily concerned with determining how participants' use of these artifacts contributes to the resolution of interactional challenges to progressivity and intersubjectivity in the triadic dialogue, wherein teachers pursue more grammatical, complete, or pedagogically fit student responses to pedagogical questions.

As the display of information on chalkboards and digital displays is achieved through different embodied actions, an examination of the talk and embodied actions of participants are central to this study. The analyses of these actions contribute to a better of understanding of how the interactional relevance of pedagogical artifacts is manifested through teachers' and students' multimodal behaviors.

The analyses also show how the display of information on a chalkboard is an emergent event in which each stroke of chalk contributes to the complete display. In contrast, the complete display of information on a PowerPoint slide can be achieved with a single keystroke. A fine-grained analysis of these behaviors allows for a participant-relevant understanding of how pedagogical artifacts are brought to bear on the interaction. The analyses will also allow for an appreciation of the interactional affordances of the different forms of pedagogical artifacts studied, and show how they can therefore influence classroom interaction in respectively different ways.[3]

In sum, the findings contribute to a more comprehensive understanding of the multimodal practices that (French) foreign language teachers and students use to negotiate and realize their pedagogical objectives. Teachers and learners of foreign language also stand to benefit from

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[3] Other pedagogical artifacts not examined in this study, such as Smartboards, may have the functional affordances of both chalkboards and PowerPoint slides. Further research on the use of pedagogical artifacts, such as Smartboards, is necessary to determine the role that they might play in classroom interactions.

findings of this study, as their implications extend to the field of second language pedagogy.

1.2   Research methodology

CA is a research paradigm for analyzing social interaction. With a view of verbal communication as "the primordial site of human sociality" (Schegloff, 2006, p.70), conversation analysts seek to describe order (Psathas, 1995) in social interaction through the analysis of the structural organization of talk. CA research begins with recorded audio- and video-data of participant interaction. Researchers use the recorded data to develop detailed transcriptions of the verbal exchanges, but also of gaze and gesture (Goodwin, 2000). Both the recordings and their transcriptions are analyzed to isolate and systematically describe how the participants' interaction is organized within the talk. The data are central to the analysis, as analysts "trace how participants analyze and interpret each other's actions and develop a shared understanding of the progress of the interactions" (Seedhouse, 2004, p.13).

CA observes talk-in-interaction from an emic or participant's perspective, rather than an etic or researcher's perspective, and privileges naturally occurring data as the starting point for research. In other paradigms, language is solicited by (and often designed by participants for) the researcher through using traditional methods of data collection such as experiments, interviews, or role-plays. CA methods "restrict the range and authenticity of the activities elicited through their use" (Goodwin & Heritage, 1990, p. 289).

Rather than as "a product of personal intentions [...] or external forces, that can be manipulated in a laboratory" (ten Have, 2007, p.9), CA data are "drawn from 'real life' situations of action" (ten Have, 2007, p.9) and are the product of human communication produced locally and achieved *in situ*. As such, the communication from which CA data is drawn is often referred

to as talk-in-interaction (Schegloff, 1992), of which "no order of detail can be dismissed a priori as disorderly, accidental, or irrelevant" (Heritage, 1984b).

CA research on interaction in second and foreign language classrooms has shown that there are many ways in which the instructed L2 learning process is accomplished through social and institutional interaction (e.g., Hellermann, 2006; Lee, 2007; Markee, 2000, 2008; Mondada & Pekarek-Doehler, 2004; Mori, 2004a, 2004b; Pekarek-Doehler, 2010; Seedhouse, 2004; Sert, 2011; Walsh, 2012). A CA perspective on foreign language classroom discourse provides a view upon language learning interaction as it unfolds, thus contributing to our understanding of the situated practices that shape interaction in these contexts.

1.3   Procedures and participants

The corpus of the present study consists of 29 hours of audio and video recordings of French foreign language classes. These classes were recorded by the researcher at a large Midwestern university in the spring semesters of 2012 and 2013. Both native and non-native speakers of French taught these classes, which varied in size from 8 to 23 students. The students included both undergraduate and graduate students enrolled in French courses. These courses range in level from second semester basic language to advanced conversation. These particular courses were selected to provide a wide range of proficiency levels and teacher language backgrounds in the corpus. The size and scope of this corpus allowed the researcher to ascertain that the observed practices were not specific to a particular teacher, native speaker status, or level of instruction. The details of the course levels are listed in the table below (Fig 1.4).

Courses observed	# of 50 minute sessions observed
French 102: Beginner II	3
French 103a: Intermediate I	3
French 103b: Intermediate I	3
French 133a: Intermediate I	3
French 104a: Intermediate II	2
French 104b: Intermediate II	2
French 205a: Oral French	3
French 205b: Oral French	3
French 205c: Oral French	3
French 207: Grammar and Composition	2
French 217: Advanced Oral French	2

Figure 1.4

For the collection of both audio and video data, video cameras were placed in separate corners of the classrooms. One camera recorded the teacher, and another the students. Supplemental audio recorders were placed throughout the classroom, that is, at the front the teacher's workstation and among the students in larger classrooms or during group work sessions. The interactions were not elicited or directed in any way by the author. The data were collected and handled in compliance with the rules and regulations stipulated by the Institutional Review Board at the author's home institution. All participants were recruited on a voluntary basis and provided their written consent to be audio-video recorded for research purposes.

The pedagogical artifacts that the teachers shared with the researcher, including elements of language textbooks, handouts, and PowerPoint slides, will be shown as Figures in the

transcripts. Screenshots taken of the chalkboard during certain instructional sequences and which were used in the analyses will be shown as Figures when referenced in the analysis.

The interactions appearing in this study were transcribed according to standard Jeffersonian conventions (2004) and are listed in Appendix A. Additional transcription conventions were adapted from Markee (2000). In the transcripts, the first line in bold font represents the original French utterance. The second line consists of an English translation of the original French. However, where it is relevant to the analysis, the second line will instead contain a morpho-syntactic gloss of the grammatical items of relevance. In such cases, the English translation will appear in the third line. In instances where participants originally spoke in English, the utterance will appear in the first line of the transcript.

The transcription conventions for embodied actions such as eye gaze and behaviors related to the visual display of responses were adopted from Mondada (2007) and are also listed in Appendix A. Symbols such as * + % & ^ (see Figure 1.5) appear in the transcripts to mark any embodied actions. These symbols appear along with the utterance in the first line of the transcripts, while the description of the embodied actions that these symbols represent appears in the lines below the English gloss. The first appearance of any given symbol in the first line of the transcript marks the onset of the embodied action, while the second appearance of the same symbol marks its completion. When depicted by a still image or screenshot, these embodied actions will also be referenced in the transcripts with the # sign and the number of the Figure (see Figures 1.6 and 1.7). When teachers write on the chalkboard, the X symbol is used in the transcripts to mark each audible stroke of chalk as it hits the chalkboard. Arrow symbols (-> or ->>) mark the target phenomenon in the analysis (Figure 1.5; line 09).

Figure 1.5

```
09     Ss:    la:+quelle,#&#
              PRO-INT-F-S
              which one,
       tn:        +looks down at computer
  -> tn:               &displays form, laquelle/'which one'
              fig.1.6#  #fig.1.7
```


Figure 1.6.

Figure 1.7.

1.4   Overview of the dissertation

In the present chapter, I discussed the aims and relevance of the present study (1.1) and presented the methodological framework of CA within which the study was conducted (1.2). I also described the CA procedures used to collect and analyze the data, as well as the participants and institutional context of the study (1.3). In this final section of the present chapter, I present an overview of the study's forthcoming chapters.

In Chapter 2 of this study, I review relevant aspects of CA studies of everyday and

institutional interaction with a particular focus on response pursuits and the sequential context of the triadic dialogue. I also discuss multimodal phenomena in everyday and institutional interaction. This final section of the chapter also includes a description of previous CA-oriented studies that have examined the interactional relevance of pedagogical artifacts in classroom interaction.

In Chapters 3-4, I present the analysis and findings of the study. As in all CA studies, the examples discussed in this document are representative of a larger collection of examples. In Chapter 3, I examine how teachers display student responses on chalkboards and PowerPoint slides in the triadic dialogue. The analyses show how teachers' displays contribute to the pursuit and evaluation of student responses. In the first section, I focus on how teachers display student responses on PowerPoint slides and examine how these displays are used as a mechanism for ratification, sequence closure, and sequence opening. In the second section, I examine how teachers use chalkboards to perform complete and incomplete displays. The analyses show how the use of these two types of displays can elicit student participation differently. This chapter concludes with a discussion of the possible effects of different types of pedagogical artifacts upon classroom discourse.

In Chapter 4, I focus on two teacher gestures that are held and retracted and that invoke the relevance of pedagogical artifacts. In the first section, I examine pointing gestures directed toward chalkboards and PowerPoint slides. I describe how the hold and retraction stages of this gesture contribute to turn allocation and evaluation of student responses. In the second section, I examine how writing gestures can also be held and retracted and show how these actions contribute to turn allocation and evaluation. The final section of this chapter also provides a comparison of the interactional functions that pointing and writing gestures perform.

In Chapter 5, I summarize the findings of analytical Chapters 3-4 and discuss the methodological and pedagogical implications of the study.

Chapter 2: Literature Review

2.0 Introduction

In the first subsection of the present chapter (2.1), I provide a review of the theoretical

groundwork on CA in everyday interaction and discuss some basic concepts of CA, such as

sequence organization and repair. I also provide a review of response pursuits in everyday

interaction. In the second section (2.2), I review CA studies of teacher-led interaction in second

language classrooms that are relevant to the present study. In the third subsection (2.3), I discuss

multimodality in CA research in both everyday and classroom interaction.

2.1 Conversation Analysis (CA) of Everyday and Institutional Interaction

2.1.1 Theoretical groundwork

Early work in CA has demonstrated that participants in interaction communicate through

"a common set of socially shared and structured procedures" (Heritage, 1995, p. 398) and that

their talk-in-interaction is locally managed through practices such as turn-taking (Sacks,

Schegloff & Jefferson, 1974), conversational openings and closings (Schegloff & Sacks, 1973),

and the organization of repair (Schegloff, Jefferson & Sacks, 1977). These practices reflect the

organized and procedural aspects of social interaction between participants. The following

section will discuss some of those principal practices that are relevant to the analyses in the

present study.

There is an observable organization of sequences in conversation. It is both the

composition and the placement of an utterance in these sequences that determine the type of

action that an utterance performs in conversation. One type of sequence organization

is the 'adjacency pair' (Schegloff & Sacks, 1973). It is composed of a first pair part (FPP) and a second pair part (SPP). Different speakers in a conversation utter the FPP and SPP such that the utterance of a FPP by one speaker makes the SPP conditionally relevant (Schegloff, 1968) for a second conversational participant. For example, in a question-answer sequence, a FPP question makes a SPP response conditionally relevant.

Preference organization refers to the structural preference for certain types of actions in conversation. For example, when a FPP speaker produces an invitation, there exists a structural preference for the SPP speaker to accept the offer. In such an instance, an acceptance is a preferred action, whereas a refusal is a dispreferred action. Preferred SPP responses are often produced immediately (i.e., within one beat of silence) or "contiguously" (Sacks, 1987, 1973) with the turn relevance place (or TRP) of the FPP speaker's turn. Dispreferred SPP responses are typically delayed. These responses may also be prefaced by markers such as hedges (e.g., "well") or pre-pausals (e.g., "umm") which delay the beginning of the turn. (Schegloff, 2007)

Another type of sequence organization is the insertion sequence, which builds on a base sequence (or adjacency pair; e.g., a summons-answer, compliment-response, etc.). The transcript shown in Figure 2.1 illustrates the sequential position of insertion sequences in a question-answer base sequence.

Figure 2.1 (Schegloff, 2007, p. 105)

1 Bet: F_b Was last night the first time you met Missiz Kelly?

2   (1.0)

3 Mar: F_i Met whom?

4 Bet: S_i Missiz Kelly.

5 Mar: F_b Yes.

In line 1, Bet opens the sequence by asking Mar a question. Mar's delayed response (line 03) begins an insertion sequence in which she initiates repair on the trouble source in Bet's question, Missiz Kelly. Repair is an action performed by co-participants of a conversation to resolve problems of hearing, speaking, or understanding. Bet treats Mar's repair as a problem of hearing and repeats the person reference in the line 04, closing the insertion sequence. In line 05, Mar responds to Bet's question from line 01 thus resuming the base question-answer sequence, while at the same time bringing it to closure.

Post-first insertion sequences such as that shown above perform repair on the first turn of the base sequence (in this instance, a question). Schegloff, Jefferson, and Sacks (1977) described four different repair types: (1) self-initiated, self-completed, (2) self-initiated, other-completed, (3) other-initiated, self-completed, and (4) other-initiated, other-completed. When co-participants of interaction initiate repair or display their orientation to a trouble source (i.e., the problematic aspect of the preceding talk), there are sequential consequences. The interaction is placed on hold and a repair sequence ensues in order to deal with the trouble source, which allows for the maintenance of intersubjectivity between co-participants of conversation (Schegloff, 1992). Schegloff, Jefferson, and Sacks (1977) observed a preference in conversation for self-initiation and completion of repair over other-initiation and completion.

While adjacency pair sequences can be brought to closure in the SPP, they can also be expanded or brought to closure with a third turn. Preferred second-turn responses often lead to closure in the third-turn sequence whereas dispreferred responses often lead to expansion (Schegloff, 2007). In a question-answer sequence, a first-turn speaker can produce a third-turn minimal post expansion that brings the sequence to closure. More specifically, the third-turn does not make a further turn relevant for the co-participant. For example, a first-turn speaker can

receipt information in the third turn ("oh" or "okay") or assess a coparticipant's second-turn

response ("that's great"). The "How are you" exchange is a good example of this three-part

sequence in everyday interaction.

　　Alternately, a first-turn speaker can initiate a non-minimal post expansion in the third

turn. Rather than closing off the sequence, a non-minimal post expansion makes a fourth turn

response (i.e., a response to the third turn) next relevant thus expanding the sequence. Non-

minimal post expansions project an additional turn and therefore a first-turn speaker resource for

initiating repair on a second-turn response (and for response pursuits). The transcript shown in

Figure 2.2 illustrates an example of a non-minimal post expansion, which marks disagreement

with a SPP response. In this transcript Carol, who was expected to have gone to buy an ice cream

sandwich, returns to her friends empty handed.

```
       Figure 2.2 (Schegloff, 2007, p. 159)

   1                ((door squeaks))
   2  She:        Hi Carol.=

   3  Car:        =H[i : .]
   4  Rut:          [CA:RO]L, HI::

   5  She: F_b->   You didn' get en icecream sanwich,


   6  Car: S_b1->  I kno:w, hh I decided that my body didn't need it,

   7  She:    ->   Yes but ours di:d=
   8  She:        =hh heh-heh-heh [heh-heh-heh [hhih
   9  ???:                        [ehh heh heh [
  10  ???:                                     [(   )

  11  Car: S_b2-> hh Alright gimme some money en you c'n treat me to
  12             one an I'll buy you a:;; some [too.]
```

In line 05, Sherry notices that Carol has returned without an ice cream sandwich. This is uttered

as a FPP noticing, but also functions as a complaint, which makes a justification a next relevant

action. Carol justifies her choice not to buy the sandwich in the SPP. In the third turn (line 7),

Sherry rejects Carol's justification, thus leading to sequence expansion and a fourth position

response from Carol in line 11. Non-minimal post expansions in a teacher's third turn will be explored in detail in sections 2.3.4 and 2.3.5.

2.1.2 Response pursuits

Previous CA research on everyday conversation has shown that sequence-initiating actions, such as questions, make a response relevant (Heritage, 1984; Jefferson, 1981; Pomerantz, 1984; Stivers & Rossano, 2010). When that response is missing, it is noticeably so (Schegloff, 1968, 2007), which may yield a number of interactional consequences in the post-first position. There are also mechanisms by which a speaker can expose the non-forthcoming response as problematic (Schegloff, 2007). The sequence organizational resources used to do so include candidate answers ('Yes?') or response prompts ('huh?'). This action reveals the relevant response as having been missing and, thus, as problematic for the interaction.

Alternately, speakers who encounter a lack of second position response to their question or initiating action may use sequential organizational or turn constructional resources to conceal the fact that the non-forthcoming response was problematic for the interaction (Bolden et al., 2012; Pomerantz, 1984; Schegloff, 1979, 2000, 2007). For example, speakers may renew response relevance with a new turn, which adds new information in post-first position, as in Figure 2.3 below.

Figure 2.3 (Sacks, 1987, cited in Bolden et al., 2012, p. 139)

```
01 Nan:  [Yeah[∘most'v'm∘]
02 Emm: [I  THINK   SOM]E a'these kids need a
03        good JO:B though too:
04        (0.5)
05 Emm: Get ou:t'n: do a liddle wor:k.
06        (.)
07 Nan: Well of course all the kids in this:
08        p'ticular cclass yih know,h are ee:ther full
09        time stud'nts or they work during
10        th'day en go tuh school et ni:ght,
```

In lines 2 and 3 of Figure 2.2, Emma asserts a position that solicits agreement from

Nancy. When no response is immediately forthcoming from Nancy, Emma reasserts her position

in line 5 with a new turn. This turn shows how the speaker who initiates the sequence orients to a

delay of a SPP response and gives the co-participant a new chance to respond to the initiated

action.

Increments (Schegloff, 2000) are another turn-constructional resource in which speakers

make a grammatically dependent addition to their previously complete turn-constructional unit

(TCU) to render it complete again. They can be used to pursue a response to an initiating action,

such as a question (Bolden et al., 2012). This practice is illustrated in the transcript shown below

in Figure 2.4.

Figure 2.4 (Bolden et al., 2012, p. 140)

```
01   Guy:  'Av ↑you go(.)t uh:    ↑Seacliffs phone number?h
02         (1.1)
03   Guy:  by any chance?
04         (0.3)
05   Jon:  Yeeah?
06         (2.6)
07   Jon:  .k.hhh hIt's uh:< (.)   .t.h FI:VE THREE SIX::
```

In line 01, Guy asks Jon a question. When Jon's response is not immediately forthcoming, Guy adds an increment to his previously complete turn (line 03). This increment renews response relevance and obscures the problematicity of Jon's silence in line 02. Increments such as these allow first-turn speakers to pursue responses "without making pursing a response the overt business of the talk" (Bolden et al., 2012, p. 140).

A speaker who asks a question may also respond to a missing SPP response by self-initiating and completing repair on their own question, either through reformulating it or through resolving possible ambiguous references. Bolden et al. (2012) found that speakers use indexical repair in the transition space as a means of pursuing a response, although there was no apparent ambiguity of the referent present in the previous discourse. The interaction shown in Figure 2.5 comes from a child protection helpline call. The caller reports that her teenage son has been drinking.

Figure 2.5 (Bolden et al., 2012, p. 142)

```
01   CPO:      .Hhhhh Okay.=so let's l:ook at this::
02             (0.2) this:: (0.4) this: uhm issue now
03             with his drin:kin:g. .hhh w-When did it
04             sta:rt.
05             (1.2)
06   CPO:      The [drinkin]g.
07   Caller:      [W'l la ]  (0.2) last year ah would
08             say, last summer,
09             (0.2)
10   CPO:      Rart so it's about twelve months ago
11             no[w,
12   Call:        [Mhm,
```

In lines 01-04, CPO asks the caller to recall some details of her son's past; she uses the indexical form "it" (line 03) to refer to the drinking. After a 1.2 second silence (line 04), the CPO repairs the indexical "it" with the full form, "the drinking" (line 06). Repair of an indexical reference such as that shown in Figure C serves as an interactional resource for masking other

possible trouble sources in the initiating action, specifically by orienting to the indexical as the trouble source rather than to other possible sources such as misalignment or disagreement with the initiating action itself.

Pomerantz (1984) has shown that lack of a forthcoming response may indicate a trouble source in the question itself, such as a problem of understanding, epistemics, or reference on the part of the co-participant. In the context of institutional talk, Okada (2010) looked at failed questions, i.e., those that received a forthcoming response, but one which was not deemed adequate by interviewers. He showed that interviewers would revise or reformulate the questions (and thus pursue a satisfactory response) by personalizing the content of the questions for the interviewees through descriptive scenarios. For example, in Figure 2.6 below, Jim, who is a member of the care staff, interviews Derek, who is learning disabled. The purpose of the interview is to inquire about the type of services Derek is receiving. In this particular sequence, Jim is asking how Derek would deal with unwelcome invitations.

Figure 2.6 (Antaki, 2002, p. 414)

1	J	So we we give you ideas. do[n't we ask you um?	
2	D	[Hh yeah::	
3		(1.2)	
4	J	But what if you didn't want to. (.) do something	
5		↑we sugg↑ested <°what would ↑you say?°>	*original question*
6		(0.8)	
7	D	I I wouldn't say ↑no:: (.) I say ↑ye::ah::	*response*
8		(0.7)	*receipt withheld*
9	J	But if you didn't <want to go> [say I said	*insertion begins*
10	D	[(no)	
11	J	ohh let's go to::	
12		(1.0)	
13	J	let's go to Paris.	
14		(0.4)	
15	D	Ye↑ah:=	
16	J	=and have breakfast.	*insertion completed*
17		(1.2)	
18	J	What (.) [what	*revised question*
19	D	[(and I::=)	
20	J	=what would you say if I said that to you.=	

In line 4-5, Jim asks Derek a question to which Jim is seen to pursue a negative response. Derek's response is not immediately forthcoming (line 6); he then gives an affirmative response (line 7). Jim then engages in the pursuit of a negative response in the next adjacency pair (line 9). Herein, he specifies and personalizes the question for Derek by describing a scenario, before continuing on the original trajectory of the response pursuit (line 20). Insertion sequences such as these communicate that the questions were requesting information that was already known by the interviewees. In these post-scenario formulations, Antaki (2002) observed more adequate responses to the revised questions than those that the interviewees initially provided.

In institutional interaction, first-turn speakers may also reject a co-participant's SPP response in an effort to pursue a more aligning or satisfactory response. The following figure (2.7) shows an example of this practice in the context of family talk (which is arguably a form of institutional interaction). In this interaction, Dad pursues a response from Cindy (lines 01 and 04) for a description of her day at school while they are eating dinner together at the table. Dad remembers in mid-sequence that Cindy was, in fact, on a field trip and not in class (7).

```
Figure 2.7 (Schegloff, 1992)

01 DAD: [ So Ci:]n (0.2) tell me about your day.
02        (0.5)
03 CIN: Uh:: (.)
04 DAD: Wha'd you l:earn.
05        (1.0)
06 CIN: [Uh:m]
07 DAD: [ O: : ]:H yeah we went to thuh-
          (.) we went to uh: (.)
08 CIN: Claim Jumper.
09 DAD: Claim Jum[per toda]y.
((lines omitted))
24 DAD: Come on
25        (.)
26 CIN: Y[eah. ]
27 DAD: [ Des]cribe this thing to me,
28 CIN: Uhm_ >.h< It was fu:n?
29        (0.2)
30 DAD: No.
31        (.)
32 DAD: You're gonna h(h)afta do a lot
          [better 'an tha:t.]
```

Dad makes a request for information about Cindy's day at school (line 01). Cindy's response is delayed (lines 02-03), so Dad renews the request with a self-repair, which changes the form of the request to a question (line 04). As indicated by Pomerantz (1984), a delayed response may signal a trouble source in the sequence-initiating question. Cindy's treatment of Dad's question may display an orientation to some sort of problem with the question or with formulation of a response, as there is a delay in her hedged response (lines 05-06). Dad replies with a change of state token (Heritage, 1984) as he remembers that Cindy wasn't at school today, but on a field trip to 'Claim Jumper' (line 07), a fact that might have made his question/prompts difficult for Cindy to answer. Cindy confirms by completing Dad's turn with the name 'Claim Jumper' (line 08), which Dad repeats by incorporating it into his utterance. In lines 10-23 (omitted), Dad asks Mom to pass the rolls, distracting from his pursuit of a response. Dad continues in his pursuit by reissuing response relevance (lines 24 and 27), again prompting Cindy to describe her day (line 27). Cindy replies with an assessment of the events of the day (line 28) in second position. Her response is produced with an elongated vowel and rising intonation, which indicates that she is unsure of the acceptability of the response that she has provided (Sacks & Schegloff, 1979). Dad's third position reply is not immediately forthcoming (line 29), which may signal a problem with the acceptability of Cindy's turn (Pomerantz, 1984). He then rejects Cindy's candidate response as inadequate (line 30). With no immediately forthcoming reply from Cindy (line 31), he sanctions the previous response as inadequate and reissues response relevance when he gives Cindy instruction to provide a more adequate response. In this interaction, Dad requests information from Cindy, rejects the response as inadequate and then provides an evaluation of the response. These actions provide Cindy with information about Dad's stance with regard to the response, but also serve to initiate correction on the response.

This sequence shows how a speaker marks the second position response as inadequate as a practice for pursuing an alternate response. Dad initiates the sequence, pursues a response, and provides an evaluation when the response is inadequate. Cindy is not seen to question Dad with the same display of epistemic rights. The co-participants orient to an unequal power speech exchange system (Markee & Kasper, 2004), which reflects the nature of the relationship between the co-participants (father, daughter) and which further suggests that this family talk is an example of institutional interaction. This type of format very much resembles exchanges in the classroom, and may be attributed to the resources used by Dad to request information and pursue a response, notably a rejection of a second position response as inadequate. While this response pursuit does not take place in an institutional setting such as a classroom or in an interview, the format follows that of the sequential context of the triadic dialogue typically found in institutional exchanges within the classroom. A negative assessment or evaluation can be used to communicate that the SPP response is inadequate (Schegloff, 1992). Negative assessment of a second position response is repair implicative, and as such, can be considered an interactional practice used in the pursuit of responses in everyday interaction. Mehan (1979) has shown that negative assessments are also repair implicative in classroom interactions. This institutional context is the subject of the next section.

2.2   CA-for-SLA and classroom interaction

This section will be organized around the following themes: theoretical groundwork (2.2.1), the machinery of classroom interaction (2.2.2), the sequential context of the triadic dialogue (2.2.3), repair, correction, and response pursuits (2.2.4), and third-turn repeats (2.2.5).

2.2.1 Theoretical groundwork

Classroom discourse is a form of institutional interaction. Although CA seeks primarily to describe the organizational structure of both everyday and institutional talk, the analytic approach to these two types of talk-in-interaction tends to differ. Institutional talk is most often observed in places such as courtrooms (e.g., Drew, 1992; Galatolo & Drew, 2006, Maynard, 1984; Philips, 1992), medical settings (e.g., Heath, 1986; Heritage & Stivers, 1999; Koschmann et al., 2011; ten Have, 1991), and educational settings (e.g., MacBeth, 2004; McHoul, 1990; Markee, 2000; Seedhouse, 2004). It is important to note, however, that not all talk that takes place in institutional settings is considered institutional talk; everyday talk is often also observed in the context of an institutional setting. Institutional talk is determined, then, by the participants' orientation to the institutional setting through their talk. That is, by using certain conversational practices unique to particular settings, conversational participants can be said to orient to the institutional nature of the talk in which they are engaging.

Institutional talk is of interest to CA researchers because the structure and nature of institutional settings has been shown to exercise differing constraints on the range of social and linguistic options, thus influencing the practices of participant talk in different ways. "The range of options and opportunities for action that are characteristic in conversation" may be restricted and involve "specializations and respecifications of the interactional functions of the activities" (Heritage, 1995, p. 408). As such, conversation analysts of institutional talk often consider "how the institutions are talked into being" (Heritage, 1984, p.290) by the participants.

CA has traditionally been used to observe native speaker talk-in-interaction. In 1997, however, researchers Firth and Wagner noted that the field of Second Language Acquisition (SLA) needed more input from emically focused research on the "social and contextual

dimensions of language" (Firth and Wagner, 1997, p.760). A response to this call for more

emically-oriented studies on SLA can be seen in the increasing number of CA studies in SLA

(called CA-for-SLA or learning talk analysis) in both everyday and institutional settings (e.g.,

Carroll, 2004; Kasper, 2004; Markee, 2000, 2004; Mondada & Pekarek-Doehler, 2004; Mori,

2002, 2004; Wong, 2000).

As the field has developed, CA-for-SLA or learning talk analysis tends to observe the

interactional and/or linguistic *behavior* of second language speakers as a social accomplishment.

Second language interactions are analyzed from an emic perspective, rather than from an etically

driven, quantitative approach to the analysis of the processes of acquisition. By means of

observation and analysis of second language use, CA research can provide "insights into how the

structure of a conversation can be used by learners as a means of getting comprehended input

and producing comprehended output" (Markee, 2000, p. 44). CA research may also reveal how

interactions involving non-native speakers of a language actually unfold in-situ (Carroll, 2000).

2.2.2. The machinery of classroom interaction

Classroom interaction has been said to more closely follow the organization of a two-

party interaction rather than a multi-party interaction (e.g., Lerner 1993, 1995, 2002). Teachers

hold the primary rights to speakership (e.g., Drew & Heritage, 1992; Markee, 2000; McHoul,

1978; Mortensen, 2008), turn allocation (e.g., Markee, 2000), and evaluation of student turns

(e.g., Seedhouse, 2004). McHoul's (1978) work on traditional teacher-fronted classrooms was the

first to outline a set of rules for the general turn-taking machinery in the classroom from a CA

perspective. This machinery, adapted from Sacks et al. (1974)'s examination of turn taking in

everyday conversation, is described as follows:

(I) For any teacher's turn, at the initial transition-relevance place of an initial turn-constructional unit:

        (A) If the teacher's turn-so-far is so constructed as to involve the use of a 'current speaker selects next' technique, then the right and obligation to speak is given to a single student; no others have such a right or obligation and transfer occurs at that transition-relevance place.

        (B) If the teacher's turn-so-far is so constructed as not to involve the use of a 'current speaker selects next' technique, then current speaker (the teacher) must continue.

(II) If I (A) is effected, for any student-so-selected's turn, at the initial transition-relevance place of an initial turn-constructional unit:

        (A) If the student-so-selected's turn-so-far is so constructed as to involve the use of a 'current speaker selects next' technique, then the right and obligation to speak is given to the teacher; no others have such a right or obligation and transfer occurs at that transition-relevance place.

        (B) If the student-so-selected's turn-so-far is so constructed as not to involve the use of a 'current speaker selects next' technique, then self-selection for next speaker may, but need not, be instituted with the teacher as first starter and transfer occurs at that transition-relevance place.

        (C) If the student-so-selected's turn-so-far is so constructed as not to involve the use of a 'current speaker selects next' technique, then current speaker (the student), may, but need not, continue unless the teacher self-selects.

(III) For any teacher's turn, if, at the initial transition-relevance place of an initial turn constructional unit either I(A) has not operated or I(B) has operated and the teacher has continued, the rule-set I(A)-I(B) re-applies at the next transition-relevance place and recursively at each transition-relevance place until transfer to a student is effected.

(IV) For any student's turn, if, at the initial transition-relevance place of an initial turn constructional unit neither II(A) nor II(B) has operated, and, following the provision of II(C), current speaker (the student) has continued, then the rule-set II(A)-II(C) re-applies at the next transition-relevance place and recursively at each transition-relevance place until transfer to the teacher is effected. (McHoul 1978, p.188).

This comprehensive set of rules argues that the speech exchange system of the classroom differs from other types of systems, such as those in everyday conversation (Sacks et al., 1974), which are more locally managed. McHoul's (1978) study did not examine language instruction, but rather content-based instruction of geography. Markee (2000) examined second language learning behaviors from a CA perspective. In his comprehensive work discussing the potential

contributions of CA work to the field of SLA (or second language studies), he proposed an

addition to the first principle outlined in McHoul's (1978) aforementioned work:

> (I) For any teacher's turn, at the initial transition-relevance place of an initial turn-constructional unit:
>   A. If the teacher's turn so far is so constructed as to involve the use of a "current- speaker-selects-next" technique, then the right and obligation to speak is given to a single student or group of individual students (and, optionally, also to the teacher); transfer occurs at that transition-relevance-place. (Markee, 2000, p. 96)

Markee's (2000) analyses shows the extent to which the speech exchange system is unequal in

these institutional settings and illustrates how the (in) equality of the speech exchange system

can vary according to classroom participants' orientation to the institutional nature of this

context. Markee's (1995) work also revealed how teachers maintain control of the speech

exchange system through counter question turns that reinitiate first position sequence-initiating

actions of the triadic dialogue.

Seedhouse's (2004) work also contributes to our understanding of the organization of

interaction in the language classroom. He shows how the sequential organization and turn-taking

machinery of classroom interaction can vary greatly according to the instructional context and

task format of a lesson. These dynamics, which can emerge locally, influence the roles attributed

to students for participating and assuming speakership. He argues that language classrooms

display characteristics of a meaning-and-fluency or form-and-accuracy context. In the former,

the participants' focus is on communication, while in the later, their focus in on grammatical

accuracy. These contexts were each described as having different influences on the organization

of classroom interaction, and thus as having different organizational features.

The findings of McHoul (1978), Markee (2000), and Seedhouse (2004) are among the

most seminal work in CA research on the organization of classroom interaction. Markee (2000)

and Seedhouse (2004) furthermore illustrate that comprehensive research on classroom interaction involves more than simply an examination of the pedagogical objectives of the teacher or of the institution. In line with the emic orientation of ethnomethodological enquiry, CA researchers must also consider the types of interactional tasks that students are faced with and how they orient to them through their interactional practices (see also Macbeth, 2004). CA studies have also shown how classroom participants conduct themselves in peer interactions (e.g., Hellermann, 2007, 2008; Hellermann & Pekarek-Doehler, 2010, Pochon-Berger, 2011) and in off-task talk (e.g., Markee, 2005; Markee & Kasper, 2004).

CA literature has also described a divergence between task-as-plan (what is intended) and task-as-activity (what actually happens) (e.g., Coughlan & Duff, 1994; Hellermann & Pekarek Doehler, 2010; Markee & Kasper, 2004; Mondada & Pekarek-Doehler, 2004; Mori, 2002; Seedhouse, 2004). In other words, a pedagogical interaction can diverge from a teacher's pedagogical workplan and take on a different shape in response to the unfolding events of the interaction. These findings show how "students are 'active agents' (Markee & Kasper, 2004, p. 496) who accomplish the [pedagogical] task according to their ongoing interpretations of the task itself and of the instructional setting in which it takes place" (Kunitz, 2011, p.iii). Students' responsive turns can therefore influence the ensuing trajectory of the sequence. In these moments, there is great opportunity to observe how teachers and students work collaboratively to resolve challenges to progressivity and intersubjectivity in order to reach mutual understanding and achieve pedagogical objectives.

2.2.3   The sequential context of the triadic dialogue

A dominant feature of the teacher-led classroom is the triadic dialogue (McHoul, 1978; Mehan, 1979; Sinclair & Coulthard, 1975), which is exemplified in the transcript shown in Figure 2.8 below.

```
Figure 2.8   (Mehan, 1986)

01 Initiation -->   Teacher: What time is it, Denise?
02 Reply       -->   Student: 2:30
03 Evaluation -->   Teacher: Very good, Denise.
```

In this sequence, a teacher asks a question or issues a prompt (line 01), the student responds (line 02), and the teacher follows up on the response with an evaluative action (line 03). This sequential context is particularly pervasive in teacher-fronted classroom interaction and has been previously described as an Initiation-Reply-Evaluation sequence (Mehan, 1979), an Initiation-Reply-Follow-up sequence (Sinclair & Coulthard, 1975), and a Question-Answer-Comment sequence (McHoul, 1978). The triadic dialogue has been observed across a wide variety of classroom contexts, including in elementary, English, medical schools, ESL, FL, and math and science classes.

A teacher's sequence initiating turn can take on many different shapes or turn formats. The shape of such a turn lays a framework for the form and content of the next relevant student turn in the sequence (Sacks et al., 1974). For example, in the classroom, a teacher's question makes a student response next relevant (Sacks et al., 1974; Gardner, 2004). A teacher's question can display an orientation to meaning-and-fluency (Seedhouse, 2004) through referential (Long & Sato, 1983) or information seeking (Mehan, 1979) questions. A teacher's sequence-initiating question may be a mechanism for encouraging student involvement in interaction (Musumeci, 1996), as well as seeking information from the student. In the L2 classroom, teachers may also

ask known-answer questions (Searle, 1969) (also called display questions (e.g., Mehan, 1979; Long & Sato, 1983; Seedhouse, 2004). As shown in Figure 2.1, students have to display that they know the answer to these questions through their responses. In the foreign language classroom, this type of question is particularly pervasive in instructional contexts where there is a focus on grammatical form-and-accuracy (i.e., where students are being prompted to provide a response that fits a particular form, such as in a homework checking activity) (Seedhouse, 2004).

The successful progression of the teacher's sequence-initiating action to third-turn evaluation hinges upon the student's second-turn response. A study that identified "zones of interactional transition" (Markee, 2004, p.583) in classroom interaction showed how students might misinterpret teachers' display questions as referential questions. Waring (2009) showed how students interrupt the sequential trajectory of the triadic dialogue in order to create space for other students to participate in the interaction. Jacknick (2011) also showed how students interrupt the sequential trajectory of the triadic dialogue with questions directed at the teacher.

Student responses make a teacher's third-turn evaluation next relevant (McHoul, 1978; Mehan, 1979; Sinclair & Coulthard, 1975). These turns, in which a teacher evaluates a student response, are indicative of the institutional roles that teachers and students play in the classroom and the social power that these roles entail. Note that in everyday interaction, a response to a question about the time of day would not be followed by an evaluation on the adequacy of the response. Teachers typically dictate who has rights to speakership and turn management (McHoul, 1978) in such sequences. Such dynamics of social power have been shown to present certain constraints and challenges for student participation and engagement in instructional interaction (e.g., Cazden, 2001; Markee, 2000). The practice of asking display questions has been criticized for the types of participation opportunities that are afforded to students (Long &

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Sato, 1983). Researchers such as Lee (2006) and Markee (1995) have furthermore critiqued previous studies whose categories "do not account for the processes through which display questions are made intelligible by those who use them in actual classroom interaction and what they accomplish in doing so" (Lee, 2006, p.694). According to Markee (2000), these sequences are a "prototypical locus of talk displaying participants' orientation to a distinctively institutional variety of talk, in which members construct their differential status on a moment by moment basis" (Markee, 2000, p.70).

Certainly, the triadic dialogue does limit the position and shape of student contributions. However, investigations of the triadic dialogue continue to contribute to a more comprehensive understanding of the mechanisms that underlie this sequential context that dominates much of teacher-led interaction. It is therefore important to study these sequences because they reveal much about the interactional opportunities that they afford or constrain for students (e.g., Mortensen, 2009; Seedhouse, 2004). More recent examinations of the triadic dialogue have shown how teachers' and students' talk and embodiment (e.g., eye gaze, body posture, pointing gestures) influence turn allocation and evaluation (e.g., Kääntä, 2010, 2014; Mortensen, 2008, 2009; Mortensen & Hazel, 2011; Sert, 2011, 2015). These analyses also show (to a varying extent) how participants' orientation to pedagogical artifacts contributes to the shaping of teacher-led interaction. The present study contributes to this line of research.

2.2.4   Repair, correction, and response pursuits

This section will explore the actions of teachers who seek to pursue responses to their pedagogical questions in the sequential context of the triadic dialogue. I will focus primarily on research conducted in L2 classrooms, but will also reference research in everyday and

institutional interaction that underlies the study of L2 classroom interaction. The first subsection will review first-turn speakers' treatment of missing second-turn responses. The second subsection will review first-turn speakers' treatment of second-turn responses that they deem incomplete, ungrammatical, or otherwise pedagogically unfit. Interactional challenges often arise in the triadic dialogue when students do not provide a response to a teacher's question or when the responses are not those that the teacher anticipated. Teachers may also conduct repair or correction on incorrect student responses.

In everyday conversation, CA research of English language interactions between NS and NNSs has indicated that NSs tend to avoid overt correction of NNS talk unless the learner initiates a repair sequence (Gardner, 2004). As with NS-NS discourse, self-initiation and completion of repair is structurally preferred to other-initiation and completion of repair (McHoul, 1990). In the organization of these preferred repair sequences, the NNS typically performs the sequence-closing turn. NNSs can also be seen to initiate repair on NS talk when encountering a problem of hearing, speaking, or understanding (Kasper, 1985). In contrast, in everyday interaction, it is the NNS who typically initiates and completes repair.

In institutional talk, Gardner (2004) analyzed native speaker (NS)-non-native speaker (NNS) interactions in oral proficiency interviews. He then compared these analyses to those of everyday conversation between NSs and NNSs, and showed that NSs dealt with the lack of a forthcoming response to their questions in the same way as they did in conversation with NS. Specifically, they treated a lack of a response to a question as a problem with the premise of the question. They added increments to their questions, or performed self-repair by modifying or reformulating their questions. Gardner showed, however, that in institutional interactions (OPI interviews) between NS and NNSs, NS interviewers dealt with the lack of an immediately

forthcoming response as a problem of understanding or language proficiency on the part of the

NNS interviewee. NS interviewers oriented to the interviewees' non-native speaker status by

simplifying the language in the reformulation of their questions or by transforming their question

from indirect to direct forms. These are sequence-organizational resources and are indicative of

the ways that speakers orient to the differing discourse patterns in everyday and institutional

conversation.

McHoul (1990) found that, as in everyday conversation, there is a preference for student

self-completion of repair in the classroom but that it is typically teachers that initiate repair.

McHoul (1990) also argued that teachers' other-initiated repairs are immediately forthcoming,

whereas in everyday conversation, speakers withhold repair in order to provide co-participants

with the sequential space to self-initiate repair (Schegloff et al., 1977). He argues therefore that

the preference for self-initiation of repair in everyday interaction does not extend to students'

classroom talk. McHoul's (1990) study also showed how a teacher's silence in the post-second

position can signal that a student response is dispreferred.

CA researchers (Schegloff, Koshik, Jacoby, & Osher, 2002; Macbeth, 2004; Hall, 2007)

have called for clarification regarding the distinction between repair and correction in classroom

interaction, in order to arrive at a more concise and comprehensive understanding of these

phenomena. Schegloff, Koshik, Jacoby & Olsher (2002) addressed the conceptual distinction

between repair and correction, stating that, "discriminating the main trajectory of the interaction

from temporary suspension of it for repair can be far less clear than in other, nonpedagogical

settings. Yet this is crucial for the application of this domain of CA's resources to be warranted.

Not every correction is *repair*; not every problem in understanding implicates the operation of

repair for its solution" (p.7-8). Whereas the classical use of 'correction' in everyday

conversation refers to "the replacement of an 'error' or 'mistake' by what is 'correct'" (Schegloff et al., 1977, p. 363), instructional correction takes into account the sequential action being performed in instructional interaction (e.g. discussing grammatical form) and whether such an action is suspended by the repair/ correction, or whether it can be viewed as a contribution to the interactional (and instructional) achievements of the sequence. McHoul's (1990) use of repair terminology was also questioned by CA researchers such as Macbeth (2004) and Hall (2007), who also argued that repair in everyday interaction (Schegloff et al., 1977) and instructional correction in the classroom should not be conflated. Yet, Macbeth (2004) stated that CA repair and instructional correction are "poor candidates for comparative analysis" (p.705) and that they should be examined rather as "co-operating organizations" (p.705, citing Pomerantz, 1978).

In contrast, Seedhouse (2007) argued that the differentiation between repair and correction in everyday and institutional contexts is unnecessary, as both function with the aim of resolving issues of speaking, hearing, or understanding (Schegloff et al., 1977). Seedhouse (2007) further criticized Hall's (2007) approach as a conceptual *mélange* of CA and Discourse Analytic methodologies. Seedhouse (2007) states that "in ethnomethodological CA, we are dealing with a holistic system of analysis because the interactants are using the same holistic system of analysis themselves to organise their talk" (Seedhouse, 2007, p. 532). The present study will take Macbeth's approach to the conceptual distinction between repair and correction, reserving the use of the term repair for actions which work to maintain intersubjectivity (i.e., mutual understanding) and the use of the term correction for the institutional achievements of instruction. In this view, correction can be a sub-category of repair, so in instances where both CA repair and instructional correction are both relevant possibilities, the parent-category of repair will be used.

Instructors can use questions in the third-position to initiate repair on students'

inadequate or incorrect responses to sequence-initiating questions. For example, Koshik (2002a,

2002b, 2003, 2005) identified different formats of pedagogical questions and prompts, including

Designedly Incomplete Utterances (DIUs) (e.g., They are?...), Reverse Polarity questions (e.g.,

Didn't you attend class?), and Alternative questions (e.g., I going or I am going?). While Koshik

observed how teachers use these forms in the context of L2 writing conferences, the findings

extend to teacher talk in the L2 classroom and are particularly relevant in instances of teachers'

other-initiated repair on student responses.

Teachers' third position evaluations can also project repair on the student's

ungrammatical second position response. Kasper's (1985) study of repair work in the foreign

language classroom showed how teachers accept the content of a learner's response through

evaluation or receipt, but may also initiate repair on the ungrammatical aspect(s). In instructional

interaction, it has also been shown that repair is centered on the learner's talk, rather than on that

of the teacher or the NS; students are not commonly seen to initiate repair on the teacher's talk

(Kasper, 1985; Zemel & Koschmann, 2011). Zemel, Koschmann, and LeBaron (2011) looked at

the multimodal practices used by attending surgeons to pursue a response from surgical residents

during the course of an operation. They specifically targeted how asymmetrical (or inadequate)

responses to known information questions were dealt with by attending surgeons in the third

position of the triadic dialogue. Zemel et al. (2011) found that attending surgeons avoided

explicit correction in third position, and instead favored opportunities for surgical residents to

self-complete the correction. Attending surgeons asked follow-up questions in third position until

the resident produced a satisfactory response to the sequence-initiating question. The attending

surgeons' questions, as well as the embodied referential resources used (e.g., deictic gestures,

which included pointing to an area of the surgical field on the patient), became more explicit as the sequences progressed and supplied residents with the resources necessary to design an adequate response. Similarly, teachers provide students with the sequential space to self-complete the correction. This research indicates that the repair practices in instructional discourse differ sequentially from those of everyday interaction.

Okada (2010) studied the repair work done by teachers in response to what he called "failed questions" (p.55). The teachers used interactional resources such as modification of the sequence-initiating question, formulation of hints of the appropriate response, and code switching into the students' L1 in order to clarify the content of the question. In Figure 2.9 below, the interaction takes place in an English as a Foreign Language classroom.

Figure 2.9 (Üstünel & Seedhouse, 2005)

```
1.  T:    okay (.) hh on Tuesday night?
2.        (0.5)
3.  T:    on New Year's night?
4.        (1.0)
5.  T:    on Tuesday (.) last Tuesday?
6.        (2.0)
7.  T:    Salı günü?
          on Tuesday
8.        (0.5)
9.  S4:   er-
10. T:    =YılbaTı gecesi?
          on New Year's Eve
11. S4:   I (2.0) study (0.5) English
```

The teacher asks a question which receives no response from the students (line 01). The teacher reformulates and repeats the question (lines 03 and 05) before codeswitching to the students' L1 (line 07). Üstünel & Seedhouse (2005) argue that teachers may codeswitch to the students' L1 in

response pursuits in order to clarify any perceived difficulty in understanding the language of instruction, such as the teacher's question shows in Figure 2.9 above.

While there is preference for teachers to initiate repair in classroom interaction (McHoul, 1990), a student may also initiate repair on a teacher's talk. In medical school tutoring sessions, Zemel and Koschmann (2011) showed how students' inadequate responses can be indicative of a trouble source in teachers' questions. In the excerpt they analyzed, the expert tutor initiated self-correction of his initial question to a group of student learners when his sequence-initiating display question proved to be lexically problematic for students. The tutor had mispronounced the name of the lexical item for which he was requesting a definition. The students' inadequate response served to locate this as a trouble source. The tutor in this case withheld the evaluation in the third slot of the triadic dialogue, and instead revised his question in post-second position. This research indicates that the form and focus of a teacher's question makes relevant only a certain range of responses. Students' responses are thus contingent upon teachers' questions. As such, when a second position response is missing, inadequate, or ungrammatical, it makes sense to consider the form and premise of the question, as well as the preparedness of the student to understand and/or respond to such a question, particularly in the context of second/foreign language instruction. Teachers refer back to their own questions to resolve potential trouble sources, or to perform or withhold assessment in their pursuit of a particular response (Antaki, 2002; Zemel & Koschmann, 2011).

2.2.5   Third-turn repeats

In everyday conversation, third-turn repeats have been identified as a mechanism for several different actions including sequence closure (e.g., Schegloff, 1997, Schegloff et al.,

1977), repeat initiation (e.g., M. Goodwin, 1983; Schegloff, 2007; Schegloff et al., 1977; Selting, 1996), information receipt (e.g., Betz et al., 2013; Schegloff; 1997; Taleghani-Nikazm & Vlatten, 1997; Tannen, 1989), and ratification (e.g., Tarplee 1996), to mention just a few. The function of a third-turn repeat can vary considerably depending on its prosodic shape (in particular, its intonation) (e.g., Curl, 2005; Robinson & Kevoe-Feldman, 2010).

In the classroom, teachers' third-turn repeats have been shown to play an important role in the evaluation of student responses (e.g., Chaudron, 1988; Cook, 1994; Duff, 2000; Gass et al., 1998, Hellermann, 2003; O'Connor & Michaels, 1993; Park, 2013; Piirainen-Marsh & Tainio, 2009; Ryland & Aukrust, 2005; Wong, 2000). These repeats can ratify student responses and bring a sequence in the triadic dialogue to closure (Lee, 2007; Park, 2013). This practice serves to 'revoice' (e.g., O'Connor & Michaels, 1993) the response for the benefit of other students in the classroom (see also Margutti, 2004).

The function of teachers' third-turn response repetitions has also been shown to vary according to the instructional context in which they are used. Park (2013) has shown that in form-and-accuracy contexts (Seedhouse, 2004), teachers' third position response repetitions confirm students' second position responses, whereas in meaning-and-fluency contexts (Seedhouse, 2004), these third-turn verbal response repetitions serve to encourage students to further elaborate upon their second position responses. Lee (2007) also examined third position interactional work in his research on teacher talk in ESL classrooms. He looked at the local contingencies that define pedagogical work done in the sequential context of the triadic dialogue, enacting a view of the teacher's third-position turn as situated accomplishment. Rather than looking at the functional categories that define the turn positions described by Mehan (1979), Lee analyzed the influence of unfolding actions on a turn-by-turn basis. Lee noted that when

limiting an analysis to Mehan's (1979) formal categories, it was easy to take for granted the participants' emic perspective of the classroom interaction. Lee instead encouraged a view of the third turn as a "placeholder that opens up an analytic possibility for describing the communicative acts that teachers display" (Lee, 2007, p. 202). Lee described this position as particularly important for understanding how the triadic dialogue is shaped in classroom interaction because it is built upon contingencies shaped in the students' second turn, which is itself built upon the sequence-initiating turn of the teacher.

Hellermann's (2003) study has also shown that the prosody of a teacher's third turn is important to a comprehensive understanding of how this action marks the adequacy of a student's second-turn response. He examined a range of interactional functions for teachers' third-turn response repetitions including positive evaluation of student responses and subsequent sequence closure, but also elicitations of more locally correct responses. Pitch, intonation contour, and timing (i.e., rhythm, pause, rate) were all identified as factors that allow students to differentiate the functions of the repetitions. Seedhouse (2004) has described how pitch and intonation contour play a role in students' interpretations of the function of teachers' third-turn response repetitions, as those delivered with rising intonation were identified as a practice that initiates correction on students' responses without providing explicit negative feedback.

While teachers' verbal third-turn response repetitions have been addressed in prior research, few studies have examined this practice as a multimodal phenomenon. The present study will expand upon current studies by showing how the pedagogical artifacts that teachers employ contribute to third-turn (as well as first-turn) actions in the triadic dialogue.

2.3 Multimodality in CA research

This subsection will discuss participants' body-visual behaviors (2.3.1) and the study of how material artifacts contribute to the organization of action in everyday (2.3.2) and second language classroom interaction (2.3.3).

2.3.1 Body visual behavior

In recent years, thanks to the availability of audio-video recording equipment, CA studies have devoted increasingly more attention to the multimodal[4] behaviors of conversational participants (e.g., Goodwin, 1977, 1981, 1986; Heath, 1986; Kendon, 1986,1995; Sacks & Schegloff, 2002; Schegloff, 1984; Streeck 1993, 1994). This has resulted in a more holistic view of the situated practices that contextualize talk-in-interaction[5] (Schegloff, 1991). This work has shown that participants attend to multiple semiotic resources in their interactional pursuits to make meaning and to achieve intersubjectivity. These resources include the body-visual features, such as gesture (e.g., Berger & Rae, 2012; Goodwin, 1986, 2000, 2007, 2013; Goodwin & Duranti, 1992; Goodwin & Goodwin, 1992; Hayashi, 2005; Mondada, 2007; Mori & Hayashi, 2006; Olsher, 2004), body postures and positions (e.g., Heath, 1984, 1986; Schegloff, 1998; Streeck et al., 2011), facial expressions (e.g., Chovil, 1991; Goodwin & Goodwin, 1986; Markee & Kunitz, 2013), and eye gaze (e.g., Goodwin, 1981; Haddington, 2006; Markee & Kunitz,

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[4] The term 'multimodality' has been subject to criticism within the field of CA for a number of reasons (see Hazel et al. 2014; Mondada, 2014). Most pertinent to the present work, 'multimodal' conveys confusion with regard to the temporal mobilization of the visual and non-vocal resources it assumes. The various multimodal resources in social interaction are precisely coordinated with the surrounding sequential environment in which they are situated and may be synchronously or asynchronously deployed in conjunction with other social actions.

[5] The ethnomethodological foundation of 'order at all points' (Sacks, 1992) within CA is, however, by no means a novel concept. Since the inception of this field, CA practitioners have emphasized that any aspect of the interaction, including features such as embodiment, is potentially relevant to the analysis (see Schegloff, 1984). For this reason, the application of the 'multimodal' descriptor to more recent CA work has been criticized for its implication that previous work outside the research focus of multimodality is, by default, mono-modal. Hazel et al. (2014) argue that " interaction as the primordial site for human sociality is always multimodal, and as such the term as applied within interaction analytic studies relates to the research focus, rather than to the object of research" (p. 3).

2013; Mortensen, 2008, 2009; Rossano, 2010, 2013), as well as the phonetic and prosodic (e.g., Couper-Kuhlen & Selting, 1996; Couper-Kuhlen & Ford, 2004; Curl, 2005; Ogden, 2006; Selting, 1996), the environmental/spatial (e.g., Haddington et al., 2013; Hazel & Mortensen, 2014; LeBaron & Streeck, 1997; Mondada, 2009; Streeck et al., 2011), the material (e.g., Goodwin, 2000, 2013; Hazel & Mortensen, 2011, 2014; Heath & Luff, 1996; Hutchby, 2001; Mondada, 2009) and of course the linguistics features (e.g., Schegloff, 2007; Sacks, Schegloff & Jefferson, 1974) that contribute to the organization of social interaction.

According to Streeck et al. (2011, p. 299), "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". Rossano (2010) has shown that co-participants orient to gesture, and that gesture can be as linguistically meaningful as a verbal equivalent. Furthermore, while gesture can be used to convey meaning independently of speech, talk and gesture are part of the same system. Through embodied actions such as gesture, speakers cannot only convey lexical, but also temporal, spatial, and social meaning (Goodwin, 1986).

Body torque is also an interactionally relevant feature of interaction. Research (Kendon, 1980; Goodwin, 1981; Schegloff, 1998) has shown how the position and shape of the torso and limbs can convey interactional meaning. For example, Schegloff's (1998) work describes the transitory nature of torqued body postures (e.g., a turned head). The relatively unsustainable nature of torqued postures can project an embodied change, specifically the resolution of body torque by returning to home position (Sack & Schegloff, 2002). These behaviors appear to influence the constriction or expansion of sequences in the turns that follow their production.

These findings suggest that body torque can provide insights into how participants use this resource to manage concurrent activities and project future courses of action.

Co-participants of everyday interaction can influence the trajectory of turns with eye gaze (Goodwin, 1979; Rossano, 2013). The eye gaze of the speaker pursuing the response may be a resource for the turn management in interaction. Gaze, as well as facial expressions, has also been found to function in assessments (Goodwin & Goodwin, 1987), either accompanying speech or being produced independently of it. To signal a trouble source in the preceding talk, participants can also use speech-independent facial expressions. The emotional reaction of a participant has been shown to be recognizable because of their facial movements, such as a frown or raised or furrowed eyebrows (Chovil, 1991). Such resources may be used to signal that the sequence-initiating question is problematic in some way, thus acting as an other-initiated repair.

CA research of classroom interaction has also demonstrated that co-participants orient to eye gaze and facial expressions as a resource for turn management (e.g., Kääntä, 2011, 2014; Mortensen, 2008, 2009; Seo & Koshik, 2010; van Lier, 1994). For example, Mortensen (2009) showed how teachers use eye gaze to secure student recipiency in the pre-beginning stage of a turn. In English language tutoring sessions between NSs and NNSs, Seo and Koshik (2010) showed how facial displays, as well as gesture such as head tilts, can be sequentially implicative resources for repair. In their study, NSs used gestural and facial resources at turn transition relevance places to communicate a problem of understanding and, thus, to initiate repair on the learners utterances.

CA studies of classroom interaction have shown how embodied behaviors contribute to actions of repair and turn allocation (e.g., Kääntä, 2010; Margutti, 2004). In the third-turn

position of the triadic dialogue, a teacher's eye gaze (Margutti, 2004), motionless postures (Schegloff, 1998), and cut-off body movements (Kääntä, 2010) foreshadow impending repair sequences. Teachers also perform "embodied allocations" (Kääntä, 2010, p. 256) in which, once mutual gaze is established with the students (Mortensen, 2009), teachers allocate turns to students through pointing gestures and head nods.

Teachers' multimodal conduct has also been shown to augment opportunities for foreign language input and comprehension. In research on the gestural work of foreign language teachers in the classroom, Taleghani-Nikazm (2008) found that metaphoric, iconic, and deictic gestures[6] (McNeil, 1992) were used as pedagogical resources to assist L2 learners' comprehension of verbal input. As an interactional resource, gestural work can be particularly useful in a foreign language classroom, where students and teachers may communicate more efficiently without the processing load associated with verbal expression and/or comprehension in the foreign language.

Teachers and learners also engage in gestural practices whose functions may contribute to the teaching and learning of both instrumental and conceptual knowledge. Taleghani-Nikazm and Vlatten (1997) found that in instructional interactions between participants of everyday conversation, learners perform embodied repetitions of the gestures used by the expert in their instructional talk. This practice, along with other embodied indicators (e.g., head nods) marked receipt of the instruction. Arnold (2012) also examined gestural matchings (Lerner, 2002) in instructional interactions taking place at workshops between bike shop repair experts and bike owners, the latter assuming the role of learners. The bike repair experts' objective was to instruct the owners/learners on how to make simple bike repairs themselves through hands-on

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[6] Iconic gestures represent the lexical concepts conveyed in speech, through imitation of the form of an object or manner of a particular action. An example of this would be a speaker cupping their hands with palms up to convey the word 'bowl' in corresponding speech. Metaphoric gestures are similar to deictic gestures, but tend to represent abstract ideas. Deitic gestures use resources, such as pointing, to represent elements in space and time.

engagement, without actually performing the bike repairs for the learners but rather through instructing them on how to do it themselves. These gestural practices, described as "dialogic embodied action" (Arnold, 2012, p. 269), were also used prior to each step of a multi-step instruction, and were argued to function as pre-sequences, organizing the sequence of the interaction and orienting the learner to each new step in the instruction. The co-participants' gestures were shown to enact and reinforce the locally specific participant roles of expert and learner. These gestural matchings allowed experts to clarify complexities in the material world surrounding the co-participants, while also allowing learners to demonstrate uptake of a potentially complex teaching act.

The research presented in this section reflects a number of identified practices that co-participants of conversation may use in conversation to make assessments, initiate repair, organize turns, display affiliation and alignment, and assist teachers and learners in the transmission and display of knowledge. There is increasing attention devoted to body-visual behavior in everyday and institutional interaction. The role that material artifacts play in interaction has received far less attention.

2.3.2 Material artifacts

The research on multimodality in CA has paid much attention to the linguistic and embodied aspects of interaction. Far less attention, however, has been paid to how humans orient to material artifacts and the surrounding environment in their social interactions. Multimodal analysis should not disregard any particular mode (e.g., talk, gesture, artifact) as primary at the expense of the other fields in which it works in concert (Sacks, 1992; Goodwin, 2000a; see also Hazel et al., 2014). Mondada (2014) also emphasizes this idea, noting that the interactional

import of a specified multimodal resource is locally shaped; she states, "the prioritization of one over the other is not a matter that can be decided in a principled way, but is an empirical issue that depends on the type of situated activity and on the way in which participants format it" (p. 139-140). When these resources become relevant to the interaction, they also become relevant to the analysis. Although a research focus on the multimodal aspects of interaction is increasingly present in the literature, the role that material artifacts play in the organization of interaction for participants has been underexplored.

Material artifacts constitute one semiotic field that participants are seen to use and to orient to in social interaction. The use of gesture and other embodied actions has enjoyed much attention in research but as Goodwin (2007) notes, some gestures are inextricably linked to the environmental context in which they are produced, a phenomenon he calls environmentally coupled gestures (Goodwin, 2007). For example, Goodwin (2000) shows how a pair of archeologists classify the color of dirt using a Munsell chart, an artifact through which these participants build action, achieve intersubjectivity and attend to their professional roles and objectives. The significance of the gestures that these archeologists use in their interactions, such as pointing, can only be understood from a participant's perspective when the Munsell chart is made relevant through this environmentally coupled gesture.

Goodwin (2013) also emphasizes in his more recent work that there is an accumulative function of material use. That is, language can be developed from participants' orientation to physical objects. He applies the notion of 'substrate' to CA to describe how participants build and draw upon layers of a host of interactional resources (e.g., material, embodied, prosodic) "to build in concert with each other subsequent meaning and action that emerges coherently from what just gone before, and which provides the materials for the construction of what will happen

next" (Goodwin, 2013, p.11). These findings illustrate the essential nature of artifacts for the unfolding of the interaction in which particular situated tasks are embedded.

Participants' use of simple and complex material artifacts can shape and construct meaning in interaction. By 'simple material artifacts', I refer to those objects that are manipulated, but not altered or constructed, by participants, such as a pen (Hazel & Mortensen, 2014) or a gavel (Heath & Luff, 2013). With the term 'complex material artifacts', I refer to those objects that participants alter or construct in the course of interaction, such as a computer screen (Heath & Luff, 1992; Goodwin, 1996), a blueprint (Mondada, 2014), or a written text (Kunitz, 2011). For example, Heath and Luff's (2013) analyses show how the deployment of a simple material artifact (i.e., a gavel) represents a projectable sequence of action (i.e., banging, thus sequence closure). More specifically, participants project and orient to such an action in their interactional moves (i.e., bids) to delay such a trajectory.

More complex material artifacts such as computer screens, publicly display information. CA studies show that participants' orientation to these objects plays a constitutive role in the coordination of the interactions in which they figure (e.g., M. Goodwin, 1985; Goodwin, 2000; 2013; Heath and Luff, 1992; Mondada, 2009). Other complex material artifacts, such as cars, can also organize participants' focus of talk and attention and display and negotiate participants' epistemic stances toward these objects. For example, Mondada (2009) observed situated activities of instruction in French, during which car dealers described to customers the features and options of their recent purchases of a car. The customers sat in the driver's seat as the dealer pointed out the features. In these interactions, customers orient to having received new information (e.g. K- position, Heritage, 2012) by treating the dealer's descriptions as an embodied instruction. The customers manipulated the technical features of the car as they

produced change of state tokens and assessments of first-position information delivered by the dealer. This study exemplifies how participants' talk and embodied orientation to material artifacts contributes to the organization of interaction.

The *in situ* construction of and orientation to publicly visible emergent artifacts constitutes another strand of multimodal research (e.g., Goodwin,1996b, 2000b; Hutchins, 2006; Kunitz, 2011; Markee & Kunitz, 2013). This research has examined participants' writing and typing behaviors upon visual substrates (Goodwin, 2013) while also examining how participants' construction and management of these emergent artifacts contribute to the performance and projection of interactional tasks (e.g., planning). This research has focused primarily on the use of written materials. In institutional settings, collaboratively produced written artifacts have been shown to "capture the unfolding design trajectory" (Kunitz, 2011, p.2) of an interaction, documenting the task-relevant talk as it unfolds. For example, foreign language students participating in a planning session for a group presentation (Kunitz, 2011; Markee & Kunitz, 2013) have been shown to use verbal and embodied contributions (in both the L1 and the L2) to design the content of presentation notes, which Kunitz (2011) characterized as a collaboratively achieved, emergent by-product of the interaction.

CA studies have shown that participants do orient to material artifacts in the course of instructional interactions (e.g., Cekaite, 2009; Kääntä, 2010; Koshik, 2002; Mori & Hasegawa, 2009; Mortensen, 2009; Mortensen & Hazel, 2011; Olsher, 2003; Sahlström, 2002; Sert, 2011, 2015). Yet only a few CA studies have explored in detail how material artifacts are actually used as pedagogical resources and how they might organize instructional interaction in the classroom.

Kääntä's (2010) study, which examined turn-allocation and repair practices in English Foreign Language classes (EFL) in Finland, showed how a teacher makes use of semiotic

resources such as embodiment and pedagogical artifacts in the context of the triadic dialogue and how these " resources influence the overall interactional and sequential organization of classroom activities" (Kääntä, 2010, p.15). Among teachers' gestural practices (e.g., pointing, nodding) for turn-allocation and repair, Kääntä (2010) showed how a teacher's multimodal orientation to an overhead projector and chalkboard contributed to 'situated activities' (M. Goodwin, 1990; 1995) such as repair and how these behaviors functioned as projection devices for a teacher's forthcoming actions. The analyses showed how teachers' display of a previously prepared response on an overhead transparency (Fig. 2.10) was accomplished in relation to the timing of a student's response. The findings of the analysis suggest that the teacher's treatment of a student response is projected and accomplished through both talk and embodied actions (i.e., eye gaze, revealing the response).
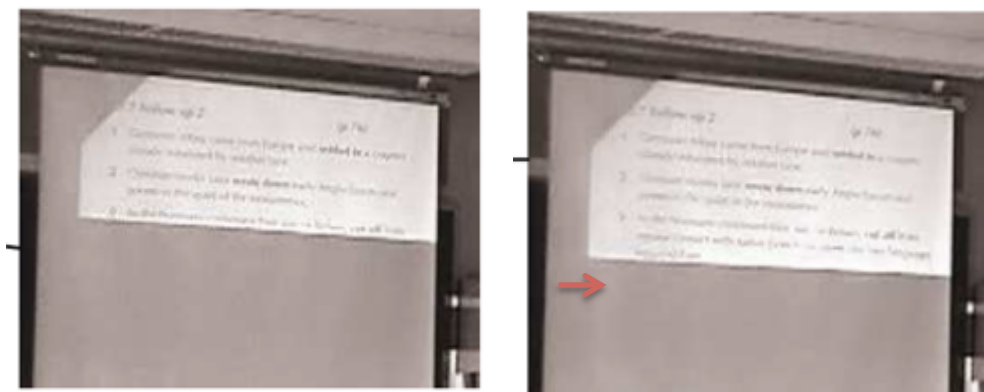
Figure 2.10 (Kääntä, 2010, p. 199)

To my knowledge, Kääntä's study (2010) is among the first to include a detailed analysis of how pedagogical artifacts contribute to the organization of classroom discourse. Her study is among the most relevant in informing the analyses of the present study.

Mortensen and Hazel's (2011) study of English foreign language and Danish second language classrooms also yielded some interesting conclusions, many of which are relevant to

the analyses found in the present study. Their analyses considered the role played by whiteboards

and textbooks (Figs. 2.11 & 2.12) in this sequential arrangement of round robin sequences.

Figure 2.11 (Mortensen & Hazel, 2011, p. 63)

Figure 2.12 (Mortensen & Hazel, 2011, p. 63)

In the course of these sequences, the study showed how the teacher constructs a family tree on

the whiteboard "in situ as part of the unfolding task" (Mortensen & Hazel, 2011, p.63). The

teacher's talk "enlists students' participation in the completion of a DIU (Koshik, 2002)", while

his embodied orientation toward the artifact (Fig. 2.11) prompts students to label the figures

present in the structure with pedagogically relevant lexical forms. The analyses suggest that the teacher's construction of a "designedly incomplete graphic" (Mortensen & Hazel, 2011, p. 64) remains incomplete without the lexical forms with which students label the figures. The teacher's practice thus encourages students to "contribute to the graphic on a step-by-step basis, while organizing the round robin sequence accordingly" (Mortensen & Hazel, 2011, p.65).

Mortensen and Hazel (2011) also found that teachers project a particular sequential action through their embodied orientations to a material artifact in a round robin sequence. By pointing to the title of an exercise in the course textbook in a sequence-initiating action (Fig. 2.12), the teacher makes the textbook a relevant feature of the sequence. His deictic gesture and referring talk "display the utility accorded such material artifacts and their graphic structures for the initial move of a round robin activity" (Mortensen & Hazel, 2011, p.62). The findings indicate that the teacher's orientation to a pedagogical artifact can assist students in anticipating the incipient trajectory of the sequences, and thus the students' participatory role therein. Pedagogical artifacts are interactionally relevant features of teachers' sequence-initiating actions that can be used to organize and manage L2 classroom tasks.

CA studies have shown how the coupling of talk and gesture with visual and environmental artifacts can vitally contribute to the joint achievement of intersubjectivity among participants (Goodwin, 2000, 2003, 2013). The present study will expand upon the existing literature by examining the contribution of pedagogical artifacts (such as PowerPoint slides and chalkboards) in the organization of French foreign language classroom interaction. The analyses, which focus on instructional response pursuits in the sequential context of the triadic dialogue, will show how these pedagogical artifacts are used as interactional and instructional resources

for negotiating and mediating participatory roles and for marking the achievement of

pedagogical objectives

Chapter 3: How Pedagogical Artifacts are Used to Display
Student Responses in the Triadic Dialogue

3.1   Introduction

The present chapter focuses on how teachers use pedagogical artifacts (e.g., chalkboards, PowerPoint slides) to construct and manage the visual display of second-turn student responses in the sequential context of the triadic dialogue (Mehan, 1979; see also Sinclair & Coulthard; 1979; McHoul, 1978). It examines how these pedagogical artifacts and other multimodal resources that invoke these artifacts (e.g., verbal and body-visual behavior) contribute to the actions realized through language. By examining how teachers and students orient to these visual displays situated in the sequential context of the triadic dialogue, I demonstrate how the visual display of students' responses (or how the delay or withholding of such an action) can shape interaction in the foreign language classroom, particularly the unfolding of response pursuits in the triadic dialogue and the marking of achievement of the teachers' instructional objectives. As these embodied and semiotic behaviors are employed throughout the sequential context of the triadic dialogue, this chapter will also contribute to the discussion of how the embodied and semiotic resources with which teachers treat a student response (Kääntä, 2010; Mortensen, 2008, 2009; Mortensen & Hazel, 2011) are shown to be inextricably intertwined with the sequential actions that teachers perform using other verbal or sequential resources (such as silences). It will examine how this "complex web of resources" (Mondada, 2014, p.139) emerges in response to local constraints to deal with challenges to progressivity, and thus to the achievement of certain pedagogical objectives, in the sequential context of the triadic dialogue.

This chapter is laid out as follows: The first section of the analysis (3.2.1) examines sequences in which teachers use PowerPoint slides to display a student's second-turn response.

This section is divided into two sub-sections. The first sub-section (3.2.1.1) will describe how a teacher's third-turn visual display of a student's second-turn response may be produced immediately as ratification of the second-turn response and, in some cases, as a sequence-closing action. The second sub-section will describe how, alternately, the visual display may be delayed (3.2.1.2). The third sub-section will describe how the visual display may be withheld (3.2.1.3) as a result of a missing or inadequate response. In these cases, the visual display is produced following an insert- or post-expansion sequence (Schegloff, 2007) in which the teacher continues pursuit of an adequate student response. The final subsection (3.2.1.4) will summarize the findings of these analyses.

The second section of the analysis (3.2.2) will focus on sequences in which teachers use the chalkboard to visually display a student's response. This second section will be divided into three sub-sections. The first sub-section will examine interactions in which teachers immediately display students' second-turn responses to ratify and close the instructional sequence (3.2.2.1). The second sub-section will examine interactions in which teachers withhold a visual display to pursue more pedagogically correct responses or responses that are not forthcoming (3.2.2.2). The third sub-section will examine interactions in which teachers use the chalkboard to perform an incomplete visual display of a student's response (3.2.2.3). These incomplete displays perform one of two functions: (1) the initiation of correction upon a student's incorrect or incomplete second-turn response (3.2.2.3.1), and (2) the elicitation of students' explicit marking of inflectional morphemes (e.g., markers of gender or number) appearing in a student's correct second-turn response (3.2.2.3.2). This subsection will conclude with a summary of the findings (3.2.2.4).

Finally, I will conclude with an overall summary of the findings of the chapter (3.3). By examining the material means through which teachers display students' second position responses, it is possible to identify the interactional and pedagogical work conducted through these turns, and more specifically to observe how such resources contribute to the pursuit of pedagogically-relevant and grammatically-correct forms. Additionally, I argue that there are interactional and pedagogical implications associated with the use of different types of visual artifacts and with the embodied actions that teachers employ to refer to these visual artifacts. This research contributes to an understanding of how teachers and students draw upon multimodal resources to pursue and display achievement of instructional and interactional objectives.

3.2 Analyses

3.2.1   PowerPoint display

In the following examples, the teacher uses the multimedia software PowerPoint to display previously-prepared digital slides. The content of these slides is designed for the presentation or review of course content (e.g. grammar, vocabulary) featured in the course textbook. The slides are displayed on a high-definition LCD monitor situated at the front corner of the classroom and designed for the public display of digital media. The teacher controls the PowerPoint display with her own personal laptop computer, which is connected to the monitor by VGA input. PowerPoint software allows the user to use a keystroke to advance a slide or display text and graphics embedded in the slide. The teacher's laptop sits on a table at the front of the classroom with the screen of the laptop visible only to the teacher.

The analysis of the sequential context of the triadic dialogue will show how teachers use PowerPoint slides to provide publicly accessible, visual displays of students' second-turn responses. In the teacher's third turns, these displays of students' responses can be produced in three temporally different ways: immediately, delayed, or withheld. The analyses will focus on the multimodal resources which teachers draw upon to construct and manage a publicly accessible visual display (i.e., PowerPoint slides) as well as how students orient to these display practices.

3.2.1.1 Immediate display of a student response

In the data excerpts below, I will show how a teacher's multimedia display of a student's second-position response is exercised upon receipt of a locally correct response. In the interaction seen in Figure 3.1 (below), the teacher (TN) reviews the French interrogative pronouns, *lequel/ laquelle/lesquels/lesquelles*/ 'which one(s)', which appear in a paradigm at the top right of the slide (Fig. 3.2). These interrogative pronouns have four forms, which agree in both gender and number with a prior referent (subject or object). Leading up to this sequence, TN has used the first bulleted sentence on the slide, *Je suis allé au concert de Lady Gaga*/ 'I went to Lady Gaga's concert', to model the task. She reads the sentence aloud and provides the corresponding interrogative pronoun with the second bulleted point (*Lequel? (Quel concert?)*/ 'Which one? (Which concert?)', to demonstrate that in response to this first-position sentence prompt, students should identify the number and gender of the referent in the sentence (*au concert*/ 'to the concert') and provide the appropriate pronoun from the paradigm (here, *lequel*/'which one').

Figure 3.1– Au concert de Lady Gaga.

```
01    TN:    okay. (.)&#je suis allée à plusieurs concerts de lady gaga.
              okay. (.)   i   went    to several  concerts of lady gaga.
                     &displays prompt phrase
                        #fig.3.2
```
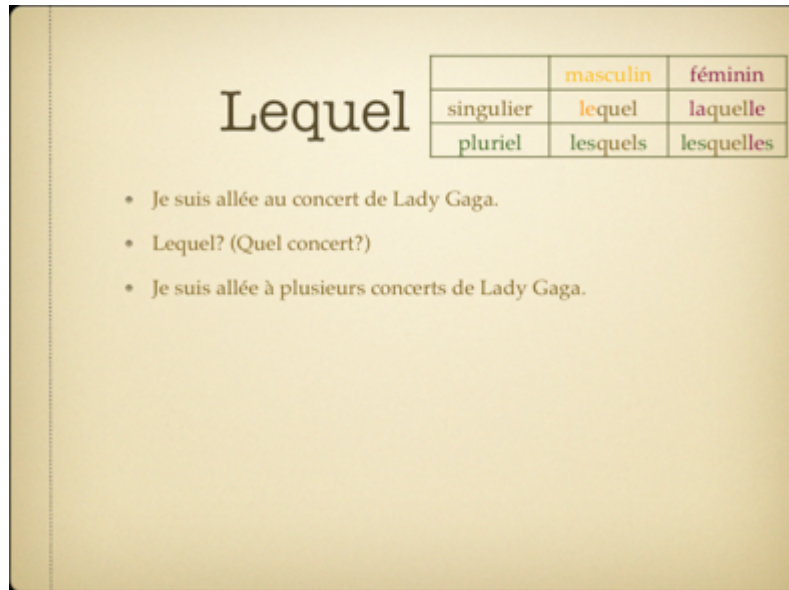

Figure 3.2.

```
02           (3.0)

03    TN:    oui?
             yes?

04           *(1.8)
      tn:    *nods head

05    TN:    oui?*
             yes?

06           (0.2)

07    S1:    lesquels?
             –PRO-INT-Plur-Masc?
             which ones?

08    TN:    très bien. &#lesquels.
             very good,   PRO-INT-Plur-Masc.
             very good.   which ones.
  ->                 &displays response
                        #fig.3.3
```

Figure 3.3.

TN initiates the sequence by producing the marker *okay* to signal a transition between sequences

(line 01) (Beach, 1995). She displays the third bulleted point, *Je suis allée à plusieurs concerts*

de Lady Gaga/ 'I went to several of Lady Gaga's concerts (line 01; Fig. 3.2), while saying the

sentence aloud. After 4.0 seconds of silence (line 02), TN renews response relevance with an

affirmation token uttered with rising intonation (line 03). After another 1.8 seconds of silence

(line 04), TN then nominates S1 with a head nod (line 04) and an acknowledgement token (line

05).[7] After a 0.2-second silence, S1 provides the masculine plural form of the pronoun,

lesquels?/ 'which ones?' with rising intonation (line 07) indicating that she is unsure of her

response. TN immediately evaluates it with a high-grade assessment (Antaki, 2002) and a

repetition of S1's response, which is delivered with downward intonation to confirm the response

as locally correct (line 08). While repeating S1's response, TN displays the form in the fourth

bulleted point, which is a visual display of the response provided by S1 (line 08; Fig. 3.3). TN's

evaluation and repetition ratify S1's response (line 08), while the visual display of this response

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[7] S1 may have bid for a turn using embodied actions, such as by raising his hand. However, this is not certain as only S1's face is visible in the recorded video data.

confirms the response as one that aligns with the pedagogical objective of the sequence, allowing for its closure and transition to the next pedagogical sequence.

We see in this fragment that the teacher displays the complete form of a student's locally correct second-turn response with a PowerPoint slide. This slide, prepared by the teacher prior to the lesson, shows that one particular grammatical form is the object of the teacher's pursuit. The teacher's sequence-initiating actions are thus designed to prompt a student response that is identical to the response prepared on the PowerPoint slide. Upon hearing a student's response that aligns with the form prepared on the slide, the teacher publicly displays this response.

The fragment below is a continuation of the lesson seen above. In this interaction, TN removes the pronoun forms shown in the paradigm (Fig. 3.5) and elicits their forms from the students. She then re-displays these forms in the paradigm at the top right of the slide as students provide them (Figs. 3.8, 3.11, & 3.15).

Figure 3.4– Lequel

```
01    TN:    &alors. #(0.2) masculin?
              so.    (0.2) masculine?
             &clicks keyboard to remove pronouns from the paradigm
                    #fig.3.5
```


		masculin	féminin
Lequel	singulier		
	pluriel		

- Je suis allée au concert de Lady Gaga.
- Lequel? (Quel concert?)
- Je suis allée à plusieurs concerts de Lady Gaga.
- Lesquels? (Quels concerts?)
- J'adore la chanson célèbre de Lady Gaga.
- Laquelle? (Quelle chanson?)
- J'adore les chansons de Lady Gaga.
- Lesquelles? (Quelles chansons?)

Figure 3.5.

```
02          (0.8)

03    TN:   singulier?
            singular?

04          +#(0.4)
      tn:   +looks up at students in anticipation of a response
             #fig.3.6
```


Figure 3.6.

```
05    Ss:   le:quel.
            PRO-INT-M-S
            which one.

06    TN:   +#très bien:,
            very goo:d,
            +looks down at computer
             #fig.3.7
```


Figure 3.7.

```
07          &#(0.3)
   -> tn:   &displays form lequel/ 'which one'
             #fig.3.8
```

Figure 3.8.

```
08    TN:    +#féminin?
             feminine?
             +looks up at Ss in anticipation of a response
              #fig.3.9
```


Figure 3.9.

```
09    Ss:    la:+quelle,#&#
             PRO-INT-F-S
             which one,
      tn:        +looks down at computer
  -> tn:              &displays form, laquelle/'which one'
             fig.3.10# #fig.3.11
```

Figure 3.10.

Figure 3.11.

```
10          +#(1.0)+   #
      tn:   +eye gaze remains on keyboard
               +looks up at Ss
        #fig.3.12#fig.3.13
```

Figure 3.12.

Figure 3.13.

```
11    Ss:    lesquels(-quelles).
             PRO-INT-M/F-Pl
             which ones.

12           *#(0.2)
      tn:    *nods head; looks down at computer
              #fig.3.14
```

Figure 3.14.

```
13    TN:    &#lesquels.
     ->        &displays forms lesquels/'which ones-M' and
                  lesquelles/'which ones-F'
               #fig.3.15
```


Figure 3.15.

In line 01, TN initiates the sequence with the click of the keyboard, thereby removing the forms

previously displayed in the paradigm. In the same turn, she begins the verbal component of her

turn with the discourse marker *alors*. The discourse marker *alors* has been described as "a device

that allows the speaker to signal the shift to a 'lecturing frame'" (Hansen, 1997, p. 179). The use

of *alors* may allow TN to signal a shift from a pedagogical framework in which a response is

being evaluated (line 08 of the transcript shown in Figure 3.1) to the initiation of a new sequence

in which she continues to elicit forms to be displayed on the PowerPoint slide (shown in Figure 3.5).

In the same turn, TN defines the focus of attention and elicits a missing masculine form. No response is forthcoming from the students, as TN has not specified whether she is seeking the masculine singular or masculine plural form. After a 0.8-second silence (line 02), TN performs a sequential deletion of the gap by producing an increment that requests the singular form (line 03). She looks up from the computer at the students (Fig. 3.6), who after a 0.4-second silence provide the form in unison (line 05). Upon receipt of this response, TN immediately looks down, returning her gaze to the computer (Fig. 3.7) and gives a high-grade assessment in third-turn position. Her gaze remains fixed on the computer as she clicks the keyboard to display the missing response in the paradigm (line 07; Fig. 3.8). As seen in the prior data segment, the teacher ratifies the students' response with its immediate public display on the PowerPoint slide.

Following this, TN immediately initiates a new sequence by looking up from the computer in anticipation of the next response (line 08; Fig. 3.9); she holds her eye gaze on the students while defining the feminine form as the next-relevant response. In this sequence, she does not specify whether she is seeking a singular or plural form; the students immediately provide the feminine, singular form in unison. This response corresponds to the form next positioned in the animation features on the slide. In overlap with the students' response, TN orients to its adequacy through her embodied actions. As in the prior sequence, she looks down at the computer (line 09; Fig. 3.10) and displays the form in the paradigm (line 09; Fig. 3.11).

This analysis provides further evidence that a teacher's third-turn visual display can perform ratification of a student's second-position response. Interestingly, in this fragment we are also able to observe how the teachers' embodied actions can be used to allocate turns to students

(Kääntä, 2010) and that these actions can be performed through the ways in which teachers

attend to the PowerPoint slide as a relevant artifact for defining and achieving a pedagogical

objective. The images in this fragment illustrate how the teacher uses her embodied orientation

to the computer as a resource for indicating when she is pursuing a response and when that

response has been provided. The images below show the trajectory of actions that accompany

TN's verbal turns to initiate and then evaluate a response. TN looks up when awaiting a response

(Figs. 3.6, 3.9, and 3.13). It is also interesting to note how TN raises her eyebrows[8] as she tilts

her head backward (Figs. 3.6 and 3.13) thus embodying the action of asking a question. This

transient position is released upon the students' production of an acceptable response (Schegloff,

1998). TN looks down upon receipt of this acceptable response (Fig. 3.7) and displays the

response after providing a positive evaluation (Fig. 3.8). These actions show how TN uses her

body-visual behavior to allocate a turn to students (Fig. 3.6), as well as to project the

forthcoming display (Fig. 3.8) of a student's correct response by her body-visual orientation to

the computer (Fig. 3.7).

Figure 3.6.   Figure 3.7.

---

[8] The teacher's practice of raising her eyebrows in a sequence-initiating action, as seen in the examples shown in Figure 3.8, occurs in several of the examples selected for this chapter. The raising of eyebrows does not appear to be a systematic practice in the larger collection of data. Further research is necessary to determine the systemacity with which the raising of eyebrows is produced in this sequential environment.

In the next sequence, she performs the same body-visual behaviors (see Figs. 3.9 and 3.10).

Using the same embodied and verbal actions that are in the prior sequence, TN elicits a response

by providing the gender of the form she is seeking with rising intonation, and looking up from

the keyboard in anticipation of a response (Fig. 3.9). As in the prior sequence (Fig. 3.7), TN

attends to the computer with her body-visual behaviors prior to producing a visual display of the

correct response (Fig. 3.10). In the second sequence, however, she does not provide a verbal

evaluative turn in third position. Instead, she draws on the PowerPoint slide and body-visual

resources to mark the students' choral response as correct.

Figure 3.9.   **Figure 3.10.**

The analysis of the final sequence of this fragment (lines 10-13) shows again how TN's

display practices and the bodily visual behaviors have sequence-organizing functions. After

displaying the correct response in the second sequence (line 09; Fig. 3.11), TN's gaze remains on

the computer (line 10; Fig. 3.10). After a 1.0-second silence, she looks up at the students (Fig.

3.13) who immediately provide the next relevant forms[9] to be displayed in the paradigm. In

---

[9] The masculine and feminine plural forms, *lesquels/lesquelles*, are undifferentiated in their pronunciation. TN
displays both of these forms in response to the Ss' response in line 11.

response, TN immediately nods her head downward and again brings her gaze back down to the computer (line 12; Fig. 3.14). After a 0.2-second silence, she displays the two forms with two clicks of the keyboard (Fig. 3.15) and performs a third-turn repetition of the response with downward intonation, confirming it as correct and closing off the triadic dialogue (line 13). Interestingly, TN's attempt to elicit a response for the next relevant item shown in the table is unsuccessful. The gap (line 10) in which students are not forthcoming with a response may be explained by the ways in which TN's elicitation differs from the prior sequences in the triadic dialogue. First, there is no verbally issued third closing off the prior sequence. Second, TN does not initiate this sequence with a verbal turn specifying the gender of the next relevant items. Third, she maintains a body-visual orientation to the keyboard. Recall that in the prior turns, TN looked up at the students each time a turn was allocated to them (Figs. 3.6 & 3.9). This third item seems to be particularly influential, as when no response is forthcoming (line 10), TN is able to secure a response through a change in her body-visual behavior (Fig. 3.13). The regularity of these actions socialize students into a practice; students can be seen to use the structure of a prior sequence as a model for how the forthcoming sequence will be organized (Mortensen & Hazel, 2011). Once TN looks up at the students (line 10; Fig. 3.13), they respond chorally, orienting to this embodied action as a turn allocation device. As in the prior sequences, TN's embodied response in line 12 (Fig. 3.14) projects the forthcoming display (Fig. 3.15) which performs the initial ratification of the students' response. This ratification is confirmed with a third-turn repeat of the response, delivered with downward intonation (Hellermann, 2003; Park, 2013).
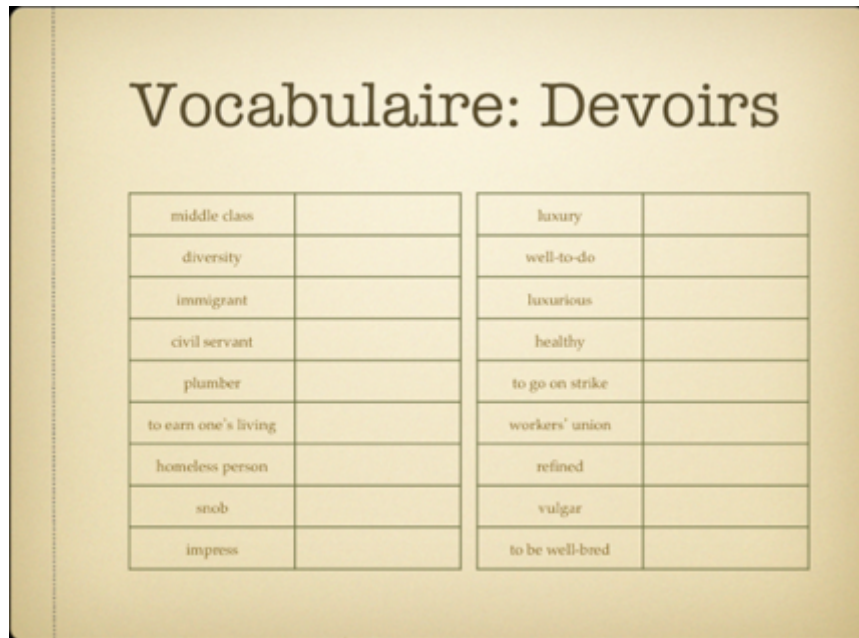
Figure 3.12.   **Figure 3.13.**   **Figure 3.14.**

These analyses demonstrate how a teacher can mobilize embodied resources to draw relevance to the role of the visual artifact as an artifact for evaluation.   These embodied practices, which can project, confirm, or even constitute an evaluative turn, play an important role not only in the organization of the sequences in which they occur, but also in the sequences that follow. The teacher's deployment of these resources is indicative of the role that these resources play in sequence organization and turn management. The teacher's design and management of PowerPoint slides, both prior to and throughout the course of the interaction, can play an essential role in establishing task objectives and communicating to students that these objectives have been met. The correct response is only displayed after the student provides it; this practice establishes the display as a ratifying action in the sequences that follow. As such, these display practices demonstrate how students orient to these material artifacts, as well as to the body-visual behaviors that teachers perform toward them, as situated resources for the pursuit and achievement of institutional objectives.

3.2.1.2 Delayed display of a student response

In the fragment below, the teacher (TN) has designed the instructional task to test students' knowledge of a list of vocabulary items. The PowerPoint slide's title, *Vocabulaire: Devoirs*/ 'Vocabulary: Homework' (shown in Fig. 3.16), indicates that this vocabulary was

assigned to be learned as homework. TN displays the slide showing a column of English translations of the French vocabulary items. The teacher's workplan is to elicit a French translation from the students for each English word displayed in the table. TN has prepared the slide in advance using the 'animation' feature in PowerPoint; this feature will allow her to display each translated word on the slide after a student provides it.

Vocabulaire: Devoirs			
middle class		luxury	
diversity		well-to-do	
immigrant		luxurious	
civil servant		healthy	
plumber		to go on strike	
to earn one's living		workers' union	
homeless person		refined	
snob		vulgar	
impress		to be well-bred	

Figure 3.16.

Figure 3.17– Vocabulaire

```
01    TN:    comment est-ce qu'on dit *ça: (.)* +en françai:s?
             how do we say that            (.)   in fren:ch?
                                     *looks at slide
                                              +looks to Ss

02           #(0.4)*
      s1:        *raises hand
             #fig.3.18
```


Figure 3.18.

```
03      TN:     +oui?*
                 yes?
                +looks at S1
                    *extends arm toward S1

04      S1:     *la classe +(.) *moyenne?#
                 the middle (.) class?
        tn:                 +looks down at keyboard
        tn:                    *side steps; reaches toward computer
                                    #fig.3.19
```


Figure 3.19.

```
05              &(0.4)#
   -> tn:       &clicks key to display, la classe moyenne/'the middle class'
                    #fig.3.20
```


Vocabulaire: Devoirs

middle class	la classe moyenne	luxury	
diversity		well-to-do	
immigrant		luxurious	
civil servant		healthy	
plumber		to go on strike	
to earn one's living		workers' union	
homeless person		refined	
snob		vulgar	
impress		to be well-bred	

Figure 3.20.

```
06      TN:     très bien,+
                very good,
        tn:                +looks up at Ss

07              #(3.0)*
```

```
s2:          *raises hand
        #fig.3.21
```


Figure 3.21.

```
08    TN:    +oui?*
             +directs gaze to S2; extends arm to S2

09    S2:    d[I]:vers[I]té.

10           #+(0.2)*
      tn:     +looks down at keyboard
      tn:          *reaches toward keyboard
             #fig.3.22
```


Figure 3.22.

```
11    TN:    très bien. (.) la d[i]vers[i]té:.&#
  ->                                    &clicks key to display
                                         la diversité/'diversity'
                                         #fig.3.23
```

Figure 3.23.

TN initiates the sequence with a question (line 01) designed to elicit a translation of the first

word shown in the table of the slide, 'middle class' (Fig. 3.16). She indicates the relevance of the

vocabulary words listed in the table by looking at the PowerPoint slide as she produces the

demonstrative pronoun, *ça/* 'that'. This demonstrative pronoun marks a transition relevance place

(TRP) at which TN could complete her sequence-initiating question. After a brief pause of beat,

however, she continues her turn with the preposition phrase *en français/* 'in French', which

explicitly marks her question as a translation task from the English sentence on the slide to a

French equivalent. TN gazes at the students while producing this question and continues to hold

her gaze (line 02; Fig. 3.18) for 0.4 seconds until S1 bids for a turn by raising her hand. TN

selects her as the second-turn speaker with a combination of verbal and embodied actions.

Specifically, she gazes at S1, extends her arm out to her with an upward facing palm, and

produces an affirmation token (line 03). S1 produces an adequate second-turn response (line 04)

during which TN preemptively begins her positive assessment of S1's response (i.e., as soon as

she hears the word *classe*/ 'class'). She looks downward at the keyboard connected to the monitor, steps sideways so that she is situated directly in front of her computer and reaches toward the keyboard with her hand (Fig. 3.19). In the 0.4-second silence that follows S1's response, TN displays the student's response on the PowerPoint slide with an audible click of the keyboard (Fig. 3.20) and delivers a high-grade assessment (Antaki et al., 2002) in the third-turn space (line 06).

This first sequence in the vocabulary lesson shows that the teacher uses a pedagogical artifact (i.e., the PowerPoint slide) to publicly display the correct response to her question as soon as the student produces the word *classe*/ 'class' in the second-turn position. This pedagogical artifact contributes to the aggregate of resources (visual, embodied) that the teacher draws from to ratify an adequate response. More specifically, the preemptive embodied actions combined with the teacher's verbal third-turn assessment are strong indicators that S1 has provided the correct response. This assessment comments on the adequacy of the student's response and marks sequence closure prior to moving on to the next order of business in this instructional interaction.

There are, however, other multimodal resources that the teacher deploys prior to and within the third-turn space, all of which may cue students to the adequacy of S1's second-turn response. First, TN produces embodied precursors (i.e., bodily orientation to the keyboard) to project that a display is forthcoming. These embodiments are produced in overlap with S1's turn, indicating that TN is orienting to the adequacy of S1's response before the end of the TCU and projecting the ratifying actions of her forthcoming third-turn assessment. Second, the visual display of the student's response in the table shown on the slide (Fig. 3.20) is a marker of ratification, as the student's response is seen to align with the form present in the display. This

display provides a visual illustration of task achievement, thus marking incipient closure of the sequence (line 05). Also, the teacher's visual display is produced immediately after the student's response, in the transition space prior to her third-turn assessment. As with preferred SPP responsive actions in everyday conversation (Pomerantz, 1984; Schegloff, 2007), teachers' positive evaluations tend to be produced immediately after a student response (Macbeth, 2000). Therefore, the teacher's immediate display provides a temporal cue as to the adequacy of S1's SPP response.

At the end of the third-turn assessment that closed off the prior sequence (line 06), TN looks up from the keyboard at the class (line 06) in anticipation of a response, an embodied cue to students that a new sequence has been initiated. She holds her gaze upon the students for 3.0 seconds (line 07; Fig. 3.21). S2 orients to TN's embodied allocation as a sequence-initiating action; she bids for a turn by raising her hand. TN selects S2 with an affirmation token, gaze, and an extended arm (line 08). S2 then provides a translation of the next word on the PowerPoint slide (line 09). In the second sequence, TN's initiating action is rather implicit, as she relies on embodied (e.g., eye gaze; motionless body posture) and sequential (i.e., silence) resources to allocate the next turn to the students. These embodied cues, however, would be unsuccessful in eliciting a SPP response in the absence of the pedagogical artifact (i.e., the PowerPoint slide). Goodwin has shown how "material structure in the surround, such as graphic fields of various types, can provide semiotic structure without which the constitution of particular kinds of action being invoked through talk would be impossible" (Goodwin, 2013, p.1492).   The third-turn display with the pedagogical artifact ratifies the students' responses, but is also used as a means of transition to the next positioned matter. The format of the slide (Figs. 3.20 & 3.23) demonstrates that this activity is designed in such a way that response relevance can be renewed

for each new vocabulary word in the table by display of the prior. Students are required to draw

from their experience in the prior sequence to understand that the display of the SPP response is

a ratifying action after which a new sequence will be initiated and, therefore, a new second

position response will soon become next relevant. The set-up of this instructional activity has

cued students to anticipate the format of the forthcoming sequences (Mortensen & Hazel, 2011)

and the role that the pedagogical artifact plays therein. Although a positive evaluative term can

mark a response as satisfactory, a positive evaluative term is not necessarily an indication that

the prior response is correct with regard to the sequence-initiating question asked by the teacher.

For example, the data suggest that this particular teacher may provide positive third-turn

assessments in response to locally undesired or incorrect responses before moving on to pursue

more aligning responses. The student's orientation to this action shows that they have been

socialized into the ongoing activity in which response relevance is renewed for each new

vocabulary item in the table by display of the prior.

In the 0.2-second silence that follows S2's turn (line 10), TN looks down to the keyboard

and reaches toward it (Fig.3.22). She produces a high-grade assessment (Antaki et al., 2002) and

repeats the student's response (Hellermann, 2003; Park, 2013) before displaying the response

with an audible click of the keyboard. Although the verbal third-turn is produced prior to the

display, TN projects her forthcoming display with an embodied orientation to the computer in

the turn space prior to her assessment (just as she did the prior sequences of interaction). As

these actions were seen to precede a ratifying action (i.e., visual display) in the prior sequence,

TN's embodied orientation to the monitor and keyboard may therefore cue students to the

adequacy of the S2's response even prior to the verbal third-turn evaluation that follows. At the

end of the TCU, TN confirms the student's response as a correct translation and marks task

completion with an audible click of the keyboard and the visual display of the translation. This materially realized action also marks sequence closure. In this second excerpt, the teacher's management of the pedagogical artifact frames the third-turn evaluation action. TN initiates the positive evaluation through her embodied actions, which project the display of the student's response. The sequence is brought to closure with the display of the response.

We see in this second sequence that the sequential positioning of the display can vary within the turn format, occurring either prior to or after a teacher's third-turn. While the display of a student's response can serve an evaluative function, it is important to consider its sequential deployment in the third-turn space. Note that in the first sequence of this fragment, TN's keyboard click, which displayed S1's response, was produced immediately in the transition space prior to her third-turn verbal assessment. Here in the second sequence, however, TN does not click the keyboard to display the response until after she has produced a third-turn assessment and response repetition. The delay of this responsive action may indicate, as it does in everyday talk (Pomerantz, 1984; Schegloff, 2007), that an aspect of the prior talk is problematic and can project a dispreferred action. In line 11, TN repeats S2's response in the third-turn. Although teachers' third-turn repetitions of student responses have been shown to provide ratification (Hellermann, 2003; Park, 2013) and revoicing of student responses (O'Conner & Michaels, 1993), TN's repetition is prosodically marked, thereby performing a corrective (and dispreferred) action. She performs an other-initiated, other-completed correction of the word, *diversité*/ 'diversity'. As shown in the transcript, the trouble source appears to be S2's articulation of slightly more open and central /I/ vowels instead of the closed front /i/ vowels present in the Metropolitan French pronunciation of this word (line 09). Thus, in this instance the teacher's third-turn high-grade assessment is not necessarily indicative of an entirely adequate student

response. The placement of the display within the third-turn space also indicates that a teacher may delay display, and thus ratification, of a response until after a corrective action has been performed. As I will show in the next section, teachers may also withhold the display until a more adequate student response is provided. As such, further analyses should be conducted on interactions in which teachers delay the display of a response in the third-turn format. Such analyses could potentially shed light on whether the type or severity of the problematic student response (e.g., pronunciation) influences the placement of the teacher's display in the third turn.

3.2.1.3 Withheld display of an inadequate student response

The following fragments show how the third-turn PowerPoint display of an adequate response is withheld following a student's locally inadequate second-position response. These fragments will show interactions in the sequential context of the triadic dialogue in which the response is either incorrect (from a local or grammatical standpoint) or missing, meaning that no second-position response is forthcoming in response to a teacher's initiating action. The teachers in these fragments withhold the PowerPoint display and continue to pursue an aligning response from the students, rather than provide the response for them in a post-expansion sequence.

In the following fragment, we will first see how teachers withhold a PowerPoint display when a student has produced an ungrammatical response. This interaction takes place during the same lesson shown in the previous section of this chapter, in which the teacher used a table displayed on a PowerPoint slide (Fig. 3.24) to elicit translations of vocabulary terms from English to French.

Figure 3.24.

Figure 3.25– Un immigré

```
01    TN:    ens+uite,*#^
                 +looks up at Ss
                    *side steps away from computer
       S3:            ^gazes at monitor
                       #fig.3.26
```


Figure 3.26.

```
02            %(0.8)+%^
       s3:    %raises hand
       tn:       +looks to S3; extends arm to S3

03    S3:    ^un immigrant,
              an emmigrant,
       Ss:    ^gaze on TN

04    TN:    no*n,%*#+
               *shakes head
                 %places two hands on chair in front of her
                   #fig.3.27
```

Figure 3.27.

```
05            +*(0.4)^
      tn:     +looks to Ss
      s4:      *raises hand
      tn:            +looks to S4; extends arm to S4

06    S4:     *immigré,^+*#
              immigrant,
      Ss:             ^gaze at monitor
      tn:             +nods head; looks down to keyboard
      tn:              *turns body, side steps and reaches toward keyboard
                        #fig.3.28
```


Figure 3.28.

```
07    TN:     +très bien.&#
   - >                    &clicks key to display un immigrant/'an immigrant'
                           #fig.3.29
```

Vocabulaire: Devoirs

middle class	la classe moyenne	luxury	
diversity	la diversité	well-to-do	
immigrant	un immigré	luxurious	
civil servant		healthy	
plumber		to go on strike	
to earn one's living		workers' union	
homeless person		refined	
snob		vulgar	
impress		to be well-bred	

Figure 3.29.

In line 01, TN opens up a new sequence with the transition marker *ensuite*/ 'next', thereby directing students to the next positioned vocabulary item listed in the table, 'immigrant' (Fig. 3.24). As she produces *ensuite,* she looks up from her computer at the students and steps out from behind her computer (line 01; Fig. 3.26). TN draws from the regularity of the task in the prior sequences (Mortensen & Hazel, 2011) to communicate to students that a new sequence has been initiated and that a new SPP response for the next item in the table is next relevant. S3 immediately raises his hand to bid for a turn. The immediacy of S3's bid indicates that he was attending to the next positioned item in the table as the teacher's initiating action was produced. This observation shows that students may draw from the visual artifact not only to inform the type of response they should provide, but also to cue them to the sequential position in which such a response can be offered.

TN selects S3 with a pointing gesture (line 02). When S3 produces an inadequate response (line 03), TN immediately provides a negative evaluation with a negation token while

shaking her head back and forth as an embodied evaluation of S3's response (line 03). In the turn space leading up to and during her third-position turn, TN holds a motionless body posture (Kääntä, 2010). The transitory nature of this embodied position (Schegloff, 1998) serves to mark the student's response as incorrect, and projects a return to home position upon a student's production of a correct response. She remains planted in the classroom space between the monitor and her computer and places her two hands on the chair in front of her (line 04; Fig. 3.27). Contrary to the prior sequences in this interaction where correct student responses were provided, TN shows no bodily orientation whatsoever to the keyboard when S3 delivers his response. Rather than directing her eye gaze to the keyboard as she had upon receipt of an adequate response, TN looks to the other students in the class who have raised their hands and selects S4 with a pointing gesture (line 05). S4 produces an adequate response (line 06). TN nods her head downward and, in one movement, transfers her gaze from S4 to the keyboard. She steps sideways over to her computer and reaches toward the keyboard (line 06; Fig. 3.28). These embodied behaviors are the first indicator that S4 has produced the correct response. In the third-turn space, TN positively evaluates this response with a high-grade assessment and audibly clicks the keyboard to publicly display the correct response at the end of her TCU.

This analysis shows how this teacher draws from a number of multimodal resources to indicate that a student's second position response is incorrect. The teacher's negative verbal and embodied actions in the third-turn space play a very explicit role in indicating that S3's response was inadequate. However, TN's motionless body posture, showing a lack of embodied orientation to the computer controlling the monitor, was also a strong indicator that no display was forthcoming in the third turn. Many of the students in the class have similar body-visual orientations as the instructor; when S3 provides an ungrammatical response, they continue to

hold their eye gaze on TN and do not show a body-visual orientation to the monitor. However, when S4 provides the grammatical response, many of these same students shift their head position and eye gaze toward the monitor in anticipation of the display. These students' body-visual behaviors seem to indicate they are orienting to TN's embodied actions toward the keyboard; they can anticipate that no display is forthcoming, as TN does not project a forthcoming display by producing any embodied orientation toward the keyboard. These same students' behaviors also suggest that S3's response is ungrammatical and will not therefore be treated with a display. In prior sequences of this interaction (see Fig. 3.17), we saw how the visual display of a student's response was produced as a ratifying action and that this displaying action was projected through the teacher's body-visual orientation to the computer controlling the monitor. In the current figure, however, TN displays no embodied indication that a display and therefore a positive evaluation are forthcoming.

A comparison of the data segments shown in Figures 3.17 and 3.25 also reveals that the teacher's spatial positioning at the front of the classroom may cue students to the adequacy of the prior second-turn response. An analysis of TN's spatial positioning shows that TN situates herself in a home position (Sacks & Schegloff, 2002) between the monitor and the computer when engaging in a sequence initiating action (Figs. 3.18, 3.21, 3.26). Just prior to the display of a response, she positions herself closer to the keyboard (see Figs. 3.19, 3.22, 3.28). TN steps behind the computer, torqueing her body (Schegloff, 1998) to reach the keyboard with her far right hand (Figs. 3.19 & 3.22). Upon receipt of an ungrammatical response, however, TN remains in home position (Sacks & Schegloff, 2002) and even reinforces her motionless stance (Kääntä, 2010) by placing her arms on the chair in front of her as she continues to pursue an adequate response (Fig. 3.27). It is not until S4 comes forth with the correct response that TN

steps away from her home position toward the computer. Given the spatial constraints of this classroom and the distance between TN's home position and the computer, the visual display could be easily performed by reaching with the left arm or by simply moving the laptop computer closer to the monitor. This embodied orchestration seems to be performative in nature; it is seemingly produced to mark or foreshadow evaluative actions. These findings illustrate that in addition to body-visual behaviors (e.g., eye gaze; head and hand position), the teachers' spatial positioning with regard to the monitor may also project the type of evaluative action they will perform in the third-turn position.

Figure 3.18.

Figure 3.19.

Figure 3.21.

Figure 3.22.

Figure 3.26.

Figure 3.27.

In the following fragments, the teacher (TN) is also seen to withhold the display of response until a student provides an adequate SPP response. Prior to the interaction, TN had returned a recent writing assignment and had indicated that items to be discussed pertained to frequently noted errors in the student copies. She presents the slide, titled *Traduisons!*// 'Let's translate!', as a task

in which students are asked to provide definitions for the English language prompts.

Figure 3.30– Ils ont tous réussi.

```
01     TN:    &#okay. comment est-ce qu'on dit #ça (.) en (.) français.
               okay. how do we say that          (.) in (.) french.
              &displays 'all of them are successful'
               #fig.3.31                         #fig.3.32
```
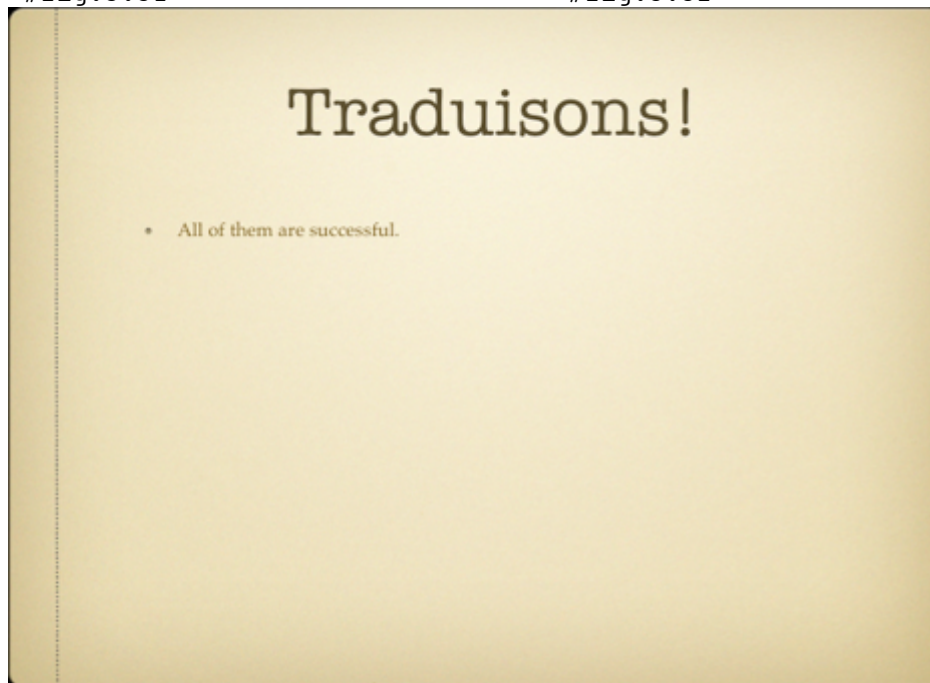

Figure 3.31.

Figure 3.32.

```
02            (0.3)

03     TN:    comment est-ce qu'on peut dire ça.
              how can we say that?

04            *(3.0)%+
```

```
        tn:    *sips tea from mug; eye gaze on class
        s1:        %raises hand
        tn:         +selects S1 by nodding

05      S1:    %ah: tout (.) réussit?
                ah: all  (.) succeed?

06      TN:    ahh::

07             (1.3)*
        tn:        *sniffs

08             (3.1)

09      TN:    est-ce qu'on peut dire 'tout' (.) pour les personnes?
               can we say 'all' (.) for people?

10             #*(0.4)
        tn:    *furrows brow; frowns; tilts head to side
               #fig. 3.33
```


Figure 3.33.

```
11      S1:    ah::: (.) tout le monde?
               ah::: (.) everyone?

12             *(1.2)
        tn:    *negative facial expression

13      S1:    je ne sais pas.
               i don't know.

14             *(2.1)
        tn:    *expansive head nods x 3; grimace

15      TN:    +les autres?
               the others?
               anyone else?
               +scans classroom; looking at other Ss

16             (2.3)%
        s2:        %raises hand

17      TN:    +oui?%
```

```
                     yes?

18    S2:    ils ont   (.) tous (.) réuss*i?+#
             they have (.) all  (.) succeeded?
      tn:                              *side steps; reaches toward computer
      tn:                               +looks down at keyboard
                                         #fig.3.34
```

Figure 3.34.

```
19    TN:    très bien.&
             very good.
  ->                  &displays response, ils ont tous réussi
                        /ils sont tous brillants./'they have all
                        succeeded/ they are all successful.'

30    TN:    #ils ont tous  (.) réussi.
             they have all (.) succeeded.
             #fig.3.35
```

Figure 3.35.

In line 01, TN displays the first bulleted point (Fig. 3.31). She transitions from her definition of

the task to the first initiating action with the marker, *okay* (Beach, 1995). She then initiates a new

sequence with a display question designed to elicit a French translation of the first bulleted

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sentence that reads (in English), *All of them are successful*. She refers to the displayed sentence with the deictic pronoun, *ça*/'that' while looking at the monitor, rather than defining the referent for the students by saying the English sentence aloud. The use of a deictic pronoun to refer to the English sentence listed on the board allows her to remain speaking in the target language (French). The sequence initiating action is thus performed with the support of the PowerPoint slide, as the referent of the deictic pronoun would be unavailable to the students if not for the display. Such an example shows how teachers draw from PowerPoint slides, not only in their third-turn evaluations, but also in their sequence-initiating actions.

In line 02, no response is immediately forthcoming to TN's sequence-initiating question. She performs a sequential deletion and renews response relevance by reissuing her question (line 04). After 4.0 seconds of silence (line 04), S1 bids for a turn by raising her hand and TN selects her with a head nod. S1 responds produces a hesitation token, *ah:*, before producing a response with rising intonation thus displaying that she is not sure of the response (line 05). The hesitation markers (line 06) and pauses (lines 07 & 08) in TN's third-position response indicate that S1's response is problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977). In line 09, she initiates correction on S1's response with a reverse polarity question (Koshik, 2002b), which challenges the grammatical acceptability of the word *tout*/ 'all' used as a subject pronoun referring to people. TN produces a facial expression (line 10; Fig. 3.33) in the 0.4 seconds of silence that follow (line 14), indicating her preference for a negative response to her question. S1 replies with a hesitation token and self-completion of this other-initiated correction with rising intonation, indicating again that she is not sure of her response (line 11). In the 1.2 seconds of silence that follow (line 12), TN produces another negative facial expression, indicating a negative stance toward S1's candidate translation. S1

orients to TN's turn as a negative assessment as she produces a claim of insufficient knowledge (CIK) (Beach & Metzger, 1997) in reply to TN's question. TN nods three times in acknowledgment of S1's claim in the turn-space following S1's response. TN uses embodied means to evaluate S1's repair completion (line 14). In a verbal turn, she re-opens the sequence to pursue a response to her initial question from the other members of the class (line 15). In the 2.3 seconds of silence that follow TN's pursuit, S2 bids for a turn by raising his hand (line 16). After TN has selected him with an acknowledgment token (line 17), S2 provides a candidate translation of the sentence, to which TN immediately provides a high-grade assessment. She then displays S2's response on the slide, *Ils ont tous réussi./Ils sont tous brillants./* 'They are all successful/ They have all excelled.' (line 19; Fig. 3.35). TN closes the sequence with a verbal third-turn repetition of S2's response (line 20).

After S1's locally incorrect responses (lines 10; 16), TN continues to pursue a response through an initiation of correction and selection of a new student participant. It is only when S2 produces the response being pursued (which had been prepared for display on the slide) that TN displays the translation as a written repetition of this locally correct student response (line 26). The teachers' evaluative practices indicate that S1's second-turn responses do not constitute a grammatical response. Rather than performing other-completion of the other-initiated correction, TN continues to pursue a grammatically acceptable response from the other students in the class, withholding the visual display until the grammatically appropriate response is forthcoming from a student. The sequential deployment of a visual display of students' second-turn responses in the teacher's third turn contributes both to the pursuit and marking of a grammatical SPP response from the students. It is not until an adequate response has been provided that TN displays the response on the PowerPoint slide (Fig. 4.35).

These findings clearly show how a teacher withholds the PowerPoint display of a correct response, which I have argued is a ratifying action, until this response is first provided by a student. As described in the analysis of the previous fragment, the teacher draws from several semiotic fields in the construction of her evaluative turn including the verbal, sequential, embodied, and material fields. As described in the analysis of the previous fragment, TN is once again seen to hold her body in the home position away from the computer that controls the PowerPoint slide while in the pursuit of a response (Fig. 3.32). Once an adequate response is provided, TN's body-visual behavior projects the forthcoming display; she takes a step toward the computer, averts her gaze to the keyboard and reaches her hand toward the computer (Fig. 3.34). When an inadequate response is given to her question (line 05), however, TN remains in the home position throughout the correction sequence and pursuit that follows (Figs. 3.32 & 3.33). Her negative facial expression provides further indication that S1's response is problematic. This ensemble of embodied behaviors provides an indication to the students that the response given in line 05 is incorrect and projects the correction sequence that follows.

Figure 3.32.   **Figure 3.33.**   **Figure 3.34.**

While third-turn evaluative remarks (such as high grade assessments) may perform assessing actions, teachers draw from many other multimodal resources to evaluate a student's second-turn response. Resources such as body-visual behavior and material artifacts provide the co-participant with rich information prior to and following the third-turn space that may even

contradict an action performed in the verbal turn.

In this section, I have shown how a teacher draws from material and embodied resources to project and to enact a third-turn response to students' incorrect second-position responses. In these fragments (Figs. 3.25 & 3.30), the students' responses were deemed inadequate because they were ungrammatical formulations in the target language. In the following fragment, I will show how the teacher treats a student response, which, although grammatical, is deemed inadequate because it does not match the form displayed on the slide and which has been made relevant as the pedagogical focus of the interaction.

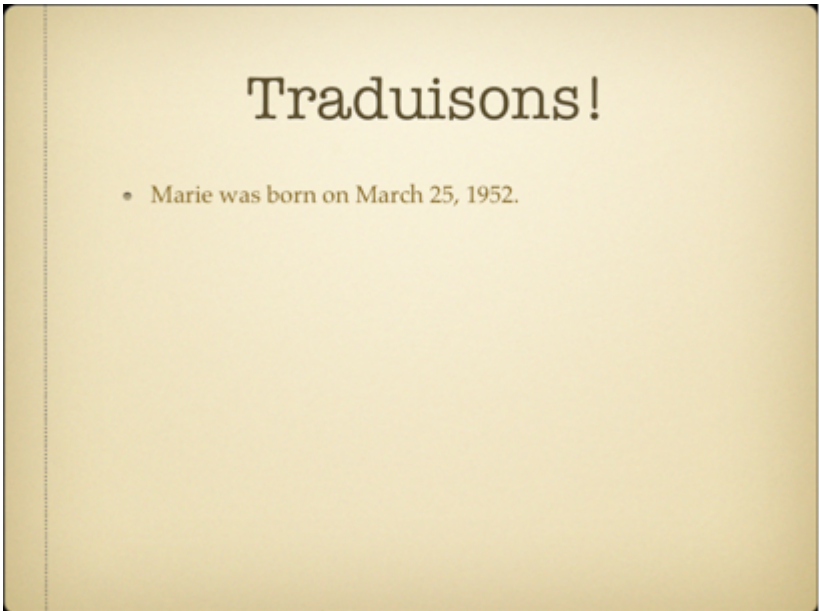
Figure 3.36.

Figure 3.37– Marie est née...

```
01    TN:    comment est-ce qu'on dit (.) la date,  (.) en français.
                     how do we say (.) the date, (.) in french.

02           (0.6)

03    TN:    français cent un.
             french one O one.

04           (2.9)

05    TN:    oui.

06           *(2.8)
```

```
       s2:    *raises hand

07     TN:    oui?*

08     S2:    on dit le jour (.)
              we say the day

09            avant le:  le-  mois,
              before the: the- month,

10            (2.0)

11     TN:    oui, très bien, mais est-ce que tu peux:
              yes, very good, but can you:

12            tu peux dire la date?
              can you say the date?

13     S2:    ah- le vingt-cinq ma#+*:rs: m:: (0.3)
              ah- the twenty-fifth of ma:rch m:: (0.3)
       tn:                           +looks at monitor
       tn:                            *nodding head slowly
                                  #fig.3.38
```


Figure 3.38.

```
14            mille neuf cent cinquante deux-.
              nineteen      fifty     two-.

15            +cinquante de:ux.*
               fifty     two-.

16     TN:    cinquante deux. (.) très bien.
              fifty two. (.) very good.
```

In line 01, TN asks how to say the date in French. The format of this question reveals that it is

pedagogical in nature, as the interrogative adverb *comment*/ 'how' is not the format typically used

in everyday conversation to inquire about the date in French.[10] This form reveals a type of

procedural task set forth by the teacher which, in a foreign language classroom, could make next

relevant an explanation of the syntactic construction of the date in French.[11] The prepositional

phrase located at the end of TN's TCU *en français*/ 'in French' marks this request as a display

question; as the French teacher, she already knows the answer.

TN initiates a new sequence with a question (line 01). When no student responds (line

02), she references the course in which this form was first introduced (line 03). TN's comment

suggests that students are assumed to have already received instruction on formulating the date in

the first semester of French instruction (i.e., French 101). Therefore, TN's comment serves as a

sanction for the students' mistakes in their writing assignments. After 2.9 seconds of silence, TN

confirms her sanction in line 05 with an affirmation token. In the 2.8 seconds of silence that

follow (line 06), S2 raises his hand and is selected by TN with an acknowledgment token (line

07). In line 09, S2 provides a description of the syntactic form of the date in French. After 2.0

seconds of silence, which are indicative of a problematic second-position response (Hellermann,

2003; Macbeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977),

TN produces an affirmation token *oui*/ 'yes' and a high-grade assessment in third position (line

10) to acknowledge S2's response as factually correct. In line 11, we see that in the same TCU

as her positive assessment, TN performs a third-turn repair on her own sequence-initiating

question (line 01). This repair is prompted by S2's misunderstanding of TN's question (line 01),

which is the trouble source. Although TN's question is understood as a procedural question about

how the date is formulated, she is seeking a response that provides the date shown in the example

---

[10] A typical question asking for the date in French is constructed with the interrogative pronoun *quelle*/ 'what'/
'which'. For example, *quelle est la date?* / 'what is the date?'.
[11] Compare the equivalent expressions in French, *le 25 mars*/ 'the 25 march', and in English, March 25th. In French,
the day precedes the month.

sentence displayed on the slide (Fig. 3.36). S2's completes the question-answer sequence reinstated by the TN's renewed question (lines 13-15). He explicitly states the date shown on the PowerPoint slide using the appropriate grammatical form pursued by TN. It is in response to this locally correct response (lines 13-15) that TN produces not only a high-grade assessment (Antaki, 2002), but also a verbalized repetition of the last part of S2's response (lines 16). This repetition confirms receipt of S2's response and ratifies it (Park, 2013). This fragment shows that a positive assessment in the teacher's third-turn evaluation slot is not necessarily indicative of a second-position response.

The analysis of TN's body visual behavior also shows how she orients to the PowerPoint slide while monitoring the adequacy of S2's response. In mid-TCU of S2's response, TN looks to the monitor and nods her head up and down until S2 has completed his turn (Fig. 3.38). Her eye gaze remains fixed on the screen as S2's turn is being produced, indicating that the adequacy of S2's response is being evaluated with regard to the form displayed on the screen. She nods her head not only to show receipt of TN's response, but also as an embodied evaluation indicating that the form S2 produces in his response to TN's renewed question does indeed correspond with the translation set forth as the pedagogical objective. As argued in the prior analyses of this chapter, the embodied actions that TN displays (i.e., nodding) prior to and during the third-turn space project the forthcoming third-turn evaluation that she will produce. In other words, her nods project the positive evaluation seen in line 16. As seen in the previous analyses, a positive assessment in the teacher's third-turn evaluation slot does not necessarily indicate that the pedagogical objective of this sequence has been reached or that sequence closure is immediately forthcoming. Although a student may provide a grammatical and factual response, the teacher may continue to pursue a response which more adequately aligns with the form displayed on the

slide. The teacher has prepared these slides (prior to the lesson) as a guide map for this component of the lesson, and thus for the interaction. The teacher must therefore shape students' responses such that they adhere to the forms displayed therein. There is then a very limited range of acceptable responses. Any response that does not adhere to the visual display is thus subject to correction. The teacher frames the sequence such that the classroom participants must talk the forms displayed on the PowerPoint slide into relevance. A strictly controlled turn-taking organization results from this interactional and pedagogical objective.

3.2.1.4 Interim summary of findings

The findings of these analyses show that teachers use the multimedia display of PowerPoint slides to ratify students' locally correct responses and to mark sequence closure. They further show that the display of a response can be delayed or withheld in the pursuit of a more adequate response. The immediate display of a student's response upon the publicly visible PowerPoint slide plays a role in the ratification of that response. Other multimodal markers of ratification situated in the teacher's third turn or minimal post expansion sequence often accompany the display. These markers include third-turn response repetitions, high-grade assessments, and embodied actions (such as the teacher's nod of the head), which can also signal ratification and receipt of a response. The teacher's coordination of the display with her talk and embodied actions is shown to perform an ensemble or web of resources, which jointly contribute to the action of ratification.

The teacher shown in my data also delays the display of a response within the turn space of her minimal post-expansion or third turn. This practice was observed in the teacher's embedded correction of the student's response. This delay of a response display provides the

teacher an opportunity to perform a correction in the turn space before displaying the response. The onset of the display, via the click of the keyboard, is positioned at the end of the TCU in the teacher's verbal third-turn response. As I have shown, the display of a response performs a ratifying action, while the delay of this response may perform an implicit, negative evaluative action. The temporal onset of the display in coordination with the teacher's talk demonstrates how the deployment of this ensemble of resources is a finely-tuned response to the local circumstances of the interaction.

The withholding of a response display describes a practice in which the teacher does not perform a display in his/her third-turn response. This ratifying action is withheld in cases where the teacher deems the student's second-turn response to be incorrect, pedagogically unfit or missing. In the third-turn position, the teacher initiates repair upon her question or continues to pursue a response where one is missing. In my data, teachers only rarely display a third position response on the PowerPoint in response to a students' missing or incorrect response. When it does occur, the content of instruction consists of novel material or facts which the students are not yet responsible for having learned (e.g., did you know? items, etc.). My data show a massive and systematic preference for the pursuit of student responses in non-minimal post expansion sequences, rather than the initiation and completion of repair (Schegloff, Jefferson & Sacks, 1977) or an exposed correction (Jefferson, 1983) performed in a sequence-closing third turn. These findings concur with prior work on the preference for self-correction in everyday conversation (Schegloff, Jefferson & Sacks, 1977) and in teacher-student interaction, respectively (McHoul, 1990). The sequential placement of teachers' displays also supports prior findings (Margutti, 2004) on the presence of problems in responsive turns or actions which are not immediately forthcoming.

In addition, I have shown that many of the embodied behaviors that teachers perform in the sequential context of the triadic dialogue orient to the PowerPoint slides (or the computer used to control these slides). These behaviors serve as an additional resource that teachers draw upon when projecting or signaling the adequacy of a student response. My data indicate that the teacher's physical orientation and gaze can also project the ratifying action of displaying a response. By looking down at the keyboard and advancing her hand toward it just prior to delivering a positive evaluation, the teacher draws students' attention to the keyboard and projects the forthcoming ratification of a response. Over the course of a lesson, students can learn to draw from the prior sequences (Mortensen & Hazel, 2011) in which these types of behaviors and practices occur in order to interpret them as indicative of a forthcoming ratification. The delay or withholding of these embodied actions thus provides students with cues regarding the inadequacy of their response. The teacher's embodied orientation to the keyboard also shows how physical resources are exploited and shaped *in situ* to organize and adapt to the locally emergent scenarios of interaction (Mondada, 2014).

The teacher's body-visual behaviors toward the keyboard are also shown to have sequential consequences for opening up new sequences of interaction. In first position initiating actions, the teacher is seen to cast her gaze up from the keyboard and look at the students in anticipation of a response. While this behavior often co-occurs with other sequence-initiating actions such as the formulation of a question, my data also show that students orient to the teacher's shift in eye gaze as a sequence-initiating action, even in the absence of a verbalized question or prompt. In these sequences, the students draw from the next positioned prompt shown on the PowerPoint slide to determine the nature and form of the response that the teacher is pursuing. The lack of a non-minimal post-expansion sequence or silence following the

teachers' third turn cues students that the sequence has been brought to closure and that the next-positioned form on the PowerPoint slide is being pursued. This action is thus reorganized according to the configuration of semiotic resources (Goodwin, 1981; 2000) made relevant by the teachers in their embodied and sequential actions. Kääntä (2010) has shown how students can orient to a long silence in the teacher's third-turn action space as a projection, or even an accomplishment, of a dispreferred action, particularly when it co-occurs with a motionless body posture or sustained eye gaze. Although my data do suggest similar findings, it is also interesting to note how the resumption of these body-visual stances (eye gaze upon students, motionless body stance) can also initiate a sequence in the triadic dialogue (Figs. 3.18, 3.21, and 3.26).

Importantly, the findings show further that it is not just the teacher's practices that contribute to the organization of these interactions. The students' (Goodwin, 2000) awareness of the systematicity of the teacher's practices and the role they play in managing participation are equally consequential for sustained intersubjectivity between teacher and students.

3.2.2 Chalkboard display

Although multimedia displays like PowerPoint are of increasing popularity in the classroom, the traditional chalkboard display is still very often used, even in technology-rich environments. In this section, I will show how French foreign language teachers use the chalkboard to display students' responses in third-turn position. My analyses of these interactions will show the various practices that teachers use to display students' responses, the actions that these displays perform, and the sequential trajectories that result from these practices. I argue that although some of the same third-turn practices can be performed with both PowerPoint slides and chalkboards, the chalkboard can be a resource for the pursuit of a response in ways

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that PowerPoint slides cannot.

This second section will be divided into three sub-sections. The first sub-section will examine interactions in which teachers use the chalkboard to display students' second-turn responses to ratify and close the instructional sequence. The second sub-section will examine interactions in which teachers use the chalkboard to withhold a visual display to pursue either more fitted responses, or responses that are not forthcoming. The third sub-section will examine interactions in which teachers use the chalkboard to perform an incomplete visual display of a student's response. These incomplete displays are seen to perform one of two functions: (1) the initiation of correction upon a student's incorrect second-turn response, and (2) the elicitation of undifferentiated phonetic forms appearing in a student's correct second-turn response.

3.2.2.1 Immediate display of an adequate student response

In the fragment shown in Figure 3.39 (below), the teacher (TL) elicits the grammatical form of the French demonstrative adjectives *ce/cette/cet/ces*/ 'this/these', which agree in gender and number with their accompanying noun. TL had initiated the prior sequences by pointing to an artifact in the room to elicit the name of the artifact from the student(s) and, in a second step, elicited the demonstrative adjective that agreed in gender and number with that particular noun. Just prior to the interaction shown in the fragment, TL had elicited the form, *plafond*/ 'ceiling' and the demonstrative adjective *ce*/ 'this' (masculine; singular).

Figure 3.39– Cette feuille

```
01    TL:    et si je montre, par exemple. (0.2) *une feuille,
             and if i show,   for example. (0.2)  a sheet,
                                                  *holds up sheet of paper

02           (0.3)

03    TL:    je #*di:s,
             i    sa:y,
                * holds paper with hands, thrusts toward students
```
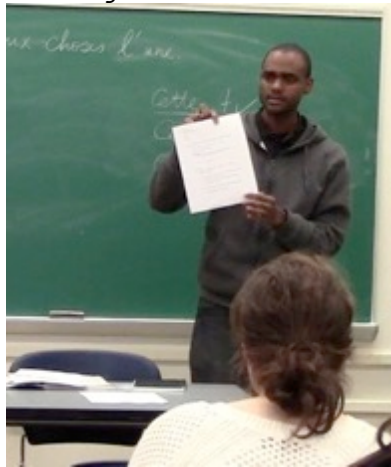
97

#fig.3.40

Figure 3.40.

```
04          (0.2)

05    Ss:   cette feuille, ((choral))
            this sheet,

06    TL:   cette feuille,#&[X X X XXX X X   XX
            this sheet,     [
  ->                        &[writes cette feuille/'this sheet'
                             #fig.3.41
```
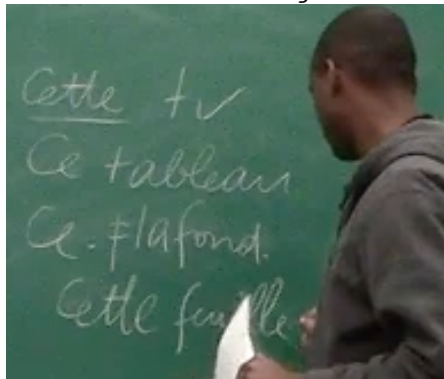

Figure 3.41.

In line 01, TL transitions from the prior sequence with a pre-placed appositional *et*/'and'
(Schegloff, 1987), a coordinating conjunction which sequentially ties the prior sequence to the
current one. In the same TCU, he elicits a demonstrative form with a conditional clause framed
by the hypothetical *si*/ 'if'. TL defines the relevant object of pursuit to be a sheet of paper by
naming the artifact preceded with an indefinite article, i.e., *une feuille*/ 'a sheet', while holding up
a sheet of paper (Fig. 3.40). TL designs this prompt in a way that relies on students

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understanding the systematic nature of this task and following the instructions from the prior

sequences (Mortensen & Hazel, 2011). He does not specifically request that students provide a

demonstrative adjective, but prompts them for completion of a conditional clause (see Koshik,

2002a for a discussion of such designedly incomplete utterances (DIU)). TL also pursues the

demonstrative form from the students with a manipulation of the artifact whose name he is

pursuing (line 03). These actions are designed to make a demonstrative form grammatically and

interactionally relevant. This DIU does not, however, project a demonstrative adjective and noun

form as the main clause, which may account for the missing student response in line 03. TL

sequentially deletes the students' silence with an increment (Schegloff, 1996) (line 04), which

does not complete the DIU, but renews response relevance by making explicit the form of the

response being pursued. TL's embodied actions also renew response relevance; he holds the

piece of paper with both hands and thrusts it toward the students. He makes the piece of paper

relevant by manipulating it while indexing it in a verbal turn (Fig. 3.40). After 0.2 seconds of

silence (line 04), several students in the class provide the demonstrative form in combination

with a noun, *cette feuille*/ 'this sheet' (line 05). In third position, TL ratifies the response by

writing it on the chalkboard (line 06; Fig. 3.41) while repeating it aloud.

This analysis shows again how the teacher's embodied orientation to the display and

manipulation of objects contributes to the pursuit and ratification of students' responses. Once

the students provide a response, the instructor writes it on the board in his third-turn response. As

shown in this fragment, the visual display of a response works in concert with TN's third-turn

verbal repetition to revoice and ratify the students' response.

3.2.2.2 Withheld display of an inadequate or unforthcoming student response

The fragments in this section will show that in sequences of the triadic dialogue in which the student response is either incorrect (from a local or grammatical standpoint) or missing, teachers withhold a third-turn display of the pedagogically relevant response until this response is provided by the students.

Figure 3.43 examines the trajectory of a sequence in which the student's response is missing; specifically, we will examine the resulting interactional work of the teacher in pursuit of a response. In the lesson featured in Figure 3.43, the teacher of a third-semester French course produces a question about a text (shown in Fig. 3.42) which the students had been assigned to read as homework. Prior to the sequence, TB had drawn a table on the board (see Fig. 3.44) in the transcript), labeling one column *Nancy* and the other *Leïla,* with the workplan of writing students' responses on the board under the respective columns as they are provided. Beginning in line 01 of the transcript below, TB attempts to elicit a commonality of the two people featured in the text, Nancy Huston and Leïla Sebbar. The desired response is *pluriculturelles*/ 'multicultural', per the text shown in Figure 3.42. The teacher (TB) is seen to withhold the visual display of a response until the student produces a locally correct candidate response.

Nancy Huston et Leïla Sebbar

Nancy Huston naît au Canada en 1953. A l'adolescence, elle déménage avec sa famille à Boston où elle finit le lycée. Après avoir obtenu son diplôme, elle étudie à l'Université de Sarah Lawrence dans l'état de New York. En 1973, elle a l'occasion d'étudier à Paris. Elle obtient sa maîtrise en sciences sociales sous la supervision du célèbre critique séméiologique, Roland Barthes. Nancy Huston est alors pluriculturelle, connaissant le Canada, les États-Unis et la France, où elle choisit de vivre. Bien que l'anglais soit sa langue maternelle, elle choisit de parler et d'écrire en français.

Leïla Sebbar est née en Algérie. Ayant un père algérien et une mère française, Leïla Sebbar aussi est pluriculturelle. Elle quitte l'Algérie après la guerre d'indépendance et vit à Paris depuis 1963. Comme son amie, Nancy Huston, elle a du mal à définir son identité nationale. Ses écrits sont une synthèse de plusieurs voix — algérienne, française, maghrébine, beure — pour devenir quelque chose d'unique. Elle publie des essais, des romans et des récits.

Figure 3.42. (Schultz & Tranvouez, 2009, p. 374)[12]

Figure 3.43 — Leila et Nancy...

```
01    TB:   do:nc, *(0.3) < quelle:: (0.2) est (.) maintena:nt
            so,      (0.3) <  wha:t (0.2)  is (.)   now
                  *points by index finger at the table on the board

02    TB:   la s:imilarité > *> des deux personnes <
            the similarity >  >  of the two people <
                            *holds up index finger

03    TB:   il y a une chos::e
            there is one thing

04          (0.6)

05    TB:   il y a une chose
            there is one thing

06          (2.1)

07    TB:   que-
            that-

08          +*(1.6)#
      tb:   +looks around classroom thinking face
```

---

[12] English translation: Nancy Huston and Leïla Sebbar...

Nancy Huston was born in Canada in 1953. During her adolescence, she moved with her family to Boston where she finished high school. After having earned her diploma, she studied at Sarah Lawrence University in the state of New York. In 1973, she had the opportunity to study in Paris. She earned her *maîtrise* (equivalent: Master's degree) in social sciences under the supervision of semiologist Roland Barthes. Nancy Huston is therefore multicultural/ *pluriculturelle*), knowing Canada, the United States, as well as France where she chooses to live. Although English is her mother tongue, she chooses to speak and write in French.

Leïla Sebbar was born in Algeria. Having an Algerian father and a French mother, Leïla Sebbar is also multicultural (*pluriculturelle*). She left Algeria after the war of independence and has lived in Paris since 1963. Like her friend, Nancy Huston, she has difficulty defining her identity. Her works are a synthesis of many voices- Algerian, French, Magrebi, *beure*- a unique creation. She publishes essays, novels, and tales.

                        #fig.3.44

Figure 3.44.

09   TB: **hmmm? (0.2) quelle est la similarité entre les deux.**
            hmmm? (0.2) what is the similarity between the two.

10   TB: ***il   y a-***
             there is- we
            *crosses arms across chest

11   TB: **on *a dit quelque chose dans le <u>texte</u>.***
            we said something   in   the   text.
               *points downward three times

12   **(1.0)**

13   TB: **elles so::nt, (.) les deux:::,**
             they ar::e, (.)   both:::,

14   **(2.8)**

15   TB: **°their *back<u>grou:nd</u>.°**
                     *waves hand backward

16   ***(2.5)**

17   S1:   **uh-**

18   **(0.6)**

19   TB: **il y a *un seul mot**
             there is one single word
                  *holds up index finger

20   **(0.3)**

21   TB: **qui *(.) identifie les deux *personnes.**
            that (.) identifies the two people.
               *waves finger side to side

22   **(0.2)**

```
23    S1:    uh:: (0.4) pluriculturelle?
                 (0.4) multicultural?

24           (0.2)

25    TB:    *+< PLU(.)RI(.)CUL(.)TUR(.)ELLE:.*
              < MUL(.)TI(.)CUL(.)TUR(.)   AL:.
             *points finger at S1 while looking at rest of class
              +gazes at other students

26           > voici  la similiarité des deux perso:nnes,+
             > that's the similarity of the two peo::ple,

27           (0.6)

28    TB:    &[< le:s (.) deux (.) femmes (.) sont (0.6)
              [< the: (.) two  (.) women  (.) are  (0.6)
             &[XX  X    X   X           X     XX XX
  ->         &writes pluriculturelles/'multicultural' on the board

29           plu:ri(.)culturelle:s.
             mul:ti(.)cultural:.

30           (2.9)       ]&#
             X    X XXX X]  #fig.3.45
```
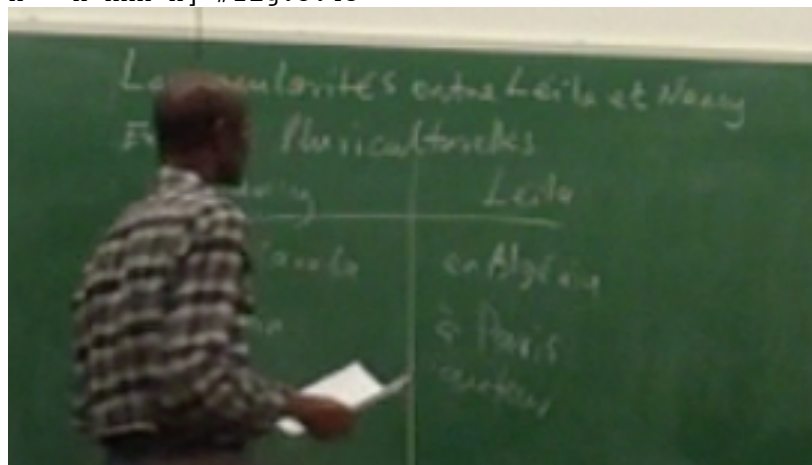

Figure 3.45.

```
31    TB:    n'est-ce pas?
             NEG-V  right?

32           (0.4)

33    TB:    voila.          (.) elles sont, (.) pluriculturelles. (.)
             there you are. (.) they are,   (.) multicultural. (.)
```

In Figure 3.43, TB asks the students to identify the similarity between the two people featured in

the text (lines 01-02). This question is formulated with the definite article *la*/'the' marking the

noun *similarité*/'similarity', indicating that the teacher seeks one particular locally correct

response. TS then explicitly specifies that he is seeking one particular response (lines 03 and 05). As a response is not immediately forthcoming, TB provides multiple hints in pursuit of a response, including references to the form of the item being pursued (lines 3; 5; 19), the source of the response (line 11), a designedly incomplete utterance (Koshik, 2002) (line 13), and a hint in the students' L1 (line 15). TB provides the students with multimodal cues that he will not be taking up incipient speakership (lines 04; 06; 08; 12; 14; 16; 18; 20; 22), a response prompt (line 09), and various embodied actions produced in gaps (lines 08; 10). These embodied actions include TB scanning the classroom for forthcoming student participant responses, crossing his arms across his chest (line 08), and making a thinking face (Goodwin & Goodwin, 1986) (line 10; Fig. 3.44).

After TB's extended pursuit of a response (line 01-16), S1 bids for a turn with a hesitation marker, *ah::*. TB does not orient to S1's turn as being audible, as he renews response relevance with a hint about the grammatical form of the desired response (line 19). After 0.3 seconds of silence (line 20), he re-completes the turn with an increment (Schegloff, 1996) specifying the content of the desired form (line 21). After 0.2 seconds of silence, S1 again bids for the floor with the hesitation marker, *uh::*, before producing a candidate response in the same turn (line 23). Mortensen (2009) has noted that pre-beginnings of a TCU such as those seen by S1 are not necessarily an indicator of disfluency in a student's response, but rather that these pre-beginnings (Schegloff, 1996) may work toward the establishment of co-participant recipiency prior to a turn beginning. Upon the completion of S1's turn, TB gazes at and points with his index finger at S1 while repeating his response in third position with contrastive stress and increased volume (line 25). By pointing at S1, TB indexes the student as the provider of a locally correct response. TB's prosodic marking (pitch peaks and syllabified, slower pace) of this third-

turn repetition also ratifies the student's SPP. TB then turns to the table written on the board and displays S1's response visually by writing it at the top of the table (shown in Fig. 3.45). As he writes, TB verbally incorporates this form into a complete sentence, which references the subject of this adjective form that S1 provided.

The teacher (TB) and students shown in the fragment above orient to difficulties in meeting the pedagogical objectives of the sequence: elicitation and demonstration of a locally correct response to TB's sequence-initiating question. This fragment demonstrates again the importance of the timing of the visual displays of responses: teachers withhold this move until students come forward with the desired response.

Here again, the analysis also shows how teachers use their orientation to an emergent construction of a display (in this case, on the chalk board instead of a PowerPoint) as a resource for the completion of pedagogically relevant objectives. As seen in the analysis of Figure 3.39, the teacher's sequence initiating questions are built to elicit forms that can be displayed on the board once the students produce them. The teacher is thus using the student-generated responses to construct a visual display; this display is used in future sequences as a reference point for instruction.

In the first half of the chapter, we saw that teachers can withhold a visual display of a response when using PowerPoint. The same observation can also be made here: teachers withhold the visual display of a response on the chalkboard until a student adequately produces this response in the second-turn position. As shown in Figure 3.42 (above), these teachers are willing to go to great lengths to pursue the particular response that aligns with their pedagogical objectives, employing multiple interactional resources (e.g., sequential, embodied, etc.) in the process.

The interaction in Figure 3.46 (below) took place during the same lesson as Figure 3.39. The teacher (TL) initiates the sequence by pointing to an artifact in the room to elicit its nominal form from the students. In a second step, TL elicits the French demonstrative adjective, *ce/cette/cet/ces/* 'this/these' that agrees in gender and number with that particular noun.

Figure 3.46– Cette télévision

```
01    TL:    comment dit-on *ça en anglais?#
             how do we say that in english?
                               *points at television
                                        #fig.3.47
```

Figure 3.47.

```
02           (0.3)

03    TL:    eh- ça.  (.) comment app[el-?]
             eh- that.(.) how        [ca-?]
04    S1:                            [tel]evision?

05    TL:    c'est #eh[::]
             it's   eh[::]
06    S1:           [uh]:: (.) tv?
                  #fig.3.48
```

Figure 3.48.

```
07    TL:   un *eh: (.) télévision, (.) mhmm.*
             a    eh: (.) television, (.) mhmm.
               *scans room with hand palm-up

08    Ss:   oui,
             yes,

09          (0.6)

10    TL:   et si  on veut mont*#rer.
             and if we want to show.
                               *points at tv moving index finger up and down
                               #fig.3.49

11          #(0.4)
            #fig.3.50
```
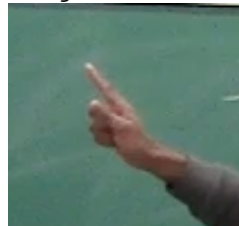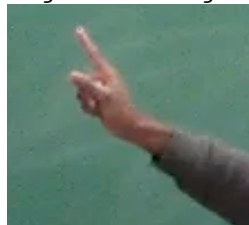

Figure 3.49.   **Figure 3.50.**

```
12    TL:   #on dit.#
             we say.
            #fig.3.51 #fig.3.52
```


Figure 3.51.   **Figure 3.52.**

```
16          *(1.3)
      tl:   *points to tv; holding static position

17    TL:   comment,- qu- que- quelqu'u- ah::
            how,-     so- som-   someon- ah::

18          (0.4)

19    TL:   mhm, quelle est l'expréssion on va utiliser pour mo:ntrer.
            mhm, what is the expression  we are going to use to sho:w.

20    S1:   that.

21    TL:   mhmm.

22          *(0.3)
      tl:   *points at S1

23    S1:   that.(.) TV.

24    TL:   mhmm, (.) en français,*
            mhmm, (.) in french,
                                  *points back to television

25    S1:   cet[te. ]
            thi[s.  ]
26    S2:      [cett]e.
               [thi ]s.

27    S2:   cette, cette* télévision,
            this,  this   television,
                        *drops hand; turns to board

28    TL:   cette, (.) télé&[vision,* (1.1)#
            this,  (.) tele [vision
                            &[X X XXX X X  X
    ->                      &writes cette tv/ 'this tv';
                            underlines cette/'this'
                                        #fig.3.53
```


Figure 3.53.

TL initiates this sequence by asking what the artifact is called in English (line 01), while

concurrently pointing at the television located at the front of the classroom (Fig. 3.47). TL's

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sequence-initiating question omits the nominal form 'television' being referenced by way of a deictic pointing gesture and the demonstrative, *ça*/ 'that'. In the continuation of this turn, TL produces a cut-off hesitation marker and restates the demonstrative pronoun (line 03) while holding his pointing gesture (line 04). This turn renews response relevance and sequentially deletes the prior silence in which no student response was forthcoming (line 02). Teachers have previously been observed to use these types of deictic and iconic gestures to elicit vocabulary items from students (Taleghani-Nikazm, 2008).

TL begins to reformulate the question, but is interrupted by S1 who provides a second-turn response in English (line 04). Her utterance is delivered with rising intonation indicating that she is unsure of her response. S1 may lack understanding of the pedagogical intent of TL's question, which elicits a simple cognate noun in English in the context of a French language classroom. TL follows up on S1's turn in third-turn position with a DIU (line 05). While producing his turn, TL also changes the position of the hand when pointing at the television (Figs. 3.47 & 3.48). He turns his palm up while still pointing at the screen.

S1 orients to TL's turn as a pedagogical correction. She self-completes the correction by providing the standard abbreviation of the noun, again with rising intonation, which indicates that she is unsure of her response (line 06). In line 07, TL follows up by recasting S1's response in French with slightly rising ending pitch contour. Hellermann (2003) has shown that such a contour "indicate(s) the teacher's stance that, while the student response is not incorrect, it is not complete" (Hellermann, 2003, p. 96). It also mitigates a "dispreferred feedback move and a lack of engagement with that particular response" (ibid. p.96). After a beat of silence, TL produces an acknowledgment token and a gesture designed to indicate turn completion and elicit additional student responses; he then scans the rooms with an open hand gesture (Streeck, 2009). TL's

sequential and embodied actions indicate that the responses given by S1 do not adequately respond to his question and open up the next space to other student respondents. Several students respond to TL's turn with a choral affirmation token, indicating that they agree with S1's response. Their response is also delivered with slightly rising intonation. In this sequential context, the intonation of the students' responses seems to mark the premise of the teacher's question as problematic, meaning they are unsure of TL's pedagogical focus or workplan at this point in the lesson.

In line 10, TL builds on the grammatical form established in the prior sequence and frames a new initiating action, specifically one composed of a conditional clause which is designedly incomplete using the verb *montrer*/ 'to show'. As he produces this verb, he points to the television with his index finger (Fig. 3.49), producing an embodied indication of the demonstrative form he is pursuing. In the turn space, no student response is forthcoming (line 11). TL renews response relevance with his pointing gesture; he drops his index finger down to point more explicitly at the television (line 11; Fig. 3.50). In line 12, TL renews response relevance in a verbal turn by adding an increment to the DIU, although the utterance remains incomplete and thereby sequentially deletes the prior gap (line 11). TL continues to point at the television (line 12), again raising and lowering his index finger to provide a visual demonstrative (Figs. 51 & 52). The renewal of this pointing gesture again serves as an embodied mechanism for renewing response relevance.

No student response is forthcoming in the 1.3 seconds of silence that follow (line 16). In line 17, while still holding his pointing gesture, TL begins to reissue a question but then produces a series of cut-offs of the indefinite pronoun, *quelqu'un*/ 'someone', which is used to ask for a volunteer. After 0.4 seconds of silence (line 18), TL produces a continuer and in the same turn

formulates a question in which he explicitly asks students to provide the expression *montrer*/ 'to

show' (line 19). S1 provides the English demonstrative pronoun 'that' (line 20). In third-turn, TL

produces an acknowledgement token and, in the 0.3 seconds of silence that follow, again points

at S1. S1 orients to TL's response as a repair-initiation caused by a problem of hearing, as she

repeats the same demonstrative form in her self-completed repair but adds the nominal form (line

24). TL acknowledges S1's turn and initiates correction on the language with an

acknowledgment token and a prompt to restate the response in French (line 24) as he points back

to the television. In line 25, S1 performs a self-correction on her prior response by providing the

French demonstrative form *cette*/ 'this'. S2 produces the same demonstrative adjective in French

in overlap (line 26), then, in the clear, repeats the demonstrative adjective twice prior to

providing the noun it refers to (line 27). Upon hearing the demonstrative form produced in the

clear, TL drops his pointing gesture and turns to the chalkboard. TL repeats S2's response,

producing the repeat with prosodic emphasis on the demonstrative form while writing *cette tv*/

'this tv' (line 28; Fig. 3.53) on the chalkboard. He underlines the demonstrative form *cette*/ 'this',

as a visual indication of the grammatical focus of this display.

  The analysis of this fragment has shown again that the teacher's orientation to material

artifacts is an essential resource for pursuit and ratification of a student response, as well as a

resource from which students draw to interpret the adequacy of their responses. Certainly, the

third-turn verbal resources that TL employs perform evaluative actions. In this interaction,

however, the verbal resources are built upon the material substrates (Goodwin, 2013) that TL

invokes through his embodied actions. TL deploys a series of gestural behaviors to make a

material artifact in the classroom environment pedagogically relevant, while also pursuing and

ratifying student responses. These gestural behaviors support and mediate several of TL's

sequence-initiating verbal turns, which would be rendered meaningless without deictic reference to the pedagogical artifacts.

The teacher's embodied actions also project his forthcoming evaluative actions. TL holds and renews his pointing gesture until a student provides a pedagogically relevant response (i.e., a demonstrative form). When this response is provided, he abandons this gesture and instead performs his deictic gesture at the student. As already seen in earlier data excerpts, a teacher may point at a student who has provided an adequate response, particularly when this response is provided after multiple pursuit strategies. TL's change in gestural orientation in the data excerpt above indicates that the response in line 20 is qualitatively different from the prior responses.

Although TL's third-turn repetition of S2's response is the first verbal evaluation provided, a visual response to S2 comes even earlier in the sequence. In line 27, upon production of the demonstrative form, TL drops his pointing gesture and turns to the board while S2 is still speaking. TL's embodied shift toward the chalkboard projects the forthcoming display, thus marking S2's response as correct in mid-TCU. And while TL's verbal turn prior to this embodied action may also play a role in the ratification of S2's response, a teacher's third-turn response repetition, particularly when delivered with rising intonation, may be employed in reply to an incomplete or an inadequate student response (as discussed earlier). Therefore, TL's supporting embodiments are essential in the formation of a positive evaluation and thus in sequence closure.

Although it is not evident to students through the course of the sequence that TL will ratify the response with a visual display, the visual and embodied mechanisms that TL employed in the first round of elicitations establish a participant framework for the elicitations that follow. These mechanisms were shown to be cues for pursuit and ratification of the desired response. In

the sequences that follow this interaction (Fig. 3.54), we will see how teachers rely on these

mechanisms as an interactional resource for the pursuit of pedagogically relevant forms, and how

students respond to these same mechanisms.

The following sequence is a continuation of Figure 3.46 (above). In this continuation, TL

initiates a new sequence in which he again pursues the name of an artifact (*tableau/* 'chalkboard')

and its corresponding demonstrative adjective (*ce/* 'this') by deictic reference to the object.

```
Figure 3.54- Ce tableau

01    TL:    okay, (.) et  si *je montre ceci,
             okay, (.) and if  i  show   this,
                              *points at chalkboard

02           (0.2)

03    TL:    je dis,
             i say,

04    S1:    ce   (.) cette tableau
             PRO-Dem-M (.) PRO-Dem-F N
             this (.) this  chalkboard

05    S1:    ce:[:?#    ]
             PRO-Dem-M
             thi:[s?    ]
06    S2:       [cette?]
                 Pro-D-F
             [this? ]
                #fig.3.55
```


Figure 3.55.

```
07           %+(0.2)#
             %raises eyebrows at other Ss
              +leans forward
                   #fig.56
```

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Figure 3.56.

```
08    S1:    tableau?%+
             chalkboard?

09    TL:    #%uhn. huh, %(.) +comment?#
               uhn. huh,  (.) what?
              %turns to chalkboard
                          %turns to students
                                 +steps backward from display chalkboard;
                                  moves toward referent chalkboard
             #fig.3.57                    #fig.3.58
```


Figure 3.57.

Figure 3.58.

```
09           (0.3)

11    Ss:    ce tabl*eau
             this chalkboard
   -> tl:          *retracts pointing gesture; turns to chalkboard


12    TL:    &ce   tableau,     (0.8)#& okay,
              this chalkboard, (0.8)    okay,
             &[XX X X XX X XX X XXX X
```

```
  ->>            &writes ce tableau/'this chalkboard'
                           &taps chalk on board
                           #fig.3.59
```
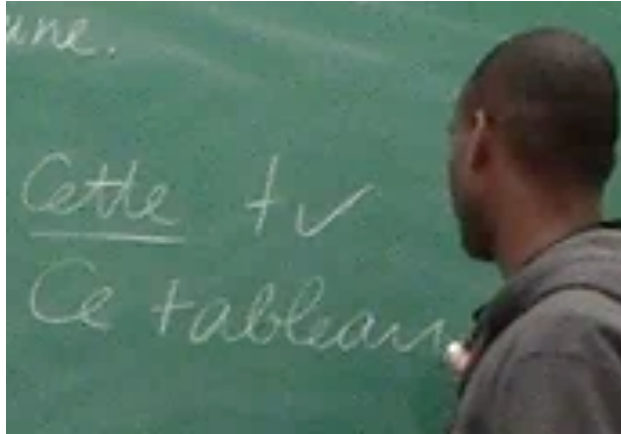
Figure 3.59.

In line 01, TL transitions to the new sequence with a transition marker, *okay* (Beach, 1995), and

in the same turn produces a DIU consisting of a conditional clause with the demonstrative form

ceci/ 'this (here)', while pointing with his index finger at the chalkboard. After 0.2 seconds of

silence (line 02), he expands upon the DIU, performing a sequential deletion of the prior silence

while still pointing at the chalkboard (line 03). S1 self-selects with a response in which she

produces a masculine singular demonstrative adjective *ce/* 'this' and, in same turn, performs a

self-correction on this form by producing the feminine singular demonstrative adjective *cette/*

'this' prior to providing the corresponding noun *tableau/* 'chalkboard' (line 04).

TL continues to hold his pointing gesture during the course of S1's turn, which may have

prompted S1's self-correction (line 05) as well as S2's other-initiated and other-completed

correction in overlap (line 06) (Fig. 3.55). These turns are produced with rising intonation,

indicating that S1 and S2 are not sure of their responses. TL continues to hold his pointing

gesture during the 0.2 seconds of silence that follow the students' completion of a correction (line

07; Fig. 3.56). This motionless body posture (Schegloff, 1998; Kääntä, 2010) indicates that he is

still in pursuit of a response. In a second and concurrent embodied action, TL raises his eyebrows

at the students and leans toward them, which has been identified as an embodied initiator of repair (Seo & Koshik, 2010). Rasmussen (2014) has shown that participants of everyday talk orient to the combination of talk and leaning forward as embodied mechanisms for repair initiation. S1 does indeed orient to TL's embodied action and lack of immediately forthcoming third-position response as a correction initiation; she adds an increment her response with the nominal form *tableau*/ 'chalkboard' (line 08).

TL continues to hold his pointing gesture after the completion of S2's post-completion (line 08) while turning and raising a piece of chalk to the board (Fig. 3.57). In third-turn position, he provides an acknowledgement token. In the same TCU (line 09), after a beat of silence, he steps back from the chalkboard and walks toward the other chalkboard in the classroom that he is referencing with a pointing gesture (Fig. 3.58). Rather than writing S1's correct response on the board, TL solicits a choral response by producing an open-class repair initiator (line 09). This move is directed at the non-participating students in the class, as indicated by TL's embodied actions (i.e., eye gaze, facial display, body torque). The students orient to TL's abandoned display as a correction initiation. After a 0.3-second silence, the students provide a choral correction of the responses provided by S1 and S2. At mid-TCU of the students' responses, TL drops his pointing gesture indicating that he is no longer in pursuit of the artifact indexed by such a gesture. In the same movement, he turns toward the chalkboard, again projecting a forthcoming display. He begins to write the students' response in line 10 before issuing a verbal third-turn repeat. He then taps the chalkboard with the chalk as if he were marking a full stop before transitioning to the next sequence (line 12).[13]

---

[13] Upon completion of the written display, TL also taps the board with the chalk. This type of action is typically used for a full stop in punctuation. However, single lexical items do not require a punctuation mark. Furthermore, the previous lexical item on the board does not show any punctuation mark. As this action of tapping the board does not appear to perform any function with regard to punctuation on the form displayed, it appears rather to be designed

The comparison of this interaction (Fig. 3.54) with the prior (Fig. 3.46) demonstrates how students draw upon visual and embodied resources to make sense of their role in the unfolding of the interaction and to project a likely sequence of events. Mortensen and Hazel (2009) have shown that the teacher's first elicitation in a series of tasks establishes an interactional framework for the production of future responses. Sequences that follow this first elicitation tend be "increasingly less explicit, relying on students to draw on knowledge of the regularity of the required task activity" (Mortensen & Hazel, 2011, p. 60).

In the data, students can be seen to draw on an understanding of the task structure and the cues for its achievement from the first round of elicitations. TL employs the same mechanisms for pursuing a response (e.g., deictic gestures, a DIU with a conditional clause) in the fragments shown in Figures 3.39, 3.46, and 3.54. Yet, in the fragments shown in Figures 3.39 and 3.54, the students come forth much more quickly with the response that adequately meets TL's pedagogical objective. In the fragments shown in these latter figures, TL produces fewer correction initiations and relies much more on paralinguistic resources. Thus, in the fragments shown in Figures 3.39 and 3.54, the students appear to be able to anticipate the task structure and the resulting sequential organization, which allows them to rely on visual and embodied resources produced by TL when designing their responses.

In Figure 3.54, the static display of a pointing gesture across the students' turns performs the action of indicating that a response is still being pursued. By maintaining this gesture, TL withholds the third-position visual display as previously provided in Figure 3.49 following an

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to draw students' attention to the display as a relevant activity for the interaction at hand. It can be argued that this action, therefore, marks the end of the display and can, therefore, be interpreted as a sequence closing action, an analysis that is further supported by its placement at the end of the sequence. Hazel and Mortensen (2014) have argued that participants in institutional interaction operationalize writing artifacts, such as a pen and a piece of paper, as orienting to "doing-being-institutional people" (Hazel & Mortensen, 2014, p. 24). Likewise, the behavior that TL displays here with the tapping of the chalk may perform a ratifying and sequence closing action, but it may also reinforce his visual display as an action that exhibits "doing-being-a teacher".

adequate response. This action cues students to continue to provide responses through multiple turns of self-completed correction until TL ratifies the response by abandoning the pointing gesture and displaying the correct response on the chalkboard. It can be seen that as long as TL has not ratified the response by visually displaying it on the board, he is still pursuing a response.

In Figure 3.60 (below), the teacher (TT) receives an inadequate response from a student, yet is seen to write this response on the board. This deviant case analysis will nevertheless lend support to the argument that teachers withhold the display of an adequate response as a ratifying action until a pedagogically fit response is provided by the student(s). Prior to the interaction seen in the data excerpt below, TT had presented questions structured with subject-verb inversion using the example sentence *qui préférez-vous?/* 'who do you prefer?'. She then directed students to craft their own example sentences with *qui/* 'who'(as object) + verb + subject. Students were given a few minutes to ask a classmate for their example sentences before TT elicited their responses. Two students provide adequate question forms, which TT positively assesses in a verbal turn. She does not write these students' adequate responses on the board. In a next turn, TT selects Student Mike (SM) by name as the next student speaker to provide an example question (line 01).

Figure 3.60 – Qui dormez-vous le plus?

```
01    TT:   mike?

02    SM:   uh:: (.) qui dormez-vous le plus,
            uh:: (.) who sleep you the most,

03          ah:: de votre famille?
            ah:: of your family?

04          *(0.4)
      tt:   *nods head; walks to chalkboard

05    TT:   alors. (.) est-ce que c'est qui dormez-vous?
            so.    (.)    PRO-INT is it who sleep you?

06    TT:   *ou* qui dors  (.) le  plus?
             or who sleeps (.) the most?
```

```
            *turns to face students

07    SM:    *(0.3)
             *inaudible hesitation: open-mouth; gaze at TT

08    TT:    regardez.&[(.) qui dormez-vous,
             look.     [(.) who sleep  you,
                       &[ XX X X XX    XX X X
  ->                   &writes on the board qui dormez-vous/ 'who sleep you'
                        and qui dors le plus/ 'who sleeps the most'

09           (7.1)                         ]&#
              X XXX X XXX XXX X X XX  XX ]
                                       #fig.3.61
```
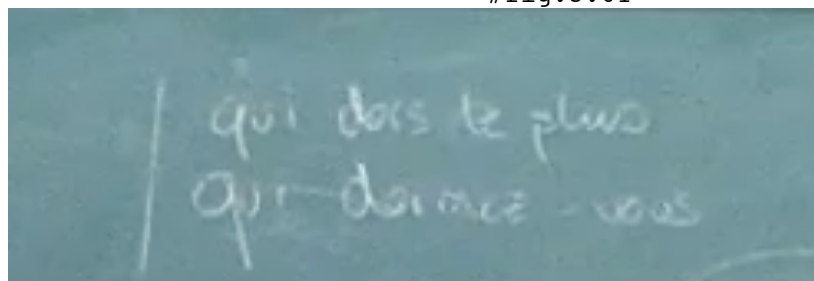

Figure 3.61.

```
10    SM:    ahh:::

11    TT:    quelle est (.)    la phrase correcte?
             which  is   (.) the correct sentence?

12           (0.2)

13    SM:    q[ui dors le plus]
             w[ho sleeps the most]
14    TT:     [qui dors le plu   ]s? *(.) ou qui dormez-vous.
              [who sleeps the mos]t (.) or who sleep-you.
      tt:                             *points by index finger
                                       to phrases on the board

15           +(0.7)
      tt:    +inquisitive facial expression

16    SM:    qui:[:- ]
             who:[:- ]
17    TT:        [est]-ce que vous pouvez dire:::,
                 [can] one say:::,

18           (0.4)

19    TT:    *vous dormez, (.) qui?#+
              you  sleep,  (.) who?
      tt:    *points with chalk to qui dormez-vous/'who sleep you'
                            #fig.3.62
```

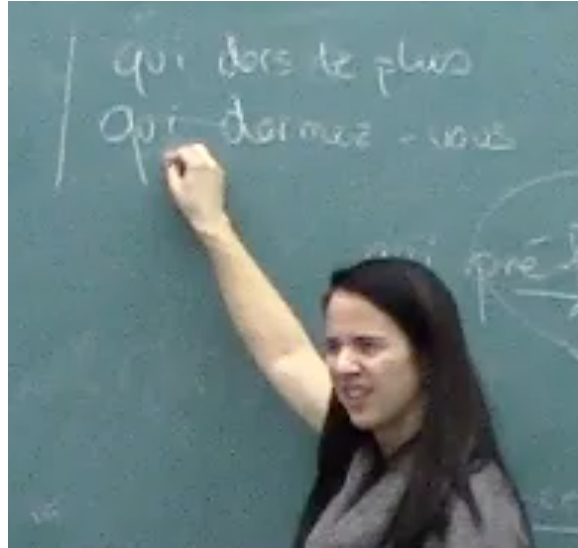**Figure 3.62.**

```
20          (1.1)

21    SM:   uhn-uh (.) no::,

22    TT:   +do you sleep who?
            +negative facial expression; lateral head shake

23          %(0.6)*
      ss:   %laughter
      tt:        *lateral head shake

24    Ss:   n[o. ] ((choral))
25    SM:    [no.]

((lines 26-37 omitted))

38          &[(0.3)]#
            &[X----]
  ->>tt:    &crosses out qui dormez-vous/'who sleep you'
                #fig.3.63
```
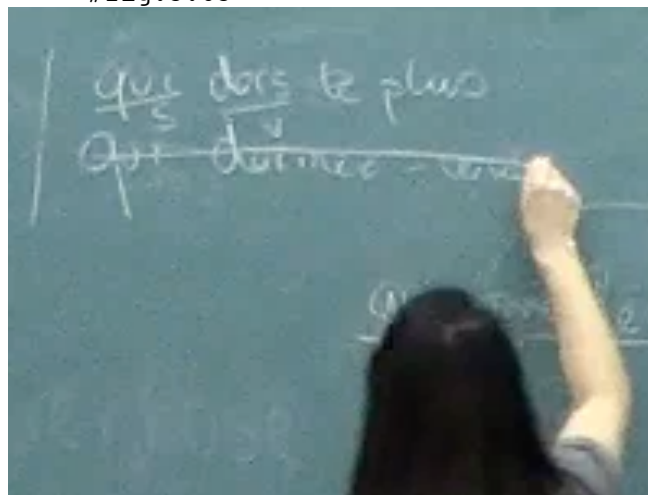

Figure 3.63.

SM responds to TT's selection with a hesitation token followed by a candidate response (lines 02-03). Mike's response is problematic for two reasons: it does not follow the interrogative structure of *qui/*'who' + inversion that TT requested in her prompt, and the response is ungrammatical. TT nods her head in receipt of SM's response. Although a head nod of this type can perform a positive evaluation in the third-turn position, the actions that follow this head nod provide evidence that SM's response is somehow insufficient. First, TT does not come forth immediately with a response. In contrast to her third-turn response to the two prior student responses, which were positively evaluated with an immediately forthcoming high-grade assessment, TT withholds a verbal third-turn response. The 0.4-second silence (line 04) that follows SM's response therefore marks it as problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977). TT also displays an action that differs from her embodied responses to the two prior responses, which were treated as correct. She turns and walks to the chalkboard while uttering the discourse marker, *alors/* 'so', (line 05). The use of *alors* may allow TT to signal a shift from a pedagogical framework in which a response is being pursued, to a sequence in which correction upon a response is to be undertaken (Hansen, 1997). The use of *alors* in this sequence may also function as an anaphoric device (Bouacha, 1981) for connecting SM's response in the prior turn to TT's forthcoming utterance. In the same turn, TT issues an alternative question (lines 05-06), in which she contrasts SM's candidate response with a candidate alternative by way of the disjunctive conjunction *ou/* 'or'. An alternative question makes next relevant the selection of one of the two forms proposed in the question. Koshik (2005) has shown that alternative questions can be used to initiate error correction. When the speaker of an alternative question (e.g., a teacher) has epistemic authority over the recipient (e.g., a student), the recipient's preferred next-position

response is an acceptance of the candidate form proposed by the speaker in the alternative question. In other words, students often orient to a teacher's alternative question as an other-initiation of repair designed to elicit self-correction (Koshik, 2005). Here in Figure 3.60, SM's preferred response to TT's alternative question would be a selection of the candidate alternative, *qui dors le plus?/* 'who sleeps the most?'.

SM does not respond verbally to TT's alternative question, but maintains eye gaze upon TT and opens his mouth marking an inaudible hesitation (line 07). TT responds by directing students to 'look'/ *regardez* (line 08), as she turns to the board and writes the two forms on it. She first writes SM's ungrammatical question, *qui dormez-vous*/ 'who sleep you', on the board while saying it aloud. She then writes a grammatical correction of SM's question above the ungrammatical question[14] (line 09; Fig. 3.61). Upon TT's completion of the forms, SM produces a change of state token (Heritage, 1984) (line 10). In a follow-up to her alternative question, TT uses the two forms displayed on the board as a referent; she elicits a self-completion of correction by asking SM which of the two forms is correct (line 11). After a 0.2-second silence, SM replies with the grammatical candidate alternative proposed by TT (line 13) yet this is inaudible to TT, who enters in overlap to re-issue the alternative question (line 14) while pointing with her index finger at each of the two forms as she says them aloud. In the 0.7-second silence following her reissuing of the alternative question, TT produces an inquisitive facial expression (Fig. 3.62). This expression could either mark one of the sentences as problematic or pursue SM's response to her question from line 14. SM begins a response with the interrogative pronoun; he elongates the vowel sound at the end of the pronoun (line 16), which indicates that he is unsure of which form to choose in the continuation of his utterance. TL attempts another

---

[14] TT produces an error on the chalkboard. The correct conjugation of the verb *dormir*/ 'to sleep' in this instance is *dort*/ 'sleeps', rather than *dors*/ 'sleep'.

method of pursuit in line 17; she enters in overlap with SM's vowel elongation and issues a yes-no interrogative, asking SM to confirm or deny the grammatical acceptability of his question when restructured as an uninverted form of the phrase. She produces a negative facial display as she points with a piece of chalk to SM's ungrammatical question on the board (Fig. 51; Fig. 3.62). After a 1.1-second silence, SM produces a hesitation token and a negation token with vowel elongation and rising intonation (line 21), again indicating that he is unsure of his response. TT provides an English translation of SM's ungrammatical question in order to demonstrate the unacceptability of the form. This translation is delivered with rising intonation, as a confirmation request. She shakes her head, furrows her eyebrows, and frowns, thereby displaying a negative embodied response to her own confirmation request (line 22). This question elicits laughter from the students (line 23) and in a next turn, a negative choral response (line 24). SM contributes a delayed negative response in overlap with the other students' choral response (line 25). TT ratifies the students' response with a third-turn repeat (Hellermann, 2003; Park, 2013). In the omitted lines (lines 26-37), TL elicits student responses to label the grammatical elements of the phrases written on the board. Only upon the students' correct labeling of these grammatical elements does TT provide a visual indicator of which of these two sentences is acceptable. TT closes the sequence by drawing a line through SM's ungrammatical question form (line 38; Fig. 3.63). TT's sequence-closing action marks SM's response as ungrammatical, thereby indicating with the chalkboard that their corrections constitute an acceptable response.

In the prior fragments, the third-turn display was seen as a ratifying action marked only upon receipt of a correct student response. Although the third-turn visual display of a student's incorrect response can be seen in Figure 3.61, it can still be shown here that teachers withhold

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the visual display of second-position responses as a ratifying action until students are forthcoming with the pedagogically relevant and/or grammatical response being pursued. The practice of marking an inadequate student response is designed to project a different sequential trajectory in this fragment. Rather than marking sequence closure, TT's display of an inadequate response (and its grammatical alternative) in this interaction is constructed within the context of a post-expansion correction sequence. This practice takes place in a different sequential environment and can thus be seen to perform a different action (namely, other-initiated correction of a student response).

Nevertheless, this interaction can still lend support to the argument that teachers tend to withhold their explicit marking of a pedagogically fit response on the visual display until such a response is provided by the student(s). TT constructs a visual display of both SM's candidate response and her candidate alternative on the board at this point in the interaction, yet she has not explicitly marked on the chalkboard which of the two forms is correct. She withholds a visually explicit ratifying or corrective action until students adequately account for the grammatical elements that mark her candidate alternative as a more pedagogically fit response.

The analysis of Figure 3.60 also lends further evidence to the argument that teachers' prior semiotic treatments of students' responses set the stage for the sequential actions that visual displays perform later in the sequence (Mortensen & Hazel, 2011). In the case of Figure 3.60, TT's third-turn treatment of SM's response deviates sequentially from her treatment of the correct student responses seen in prior sequences leading up to this interaction. As the teacher did not mark the first two correct responses on the board in third position, students come to understand that this is not a requisite action for ratification of an adequate response. The teacher's third-turn treatment of the first two correct responses projects a sequential expectation for the third-turn

treatment of any correct student responses that would follow. While the inter-turn gap (line 04) and the initial verbal third-turn response (lines 05-06) play a role in the sequential marking of SM's response as problematic, TT's visual display as well as her embodied actions which project this display (lines 05, 07, and 09) also cue students that SM's response is qualitatively different from the prior student responses.

My previous analyses have shown that within the sequential context of the triadic dialogue, teachers refrain from writing ungrammatical or incorrect student responses on the board in third-turn position. This withholding of the visual display communicated to students that their responses were incorrect. In the interaction leading up to Figure 3.60, however, students provided responses which TT accepted as adequate, yet did not write on the board. This may be explained by the fact that the prior fragments examined in this chapter contained display (or "known answer") questions; the teacher was pursuing a particular grammatical form as a response. In the deviant case here in Figure 3.60, TT's sequence-initiating prompt was not a display question. It was, rather, an elicitation of student-crafted questions constructed with the grammatical form *qui*/'who'(as object) + verb + subject. Although the pedagogical task which TT sets forth here requires adherence to a particular grammatical form in the students' responses, any utterance that follows this grammatical form would be considered acceptable. In this sense, the type of sequence-initiating action differs from the examples previously examined, in which the teacher was pursuing a particular restricted form SPP response. The visual display of a third-turn response as a ratifying action appears to be exercised in contexts where the sequence-initiating action is a display question designed to elicit one particular restricted form of SPP response.

To sum up, the analysis of this deviant case, in which a teacher was seen to write a

student's ungrammatical response on the chalkboard in third position, reveals how the visual construction of an alternative question cues students to the grammatical acceptability of their response and contributes to the initiation of an error correction. Put differently, while the third-turn visual display of a student's second-turn response can mark ratification and project sequence closure, this practice performs a different action when displayed alongside a candidate alternative form, such as that proposed by the teacher in a correction-initiating alternative question.

3.2.2.3 Incomplete display

In this section, I will examine sequences of classroom interaction in which teachers use the chalkboard to construct an incomplete display of a student's second-turn response. I will also present the actions that an incomplete display performs, namely the other-initiated correction of a student's incorrect or incomplete second-turn response (3.2.2.3.1) or the elicitation of undifferentiated phonetic forms appearing in a student's correct second-turn response (3.2.2.3.2).

3.2.2.3.1 Incomplete display of incorrect or incomplete student responses

In the fragment below, the class is participating in a homework checking activity. Number three in the activity prompts students to formulate a complete sentence in response to the following question: *Cela fait combien de temps que vous conduisez?*/'How long have you been driving?'. The pedagogical sequence focuses on the expression *cela fait X ans que*/ 'It's been X years that...' The teacher (TZ) prompts students to provide their individual responses to the questions.

Figure 3.64— Cela fait cinq ans que je conduis

```
01   TZ:    qu'est-ce  que    vous avez écrit
            what did you write

02          pour la troisième phra:se.
            for the third sentence.

03          +(1.1)+
     tz:    +looks around classroom
     s1:    ((clears throat))

04          *(1.0)
     sb:    *raises hand

05   TZ:    +Brian.*
            +raises chin at SB

06   SB:     cela fai::t  ci&[nq ans que::
             that makes:: fi [ve years that:::
  -> tz:                     &[xxxx    xxxx
                             &writes cela fait cinq ans que/
                                 'that makes five years now that'

07          (.)  j'ai >commencé conduire,<
            (.)         I >started   drive,<
     tz:    xxxx  xxxxx   xx    xxx    xxxx xxxx  xxxxx

08   TZ:    cinq ans::  +   (0.4)  ]
            five years::           ]
     tz:                  xx xxx xxx]
     sb:                 +#looking at chalkboard; chews on pen
                          #fig.3.65
```
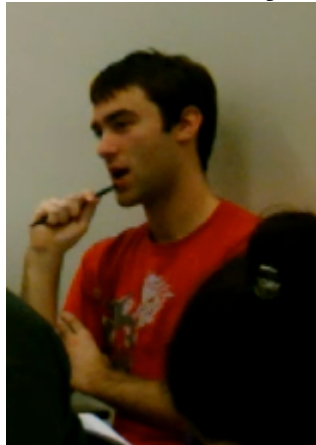

Figure 3.65.

```
09          &#+(3.2)  #
     tz:    &raises right hand to board
     sb:      +interrupts chewing on pen; tilts head back
            #fig.3.66#fig.3.67
```
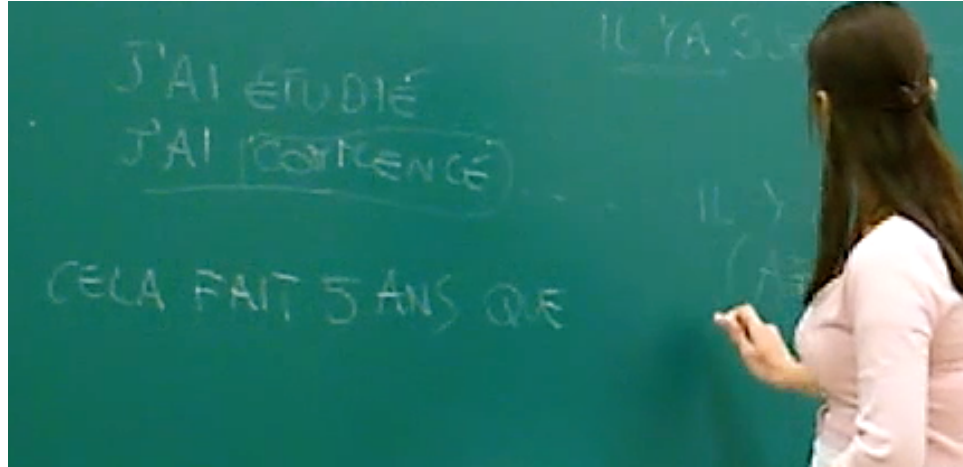
Figure 3.66.

Figure 3.67.

```
10    TZ:    *.hhh*+#
             *drops hand; turns to class
      sb:         +shifts body posture to see chalkboard
                  #fig.3.68
```
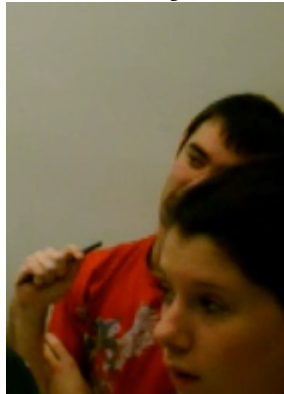

Figure 3.68.

```
11           *#(2.1)+   #
      tz:    *smiles at SB
      sb:          +smiles at TZ
             #fig.3.69 #fig.3.70
```
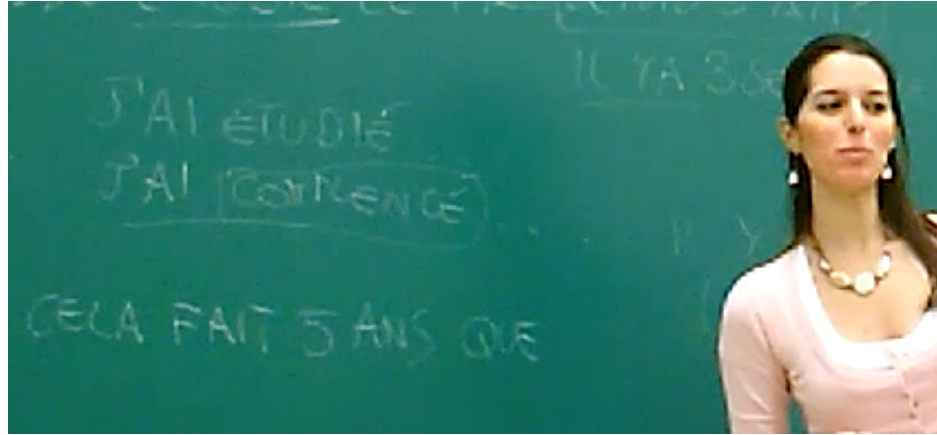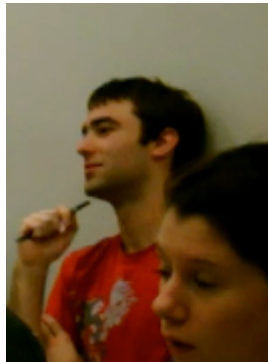
Figure 3.69.

Figure 3.70.

```
12   TZ:     vous avez besoin d'un verbe <au      présent.>
             you          need     a verb <in the present.>

13           (1.9)

14   TZ:     > cela fait cinq  an:s   <
             > it's been five  yea:rs <
             > that makes five yea:rs <

17           *(0.3)*
     tz:     nods head

18   TZ:     que je::,
             that i::,

19   SB:     *(0.4)*
              (0.4)
       tz:      *mimics turning steering wheel

20   SB:     que- j'ai commencé conduire?
             that-  i  started drive

21           *(0.5)
     tz:     *shakes laterally

22   TZ:     tu as commencé *juste une fois,
             you    started just one time,
```

```
                           *holds index finger up

23   TZ:     *il y a cinq ans.=*
              five years ago.=
             *point hand toward back


24           (0.2)

25   SB:     =ehh (alright so)

26           (0.2)

27   SB:     q [ue::
             th[a::t
28   TZ:       [you started five years ago

29   SB:     que je:: commence *con-*
              that i::    start dr-
     tz:                       *raises eyebrows

30           %(1.2)%
     tz:     %shakes head and waves open hand crossbody

31   SB:     que je:: °conduis,° =
             that i:: °drive,  ° =

32   TZ:     =C *OND*UIS. très bien.
             =DR*I  *VE.   very good.
                *mimics turning steering wheel
                    *celebratory gesture, throws arms up

33   TZ:     que  je c&[onduis.
             that i dr&[ive.
                      [xx xx  xxxx xx xx xx x ##
  ->>                 &writes je conduis/ 'I drive' on board
                                   fig.3.71##fig.3.72
```
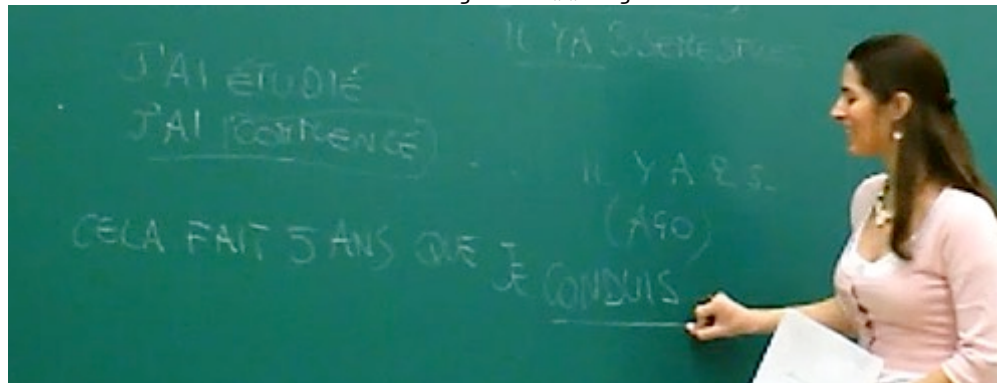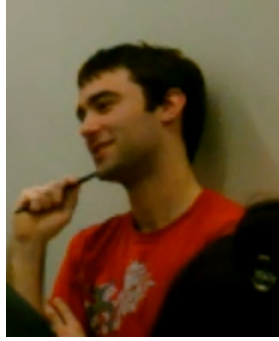

Figure 3.71.

Figure 3.72.

TZ establishes the pedagogical focus of the lesson by directing students' attention to the third question in the activity. She produces a response prompt in which she explicitly asks students to report their response (lines 01-02). Her question is directed to the entire class as it is formulated with the plural address pronoun *vous*/'you'[15] and no one student in particular is selected as the next speaker. A 1.1-second silence (line 03) follows this response prompt before a student, SB, bids for a turn by raising his hand (line 04). TZ looks in SB's direction and selects him by name and with an embodied response, raising her chin in his direction (line 05). SB delivers his response, *ça fait cinq ans que j'ai commencé conduire*/ 'That makes five years now that I started drive (lines 06-07). SB's response is ungrammatical[16] with regard to the verb tense used in the subordinate clause, *commencé conduire*/ 'started drive'.

　　While SB is producing his second-turn response, TZ turns to the board where she writes the main clause of this expression, *Cela fait cinq ans.../* 'It's been five years' (lines 06-07). After SB completes his turn, TZ continues to write on the board. TZ says a portion of the response she is writing, *cinq ans::*/'five years::' as she writes it on the board, reporting on her writing action. After TZ writes the main clause, *cela fait cinq ans que*/ 'that makes five years that', on the board, she pauses and holds her hand over the board, projecting an erasing action of some text (written

---

[15] While formal *vous* can be used to address an individual, this teacher addresses her students with the informal *tu*, as seen in line 13.

[16] In this expression, French requires the use of a present tense verb in the subordinate clause, *que je conduis/* 'that I drive'. Rather than using the required present tense form, SB attempts a literal translation from English using a past tense form.

on the board in the prior sequence) in order to make space for the subordinate clause produced by SB on the display (line 09; Fig. 3.66). She abandons the writing position of her hand and turns to face the class (line 10). Once TZ turns to the class, she breathes in, and pauses for 2.1 seconds, while smiling at SB (line 11; Fig. 3.69). The written display of SB's response remains incomplete, as TZ did not write the ungrammatical element (the subordinate clause, *que j'ai commencé conduire*/'that I started drive') on the board.

In prior fragments of this chapter, teachers are seen to display responses on the board in the third turn as a ratifying action. Furthermore, the withholding of a visual display, once projectable as a next relevant action, can indicate to a student that their response is problematic and subject to a forthcoming repair work. In this interaction, however, TZ begins the action of writing SB's response on the board in the second-turn space, in overlap with student response. The teacher therefore initiates the display prior to the production of the trouble source. As a result, the withholding of a visual display is no longer a possible third-turn resource for projecting a correction sequence on SB's ungrammatical response. However, by interrupting the display action and writing an incomplete form of SB's response on the board, TZ is able to project a forthcoming correction sequence.

TZ's embodied orientation to the display is the first visual and sequential indication that SB's response is problematic and subject to repair. While there is a 3.2-second silence immediately following TZ's display action, she is still engaged in the action of displaying SB's response and therefore has not signaled that SB's response is problematic in any way. The first action that projects a repair sequence is seen in line 12, where TZ drops her right hand holding the piece of chalk and turns to the class before having completed the display of SB's response. The silence that follows corroborates the action of the interrupted display, marking SB's response

as somehow problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977). A silence of this nature provides SB with an opportunity to self-initiate and complete repair on his talk, but he does not. Although he does not respond verbally, SB's embodied actions provide evidence that he is indeed attending to the emergent display of his response on the board. In line 09, SB moves from a home position (Fig. 3.65) to perform a shift in his bodily orientation (Fig. 3.67). As TZ interrupts her action of writing SB's response on the board, SB interrupts the embodied act in which he was engaged (chewing on a pen), lifts his chin while looking at the board (Fig. 3.67), and leans over in his chair from one side (Fig. 3.68) to the other (Fig. 3.70) while looking at the chalkboard. This attempt to gain a better view of the display of his response attests to his embodied noticing (Kääntä, 2013) of the incomplete display as indicative of a problem with his response.
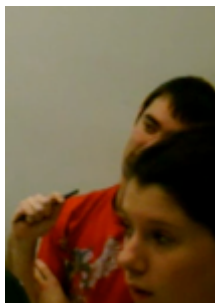

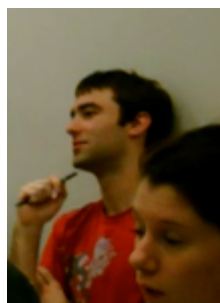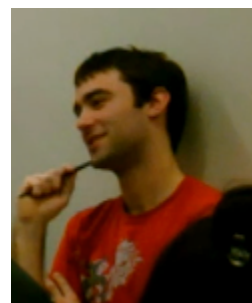Figure 3.65.   Figure 3.67.   Figure 3.68   Figure 3.70.   Figure 3.72.

Although the interruption of the display and the silence in line 09 both halt the progressivity of the sequence, the production of an incomplete display not only projects a repair sequence, but also provides cues for which aspect of the second-turn response contains the trouble source. As SB is not forthcoming with a repair action, TZ initiates correction on SB's ungrammatical response by giving overt grammatical feedback (line 12). Although she does not state which clause of the response this grammatical feedback refers to, the display of the main clause on the board implies that this element of the response is correct, and that it is therefore the

subordinate clause which has not yet been displayed that is the focus of this grammatical feedback. TZ continues looking at SB for 1.9 seconds (line 13) in anticipation of a self-completion of correction. Although the use of the subject pronoun may signal that the correction is designed for the class as a whole, TZ's sustained eye gaze at SB indicates that he is selected as the next speaker (Goodwin, 1979; Sacks, Schegloff & Jefferson, 1974).

When no response is forthcoming from SB, TZ produces a DIU (Koshik, 2002a) by repeating the main clause of the target form, *cela fait cinq ans*/ 'it's been five years' (line 14). In the 0.3-second silence that follows TZ's DIU (Koshik, 2002a), SB is given the sequential space to take up its completion. When SB does not respond, TZ adds to the DIU (line 18) but stops prior to the trouble source of SB's previously incorrect response, giving him yet another opportunity to perform a self-completed correction on the trouble source of his response. In the 0.4-second silence that follows, TZ produces an embodied completion (Olsher, 2004) of the DIU (line 19): she places her two hands on an imaginary steering wheel and moves them up and down to simulate the action of driving a car. She continues looking at SB while producing these turns and thereby selects him to complete the DIU by providing the lexical equivalent of her gesture, *conduire*/ 'to drive'. Just as teachers have been shown to solicit student self-correction of written errors by means of orally-delivered DIUs, TZ solicits a student's self-correction of his orally produced grammatical error by means of a DIU delivered in written form and an embodied completion. In other words, this fragment shows that DIUs can be introduced with a pedagogical artifact such as a chalkboard.

The incomplete display and the embodied behaviors that the teacher performs in this fragment project a forthcoming correction sequence. Further interactional work is required on the part of the teacher to elicit a correction and thus a grammatical completion of the incomplete

form displayed on the board. While the board is not used to elicit a response, it is used as a supporting resource for the third-turn actions in which TZ initiates correction upon the incorrect response.

In the lines that follow (lines 20-30), TZ and SB continue to negotiate a locally correct response through two correction sequences. SB proposes two ungrammatical responses, upon which TZ initiates correction with embodied actions and grammatical hints. In line 31, SB produces a candidate correction in which he omits the trouble source verb, *commencer*/ 'to start', and conjugates the verb, *conduire*/ 'to drive', in the present. Note that SB's response in line 31 does not repeat the grammatical elements of his response to form a syntactically complete structure, but provides only the clause omitted in TZ's display. TZ immediately responds to SB's correction, by repeating the verb *conduire*/ 'to drive', to form a contiguous utterance (line 32). Her response is produced with contrastive stress, increased volume, and a celebratory gesture. She provides a verbal high-grade assessment and, in the same turn, repeats SB's DIU completion (line 33). These responsive actions positively evaluate SB's candidate correction. As she performs this positive evaluation, TZ turns to the board where she writes the subordinate clause produced by SB in order to complete the previously incomplete form (Fig. 3.71). This completion of the DIU written on the board provides a visual concretization that SB's candidate correction is grammatical with regard to the conditional clause DIU written on the board, *Cela fait cinq ans que*/ 'that makes five years that'. As seen in prior fragments as well, the teacher uses the completed display of a student's response as a resource for marking sequence closure. SB returns to his home position (Fig. 3.72) upon TZ's display of his complete response on the board. SB's shifts in embodied stance provide us with clues as to how students respond to the teacher's display of a response that they have provided, and show that students orient to the teacher's

display practices as an indicator of the adequacy of their responses.

In summary, when SB provides his initial response, TZ writes only the first, grammatical portion of the utterance on the board before initiating correction on the subordinate clause in the utterance. She does not write SB's ungrammatical subordinate clause on the board, but rather waits to write the subordinate clause until SB comes forward with a grammatically correct self-completion of correction on this form. Writing only the grammatically correct clause of the student's response is shown in this fragment to project a correction sequence on the forms omitted in the teacher's visual display. In addition, the incomplete display of a response is shown in this particular fragment to be a resource for dealing with a trouble source produced after the teacher has already initiated the action of displaying the student's response. Furthermore, the action of writing the grammatically acceptable element of the student's response on the board, and omitting the grammatically unacceptable provides a visual substrate from which the students can draw to formulate their corrections. The incomplete display of a student's response can also be described as a written manifestation of a DIU, in that it can provide cues regarding which structure is being pursued as a next relevant response. Finally, the teacher's completion of the display ratifies the student's correction. It also contributes to the ensemble of multimodal resources that the teacher employs to mark sequence closure and the achievement of the pedagogical objectives.

In Figure 3.73 below, the teacher (TS) elicits conjugations of the pronominal verb, *s'intéresser à*/ 'to be interested in', and writes these conjugations in the form of a paradigm as the students provide them. He begins by eliciting a repetition of the first person singular form *je*/ 'I' (lines 01-05), and then moves to elicit a choral conjugation of the second person singular form *tu*/ 'you' (lines 07-10).

Figure 3.73 – Tu t'intéresses

```
01     TS:    donc. c'est je m'intéresse. (.)  à,
                so. it's  i'm interested. (.)  in,

02            *(0.4)#
       ts:    *puts finger behind ear
               #fig.3.74
```


Figure 3.74.

```
03            répétez? (.) je m'intéresse. (.) à,
              repeat?  (.) i'm interested. (.) in,

04     Ss:    je m'intéresse. (.) à,
              i'm interested.  (.) in,

05            (0.2)

06     TS:    okay. (.) *tu?#
              okay. (.)  you?
       ts:               *points to tu/'you' pronoun on board
                          #fig.3.75
```
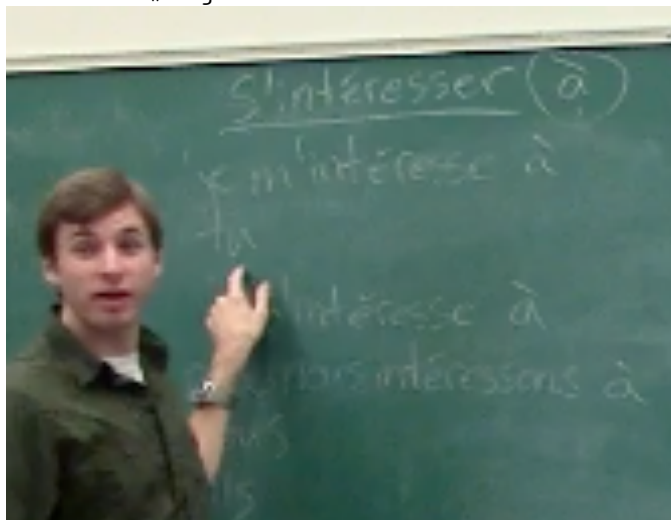

Figure 3.75.

```
07            (0.6)

08            *(0.4)#
```

```
        ts:    *raises hand to board to write Ss response
                    #fig.3.76
```


Figure 3.76.

```
09     S1:    tu   t'[in]-
               you're[in]-
10     S2:         [tu:[:? ]
                      [you[:? ]
11     S3:            [tu ] m'intéresses.
                        [you]   interest me.

12            *(1.2)+#
        ts:    *lowers hand without writing Ss responses
        ts:          +squints eyes: furrows eyebrows
                    #fig.3.77
```
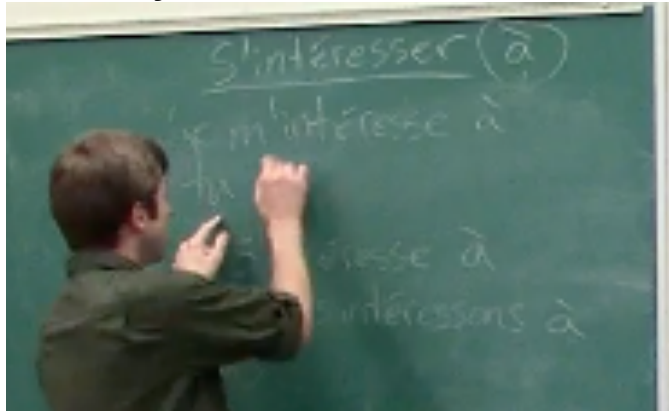

Figure 3.77.

```
13     TS:    tu:::? (.) m'in::? (.) téresse?+
               you:::? (.) interest me?

14            (0.4)

15     Ss:    tu  [t'intéresses    ]
               you'[re interested   ]
16     S1:        [no:: tu   t'in-]
                    [no:: you're in-]
```

```
17              *(0.2)
     ts:    *turns to the board

18    TS:    t'intéress&[es,(0.3) très bien. té. (0.4) resse,]
               intereste[d, (0.3) very good. res.(0.4) ted,  ]
                        &[X   X     X XX      XX XX     XX XX X XX ]
  ->                     &writes 't'intéresse' on board (incorrect spelling)

19              &(1.2)#
     ts:    &prepares hand to continue writing
                  #fig.3.78
```


Figure 3.78.

```
20              *+(1.2)#
     ts:    *lifts hand from board
     ts:     +turns to look back at Ss
               #fig.3.79
```


Figure 3.79.

```
21    S1:     à[::, ]
              in[::, ]
22    Ss:      [à:: ]:, ((choral))
               [in::]:, ((choral))

23    TS:    à.
             in.
```

```
24              &[(0.8)]
                 [X X X]
    ->>ts:      &writes the preposition à/ 'in' after
                 t'intéresse/'to be interested'
```

In line 01, TS presents the first person singular conjugation, *je m'intéresse à*/ 'I'm interested in',

as an aural model before eliciting a choral repetition of this first person conjugation by pausing

(line 02) and placing his finger behind his ear (line 02; Fig. 3.74). This embodied action and turn

allocation is designed to make a choral repetition of the model next relevant for students, yet

they do not seem to orient to TS's elicitation as a pursuit; no choral repetition is forthcoming

(line 02). TS performs a sequential deletion of the preceding 0.4-second silence in line 03 and

renews relevance of this choral response by using an imperative form to explicitly designate the

students' next relevant turn to be a repetition of the model. In second position, the students

produce a choral repetition of the form targeted by TS's pursuit (line 04).

After 0.2 seconds of silence (line 05), TS produces a minimal acknowledgment token in

third position, which ratifies the students' collective pronunciation of the form. In the same turn

(line 06), he initiates a new sequence by performing an environmentally coupled gesture

(Goodwin, 2013): he points to the second person singular, *tu*/ 'you', while saying it aloud with

rising intonation (line 06; Fig. 3.75). This verbal turn is designed as a DIU (Koshik, 2002a) for

eliciting completion of the verbal from. TS also looks backward over his shoulder with eye gaze

upon the students, a mechanism for establishing recipiency of his verbal and embodied initiating

actions (Kääntä, 2010). However, the students do not respond to TS's initiating actions (line 07).

When no response is forthcoming, TS hovers his hand over the blank space next to the second-

person singular pronoun *tu*/'you' and waits (line 08; Fig. 3.76), while looking backward over his

shoulder at the students for 0.4 seconds. The environmental coupling (Goodwin, 2013) of the

gesture with the text on the board is designed to pursue a conjugation of the verb *s'intéresser*/ 'to

be interested (in)' in the second person plural form. The graphic structures on the chalkboard thus provide an interpretative context for TS's indexical gesture. By displaying an orientation to the board in this way, TS also projects his forthcoming action of writing on the board. His body torque (Schegloff, 1998) is a visual embodiment of the transitory nature of the action that is underway. Both TS's body torque and gaze serve as an embodied mechanism for renewing relevance for completion of the DIU. The visual display is therefore a resource that the teacher draws upon in designing his sequence-initiating prompt.

When no response is forthcoming (line 07), TS identifies the object of pursuit, *tu*/ 'you', by making a pointing gesture with his left hand. As a concurrent but separate action, he holds the chalk in his right hand over the empty board space, thereby projecting his forthcoming display. This action renews response relevance from the students.

Some of the students in the class orient to TS's embodied reference to the incomplete display as a pursuit of the conjugation. They respond in overlap, but not in unison (lines 09-11). S1 and S2's responses are incomplete and produced with questioning intonation. S3 produces a complete, but locally incorrect response; he replaces the pronominal reflexive (*te*) with an indirect object pronoun (*me).* In third-turn position, TS drops his hand from the board and turns to the students. TS initiated the construction of the visual display by holding his chalk over this space (line 08). By abandoning the very action that he used to solicit a student response (line 12; Fig. 3.77), TL provides an implicit, negative evaluation of the students' second-position responses. As seen in the analysis of prior fragments, once an artifact has been made relevant as a resource for display of students' responses, the teacher's orientation to the visual display projects the forthcoming evaluative action and, therefore, provide students with non-verbal indicators of the pedagogical adequacy of their responses.

The 1.2-second inter-turn gap (line 12) following the second-turn responses signals that the student responses are problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977;) and opens up the sequential space for students to provide a self-correction. However, the students do not do so. TS's embodied response also marks the students' responses as problematic; specifically, he furrows his brow and squints his eyes while delivering his correction initiation (line 13; Fig. 3.77). This facial display marks a negative stance toward the acceptability of the students' responses (lines 12-14). In TS's delayed third-turn response, he repeats S3's incorrect response back to the class with questioning intonation while still furrowing his brow (line 13). When marked with rising intonation, the third-turn repetition of second-position responses has been shown to prompt other-initiated, self-completed repair (Curl; 2005; Schegloff, Jefferson & Sacks, 1977). In the classroom, this same action has been shown to be an indirect strategy for initiating students' self-correction of linguistic errors (Seedhouse, 2004). The teacher's embodied orientation to the visual display is shown to strongly contribute to his verbal mechanisms (inter-turn gap; third-turn repeat) for initiating an error correction. By withholding the completion of a visual display, the teacher produces what Kääntä (2010) has described as a cut-off body movement. This embodied projection device indicates to students that their response does not qualify for display and is thus incorrect with regard to his question. This withholding action projects the correction sequence that follows (line 18). In this case, TS's embodied construction and management of the visual display contribute to the action of initiating correction in pursuit of eliciting a more adequate student response in the following turn.

After a 0.4-second silence (line 14), two students in the class perform in unison a self-completed correction (lines 15-16) on their incorrect response. In the students' response, they

collectively place prosodic emphasis (stress, volume) on the morpho-syntactic placement of the error produced in the trouble source turn, i.e., on the indirect object pronoun. The students thus provide the object pronoun and the verb in their response, *t'intéresses*/ 'interested in'. They do not provide the obligatory preposition *à*/ 'in' that accompanies this verbal expression. Upon completion of this correction, TS immediately turns to the board and issues a third-turn repeat of the corrected form, mimicking the students' prosodic emphasis on the pronominal form (line 18). While writing the response on the board, TS utters a high-grade assessment (line 18). In the same turn, he verbally sounds out a portion of the word as he writes it. While these third-turn actions typically mark sequence closures, TS is seen here to withhold completion of the form he is pursuing on the board.

As the students have only audibly produced the object pronoun and the verb from the expression *tu t'intéresses*/ 'you are interested', TS only displays those elements. He interrupts the display and freezes his writing gesture (Fig. 3.78). As shown in fragments below, the forms written in the paradigm on the board provide a visual framework for the interpretation of TS's frozen gesture, as the completed conjugations all contain the preposition *à*/ 'in'. He moves his hand to the position directly underneath the preposition listed in the first person conjugation in an attempt to draw students' attention to the object of his pursuit (Fig. 3.78). He holds this position in anticipation of a response. When a response is not forthcoming (line 20), TL withholds completion of the partially displayed form before turning his body to look at the students (see Fig. 3.79).

Figure 3.78.

Figure 3.79.

This action, which renews response relevance, is successful in eliciting students' (choral) completion of the partially displayed form. They provide the preposition *à/* 'in' in unison (lines 21-22). TS accepts this response with a third-turn repeat, delivered with downward intonation, and completes the visual display (line 24) by writing the missing preposition in the paradigm.

The complete display of a student response is shown in these interactions to constitute a primary evaluative resource in the sequential context of the triadic dialogue. Although verbal third-turn indicators such as positive assessments or response repetitions can provide for evaluation and/or sequence closure, the completion of a display is an essential element in bringing the sequence closure. Once the display of a response has been initiated, either through an embodied orientation to the display (see Figs. 3.77 & 3.78 below) or through concretization of the action of writing (see Fig. 3.80 above), the completion of the display becomes an important indicator to students that the responses they have provided meet the pedagogical objective set forth in the teacher's sequence-initiating action and that, regardless of any verbal markers of ratification produced, the sequence has indeed come to closure. The construction and management of an incomplete display can therefore contribute to the practices that teachers use in the interactional management of missing, incomplete, or ungrammatical second-position responses, and in the pursuit of responses that are more pedagogically or grammatically acceptable.

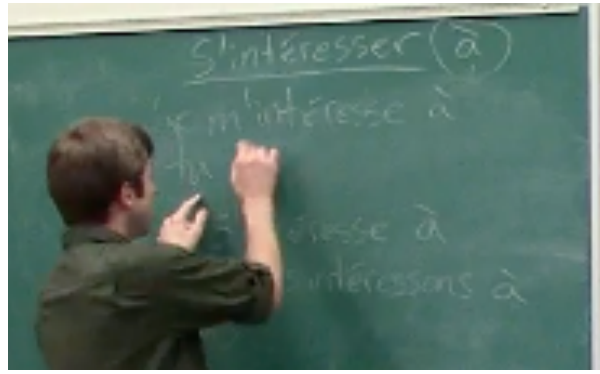**Figure 3.75.**   **Figure 3.76.**

These teachers' incomplete displays of student responses, as they occur in Figures 3.69

and 3.78, mark those responses as ungrammatical or otherwise wanting with regard to the

teacher's pedagogical objective. Teachers are seen to initiate a sequence with a display question

or prompt in the first-turn position. In the second-turn position, students provide a response that

is inadequate in some way (e.g., it is ungrammatical, etc.) with regard to the sequence-initiating

action. In the third-turn position, the teacher constructs an incomplete display of the student's

inadequate response on the chalkboard as a mechanism for the evaluation of the response and for

turn-allocation back to the student(s). The incomplete display, as well as the teacher's embodied

orientation to this incomplete display of second-turn response, contributes to the ensemble of

resources that teachers use in their pursuit of responses that adequately meet the pedagogical

objectives of the sequence. The element omitted in the display is subject to correction. The

teacher's correction initiation is projected by this display practice, which thus constitutes part of

the ensemble of resources that teachers draw from to pursue more pedagogically acceptable

responses, to ratify these responses, and to mark the closure of the sequence and achievement of

the pedagogical and interactional objectives set forth in the sequence-initiating question or

prompt.

The analysis of the transcripts shown in Figures 3.64 and 3.73 has shown the practice of

performing an incomplete display of a student response when the response is deemed incomplete or when only a portion of the response is deemed acceptable by the teacher. In the fragment shown in Figure 3.64, in a complex clause response, the teacher wrote the grammatical main clause on the board but omitted the ungrammatical subordinate clause. The completion of the display was withheld until the student producing the trouble source performed a grammatical self-completion of correction on his response. In Figure 3.73, where both the verbal conjugation and preposition were being pursued, the teacher wrote the conjugation on the board, but withheld the display of the preposition until students came forth with this form in a subsequent correction sequence. Furthermore, the analysis of the fragment in Figure 3.73 shows that students orient to teachers' withheld displays and the embodied actions that accompany them as correction initiators. Teachers perform a number of embodied actions that orient to the visual display and project their forthcoming evaluative action. These resources seem to be employed as strategies for the pursuit of more adequate student responses; students provide revised answers in the turns that follow these teachers' embodied behaviors that draw the incomplete into relevance.

3.2.2.3.2 Incomplete display of correct student responses

A teacher's incomplete display of a student response is also observed in contexts where this response constitutes a pedagogically fit or correct second pair part. In the following analyses, I will show how teachers provide an incomplete display to elicit students' explicit marking of inflectional morphemes (e.g., markers of gender or number).

The following fragment is a continuation of the interaction seen in the previous transcript. As seen above, TS elicits the students' conjugation in the second person singular *tu*/'you' and writes this response on the board once the students provide it (lines 19-20). However, in his

construction of the display of the students' grammatical and pedagogically-fit response, TS omits

the word final 's' in the conjugation of the second person plural, *tu t'intéresses/* 'you are interested

in' (Figure 3.80).[17]

Figure 3.80 – Tu t'intéresses avec 's'

```
25    TS:    et  avec?
             and with?

26           *(1.3)#
      ts:    *points at last letter in verb
                  #fig.3.81
```
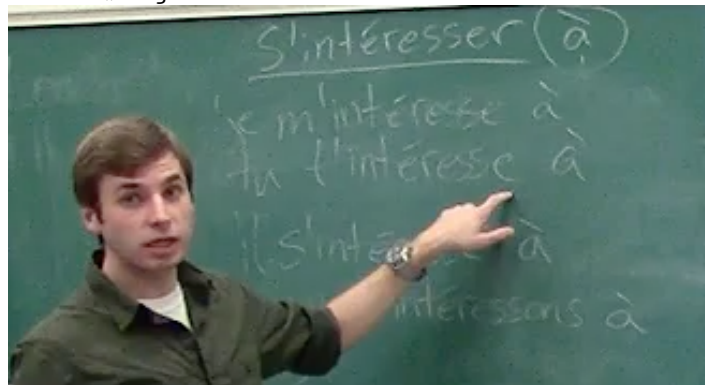

Figure 3.81.

```
27           (0.6)

28    SK:    es:[:]
29    TS:       [t]u?  (.)* es.
                [y]ou? (.)  es.
                         *retracts pointing gesture

30           &[(0.3)]#
             &[X--  ]
  -> ts:     &adds 's' to verb
                  #fig.3.82
```

[17] In French, regular verbs that end in -er in the infinitive form are pronounced identically across all singular persons (*je, tu, il/elle/on*). They are not, however, spelled identically. The second person singular conjugation (*tu*) requires a word-final 's', whereas the other singular persons (*je, il/elle/on*) do not.
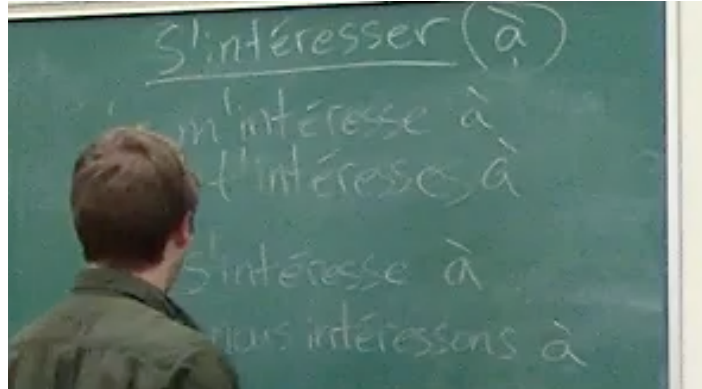
Figure 3.82.

```
31    TS:    très bien,
             very good,
```

In line 25, TS moves to a new order of business, opening a new sequence with a continuer, *et*/ 'and', followed by a preposition *et avec*/'and with'. The connective *et*/'and' moves on to a new pedagogical task, yet communicates that the turn relates to the preceding sequence of interaction. The preposition *avec*/ 'with' forms a DIU and makes a completion of this form next relevant for the students, but does not provide the students with any cues regarding the object of TS's pursuit. TS employs the visual display and his embodied actions to cue students to the form that he is pursuing. He places his finger on the board under the letter 'e' in the incomplete second person conjugation (line 26; Fig. 3.81), tying the DIU for which he is seeking completion to the visual artifact.

After a 0.6 second pause, a student (SK) responds to TS's pursuit with a candidate response, the letter *ess::.* (line 28). The pause in line 27 can possibly be attributed to the nature of TS's elicitation. It may not be immediately clear to students that this turn seeks an additional response. Furthermore, students may need time to identify the object of TS's pursuit and identify the missing letter. At this moment of the interaction, many of the students in the class were writing in their notebooks with their gaze fixed appropriately downward as this elicitation was produced. SK's response is overlapped by TS renewal for response relevance (line 29). He

repeats the second person pronoun, *tu*/ 'you', with rising intonation before repeating SK's response and writing the letter *s* on the board (line 30; Fig. 3.82) to complete the conjugation and close the sequence with a high-grade assessment (line 31).

In this fragment, the incomplete display of a student response is shown to elicit the marking of inflectional morphemes on incomplete forms displayed in the prior sequence. In the context of the triadic dialogue, the students provided an adequate response, which TS writes in an incomplete form (with no word final 's') in order to draw students' attention to the marked form, requiring a written verb-final, second-person singular inflectional '-s' which is not pronounced in spoken French. Once TS has elicited the conjugation and pronoun, he draws from the incomplete display to elicit this verbal marker of agreement with the subject.

3.2.2.4 Summary of findings

The findings show how teachers orient to the chalkboard to ratify and pursue students' pedagogically fit responses and to mark sequence closure. The timing and sequential placement of these displays is shown to be particularly consequential for the interaction. When students provide a pedagogically fit second-turn response to a teacher's pedagogical question, the display is performed immediately. The immediate display of a response contributes to the set of sequential and semiotic resources that the teacher enlists to ratify a pedagogically fit second-turn student response. The data also show that once the chalkboard is made relevant as a resource for the ratification of a response, the display itself may in some cases be enlisted as the sole marker of ratification and sequence closure before a new sequence is initiated. It is also important to note that teachers may project the forthcoming display as early as the second turn. In some cases, teachers can anticipate that the second-turn response currently underway can be deemed

pedagogically fitted to the sequence-initiating question, and will provide embodied orientations to the chalkboard that project the display of this response.

The withholding of a display contributes to the set of multimodal resources used to mark a student's response as incorrect. In response to second-turn responses deemed incorrect, incomplete, or otherwise pedagogically unfit the teacher will withhold the display of a response. The withholding of a display accompanies other sequential markers (such as a silence in the third turn), which contribute to the ensemble of resources that project a teacher's forthcoming correction. These findings show a preference for the self-completion of correction upon the incorrect forms the students have produced, rather than for the other-completion of correction and display of the correct response on the board. As early as the second turn, the teacher will project this action. Just as the teachers may display embodied actions which signal a forthcoming display, teachers' motionless stances and sustained eye gaze may signal to students that a display is to be withheld. In sequences where a display is withheld, students may also perform self-initiated and self-completed correction on their second-turn responses, which indicates that students orient to the teachers' display behaviors as relevant resources for turn allocation within the sequential context of the triadic dialogue.

The findings of a deviant case analysis in this section have also shown that while the third-turn visual display of a student's second-turn response can mark ratification and project sequence closure, the action that this practice performs is sensitive to the context in which the response is displayed. While teachers in my data do not typically display missing or incorrect student responses on the chalkboard, they may do so in an effort to provide students with a visual reference for the forms present in correction-initiating alternative questions. In this case, the teacher writes the students response on the board, but then also writes an alternative candidate

response on the board. Once students have identified the alternative candidate response as more grammatical or otherwise more pedagogically fitted to the instructional context, the teacher marks the two forms to visually demonstrate which candidate response is the most grammatical or pedagogically fit (e.g., by crossing out the ungrammatical response; circling the grammatical response, etc.).

This chapter has described a third practice observed in the classroom practices of teachers who use the chalkboard in the course of the sequences in the triadic dialogue: the incomplete display of a student response upon the chalkboard. This incomplete display has been shown to project and contribute to the initiation of a correction sequence. Where this practice is observed, teachers begin to construct a display on the board, but interrupt this action and withhold completion of the displayed form in the pursuit of a more pedagogically fitted or complete student response. The action of writing the grammatically acceptable element of the student's response on the board, and omitting the grammatically unacceptable, provides a visual substrate from which the students can draw to formulate their corrections and which can be built upon in subsequent correction sequences. The incomplete display of a student's response can also be described as a written manifestation of a DIU, in that it can provide cues regarding which structure is being pursued as a next relevant response. Finally, the completion of the display ratifies the student's correction and contributes to multimodal resources used to mark sequence closure and achievement of the pedagogical objectives set forth with the teacher's sequence-initiating question.

Teachers who perform incomplete displays of morphologically complete language forms do so to elicit students' explicit orthographic marking of inflectional morphemes present in the second-turn response. These responses have a common feature: certain orthographic elements of

the form they supplied in their response (e.g., agreement markers of number or gender) do not appear in the phonetic structure of the response. The teachers' displays are considered incomplete because they represent the phonetic form of the student response, but omit certain inflectional morphemes (such as markers of gender or number) present in its orthographic form (e.g., affinité/ 'affinity' vs. affinités/ 'affinités'). In a next turn, teachers use various verbal and embodied mechanisms to draw students' attention to these missing inflectional morphemes and pursue their explicit marking in a fourth turn. Students respond to these elicitations by providing the missing forms, drawing from visual substrates such as the textbook or the chalkboard to determine which inflectional morphemes are missing from the incomplete display. This practice is observed across many of the teachers in the data who use the chalkboard to display and ratify third-turn responses, demonstrating that this practice is used to conduct a formative evaluation of students' graphophonemic awareness. The analysis of these teachers' emergent displays of students responses also show that while the action of initiating a display may contribute to the resources that teachers use to ratify a response, the completion of this emergent action also plays a strong role in bringing the sequence to closure and communicating to students that the pedagogical objective of the initiating action has been achieved.

3.3 Chapter Summary

In this chapter, I investigated how French foreign language teachers use pedagogical artifacts (i.e., the chalkboard, PowerPoint slides) to display students' responses in third-turn position. The analyses reveal complex and fine-grained details of various practices that teachers use to display student responses, the actions that these displays perform, and the sequential trajectories that result from these practices. The pedagogical artifacts that teachers draw from to

construct and manage student responses are part of the multimodal resources that cue students to the pedagogical fittedness of their second position responses and, thus, to the pursuit of more pedagogically fit responses in subsequent turns at talks. These analyses focus primarily on form-and-accuracy contexts in the sequential context of the triadic dialogue. These sequences display a strong pedagogical focus on grammatical accuracy (as opposed to content or general fluency) (Seedhouse, 2004), as the object of instruction is commonly a lexical item, grammatical form, or linguistic expression.

This chapter has shown how the pedagogical artifacts that teachers use to display information can influence the corrective work and sequential trajectory of the triadic dialogue. The embodied and semiotic resources with which teachers treat student responses are shown to be inextricably intertwined with the sequential actions that teachers perform using verbal resources (such as talk and silence). These findings contribute to previous work (Goodwin, 1981; Heath, 1986; Schegloff, 1984) which examines how action is comprised of several verbal, auditory, and semiotic resources. These resources cannot be compartmentalized into distinct verbal and non-verbal modules of conduct (Kendon, 1980), but rather are intertwined in a "complex multimodal gestalt" (Mondada, 2014b, p.139) or "web of resources" (Mondada, 2014b, p.139) that shapes interaction.

Through studying how the use of pedagogical artifacts shapes and is shaped by the multimodal practices used by teachers and students to negotiate their pedagogical objectives, we can see the roles played by objects and body-visual behavior in the organization of classroom discourse. The analyses in this chapter show how teachers employ the chalkboard and the PowerPoint slide to construct and manage the display of student responses in third-turn position. They reveal that both of these pedagogical artifacts can be used as a resource to ratify a correct

student response, and that this ratifying action can be withheld in the pursuit of a more adequate student response. Teachers in these fragments invoke the relevance of these pedagogical artifacts through their embodied actions, as well as through their verbal turns-at-talk. Teachers' physical orientations to the chalkboard, or to the keyboard in cases of PowerPoint use, shift in response to the adequacy of students' second-turn responses. The embodied actions that teachers perform, such as raising a hand toward the chalkboard or keyboard, directing eye gaze toward the display or keyboard, and stepping toward the display, project an incipient display of a response.

Teachers also demonstrate a distinct awareness that these embodied orientations to the display signal something to students, as they suspend or withhold these same embodied orientations in the pursuit of more pedagogically fitted responses. My data reveal that teachers' productions of held gestures that precede an emergent action (e.g., hovering an index finger over a keyboard, hovering a piece of chalk over the board) in the third-turn space contribute to the resources for initiating correction and pursuing a more adequate response in the subsequent turn. These practices provide students with important cues regarding their participatory roles in the interaction, as students respond to these cues and provide the more pedagogically fit responses that the teachers are pursuing.

While the data show that both the PowerPoint slide and the chalkboard can be employed in similar ways in the course of the triadic dialogue, the ways in which a display can be used are quite different due to the inherent physical nature of the displays themselves. The PowerPoint slide provides for the immediate display of a pedagogical object in its entirety. This artifact affords a particular efficiency in the interactional space of the triadic dialogue, as linguistic forms and structures can be displayed instantaneously with the press of a key. For example, in form-and-accuracy contexts the teacher in my data ratifies a series of student responses by

clicking and showing the next PowerPoint slide as the students produce the correct form. Once

students become familiar with the task regularity in a series of similarly organized sequences,

teachers may forgo a verbal TCU entirely in their first and third positions and perform the

closure of a sequence and the subsequent opening of a new sequence through non-verbal

sequential mechanisms (e.g., silence) and body-visual orientation to the keyboard display (Figure

3.25).

When a (previously prepared) PowerPoint response differs from a response provided by

the student, the display performs a corrective action[18], as once the response is displayed on the

slide, "there is no point for teachers to initiate repair" (Kääntä, 2010, p.211). Student responses

must therefore conform quite closely to the form prepared on the slide in order for a teacher's

third-turn display to perform a ratifying action. In my data, teachers do not often use a third-turn

display as a corrective action in form-and-accuracy contexts. Instead, they tend to withhold the

display of a response and initiate correction on the student response until the student provides a

response which conforms with the one on the pre-prepared slide (see Figs. 30 & 37).[19] Teachers

must draw from resources other than the PowerPoint to resolve the interactional challenges that

arise in response to students' incorrect or missing responses.

Since the PowerPoint software is not designed to allow for the *in situ* construction of

slide content, any changes made to a slide in the course of the interaction would interrupt the

progressivity of the sequence. The chalkboard[20], however, is a resource that allows teachers to

adapt their displays to the student response as it emerges. In my data, this is demonstrated by

---

[18] When using overhead transparencies (upon which the form being pursued has been printed in advance), Kääntä (2010) has shown that teachers forgo a correction initiation and perform an other-completed correction on the students' response.

[19] These findings support previous literature attesting to the preference for self-repair in both everyday conversation (Sacks et al., 1977) and in classroom discourse (McHoul, 1978,1990).

[20] As well as other technologies that allow teachers to construct the display of text *in situ*, such as overhead transparencies, word processor documents and blank PowerPoint slides.

certain practices with which a teacher employs the chalkboard to display an inadequate or incomplete response, and build upon this response to co-construct a more pedagogically fit response. In the transcript displayed in Figure 3.60, the analysis showed how teachers may use the display of a student's ungrammatical response as a visual representation of a teacher's alternative question. The teacher uses the ungrammatical response written on the board as an object of comparison for a more grammatical alternative. In the transcripts in Figures 3.64 and 3.73, the analyses showed how a partial display of an inadequate or incomplete student response contributes to the pursuit of the more pedagogically fitted form. In sequences of interaction where students provide responses that are partially pedagogically fit (e.g., a portion of the student's response is ungrammatical), teachers write the pedagogically fitted (or grammatical) part of the response on the board and complete it once the student has completed correction on the portion of the response omitted from the initial display. In this sense, the chalkboard is a resource that supports the collaborative construction of a pedagogically fit response. Teachers use the chalkboard to ratify aspects of student responses that are on target with the object of instruction, while making interactional space for correction of the omitted forms.

The partial display of a student response is also employed by teachers in their pursuit of students' explicit marking of certain inflectional morphemes not present in the spoken form of a response. With these practices, teachers ratify pedagogically fit student responses and also build on them to elicit explicit noticing of certain graphophonemic-to-phonetic characteristics of French.

Chapter 4: The Hold and Retraction of Teachers' Artifact-oriented

Pointing and Writing Gestures

4.1 Introduction

The present chapter focuses on two gestures that French foreign language teachers hold and retract in order to invoke the relevance of pedagogical artifacts in their pursuit of student responses: pointing gestures, and writing gestures. I argue that the hold and retraction phases of teachers' pointing and writing gestures constitute resources available to teachers both for allocating turns to students, and assessing their responses in the course of response pursuits. My analyses will also explore the interactional relevance of these gestures for students.

Participants often use deictic pointing gestures to index artifacts in the course of interaction (Mondada, 2007; Streeck, 2009). These gestures take the shape of a raised index finger or hand, or an extended arm. As shown in Figs. 4.1 and 4.2 below, teachers can produce such pointing gestures in the course of instruction to index pedagogical artifacts such as PowerPoint slides and chalkboards. A teacher's artifact-oriented pointing gesture can index a pedagogical artifact as a whole (Fig. 4.1) or it may index forms that a teacher has displayed on a pedagogical artifact in a prior turn or sequence (Fig. 4.2).
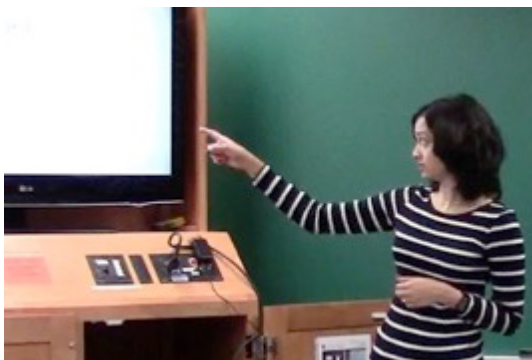

`Figure 4.1`   `Figure 4.2`

Teachers also index the chalkboard and project the display of a student response as they perform (or prepare to perform) the action of writing on the board. As shown in Figs. 4.3 and 4.4, teachers can hold the chalk in a pose thus suspending the emergent action of a display as they prepare to write on the board (henceforth, a chalkboard-oriented hold).
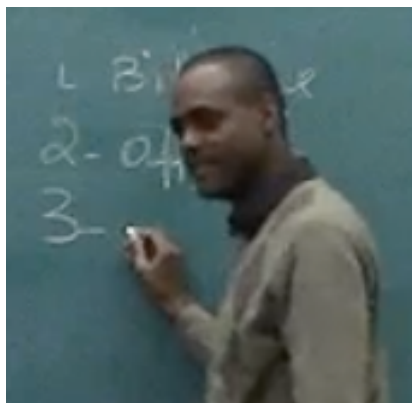

Figure 4.3.   **Figure 4.4.**

Previous gesture studies (Goodwin, 1986; Kendon, 1978, 2004) have shown that gestures consist of multiple phases or transitional stages, such as preparation, stroke (i.e., the point at which the apex of a gesture is reached), hold, and retraction. As shown in Chapter 3, the preparatory moves of a teacher's artifact-oriented gesture contextualize other aspects of teachers' multimodal conduct (e.g., talk, silence) and can project the incipient display of a student response upon a pedagogical artifact.

The present chapter will explore the hold and retraction stages of two teacher gestures: a chalkboard-oriented writing gesture, and an artifact-oriented pointing gesture. In the present chapter, the *hold* of a pointing or writing gesture refers to the moment in which a teacher freezes their embodied stance after the preparation phase of either of these gestures. The *retraction* of a pointing or writing gesture describes the stage in which a teacher returns their hand to home position (Sacks & Schegloff, 2002).

CA studies of interaction in everyday conversation (Sidnell, 2005), work meetings

(Mondada, 2007), and among sign language users in classroom settings (Groeber & Pochon-Berger, 2014) have shown that the retraction of a gesture that has been held across a turn final boundary can mark the expectation of the next relevant response as fulfilled thus contributing to sequence closure. The following fragment (taken from Groeber & Pochon-Berger, 2014, p. 127) shows an interaction from a small group lesson taking place in Swiss German Sign Language. A student (Jacob) asks the teacher (Folker) a question about the task that the students are completing.

Figure 4.5

Participants Fol Folker, Jac Jacob

```
                        raised eyebrows_____
   01 Jac              *MUESSEN *ELF +(0.5) %(0.8) -h+&
                        must        eleven +(0.5) (0.8) -h+
      Jac_gz           *book->* *->fol->>
   02 Fol                                    %...(PNT_1) PNT_1 ...(SCHON)&
...........................................prep(I)..........I......prep(already)...........

   03   Jac            %,,,(ELF)
                          retraction(eleven)
   04   Fol            &*%SCHON  SAGEN
                          already    say
        Fol_gz         *->jac->>

...........................................................................................

Translation
01     Jac      Do we have to do eleven?
02-03  Fol      I already said what to do.
```

The transcript indicates that in line 01, Jacob asks Folker if they have to complete exercise number eleven. He produces a turn final hold of the last lexical sign, ELF/ 'eleven', as shown by the transcription sign -h (also shown in line 01). Folker produces a response in overlap with the turn final hold of Jacob's sign. Jacob does not immediately retract his sign upon Folker's launching of a responsive turn in lines 03 and 04. He continues to hold this sign until Folker produces a recognizable response to Jacob's question (line 03). According to Groeber and

Pochon-Berger (2014), such an analysis indicates that the turn final hold is accomplished not only to yield turns, but also to mark the recognizability of a co-participant's course of action in a responsive turn. In his study of pursuits of reference recognition, Sidnell (2005) states that "if retraction is associated with sequence completion or closure, it follows that the holds that precede them constitute a practice for displaying the continuing relevance of the talk, or turn or interactional project with which they are associated" (p. 74).

The analyses in the present chapter, which examine a teacher's held pointing and writing gesture, extend this work to the foreign language classroom. The results of the analyses in this chapter support the aforementioned findings on gestural holds by showing that participants hold artifact-oriented pointing and writing gestures across turn final positions in their sequence-initiating actions. This practice conveys the continuing relevance of a response to their pedagogical questions and prompts. Also, my analyses reveal new findings on gestural holds in that they show how teachers sustain holds of pointing and writing gestures in response to incorrect student responses, thus prompting student self- and peer-correction.

The analyses in the present chapter also show that while a teacher's holding of an artifact-oriented pointing and writing gesture functions similarly to pursue student responses, a teacher's retraction of a pointing and writing gesture marks the pedagogical (in)adequacy of a student response differently. The analyses further show that when a teacher's artifact-oriented pointing gesture is retracted from a hold in the turn space following a student's pedagogically fit response, the retraction signals that the expectation for the next relevant action has been fulfilled. However, an examination of teachers' deployments of chalkboard-oriented writing gestures shows that such retractions occur in the third-turn position following missing or incorrect student responses. While the resumption or completion of the emergent display of a response marks a

teacher's expectation of a pedagogically fit response as fulfilled (as shown in the previous chapter), a teacher's retraction of a chalkboard-oriented hold interrupts the progressivity of the sequence and projects a next-positioned correction initiation. Despite the fact that a teacher's artifact-oriented hold of a pointing or writing gesture performs similar indexical and turn allocative functions, the retraction of these same gestures performs different actions and projects different next relevant teacher actions.

These findings contribute to a more comprehensive understanding of the role played by pedagogical artifacts in teacher-student interaction. They also contribute to the identification of various functions of pointing and writing gestures, and show how these embodied actions make pedagogical artifacts relevant resources for the achievement of interactional and instructional objectives. These findings have pedagogical implications, as retractions of gestural holds contribute to the multimodal practices available to teachers for initiating repair (Seo & Koshik, 2010) in the pursuit of more fitted or elaborate student responses.

The chapter is organized as follows. First, I will examine the hold and retraction of teachers' artifact-oriented pointing gestures that index pedagogical artifacts (e.g., chalkboard or PowerPoint slide) (4.2). Second, I will examine the hold and retraction of teachers' chalkboard-oriented writing gestures (4.3). The final section of the chapter (4.4) will discuss the findings of these analyses.

4.2 Artifact-oriented pointing gestures

In this section, I examine holds and retractions of teachers' artifact-oriented pointing gestures. The analyses will illustrate how a teacher holds a pointing gesture toward pedagogical artifacts (i.e., chalkboards, PowerPoint slides) across a sequence-initiating turn and describe how

such a hold, which performs a turn allocative function, can be retracted at different sequential positions according to the adequacy of student responses. The first subsection examines the retraction of these holds in relation to correct student responses (4.2.1). The second subsection (4.2.2) examines holds in instances where a student response is missing or incorrect. The third subsection (4.2.3) will present a deviant case analysis of a teacher's retraction of a pointing gesture with a different outcome. This will be followed by a discussion of the implications of this practice for response pursuits in the triadic dialogue.

4.2.1 Holds and retractions: correct student responses

In the interaction leading up to Figure 4.5 (shown in Figure 3.73 of Chapter 3), the teacher (TS) has elicited students' conjugation of the verb, *s'intéresser à/* 'to be interested in' in the second person singular form. The students provide an incomplete response in which they omit the preposition à/ 'in'. TS writes their initial response on the board and elicits this preposition in a correction sequence. However, in his display of the students' grammatical conjugation of the verb, TS omits the word final letter -*s* (thus incorrectly spelling the verb). In line 25 (below), he elicits students' noticings of the phonetically silent word final letter -*s*.

Figure 4.6– Avec 's'

```
25    TS:    et  avec?
             and with?

26           *(1.3)#
   -> ts:    *points at last letter of the verb
                  #fig.4.7

27           (0.6)
```

Figure 4.7

```
28    SK:    es:[:]
29    TS:       [t]u?  (.)* es.
               [y]ou? (.)   are.
   ->>ts:                *retracts pointing gesture

30           &[(0.3)#
             &[X
      ts:    &adds 's' to verb
                  #fig.4.8
```
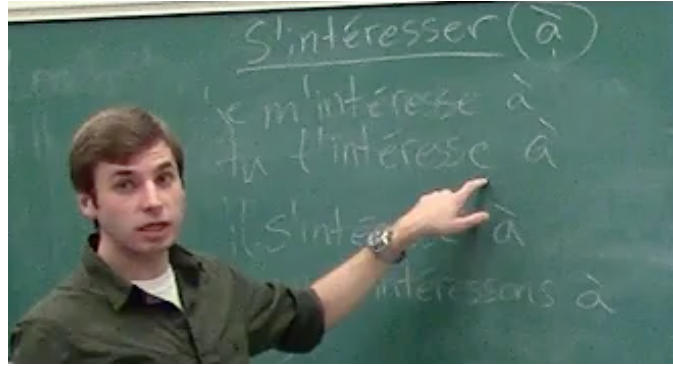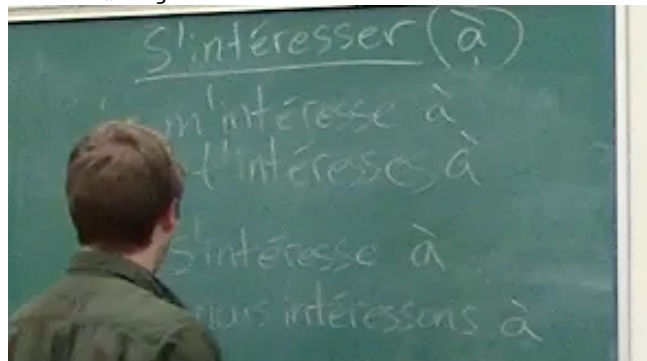

Figure 4.8

```
31    TS:    très bien,
             very good,
```

In the fragment above, TS issues a prompt to the students in the form of a DIU (line 25) and

points to the last letter in the form written on the chalkboard (Fig.4.7). He holds this pointing

gesture for 1.3 seconds (line 26). TS reissues his prompt in overlap with SK's correct response

(line 28) and briefly pauses before repeating SK's response as he retracts his held pointing

gesture (line 29). He writes SK's response on the board (line 30; Fig.4.8), a practice that was

shown in Chapter 3 to ratify a student response. TS closes the sequence with a verbal positive

assessment of SK's response (line 31).

The analysis of this fragment shows how TS points at the chalkboard and holds this pointing gesture across the turn final position of his pedagogical question. The pointing gesture indexes information pertinent to the form being pursued. With this hold, TS makes a student response next relevant. TS's chalkboard-oriented hold is sustained across SK's response, and is not retracted until an adequate student response is provided. TS's retraction prefaces the display of the student response and signals that the expectations of the pedagogical question or prompt have been fulfilled, thus projecting sequence closure. Moreover, the timing with which TS retracts his artifact-oriented pointing gesture suggests that it may have an evaluative function. This retraction occurs following a correct student response and projects the positive assessment of this response in the teacher's next turn.

The transcript shown in the figure below provides another example of this practice. Prior to the interaction shown in Figure 4.9 below, the teacher (TN) had asked the students a series of questions designed to elicit the French interrogative pronouns *lequel/laquelle/lesquels/lesquelles*/ 'which one(s)' from sentences and a paradigm of these pronouns displayed on a PowerPoint slide (Fig. 4.10) at the front of the classroom. In the prior sequence, TN had displayed the sentence *Je suis allée à plusieurs concerts de Lady Gaga*/ 'I went to several of Lady Gaga's concerts'. The French word *concerts* / 'concerts' has masculine grammatical gender and is shown in the plural form. Therefore, students were expected to provide the interrogative pronoun *lesquels*/ 'which ones'. In Figure 4.9 below, the teacher displays a new sentence and elicits the corresponding interrogative pronoun from the students.

Figure 4.9– Laquelle

```
13    TN:    *(1.2)# j'adore la chanson célèbre de lady gaga.
              (1.2)  i adore lady gaga's famous song.
             *displays prompt phrase on slide
                  #fig.4.10
```

Figure 4.10.[21]

```
14        *(0.7)
    S2:   *raises hand

15   TN:  *oui?
           yes?
          *nods head at S2

16        (0.3)

17   S2:  laquelle?
          PRO-INT-F-S
          which one?

18   TN:  trè:s bien. *(0.3) laquelle.
          ve:ry good.  (0.3) which one.
                      *displays response

19   TN:  pourquoi?
          why?

20        *#(0.4)
 -> tn:   *points at PowerPoint slide
           #fig.4.11
```


Figure 4.11.

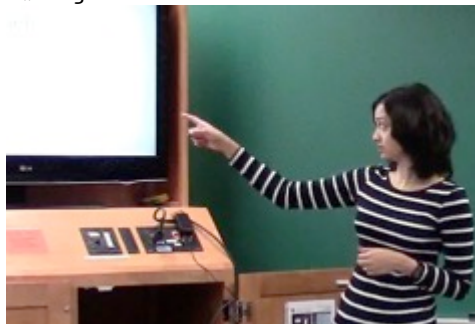[21] English translation: Title: Which one (M-S)./I went to Lady Gaga's concert./ Which one? (M-S)(Which concert?)/ I went to several of Lady Gaga's concerts./ Which ones? (M-P) Which concerts?/ I love Lady Gaga's famous song.

```
21    S2:    parce que*+:::- (.) ehm- (2.5) fem-
             because:::- (.) ehm- (2.5) fem-
  ->> tn:            *retracts pointing gesture
     tn:             +sustains gaze at S2

22    S2:    eh:- () [e- ]
      TN:            [*ou]i:?
                     [ ye]s:?
      tn:            *nods expansively

23    S2:    eh- la chanson (.) de lady gaga
             eh- lady gaga's (.) song.

24           (0.3)

25    S2:    [est (.) eh-] fémi[nin (.) et sing-  ]
             [ is (.) eh-] femi[nine (.) and sing-]
      TN:    [très  bien.]     [bra::vo.          ]
             [very  good.]     [bra::vo.          ]
```

In line 13, TN initiates a new sequence. She clicks the keyboard to display a sentence on the PowerPoint slide (Fig. 4.10) as she reads it aloud. A student (S2) raises his hand (line 14) and TN verbally selects him to respond (line 15). After a 0.3-second silence, S2 provides an adequate response to TN's question (line 17). TN provides a verbal positive assessment of S2's response as she displays it on the PowerPoint slide (line 18). In line 19, TN asks S2 a follow-up question designed to test his understanding of how the gender and number of a noun influence the form of the interrogative pronoun. As she issues this follow-up question, TN points to the PowerPoint slide (Fig. 4.11) and holds her pointing gesture across the turn final position of her question (Fig. 4.10; line 20). She selects S2 as next speaker with her eye gaze (Goodwin, 1981; Lerner, 2003; Mortensen, 2009), and continues to hold her pointing gesture in the 0.4-second silence that follows her question (line 21). Once S2 begins his responsive turn (line 22), TN retracts her pointing gesture while continuing to look at S2 in anticipation of a response. S2 produces several cut-offs and markers of hesitation upon the retraction of TN's held pointing gesture. TN overlaps his grammar search with a continuer (line 22). S2 produces an adequate response (lines 23-25) in the next turn, which TN overlaps with positive markers of assessment (line 26).

This analysis shows once again how a teacher deploys a pointing gesture to index pedagogical artifacts and holds this gesture across the turn-final position of a pedagogical question. This particular pointing gesture is designed to provide students with a visual cue for responding. When held across the turn-final position of a teacher's question or prompt, this pointing gesture conveys the continuing relevance of a student response in the turn slot and supports the teacher's efforts to allocate a turn back to the student.

In this instance, TN retracts her pointing gesture prior to S2's production of an adequate response. While it may appear as though the retraction of this pointing gesture presents a deviant case to the above fragment, TN's retraction occurs following the word *parce que*/ 'because' (line 22) at which point S2's response is recognizably oriented to the pedagogical focus of the question, *pourquoi?/* 'why?'). Thus while a teacher may retract their pointing gesture prior to the turn final position of a student response, they do so when anticipating that student's forthcoming response will be correct or when the student is hearably providing the right kind of response (in this case, a grammatically formulated reason for the choice made by the student in his prior response).[22]

The analysis also suggests that students orient to a held pointing gesture as a turn allocation device. When the teacher retracted her gesture prior to the student's recognizable production of an adequate response, the student's response was marked with several perturbations. While it is possible that the student simply encountered difficulty producing a response, the transcript shows that once the teacher issued a verbal invitation of turn allocation,

---

[22] This analysis is supported by the observation that S2 produced the correct response to the teacher's pursuit in the prior sequence and is responding to a follow-up question to Figure 4.9. Prior to TN's retraction, S2 initiated his response with the subordinating conjunction, *parce que*/ 'because', thus orienting to the interactional task set forth by TN's follow-up question, *pourquoi*/ 'why'. The turn-initial components of a student's TCU may also provide the teacher with important cues regarding the adequacy of the student's forthcoming response. For example, the sequential placement (e.g., immediate or delayed), prosodic shape (e.g., intonation and elongation) and manner of delivery (e.g., the presence of pauses and cut-offs) of a student's response may provide cues regarding the student's certainty of their own response.

the student came forth with rather fluid production of an adequate response. The student's hesitations in line 21 following TN's retracted gesture may therefore mark uncertainty on the student's part regarding his right to speakership in the forthcoming turn.

These findings suggest that the retraction of a teacher's artifact-oriented pointing gesture may project sequence closure even when the retraction occurs prior to the completion of an adequate student response. Several multimodal features of a student's responsive action (e.g., embodied behaviors, prosodic features, and temporal placement (immediately forthcoming or delayed) may prompt the retraction of a teacher's artifact-oriented pointing gesture in the turn-initial position of a student response. Further research is necessary to determine the specific multimodal features of a student response that influence the sequential position of such retractions.

4.2.2 Holds and retractions: Missing and ungrammatical student responses

This section will examine how a teacher holds an artifact-oriented pointing gesture across a student turn and retracts this gesture only upon receipt of an adequate response. The following transcript shown in Figure 4.12 illustrates an example in which a teacher holds their artifact-oriented pointing gesture across missing and ungrammatical responses. Prior to the interaction below, the teacher (TL) had elicited the grammatical form of the French demonstrative adjectives *ce/cette/cet/ces*/ 'this/these', which agree in gender and number with their accompanying noun. TL had initiated the prior sequences by pointing to objects in the room to elicit first the object's name in French, and then the French demonstrative adjective that agreed in gender and number with it. Just prior to the interaction shown in the fragment, TL had elicited the forms *plafond*/ 'ceiling' with the demonstrative adjective *ce*/ 'this' (masculine; singular), and *feuille*/ 'sheet (of

paper)' with the demonstrative adjective *cette*/ 'this (feminine; singular).

Figure 4.12- Ce tableau

```
01    TL:    okay, (.) et  si *je montre ceci,
             okay, (.) and if  i   show   this,
  ->                          *points at chalkboard

02           (0.2)

03    TL:    je dis,
             i say,

04    S1:    ce   (.) cette tableau
             PRO-Dem-M (.) PRO-Dem-F N
             this (.) this  chalkboard

05    S1:    ce:[?#      ]
             PRO-Dem-M
             thi:[s?     ]
06    S2:       [cette?]
                Pro-D-F
                [this? ]
                  #fig.4.13
```


Figure 4.13

```
07           %+(0.2)#
             %raises eyebrows at other Ss
              +leans forward
                  #fig.4.14
```


Figure 4.14

```
08    S1:    tableau?%+
             chalkboard?

09    TL:    #%uhn. huh, %(.) +comment?#
```

```
             uhn. huh,  (.) what?
           %turns to chalkboard
                      %turns to students
                         +steps away from display chalkboard
           #fig.4.15                  #fig.4.16
```


Figure 4.15

Figure 4.16

```
10          (0.3)

11    Ss:   ce tabl*eau
            this chalkboard
   ->>tl:          *retracts pointing gesture; turns to chalkboard


12    TL:   &ce   tableau,    (0.8)#& okay,
             this chalkboard, (0.8)   okay,
            &[XX X X XX X XX X XXX X
      tl:   &writes ce tableau/'this chalkboard'
                                  &taps chalk on board
                              #fig.4.17
```
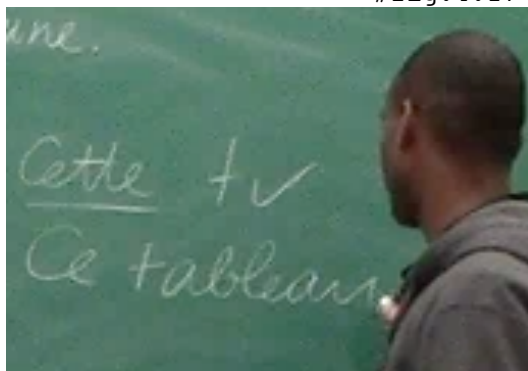

Figure 4.17

From lines 01 to 03, TL indexes the chalkboard as the object of his response pursuit with a

verbal initiating action and a pointing gesture. The gesture is produced in support of the teacher's

initiating action. When no response is immediately forthcoming, TL utters an increment, thereby

turning his utterance into a DIU. In lines 04 and 05, S1 provides a response in which she

performs two self-corrections on the demonstrative adjective, indicating that she is unsure of the

gender of the noun, *tableau*/ 'chalkboard'. In line 06, S2 overlaps with S1's response to provide a

candidate correction on the demonstrative adjective in S1's response. S2's response is uttered

with rising intonation, indicating that she is unsure of her candidate correction. TL continues to

hold his pointing gesture while S1 and S2 offer candidate responses (Fig.4.13). As he holds this

gesture, he also performs an embodied repair initiation by raising his eyebrows at the students

and leaning forward (line 07; Fig.4.14) (Rasmussen, 2014). S1 orients to TL's embodied actions

as a correction initiation, and produces an increment to complete her response from line 05 (line

08). In line 09, TL continues to hold his pointing gesture toward the chalkboard as he produces a

receipt token acknowledging S1's response (Fig. 4.15). His embodied actions project the display

of S1's response on the board, in that he turns his body and raises a piece of chalk toward the

other chalkboard in the classroom. However, in the same turn, TL interrupts this projected

display by stepping back from the chalkboard and turning his eye gaze toward the students (Fig.

4.16) while producing an open-class repair initiator (which indicates a problem of hearing). From

the data, it is uncertain whether TL has in fact not clearly heard S1's response. This turn may

have been produced in an effort to prompt students to self-correct grammatical errors of gender

in the prior turns, or perhaps to elicit a choral response as only two students have provided

responses to TL's pursuit at this point in the interaction. After a 0.3-second silence (line 10), the

students provide a choral repair completion (line 11) in which they provide the response TL is

seeking. In the turn final position of the students' response, TL retracts his pointing gesture and

turns to the chalkboard (line 11) to write this response, thereby ratifying it (Fig.4.17). He produces a third-turn response repetition as he writes (line 12).

This analysis shows how a teacher may sustain the hold of an artifact-oriented gesture across the turn space of missing and incorrect student responses. This hold sustains the ongoing relevance of a second-turn response and provides students with additional sequential space in which to offer a response. In the interaction shown in Figure 4.12, the students continue to correct the responses as TL holds his pointing gesture. A teacher's motionless embodied stance as a responsive turn can mark the prior student turn as dispreferred, thus occasioning correction from students (Kääntä, 2010). The student's responsive turn (line 07) also indicates that the teacher's embodied response is an interactionally relevant action that contributes to the pursuit of a grammatical response. Once TL retracts his held pointing gesture, no further candidate responses are offered. This practice of holding a pointing gesture across the turn-final position of student responses thus seems to have a turn allocative and evaluative function. The teacher's held gesture therefore supports the other multimodal mechanisms (i.e., sequential, embodied) through which a teacher pursues a more grammatical student response.[23]

4.2.3   A pointing gesture with a different outcome

In the previous sections of this chapter, we have seen that a teacher holds an artifact-oriented pointing gesture across a turn-final boundary to support turn allocation. We have also seen that a teacher retracts this pointing gesture when a student provides a correct response, or when the teacher anticipates that a correct response is forthcoming. The following fragment

---

[23] It must be noted that these gestures may not be role specific. That is, they may not be tied to the institutional role of 'teacher' and may also be produced by the student in sequence-initiating actions. Although it is beyond the scope of the present study, future research might investigate how students hold and retract pointing gestures in the context of both teacher-student and student-student interactions and how these gesture convey students' epistemic stances.

displayed in Figure 4.18 shows what appears at first glance to be a deviant case, in which a teacher retracts a held, artifact-oriented pointing gesture upon the student's production of an incorrect response. The following analysis will argue however that this retraction does not constitute a true deviant case, in that the teacher's held, artifact-oriented pointing gesture does not appear to be designed to allocate a turn to students, but rather to simply index a pedagogically relevant form displayed on a PowerPoint slide. This analysis is supported by both the sequential position in which the gesture is enacted and the gaze of the teacher as she points. This analysis also discusses how the retraction of the teacher's indexical pointing gesture differs from the retraction of a turn allocative pointing gesture, as described in the prior section.

The interaction shown in the data excerpt below occurs after a teacher's (TZ) failed pursuit of a grammatical student response (see Figure 4.35). In this interaction, TZ elicited a response to the question *est-ce que vous allez voir quelqu'un ce week-end?*/ 'are you going to see anybody this weekend?'. This question (labeled number '3') was displayed on a PowerPoint slide at the front of the classroom (Fig. 4.20). The slide, titled *autres négations*/ 'other negations', indicates that the pedagogical focus of the lesson concerned negation. TZ was therefore pursuing the following response from students: *je ne vais voir personne (ce week-end)*/ 'I am not going to see anybody (this weekend)'. While eliciting a response, TZ allocated an extended turn space to students through the holding of an artifact-oriented writing gesture (to be explored in more detail in the next section). The students made several ungrammatical attempts at constructing this response, but none of them contained the verb *aller*/ 'to go', which should be conjugated in the first person as *vais*/ 'go'. TZ abandoned her position at the chalkboard and turned to the PowerPoint slide to provide students with a grammatical explanation. In Figure 4.18, TZ holds a pointing gesture that indexes a word on the PowerPoint slide as she initiates repair on the verb in

the students' ungrammatical responses (line 17).

Figure 4.18– Je ne vais voir personne (cont.)

```
17    TZ:    *#okay. (0.3) #aller. (0.3) ça c'est aller.
               okay. (0.3) to go. (0.3) that's to go.
   ->         *points with left hand at verb, aller/'to go'
              #fig.4.19    #fig.4.20
```


Figure 4.19

Autres négations

1. Est-ce que vous insultez **toujours** les snobs que vous rencontrez?
2. Avez-vous **quelque chose** d'intéressant à dire aujourd'hui?
3. Est-ce que vous allez voir **quelqu'un** ce weekend?

Figure 4.20[24]

```
18    TZ:    *il  [f-]
              you [h-]
19    S1:        [JE] NE SUIS ALLer pas::.*#
                 [I ]   am go not::.
      tz:    *points right index finger in air
  ->> tz:                                  *retracts pointing; self-grooms
                                            #fig.4.21
```

---

[24] English translation: Other negations 1. Do you **always** insult the snobs that you meet? 2. Do you have **something** interesting to say today? 3. Are you going to see **anybody** this weekend?
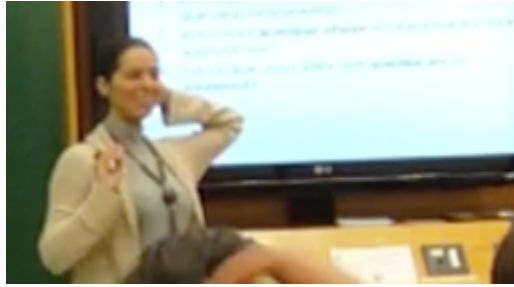
Figure 4.21

```
20    S7:    (°↑ne:: [:.°  )]
             (°↑not::[:.  )]
21    TZ:       %#*[>c'est] futur% proche.<
                    [>it's ] near % future.<
      s1:       %lateral head shake; shifts body weight; slumps into seat
   -> tz:         *points at verb aller/'to go'
                   #fig.4.22
```
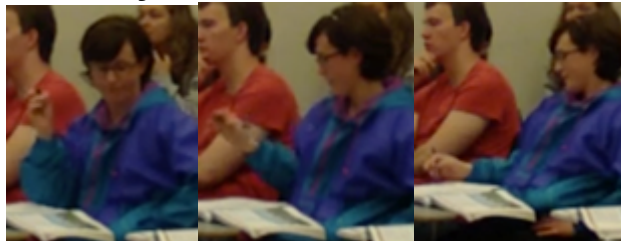

Figure 4.22

TZ points (Fig. 4.19) at the PowerPoint slide in turn-initial position and begins to formulate a

grammatical explanation in line 18. She utters the infinitive form of the verb *aller/* 'to go' as she

points at the conjugated form of this verb (*allez/* 'go'), which is displayed on the PowerPoint slide

(Fig. 4.20). This verb was missing from students' candidate responses in the prior sequence. TZ's

pointing gesture is held across her turn and contextualizes the demonstrative pronoun *ça/* 'that'

(line 17) after the second TRP. TZ looks at the PowerPoint slide while producing her pointing

gesture, which indicates that she is not selecting students to speak. She also raises her other index

finger in the air as she continues her turn (line 18). S1 overlaps TZ's turn and provides a

candidate repair (line 19) on the ungrammatical student responses provided in the prior sequence.

S1's response indicates that she has oriented to TZ's turn as one that is designed to elicit a

response. The interaction in lines 18 and 19 suggests that S1 and TZ are sequentially off-track, in

that S1 appears to treat TZ's turn as a sequence-initiating action that makes a student response

next relevant. In this interaction, S1 seems to be operating from within the framework of the prior sequence (in which TZ used a pointing gesture for turn allocation in the course of a response pursuit) to anticipate the structure of the currently unfolding sequence (Mortensen & Hazel, 2011). However, TZ has not yet selected students as next speakers with her gaze. Furthermore, her turn is ongoing in line 18 as she provides a grammatical explanation in an attempt to resolve the failed response pursuit in the prior sequence.

In response to S1's turn, TZ verbally drops out of the overlap but does not yet retract her pointing gesture (line 19). TZ yields the turn to S1 while monitoring the adequacy of S1's response by holding her pointing gesture throughout S1's turn. As shown in the previous analyses of this chapter, the holding of an artifact-oriented pointing gesture can occur throughout an incomplete or incorrect student utterance and mark it as inadequate. As TZ holds her pointing gesture, S1 provides an ungrammatical response.

At the end of S1's turn, TZ releases her pointing gesture and moves her hand to her hair (Fig. 4.21) to self-groom (Goodwin, 1986) while averting her eye gaze from the students. TZ smiles as she self-grooms, an action which signals interactional trouble (Jefferson, 1984; Fatigante & Orletti, 2013; Jacknick; 2013) and projects its resolution in the next turn (Sert & Jacknick, 2015). TZ's momentary silence (line 20) also marks S1's response as problematic. Goodwin (1986) argues that while a gesture (e.g., pointing) can secure the gaze of a recipient, a self-groom can do just the opposite. While not accountably produced as a gesture, a self-grooming action can "serve to rupture the framework of mutual orientation between speaker and hearer that is being sustained within a turn" (Goodwin, 1986, p.42). Per the findings of Goodwin (1986), TZ's self-groom may constitute a "procedure for exiting from, not the turn itself, but an organization structure that is internal to it" (Goodwin, 1986, p.42). That is, TZ's self-grooming

behavior may allow her to shift away from the organization of the unfolding triadic dialogue (in which a student turn is next relevant) to a plenary mode in which TZ can resume the grammatical explanation that she began in line 17.

As TZ retracts her pointing gesture, another student (S7) begins providing a candidate response (line 20) in the space following S1's turn, thus completing repair on S1's candidate response. As the turn initial position of S7's response is situated prior to TZ's silence, S7 has possibly oriented to TZ's embodied actions as an indication that S1's response is not correct. In mid-TCU of S7's response, S1 disengages from the interaction with an embodied withdrawal (Fig. 4.22) thus indicating that she is no longer a next possible bidder for a turn. TZ interrupts S7 and relaunches her turn by resuming her pointing gesture toward the PowerPoint slide as she resumes a grammatical explanation.

This analysis of the apparent deviant case shown in Figure 4.18 examines the initiation of an artifact-oriented gesture and its retraction, which occurs following a student's incorrect response. As shown in line 17 of the transcript within Figure 4.18, the teacher points at the PowerPoint slide in turn-initial position of her grammatical explanation. This explanation is a responsive action to students' ungrammatical corrections. By contrast, the artifact-oriented pointing gesture in Figure 4.18 is not initiated as part of a sequence-initiating action, which suggests that it was not designed for turn allocation (Lerner, 2003). Furthermore, in Figure 4.18 TZ's gaze is directed at the PowerPoint slide (rather than at the students) as she points and produces her turn. In the previous fragments shown in Figures 4.5, 4.6, 4.9, and 4.12, however, the teachers' gaze was fixed upon the students in anticipation of a next relevant response as she produced the pointing gesture in a sequence-initiating turn. The previous fragments shown in Figures 4.5, 4.6, 4.9, and 4.12 also indicate that the initiation of a pointing gesture occurs either

in mid-TCU or in turn-final position when enacted to support turn allocation, rather than in the turn-initial position as seen in Figure 4.18. These observations suggest that TZ's pointing gesture in line 17 of Figure 4.18 was not designed to support turn allocation, but rather to simply index items displayed on the pedagogical artifact.

Furthermore, we saw in previous sections of the chapter that the retraction of a held, artifact-oriented pointing gesture indicated that a student's response was adequate. However, the transcript shown in Figure 4.18 indicates that the teacher's retraction occurs following an incorrect student response. Together with the previous observations, this further suggests that the retraction performed in Figure 4.18 does not in fact belong to the data set discussed in prior sections. As the teacher's pointing gesture is set up differently, it naturally has a different interactional outcome.

The analysis also shows however that TZ does not fully retract her hand to home position in third-turn position. Rather, TZ moves her hand to a self-groom gesture (Goodwin, 1986), smiles, and averts her eye gaze. TZ's smile and eye gaze that accompany the self-groom contextualize TZ's inaudible marker (i.e., silence) of a problematic student response (line 20). These embodied actions mark the student's response as dispreferred and therefore project repair at the next possible turn slot. TZ's self-groom was shown to disrupt the mutual gaze between teacher and student. This mutual orientation was established by the indexical pointing gesture. The self-groom thus allows TZ to exit the sequential organization in which a dispreferred and unelicited student response was provided (Goodwin, 1986).

This section (4.2) has explored how simple pointing gestures contribute to turn allocation and to the pursuit and evaluation of student responses. The analyses of the fragments shown in Figures 4.6, 4.9, and 4.12 illustrate how the retraction of an artifact-oriented pointing gesture

mark the student's response as correct and projects sequence closure. The analysis of the apparent deviant shown transcript in Figure 4.18 suggests the following: (1) a held, artifact-oriented pointing gesture is not always designed to support turn allocation, and (2) a teacher's held, artifact oriented pointing gesture must be enacted as a device for turn allocation (shown in previous sections of this chapter) in order for the retraction of this gesture to perform an evaluative function.

4.3 Chalkboard-oriented writing gestures

In this section, I examine a teacher's chalkboard-oriented hold and retraction in instances where a teacher's display of a student response is projected as a next relevant action, i.e., a teacher holding the chalk to the chalkboard in anticipation of a student response. The first subsection will illustrate the observable differences between a teacher's chalkboard-oriented hold and the action of writing on the chalkboard (4.3.1). The second subsection will examine a teacher's chalkboard-oriented hold and describe how this practice is sustained in response to a missing or incorrect student response (4.3.2). The third subsection will examine the retraction of a teacher's chalkboard-oriented hold in instances where students provide incorrect responses (4.3.3). The fourth subsection will examine a teacher's partial retraction of a chalkboard-oriented hold in a responsive turn (4.3.4).

4.3.1 Chalkboard-oriented holds compared to third-turn displays

There are observable differences in a teacher's bodily stance that indicate whether the teacher is accountably conducting a chalkboard-oriented hold as a mechanism of a response pursuit, or whether he or she has paused in the course of writing a student response on the board

for other reasons. While in the pursuit of a response, the teacher's bodily stance is partially

oriented toward the board, but with one side of the body turned toward the class (4.23, 4.25,

4.27). The teacher's gaze is directed toward the students in search of a willing next speaker
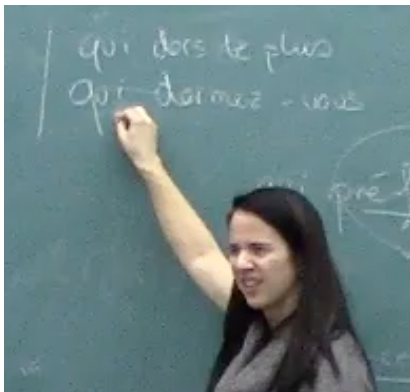
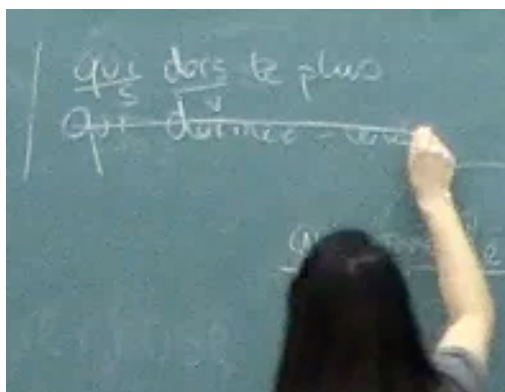(Goodwin, 1980; Mortensen, 2008, 2009).

Figure 4.23   **Figure 4.24**

Figure 4.25   **Figure 4.26**
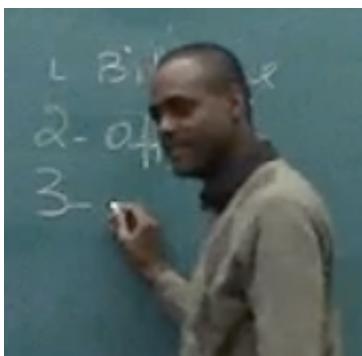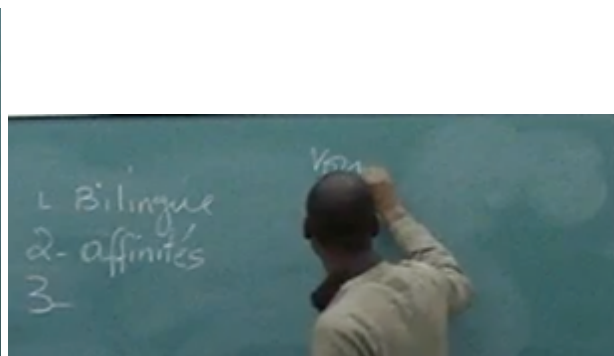

Figure 4.27   **Figure 4.28**

Note how this embodied stance differs from instances where teachers are simply writing a

response on the board (Figs. 4.24, 4.26, 4.28), displaying no embodied indicators that a next

relevant response is expected from the students. In these instances, although the teachers may

pause in the course of writing a response on the board, their embodied stance and eye gaze remain oriented solely toward the chalkboard. Teachers' body-visual orientation toward the chalkboard may thus provide students with cues as to whether the teacher is performing a chalkboard-oriented hold in an effort to pursue a response, or is simply engaging in the task of writing a student response on the chalkboard as a third-turn ratifying action (as described in the previous chapter). The analyses that follow will focus on instance where a teacher performs a chalkboard-oriented hold as it is illustrated in Figures 4.23, 4.25, and 4.27.

4.3.2 Holds: Missing and incorrect student responses

The following section will examine a teacher's chalkboard-oriented hold in the turn space following the student's response to a teacher's question. The analyses will show how chalkboard-oriented holds contribute to the pursuit of student responses. It will further illustrate how they contribute to the multimodal resources available to teachers for marking the students' responses as correct or incorrect.

Prior to the interaction shown in the next fragment (Fig. 4.30), the teacher (TL) had selected individual students to provide their responses to a grammar exercise from the textbook (Fig. 4.29). TL selects a student (S1) to complete the third blank in the activity shown below in Fig. 4.29). S1 provides the correct word from the word bank, *appartenir*/ 'to belong', but produces the form in an ungrammatical fashion (line 01). Her response is produced with rising intonation, which indicates that she is uncertain of her response.

11-2 Tante Julie est une originale ! Complétez les phrases avec un des mots suivants. N'oubliez pas de faire les accords ni de conjuguer les verbes.

affinité	confiance	appartenir
bilingue	fier	complexe d'infériorité

Ma tante Julie est parfaitement _____. Elle a immigré en France des États-Unis quand elle avait 22 ans, juste après l'université. Elle avait tout de suite de fortes _____ pour les Français et elle voulait _____ autant que possible à la culture française. Pendant un an, elle a refusé de parler anglais, ce qui était très difficile au début parce que tante Julie avait un _____. Néanmoins, elle a persisté à perfectionner son français et elle a réussi. On ne dirait jamais que tante Julie n'est pas française. Il va sans dire que tante Julie est très _____ de son français et elle a beaucoup de _____ en elle.

Figure 4.29[25] (Schultz & Tranvouez, 2009, p. 357)

Figure 4.30– Appartenir

```
01    S1:    elle voulait, (.) appartenie? (.) autant que:
             she wanted, (.) belong? (.) as much as:

02    S1:    *possibly (.) [(      ])°aux français°=,
              possibly (.) [(      ])°to the French°=
03    TL:                  [m:hm::↑]
      tl:    *turns; walks to board

04    TL:    quelle forme?
             which form?

05           (0.4)
      tl:    &XX X&
             &writes number 3 on board

06           *##(0.8)*#
   -> tl:    *holds chalk to board in empty space
   ->>tl:        *retracts hand; steps to right
      tl:     #fig.4.31 #fig.4.32
      ss:       #fig.4.33
```

Figure 4.31   **Figure 4.32**

Figure 4.33

```
06     TL:    on a &voulait?#
              one has wanted?
                      &writes voulait/'wanted to'on other side of board
                              #fig.4.34
```
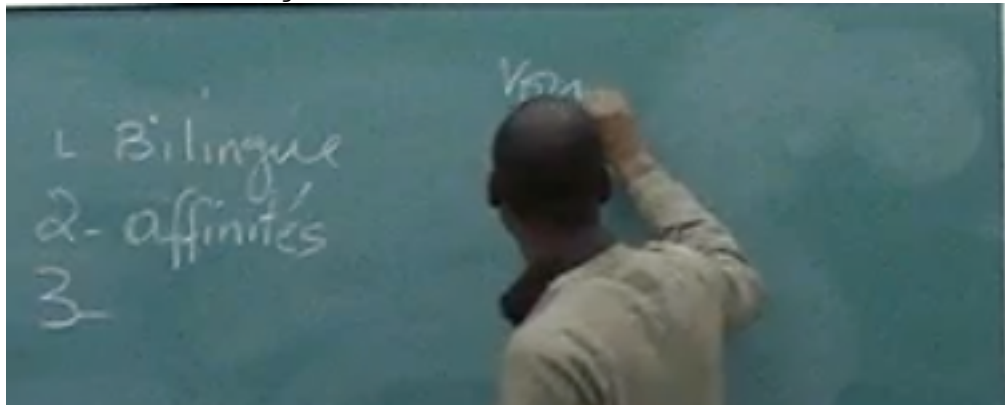

Figure 4.34

```
07            (0.4)
       tl:    *XX X X X
              *writes on chalkboard

08     S2:    infinitif.
              infinitive.

09     Ss:    (        )

10     TL:    voulait (.) c'est un verbe conjugué, (.) donc?
              wanted to (.) it's a conjugated verb, (.) so?

11            (0.6)
```

```
12    S3:    infinitif.
             infinitive.

13    TL:    après? (.) on doit avoir?
             after? (.) one must have?

14           &(1.2)
      tl:    &writes (infinitif)/ '(infinitive)' on the board next to the word
                  voulait/ 'wanted'
```

As S1 provides a response (line 01), TL turns his body away from the students and walks to

the chalkboard (lines 02-03) while producing a receipt token (line 03), thus projecting the

incipient display of S1's response on the board. TL initiates correction by asking students to

provide the grammatical form of the word (line 04). He initiates the display by writing the

number three on the board (Fig.4.31), which is the number of the exercise to which the student

has responded (line 05). As TL writes the number on the board, no student response is

forthcoming. TL pauses with his chalk held to the board in the empty space next to the number

three (line 06). TL's chalkboard-oriented hold suspends the incipient display and displays his

continuing expectation for a response. This gesture also provides the students with a visual cue

that he is pursuing a response to the third blank shown in the textbook activity (Fig. 4.31).

TL holds this stance for 0.8 seconds in anticipation of a response. His eye gaze and body

position also indicate that a student response is next relevant; his shoulders are turned toward the

students and he searches for a willing participant with his gaze (Mortensen, 2008, 2009). Few

students in the class orient to TL's held writing gesture; many of them are looking down at their

textbooks (Fig.4.33). When no response is forthcoming, TL retracts his hand from the board

(Fig.4.32) as he moves to provide a grammatical explanation. He steps to the opposite side of the

chalkboard as he restates the sentence from the textbook activity in the form of a DIU. This DIU

is designed to provide students with a grammatical hint. As he writes the verb from his DIU on

the board (Fig.4.34), several students respond to TL's correction initiation from line 04.

This analysis shows how a teacher performs a chalkboard-oriented hold in an attempt to elicit a student response. This practice constitutes a resource with which a teacher can allocate a next turn to students. It also renews response relevance when a student response is not immediately forthcoming. This analysis also illustrates how the retraction of a teacher's chalkboard-oriented hold (prior to display completion) is a practice that projects a next positioned correction.

The next excerpt (Fig. 4.35) will provide another example of how a teacher marks student responses as incorrect with both the chalkboard-oriented hold and its retraction. Prior to the interaction in the fragment below, the teacher (TZ) had asked students to respond orally to question number three, *est-ce que vous allez voir quelqu'un ce weekend?*/ 'are you going to see anyone this weekend?, shown on a PowerPoint slide displayed at the front of the class. The pedagogical focus is on forming negations. TZ attempts to elicit the following response: *je ne vais voir personne (ce week-end)./* 'i am not going to see anybody (this weekend)'. In lines 01-03 below, S1 provides her response, but encounters trouble producing the target form. She appears to encounter difficulty with the syntactic placement of the partial negation marker *personne*/ 'nobody', which should appear after the infinitive verb (here, *voir*/ 'to see'). She produces a series of cut-offs before producing a complete candidate response. This response is delivered with rising intonation, indicating her uncertainty of the response that she has provided. At the end of S1's turn, she initiates a requests assistance in constructing a response (line 03).

Figure 4.35– Je ne vais voir personne

```
01    S1:   je ne sui:s (0.4) ((clears throat))(0.6)
            i am no:t   (0.4) ((clears throat))(0.6)

02          ahh- (0.2) je ne suis pas (0.4) je ne suis
            ahh- (0.2) i am not (0.4) i am
```

```
03          perso:nne, (.)  voir? #how would you say:, that?
            nobo:dy, (.) to see?

04          (0.3)

05   TZ:    je ne::-   &[(0.6) quelqu'*un.]+
            i am no::t- [(0.6) someone.    ]
                       &[XX X X X X XX     ]
                       &writes 'je ne' on board
                                          +turns to face class

06          &#(0.6)#
   -> tz:   &holds chalk to board in anticipation of response
      tz:    #fig.4.36
      ss:         #fig.4.37
```
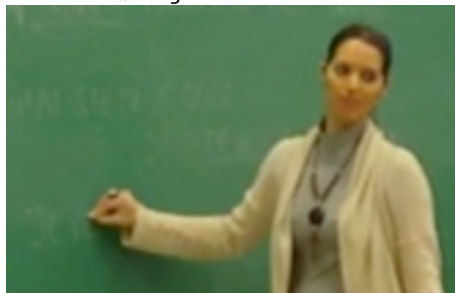

Figure 4.36

Figure 4.37

```
07   TZ:    comment est-ce qu'on *[peut fai[re &#ces-  ]
            how can we            [     ma[ke thes-    ]
08   S2:                          [°je (.) [ne (.) vois]
                                  [°i  (.) [not (.) see]
09   S1:                                   [je ne s::  ]uis pas
                                           [i  am n::  ]ot
   ->>tz:                       *drops hand
                                            &turns to PPT slide#
                                             #fig.4.38 fig.4.39#
```


Figure 4.38

Autres négations

1. Est-ce que vous insultez **toujours** les snobs que vous rencontrez?
2. Avez-vous **quelque chose** d'intéressant à dire aujourd'hui?
3. Est-ce que vous allez voir **quelqu'un** ce weekend?

Figure 4.39

```
10              *(0.8)#
   -> tz:      *turns to chalkboard, holds chalk over space next to ne/ 'not'
                    #fig.4.40
```
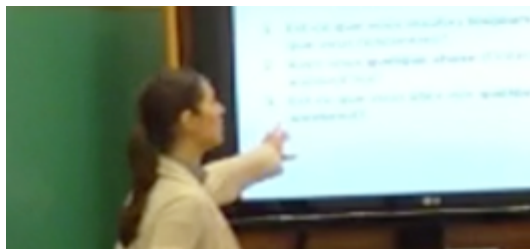

Figure 4.40

```
11    S3:     [je ne    ] va,=
              [i am not ] go,=
12    S4:     [je ne-   ]
              [i am not-]

13    S5:     =je n'a:v*- (0.3) pas[a:::-]
              =i don't ha-(0.3) NEG[:::- ]
14    S6:                      [je n']ai voir eh:::
                               [i hav]en't see eh::

15    TZ:     he[h.  heh.  h]*#eh.&#
16    S1:       [je ne suis↑]
                [i am not↑  ]
  ->> tz:                   *retracts arms from board
                             &turns to PPT slide
                      fig.4.41#   #fig.4.42
```

Figure 4.41

Figure 4.42

After a 0.3-second silence (line 04), TZ turns to the board and produces a DIU (Koshik, 2002a).

The silence can be attributed to the problematic nature of S1's response with regard to TZ's

sequence-initiating question (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz,

1984; Schegloff, Jefferson, & Sacks, 1977). In her DIU, TZ recycles the grammatical elements

from S1's response, *je ne/* 'i NEG', as she writes these words on the board (line 05). TZ's bodily

stance and eye gaze are directed toward the chalkboard as she writes. This action projects the

completion of the response as a teacher's next relevant action. TZ holds the chalk to the board in

the empty space next to the incomplete phrase for 0.6 seconds (line 06). The onset of TZ's

chalkboard-oriented hold occurs in the turn final position of the prompt, *quelqu'un/* 'someone'

(line 05). She looks at the students as she performs this hold, turning her body to the students

while keeping the chalk held to the board in anticipation of a response (Fig. 4.36).

After 0.6 seconds, TZ issues a response prompt in the form of a question, *comment est-ce*

qu'on peut faire ces-/ 'how can we make these-'. In mid-TCU, she drops her chalkboard-oriented

hold and turns (Fig. 4.38) to point at the PowerPoint slide (Fig. 4.39) indexing the pedagogical

focus of the pursuit. Figure 4.37 shows that while many of the students are attending to the

teacher's actions at the chalkboard, none of them display any pre-beginning signs of incipient

speakership. The lack of these embodied precursors and a lack of general signs of recipiency from students provide the teacher with visual cues that no student response will be immediately forthcoming, thus prompting her to pursue a response using different means. The retraction of the chalkboard-oriented hold, and thus the suspension of the emergent display of a student response, is in such case a precursor to the teacher's next positioned repair action that pursues alignment and progressivity in the sequence (also observed in Fig.4.33 of the prior excerpt).

As TZ retracts her gesture (line 07), S2 and S3 interrupt TZ's question and offer incomplete candidate responses (lines 08 and 09). TZ cuts off her question thereby yielding the turn space to S2 and S3. She immediately abandons her pointing gesture toward the PowerPoint and resumes her chalkboard-oriented hold (Fig. 4.40). However, she does not write either of S2 and S3's responses on the board. Her silence (in line 10) marks the students' responses as problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977). TZ's chalkboard-oriented hold communicates her ongoing expectation of a next relevant response (line 10), thus marking S2 and S3's responses as incorrect.

After 0.8 seconds of holding, two other students (S3 and S4) provide additional candidate responses, completing repair upon those provided by the students in lines 07 and 08. TZ maintains this hold as the students offer their responses. Her gaze remains fixed on the students across the duration of their turns. She does not provide a verbal assessment of the students' responses. S5 orients to TZ's lack of a response as an indication that the previous responses are incorrect and offers a different candidate response in line 13. S5's response is overlapped by S6, who offers an alternate candidate response. The chalkboard-oriented hold works in concert with the teacher's silence to mark the student responses (line 11-14) as incorrect.

The students continue to provide responses thus indicating that the teacher's chalkboard-

oriented hold conveys an expectation of a grammatical response that has not been met. TZ does not provide any other type of verbal or embodied response to the students' responses until line 15, when she produces three laughter tokens after S6 has produced a candidate response in overlap with S5's turn. In mid-TCU of S6's response, TZ retracts her chalkboard-oriented hold (Fig. 4.41) and turns once again to the PowerPoint slide. S6 abandons her turn as TZ's retracts her hand from the chalkboard and turns toward the PowerPoint slide (Fig.4.42).

The analysis of this fragment illustrates how a teacher maintains a chalkboard-oriented hold. This action allocates the turn space to students in an attempt to elicit student self- or peer-repair of ungrammatical responses. Teachers' silence in third position can signal to the students that their responses are incorrect (Margutti, 2004) and can provide them with the opportunity to perform repair upon their responses or those of their peers. However, in lines 11 to 15, TZ is not provided with an opportunity to provide a third-turn response as several competing students perform self- and peer-repair. This rather atypical sequence organization can be explained by TZ's chalkboard-oriented hold in response to students' incorrect responses, as these students continue to offer candidate responses until TZ retracts the chalk from the chalkboard in line 15. The delay of this retraction thus functions as a device for eliciting self- or peer-repair on the incorrect responses. After several students attempt to provide an adequate response, the teacher retracts the chalk. This retraction is thus a resource with which a teacher can negatively assesses a student response and projects repair in the next turn. Chapter 3 of this study shows that a teacher provides a positive evaluation of a student response by writing it on the board.

The analysis in this section also indicates that teachers are doing much more than holding the chalk to the board in the moments where they seek to elicit a response from students. They are often monitoring the embodied behaviors of students, who may project incipient speakership

with embodied elements such as shifts in body posture (Kääntä, 2014), facial expression (Streeck & Hartage, 1992), or eye gaze (Mortensen, 2008, 2009). Student pre-beginning embodied indicators (Schegloff, 1996) may provide teachers with an impetus to continue the chalkboard-oriented hold in anticipation of a student response. The excerpt in Figure 4.20 showed how many of the students are attending to their textbooks (Fig. 4.33), rather than to the chalkboard where TL produced a held gesture in anticipation of a student response. The lack of visual indicators of recipiency from the students may have occasioned TL's retraction of his chalkboard-oriented hold, thus indicating that a teacher's held gestures may be designed and accountably produced to elicit student responses.

4.3.3 Retractions: Incorrect student responses

The following fragments show how teachers retract a chalkboard-oriented hold when students' candidate responses are incorrect. Prior to the interaction shown in the fragment shown below in Figure 4.43, a teacher (TT) had written the following sentence on the board: *qui préférez-vous?/* 'who do you prefer?'. She asks students to identify the subject, verb, and object of this sentence, then instructs them to construct their own questions using the same form of *qui*/'who' (as object) + verb + subject. She gives students a few minutes to share their own questions with their peers before eliciting responses from them. She selects a student (SM), who offers an ungrammatical question, *qui dormez-vous (le plus de votre famille)/* 'who do you sleep (the most in your family)'. TT initiates repair on SM's question with an alternative question, offering a grammatical alternative, *qui dors*[26] *le plus* (*de votre famille)/* 'who sleeps the most (in your family)'. TT writes both SM's question and her own candidate alternative question on the board (not shown in the transcript). When no response to her alternative question is provided, TT

---

[26] The grammatical spelling of this word is *dort*/ 'sleeps'.

asks SM to identify which of the two questions that she has written on the board is correct (line

11 below), *qui dors le plus*/ 'who sleeps the most' or *qui dormez-vous*/ 'who sleep you'. When

these pursuits are unsuccessful, TT asks the students to make a grammaticality judgment on

SM's ungrammatical question in the form of an affirmative phrase, *vous dormez qui*/ 'you sleep

who' (shown in lines 17-25 of Fig. 4.43 below). In the next sequence (lines 26-34), TT identifies

the verb of the grammatical question that she proposed, *dors*/ 'sleep', and labels it with the letter

v (lines 28-29). In a new turn, TT prompts students to identify the grammatical function of *qui*/

'who' (line 30).

Figure 4.43- Qui dort le plus

```
17    TT:        [est]-ce que vous pouvez dire:::,
                 [can] you say:::,

18           (0.4)

19    TT:    *vous dormez, (.) qui?*
              you   sleep,  (.) who?
      TT:    *points to qui dormez-vous/'who sleep you'

20           (1.1)

21    SM:    uhn-uh (.) no::.

22    TT:    *do you sleep who?
             *negative facial expression; lateral head shake

23           %(0.6)*
      ss:    %laughter
      tt:         *lateral head shake

24    Ss:    n[o. ]((choral))
25    SM:     [no.]

26    TT:    no. (.) mais qui dort   le  plus,
                     but  who sleeps the most,

27           (0.3)

28    TT:    dort.   (.) c'est le verbe,
             sleeps. (.) it's  the verb,

29           &[(0.2)]
              [X X  ]
      tt:    &underlines  /'sleeps'; writes 'v' underneath

30    TT:    (.) et &[qu'est]-ce que c'est 'qui'?
```

```
                    (.) and what is it 'who'?
                          [X      ]
        ->              &underlines qui/'who'; holds chalk beneath

31              *#(0.5)
        tt:     *holds writing gesture
                #fig.4.44
```

Figure 4.44

```
32      SM:     >objet.<
                >object.<

33              *(0.4)
  ->>  tt:      *retracts hand

34      TT:     si *dort c'est le verbe::,
                if sleep is the verb::,
                   *points to qui/'who'
```

TT looks at SM as she asks the question in line 30, thus selecting him to label the

grammatical function of qui/ 'who' (line 30). As she formulates her question, TT underlines *qui*/

'who' and holds the chalk in the space below this word in anticipation of SM's response (Fig.

4.44). In line 32, SM provides an incorrect response, at which point TT retracts her hand from

the board (line 33) and initiates repair on SM's response in a verbal turn (line 34).

This analysis shows how teachers retract a chalkboard-oriented hold in contexts where

student responses are incorrect. This retraction may occur as early as the student's second-turn

response or in the turn space immediately following the response. This retraction projects a

forthcoming teacher initiation of repair in the next turn.

Students may also orient to the teachers' retraction of the gesture as an initiation of repair.

The following example is another instance of how teachers retract chalkboard-oriented holds

prior to repair initiations and how students orient to such actions as an interactionally relevant activity. In the transcript shown in Figure 4.45, the teacher (TS) is eliciting student responses to comprehension questions from the textbook about a text read in class. Prior to the interaction, he had asked students *les français favorisent quel type d'énergie?*/ 'the French prefer what type of energy?' while writing the word *énergie*/ 'energy' on the board. TS is seeking the response *énergie nucléaire*/ 'nuclear energy'. He reissues his question twice before several students come forward with an inadequate choral response (*renouvelable*/ 'renewable'). In lines 01-03 of the fragment below, TS reissues his question a third time.

Figure 4.45– L'énergie nucléaire

```
01    TS:    quel eh (.) quel type de:: (.)
             what uh (.) what type of:: (.)

02           <d'énergie?> (.) est-ce que
             <of energy?> (.) do

03           les français favorisent?
             the French prefer?

04           (0.4)

05    TS:    <favoriser:? l'énergie:::?>
             <to prefer:? energy:::?>

06           (0.4)

07    S1     °nu[clé[air*e:°]
             °nu[cle[ar:°   ]
08    S2:      [°re[nouvel ]able.°
               [°re[new    ]able.°
09    S3:          [renouv ]elable
                   [renew  ]able
      ts:              *turns to board

10    TS:    &#(0.4) he- eh.
  ->         &holds chalk to board in empty space
              next to the word énergie/ 'energy'
             #fig.4.46
```

Figure 4.46

```
11              *#(0.3)
   ->>ts:    *drops hand; turns to face class
             #fig.4.47
```


Figure 4.47

```
12     S3:    °n::ucléaire,°
              °n::uclear,°

13     TS:    *↑NUcléaire. (.) okay? &#[(0.4)        ]
               ↑NUclear.   (.) okay?  [(0.4)        ]
                                      [XX XX X XX X]
              *points at S3           &writes nucléaire/ 'nuclear'
                                       #fig.4.48
```


Figure 4.48

TS's question (lines 01-03) goes unanswered. After a 0.4-second silence, he prompts students

with a DIU (Koshik, 2002a) (line 05). After another 0.4-second silence, S1 provides the response

that meets TS's pedagogical objective (line 07). TS turns to the board thus projecting the display

of a response as a next relevant action. As TS turns to the board, S2 and S3 enter in overlap with a response (lines 08-09) that is different from S1's. It may be unclear to the students at this moment in the interaction whether TS's next action will be to display, and thus to ratify, any one of the students' responses provided.

TS holds his chalk to the board over the empty space next to the word *énergie*/ 'energy' (line 10; Fig. 4.46) for 0.4 seconds before uttering two laughter tokens. This hold is brief and may therefore not be a deliberate move to pursue student responses. Rather, TS may have turned to the board upon hearing the correct response in line 07 and paused upon hearing the incorrect responses provided by students in lines 08 and 09. This pause signals that the responses provided were somehow problematic (Hellermann, 2003; MacBeth, 2000; Margutti, 2004; Pomerantz, 1984; Schegloff, Jefferson, & Sacks, 1977), while the holding of TS's artifact-oriented gesture over the empty space on the board renews the relevance of a student response. TS's laughter hedges the incipient repair sequence (Jefferson et al., 1976).

When no response is immediately forthcoming, TS retracts his hand from the board and turns to face the students (line 11; Fig. 4.47). As he turns to the class, a student (S1) produces a repair on S2 and S3's incorrect responses (line 12). TS responds immediately with a third-turn response repetition, which is delivered with downward intonation. He then produces a confirmation token, *okay*, marking a move toward closure of the sequence (Schegloff & Sacks, 1973). TS writes S1's response on the board to complete the display, ratify S3's response and close the sequence (line 13; Fig. 4.48).

The retraction of TS's held gesture suspends the emergent display of student responses, thereby marking the students' second-turn responses as incorrect. It is interesting to note that S1's repair is not produced immediately following the trouble source, but rather after TS's retraction

and shift in body position. This analysis suggests that teacher's retraction of a chalkboard-oriented hold supports other multimodal resources with which a teacher evaluates student responses, such as silence or embodied markers of repair. This observation also suggests that students orient to this embodied response as one that projects a teacher's further pursuit of a correct response.

The fragments in this section illustrate how teachers' chalkboard-oriented holds are produced in the third turn following student responses to pedagogical questions or response prompts. These holds and the sequential position of their retractions mark the (in)adequacy of student responses. This practice is also shown to work in concert with a teacher's third-position silence to allocate turns to students as well as to extend the second-turn space in which students may conduct repair on incorrect responses (McHoul, 1990).

4.4   Chapter Summary

In the conclusion of this chapter, I summarize the findings from the analyses of teachers' artifact-oriented held pointing (4.4.1) and writing (4.4.2) gestures. I also compare the actions performed by these practices (4.4.3) and discuss the contribution made by this study to CA literature on gestural holds and retractions and classroom interaction. Finally, I discuss the interactional relevance of artifact-oriented held pointing and writing gestures (4.4.4) for students and thus for the organization of teacher-led classroom interaction.

4.4.1   Pointing gestures

In section 4.2, I examined how teachers deploy and hold pointing gestures to invoke the relevance of pedagogical artifacts, such as chalkboards and PowerPoint slides. These artifact-

oriented held gestures can be deployed across a teacher's question or prompt, functioning as a

sort of "kinetically held question" (Bavelas, 1994: 203, citing personal communication with

Kendon). When held across the turn final position of a teacher's initiating action, the artifact-

oriented pointing gesture extends the turn space and sustains the ongoing relevance of the next

relevant action (e.g., a student response). These findings support the current literature on gestural

holds conducted in other interactional environments, both in everyday and institutional contexts

(Groeber & Pochon- Berger, 2014; Mondada, 2007; Sidnell, 2005).

     The findings of this section also show that a teacher may retract an artifact-oriented

pointing gesture once an adequate student response is recognizably produced, thus indicating that

the retraction of such a gesture projects sequence closure (Groeber & Pochon- Berger, 2014;

Sidnell, 2005). This action supports the pursuit of a response and sequential alignment or

progressivity (Heritage, 2007; Schegloff, 1992). As the analyses in the present chapter have

shown, a teacher may retract an artifact-oriented held pointing gesture at the turn-initial or turn-

final position of a student response. Compare the position of the teacher's retraction in Figures

4.6 and 4.12 with the position of the teacher's retraction in Figure 4.9.

```
Figure 4.6- Avec 's'
28    SK:    es:[:]
29    TS:       [t]u?   (.)* es.
                [y]ou? (.)   es.
   ->>ts:                *retracts pointing gesture


Figure 4.12- Ce tableau
11    Ss:    ce tabl*eau&
             this chalkboard
   ->>tl:         *retracts pointing gesture; turns to chalkboard
      tl:             &writes ce tableau/'this chalkboard'


Figure 4.9- Laquelle
22    S2:    parce que*:::- (.) ehm- (2.5) fem-
             because:::- (.) ehm- (2.5) fem-
   ->>tn:         *retracts pointing gesture
```

In the excerpts shown in Figures 4.6 and 4.12, TS and TL do not retract their pointing gesture in

the turn-initial position of a student response. Instead they hold the pointing gesture while monitoring the adequacy of the student response. Once the student has produced the correct form being pursed, the teachers retract the pointing gesture. However, the excerpt in Figure 4.9 shows that TN retracts her pointing gesture in the turn-initial position of S1's response to a follow-up question. The held pointing gesture is thus retracted prior to the student's production of an adequate response. These findings suggest that a teacher may retract a pointing gesture prior to a student's production of such a response when the teacher anticipates that an adequate response is forthcoming. More research is necessary to ascertain which multimodal features of a student turn a teacher draws from in projecting the adequacy of such a response.

Alternately, the sustained hold of a pointing gesture across the turn final position of a student's response delays sequence closure. This sustained hold interacts with other sequential and embodied features of a teacher's responsive action to mark a response as incorrect. A teacher's motionless body posture in the third of the triadic dialogue has been shown to initiate repair on a student's second-turn response (Kääntä, 2010). Likewise, a teacher's hold of an artifact-oriented pointing gesture in the third turn can also have sequential implications for repair, as students are seen to complete self- or peer-repair on responses to which a teacher has responded with a sustained hold.

When deployed as a responsive action, an artifact-oriented pointing gesture interacts with other embodied mechanisms to mark forthcoming responses as incorrect. Figure 4.14 (below) illustrates how a teacher's facial expression and body-visual behavior can support the pursuit of more adequate student responses. The artifact-oriented pointing gesture is therefore one of many multimodal resources that contribute to teachers' sequence-initiating actions and response pursuits in the sequential context of the triadic dialogue.

Figure 4.14

Section 4.2.3 examined an instance in which a teacher performs a retraction of an artifact-oriented held pointing gesture as a follow-up to a student's incorrect response. This analysis shows how the teacher's pointing gesture is not enacted to perform turn allocation, but rather the indexing of forms displayed on the PowerPoint slide. This analysis explains that the seemingly deviant retraction shown in Figure 4.18 can be attributed to the fact that purely indexical pointing is a distinct practice. This practice has different interactional outcomes from the turn allocative pointing practice, which is the focus of section 4.2. The deviant case analysis conducted in the present chapter lends further support to the findings of section 4.2 and contributes to a better understanding of the functions of held pointing gestures in teacher-led response pursuits and in instances where artifacts play a role in the actions that this practice performs.

4.4.2 Writing gestures

Section 4.3 examined the practice of a chalkboard-oriented hold. Although this practice initiates the performance of an action (i.e., writing on the board), it indexes a pedagogical artifact and prompts a student response, and thus functions in a similar manner as an artifact-oriented pointing gesture. The analyses show that a chalkboard-oriented hold also conveys the teacher's expectation of a next relevant response and extends the turn space (Groeber & Pochon-Berger, 2014; Mondada, 2007; Sidnell, 2005) in which students may offer such as response. This

practice often occurs in instances where a teacher performs an incomplete display of a student response on the board, but may also occur prior to a teacher's initiation of a display on the chalkboard.

Teachers produce a chalkboard-oriented hold in turn final position or in post-first position of a sequence-initiating action or repair initiation. The held gesture contributes to turn allocation, as it conveys the teacher's continuing expectation of a next relevant student response. When a held writing gesture is enacted in the course of an incomplete display of a student response (see Chapter 3), this gesture and the artifact that it indexes provide students with visual cues regarding the form of the next relevant response. Such a hold projects the third-turn display of a student response as a next relevant teacher action. This action also mobilizes students to participate in the collaborative construction of the forms present in the display.

In reply to student responses, teachers perform one of three actions in the third turn. They may display the student response (an action which was shown in Chapter 3 to be a marker of response ratification). Alternately, they may sustain the hold of the writing gesture, or retract the gesture. The holding extends the turn space for students, while the retraction projects the abandonment of turn allocation to students. The retraction of this held writing gesture thus abandons the emergent action of display and marks the next relevant student action as unfulfilled. It is therefore troubles premonitory and projects the teacher's further pursuit of a response. The retraction of a held writing gesture prior to display completion puts the sequence on hold; it does not project sequence closure.

The analyses also suggest that the hold of a writing gesture may be a more deliberate practice, while the retraction is simply a practical necessity for moving on to the next action. Nevertheless, the intention with which a gesture or gestural phase is produced does not

necessarily determine how recipients will perceive it (Cibulka, 2015). Although teachers may not necessarily retract these holds for the purpose of eliciting a student response, students' other/self-repairs can coincide with the retraction of this display-oriented stance, which suggests that students orient to this practice as incipient of repair.

4.4.3 Comparison of artifact-oriented pointing and writing gestures

The artifact-oriented pointing and writing gestures have similar functions in the context of initiating and responsive actions. They both sustain the relevance of a next relevant student response and support turn allocation. When held across the turn-final position of student responses, they contextualize the teacher's silence and continue to sustain the relevance of an adequate response. They may also mark the forthcoming responses as incorrect or dispreferred.

The retraction of artifact-oriented pointing and writing gestures, however, has different functions. The retraction of an artifact-oriented pointing gesture typically projects (ratification and) sequence closure, while the retraction of a chalkboard-oriented hold suspends the teacher's next relevant action (i.e., the display of a response) and projects a next-positioned repair or negative evaluation of a student response. As Chapter 3 showed, a teacher's orientation to the chalkboard sets up the expectation of a display as the teacher's next positioned action. These findings illustrate how the interactional functions of teachers' pointing and writing can have different meanings in different contexts.

The retraction of a chalkboard-oriented hold is a phase in the trajectory of a teacher's action of writing, but this retraction can be deployed at different sequential positions in response to the contingencies of classroom interaction. The moment at which a teacher retracts a chalkboard-oriented hold thus influences the sequential trajectory of the interaction. The

individual phases of a gesture are responsive to the prior turn and projective of the next turn and thus have relationships of adjacency or "nextness" (Schegloff, 2007, p.16) like other multimodal elements of social interaction. The implications of these gestures are thus locally managed and negotiated in response to the contingencies of interaction.

The analyses in the present chapter show how the retraction of an artifact-oriented gesture is coordinated with the teacher's embodied actions and talk. The multimodal elements of a teacher's responsive action contextualize one another. For example, embodied markers of disengagement, such as averted eye gaze, smiling (Sert, 2013), and self-groom gestures (Cibulka, 2015; Goodwin, 1986), signal dispreference in the prior turn. Teachers are also seen to point at students once they have provided an adequate response, thus shifting their pointing gesture from artifact to student (Fig.4.48; line 26; Fig.4.38; line 13), an action which indexes the student and calls attention to their contribution as pedagogically fit. These signals are important contextualizing precursors to a teacher's verbal evaluation of a student response. These findings contribute to previous CA research, which has emphasized the importance of embodied actions in co-participants' coordination of participation and in the projection of next relevant actions in turns-at-talk (Groeber & Pochon-Berger, 2014; Hayashi, 2005; Iwasaki, 2009; Kääntä, 2010).

In conclusion, this chapter has presented detailed analyses of teachers' embodied behaviors that invoke pedagogical artifacts in instructional response pursuits in French foreign language classrooms. These analyses have also shown that while not all phases of teachers' and students' gestures are produced to be noticed, they are still visible and therefore may provide the co-participants with cues that project one another's next actions (Cibulka, 2015; Goodwin, 1986). The analyses clearly demonstrate how artifact and body assist in negotiating participatory roles and challenges to progressivity in the triadic dialogue (Goodwin et al., 2011). Moreover,

the findings contribute to a more detailed understanding of the mechanisms that underlie response pursuits in the triadic dialogue and provide an emic account of how intersubjectivity and progressivity are achieved in pedagogical interaction.

4.4.4 Student recipiency and interactional relevance

In the foreign language classroom, these gestures may assist students in interpreting their participatory role in the interaction. These gestures, which index pedagogical artifacts (i.e., PowerPoint slides, chalkboards), can also direct students' attention to words or images that are relevant to the response being pursued. This practice's indexical function may therefore provide students with important visual clues that assist them in understanding the pedagogical focus and the content of the teacher's talk.

The analyses also showed how teachers sustain their held writing and pointing gestures in anticipation of a student response. Although more research is needed to confirm these findings, there is evidence in my data which suggests that the pre-turn embodied behaviors of students may influence the duration of teachers' held pointing or writing gestures across the turn space in anticipation of a forthcoming response. The data show that when students do not display signs of recipiency, such as mutual gaze with the teacher or orientation to the held gesture, a teacher may immediately retract the gesture and move to initiate repair in the next turn with more explicit verbal resources, such as verbal repair initiators (see Fig. 4.33). Student displays of recipiency on the other hand may occasion a teacher's sustained hold across the turn space thus extending to students the opportunity to respond to the held gesture (see Fig. 4.37). Just as students attend to teachers' fine-grained multimodal behaviors in the pursuit and evaluation of a student response, teachers also appear to be closely monitoring the multimodal responses of students in order to

determine their next action and to achieve progressivity in the interaction. These teachers' gestures thus seem to be partially bound by the modality-specific constraints of an embodied action, i.e., the gestures must seen in order for them to perform an interactionally-relevant action for the co-participant.

Chapter 5: Conclusion

5.0   Introduction

The first section (5.1) of this chapter summarizes the findings of the present study and

discusses its methodological implications. The second section (5.2) compares the observed

functions of the pedagogical artifacts examined in this study. The third section (5.3) describes the

pedagogical implications of the findings, while the fourth section (5.4) maps out directions for

future research.

5.1   Summary of the analytical findings

The aim of this conversation analytic study was to examine the role of pedagogical

artifacts within the sequential context of triadic dialogues in the French foreign language

classroom. This subsection summarizes the analytical findings of the following multimodal

practices examined in this study: 1) displaying student responses on a pedagogical artifact; 2)

withholding the display of a student response; 3) holding and retracting an artifact-oriented

pointing or writing gesture.

Verbal actions such as positive assessment, (Seedhouse, 2004) repetition of student

responses (Lee, 2007; Park, 2013), and certain prosodic features of a teacher's third-turn

response (Hellermann, 2003) have been shown to ratify student responses and bring sequences to

closure. Embodied actions such as head nods (Kääntä, 2010) have also been shown to contribute

to these pedagogical and interactional objectives. The analyses in Chapter 3 showed how a

teacher's deployment of a pedagogical artifact also performs and supports third-turn actions such

as the ratification of a student response and sequence closure. The analyses also examined how

these artifacts become relevant resources for the pursuit of a student response when interactional troubles arise, such as when a student response is deemed missing, incorrect, or otherwise unfitted to the teacher's pedagogical focus.

The analyses in Chapter 3 revealed that a teacher's third-turn display of an adequate student response upon a pedagogical artifact (e.g., a chalkboard or PowerPoint slide) ratifies that response. The visual display therefore plays a strong supporting role in establishing this particular third-turn response repetition as a positive evaluation of a student response, indicating to students that the correct response has been provided and that the sequence has come to closure.

The analyses in Chapter 3 also showed how teachers use the chalkboard to construct an incomplete display of a student response. This previously undocumented practice surfaced in the data in sequences where students provide an adequate or an inadequate response to a teacher's question or prompt. In response to a student's incorrect response, a teacher constructs a display on the board, but interrupts this action and withholds completion of the displayed form in the pursuit of an adequate or more complete student response. The action of writing the correct elements of the student's response on the board and omitting the incorrect elements provides a visual reference which students can use to formulate their repair actions. The incomplete display of a student response is also employed to elicit students' noticings of phonetically silent morphosyntactic forms in French. In these instances, a teacher displays a student's correct response, but omits the phonetically silent letters in the spelling of the word. In the next sequence, the teacher elicits the production of the missing letters. The chalkboard is thus used as a visual substrate upon which teacher and student co-construct the completion of the incomplete form. This practice was not observed in the data where teachers used PowerPoint slides to

display student responses, which indicates that these two pedagogical artifacts have different functional and interactional affordances.

Another primary focus of this study concerns participants embodied behaviors. The analyses in Chapter 3 showed how a teacher's embodied actions display a response, but also that they project the display. Specifically, a teacher's shift in embodied orientation (body torque, hand movement, and eye gaze) toward the chalkboard or the keyboard that controls the PowerPoint display projects the incipient display of a student response. These embodied shifts occur in the second position (in overlap with students' responses) or in the inter-turn space between the second- and third-turn positions of the triadic dialogue. Teachers' body-visual orientations to the display can thus assist students in anticipating the nature of the forthcoming evaluative action. From a sequential standpoint, the teacher's anticipatory initiation of a display can provide students with cues to the adequacy of the response that they are producing (prior to a TRP or the turn final position) or that they have just produced (in the inter-turn space).

The analyses in Chapter 3 also showed that a teacher may delay or withhold the display of a student response in instances where a student response is missing, incorrect, or unfitted to the pedagogical focus. Once a pedagogical artifact has been made relevant as a resource for the evaluation of a student response, a teacher's withholding of this display projects a repair initiation in the next turn and thus has an evaluative function as well. A teacher's third-turn silence contextualizes this withheld or delayed display and provides students with the sequential space to perform self-or peer-repair on the pedagogically problematic response. The withholding of a display thus projects the negative evaluation of the response and contributes to the resources available to a teacher for pursuing an adequate or more pedagogically fit response.

The analyses in Chapter 3 expanded upon Schegloff's (1998) concept of body torque and

upon Kääntä's (2010) concept of motionless body posture by illustrating that motionless stances project the type of third-turn evaluation a teacher will provide, and can thus prompt student repair actions. In instances where the teacher's third-turn response is missing, students did in some cases repair incorrect or incomplete responses. These practices can thus prompt foreign language students to evaluate the adequacy of their own responses and self-correct their linguistic errors.

The analyses in Chapter 3 also demonstrated how a teacher's display of a student response leads to the opening of new sequences. In a series of similarly organized sequences, students oriented to PowerPoint slides as relevant resources for interpreting a teacher's sequence-initiating action and determining the form of their next relevant responses. In the absence of a verbal sequence-initiating prompt from the teacher, students drew from next situated items displayed on the slide to provide pedagogically fit responses. For example, in instances where a PowerPoint slide displayed both sequence-initiating prompts and the correct answers (Fig. 5.1), a teacher's design of a slide and the display of forms upon it provided a visual framework which allowed students to contextualize teachers' post-third silence and shifts in body-visual orientation. In these instances, the teacher looked down at the keyboard to perform a third-turn ratifying display, and then raised her head and looked back up at the students to indicate that a response was next relevant. Over a series of sequences organized in this way, these embodied actions contextualized the teacher's silence, while the forms displayed on the slide provided students with the requisite information for crafting a pedagogically fitted response.

Figure 5.1

In instances where the display was prepared in advance of the lesson, the pedagogical artifact was shown to be a resource for opening and closing sequences in the triadic dialogue. Thus, the use of pedagogical artifacts can have important sequence-organizing functions in classroom interaction, in that such artifacts can allow a teacher to prompt, evaluate, and pursue a student response through entirely non-verbal means. These findings expand Mortensen and Hazel's (2011) study that showed how a teacher's use of pedagogical artifacts assists students in anticipating the structure of forthcoming sequences.

The analyses in Chapter 4 focused on teachers' writing and pointing gestures toward pedagogical artifacts. The first section of this chapter showed how a teacher's artifact-oriented pointing gesture is initiated at mid-turn or turn-final position of a teacher's sequence-initiating question or prompt. This practice performs an indexical function, but also supports turn allocation when held across the turn-final boundary of the sequence-initiating action and when the teacher seeks to establish recipiency with students by mutual eye gaze. The deviant case analysis in this section also shows how a teacher's artifact-oriented pointing gesture can have a solely indexical purpose. In such an instance, the teacher initiates the pointing gesture in the turn-initial position of a responsive, corrective action and does not select the students as next

speakers by gaze. The action to which the pointing gesture contributes is also of importance. In this deviant case, the teacher's gesture does not accompany a sequence-initiating action. It is instead produced as part of a responsive action to the students' incorrect responses.

The pointing gesture can also be held toward pedagogical artifacts across student turns, which seems to convey the continuing relevance of an adequate student response. When a teacher's held, artifact-oriented pointing gesture has a turn allocative function, the retraction of a teacher's held, artifact-oriented pointing gesture seems to mark the teacher's pursuit of a student response as complete and projects sequence closure in the third turn. These findings extend the previous findings on gestural holds across turn final boundaries in everyday (Sidnell, 2005) and institutional interaction (Groeber & Pochon-Berger, 2014; Mondada, 2007) to the pedagogical context of the foreign language classroom.

The analyses in Chapter 4 also showed how teachers' writing gestures are held and retracted. As observed in the data, a held writing gesture could be performed in the course of a teacher's sequence-initiating action or in the turn space following the teacher's turn. If a teacher held this writing gesture across a student's missing or incorrect second turn, this action prompted students to provide a response or to perform self- and peer-repair on the incorrect responses provided in a prior turn. Just like the holding of an artifact-oriented pointing gesture described in Chapter 4, the holding of a chalkboard-oriented writing gesture supports a teacher's sequence-initiating action and conveys the ongoing relevance of a student response. However, such a writing gesture initiates the performance of an action (e.g., writing on the board) thereby projecting the incipient display of a student response as the teacher's next relevant action. Therefore, a teacher's retraction of a held writing gesture does not ratify a response or project sequence closure. Rather, this retraction suspends the display and projects a teacher repair in the

third turn.

Finally, students orient to a teacher's artifact-oriented pointing and writing gestures as interactionally meaningful. Non-verbal actions that project the display of a response or those that withhold a response were seen to influence students' forthcoming turns. In response to these gestures, students provided responses that had been missing or conducted repair on incorrect responses. These findings illustrate the influence of classroom artifacts on the function of gestures. They suggest furthermore that gestures may have different functions according to the physical surroundings that they index and the actions that they project.

5.2   The functions of PowerPoint technology and chalkboards

The data show that both the PowerPoint slide and the chalkboard can be deployed in similar ways in the course of the sequential context of the triadic dialogue. However, due to the inherent physical properties of the artifacts themselves, the display of a student response is enacted upon them differently. The PowerPoint slide affords a particular efficiency in the interactional space of the triadic dialogue, as linguistic forms and structures can be displayed instantaneously with the press of a key.

Yet the PowerPoint slide, however efficient, demonstrates very little malleability once deployed in the course of a lesson. Student responses must conform quite closely to the form prepared on the slide in advance in order for a teacher's third-turn display to perform a ratifying action. Accordingly, teachers must draw from resources other than the PowerPoint when interactional challenges (e.g., incorrect student responses) arise in the triadic dialogue. This suggests that the PowerPoint itself is a rather limited resource for dealing with unanticipated responses.

In contrast, the chalkboard is a resource that more readily allows teachers to adapt their displays to unanticipated student responses. This is demonstrated by the practices in my data in which the chalkboard is used to perform an incomplete display of an inadequate student response. Teachers and students were seen to build upon such responses to co-construct a more correct response or to identify differences between in the displayed form and its pronunciation. In these instances, the chalkboard served as a resource for the collaborative construction of a pedagogically relevant form. The chalkboard, however primitive it might be as a mechanism for display, exhibits a certain degree of adaptability as a resource for the *in situ* display of a student response. In other words, what the chalkboard lacks in technological capacity, it makes up for in flexibility.

These observations on the functions of PowerPoint slides and chalkboard led us to consider the possible influence of differences in these pedagogical artifact types upon classroom discourse, particularly when used as a mechanism for eliciting student responses. These artifacts display different sequential trajectories, which result in different opportunities for involving students in teacher-led interaction.

5.3   Methodological implications

Pedagogical artifacts such as chalkboards and PowerPoint technology are some of the most commonly used resources for the public display of information in these sequential contexts (and beyond), yet their functions have received little attention in the CA literature of classroom discourse. The findings of this study have shown that these pedagogical artifacts are interactionally relevant resources for co-participants. Their deployment can influence the sequential trajectory of the triadic dialogue and the response pursuits that take place therein.

Through microanalysis of the data samples, we can see how several pedagogical actions are supported and conducted by these simple tasks of writing on the chalkboard or pressing keys on the laptop keyboard. These artifacts are only made relevant in the interaction through the participants' talk and embodied actions, which thereby shows how the multimodal components of interaction constitute a diverse web of resources which are finely mobilized and coordinated in response to the events of interaction.

A teacher's body-visual orientation to a pedagogical artifact provides students with cues regarding the adequacy of their responses and their participatory roles in the interaction. That is, how and where teachers hold chalk or where they position their bodies in relation to the laptop or chalkboard provides students with cues on how to interpret the sequential aspects of teachers' talk and the silences that follow a student response. Importantly, the findings of my analyses also show that it is not just the teacher's practices that contribute to the organization of these interactions; the students in turn demonstrate awareness of the teacher's practices and the systematic role they play in managing participation and accomplishing instructional objectives. Through their responses and body-visual behaviors such as eye gaze and body posture, students orient to these pedagogical artifacts and the teachers' embodied orientations to them as meaningful resources for instructional interaction. These findings contribute to a more holistic understanding of the practices used by teachers and students to negotiate and achieve pedagogical and interactional objectives.

The present study contributes to a more comprehensive understanding of the organization of classroom discourse, namely teacher-initiated response pursuits situated in the triadic dialogue. As discussed in the literature review, the triadic dialogue is a dominant feature of teacher-led interaction in classroom discourse. When interactional troubles arise within this

sequential context, a teacher co-opts several multimodal resources (often simultaneously) to achieve progressivity in the sequence, maintain intersubjectivity with co-participants, and accomplish pedagogical objectives. This study's focus on the moments of interactional challenges encountered in the sequential context of the triadic dialogue provides a view of how pedagogical artifacts and the embodied actions that invoke them contribute to progressivity and intersubjectivity in foreign language classroom interaction. Pedagogical artifacts support the actions performed by the teacher in the course of the triadic dialogue, particularly response pursuits, and furthermore influence how turns are allocated to students in the unfolding trajectory of the sequence.

The analyses in this study indicate that a teacher's responsive actions to student responses can be positioned as early as the turn-initial position of the student response. In sequences where pedagogical artifacts are relevant resources in the first position (as seen in the transcript displayed in Fig. 3.17), the teacher projects their evaluative action in the projection space (Schegloff, 1984, p. 267) prior to the third turn. A teacher's embodied shifts toward pedagogical artifacts prior to a display can occur outside the currently defined sequential boundaries of the third turn in the triadic dialogue. The findings lend support to Kääntä's (2010) concept of a "third turn action opportunity space"[27] (Kääntä, 2010, p.195) in which teachers perform repair actions prior to the third turn. My findings also contribute to the previous literature on teachers' third-turn positions (Hellermann, 2003; Lee, 2007; McHoul, 1978; Mehan, 1979; van Lier, 1994) and provide a more comprehensive description of the sequential context of the triadic dialogue.

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[27] From the term 'repair-initiation opportunity spaces' (Schegloff et al., 1977, p. 374-375)

5.4 Pedagogical Implications

The findings of this study point to three pedagogical conclusions. First, they show that students orient to teachers' use of pedagogical artifacts as interactionally meaningful when such artifacts are used to pursue student participation during teacher-led interactions. While verbal actions are often the focus of classroom interactional practices (e.g., question type, wait time, etc.) the use of multimodal resources including pedagogical artifacts and body-visual behaviors has received little attention in current foreign language teacher training. The current study contributes to a growing field of research which shows that classroom interactional practices are composed of a multilayered strata of auditory, body-visual, and physical phenomena, and which furthermore demonstrates that teachers and students alike orient to these resources as meaningful events (Carroll, 2006; Mortensen, 2008, 2009; Mortensen & Hazel, 2011; Kääntä, 2010, 2014; Sahlström, 2002; Sert, 2011; Wagner & Eskildsen, 2013). It may be beneficial for teachers to develop an understanding of how the multimodal conduct of teachers and students can contribute to the teaching and learning process.

Second, pedagogical artifacts can provide students with important clues that contextualize the language that a teacher produces, particularly in instances of interactional challenge. In the foreign language classroom, where language is both the means and the object of learning (Seedhouse, 2004), semiotic resources such as pedagogical artifacts and embodied behaviors may help learners interpret teacher talk. Also, a teacher's use of a pedagogical artifact may be particularly useful in creating an interactional environment in which the sequential structure of an interaction is evident, the object of a teacher's pursuit is publicly visible, and the student's role in the forthcoming sequences is evident. While this practice may not be desirable for all aspects of classroom instruction and levels of foreign language proficiency, an

understanding of how the pedagogical artifact can be deployed to make certain teacher-led interactions in the foreign language classroom more clear or comprehensible can at the very least benefit teachers in training. Furthermore, this practice may provide teachers with valuable resources for dealing with communication breakdowns or interactional challenges.

Teachers' chalkboard-oriented practices may also offer other opportunities for participation and learning. In the present study, teachers' held writing gestures were shown to extend the wait time after teachers' questions and prompts. Also, teachers' incomplete displays of incorrect or incomplete student responses provide students with the sequential space in which they can reflect on the adequacy of their responses and perform necessary self- or peer-repairs of linguistic or content errors. Teacher wait time in post-first and post-second position has been discussed in the application of CA-based studies classroom discourse (Seedhouse, 2004; Sert, 2011, 2015; Walsh, 2006). Walsh (2006) suggests that teachers extend the interactional space following teacher questions to allow for more planning time and to promote more extended learner turns.

In a language such as French, which has a relatively opaque orthography, the written display of a spoken form provides students with opportunities to identify non-phonemic elements in the orthography of a word. This practice also affords teachers the opportunity to conduct a formative evaluation of students' graphophonemic awareness of the displayed forms. Although the triadic dialogue limits the form and position of student responses, these instructional practices can provide learning opportunities and encourage students to refine, revise, or build upon the language forms that constitute the object of the pedagogical goals of the interaction. As these artifacts influence how pedagogically relevant forms in the language classroom are pursued, and thus how student participation unfolds in the context of classroom interaction, the

findings also have pedagogical implications.

Third, the findings of this study suggest that teachers should be aware of the interactional affordances of the different types of pedagogical resources they use. Today's foreign language teachers (and learners) have available to them a multitude of web-based and computer-assisted instructional technologies to support instruction and encourage student engagement in a foreign language. However, these technologies are only useful to language learning insofar as they are effective. Each type of resource comes with a different set of affordances and constraints of which we should be aware. In an age where literacy in technological approaches to language instruction is encouraged, it is important that teachers in training be reminded of the affordances and limitations of these artifacts, and that they be encouraged to explore the advantages offered by non-digital resources such as the chalkboard or overhead transparency.

Teachers may benefit from an awareness of how the use of a particular pedagogical artifact supports the pedagogical focus and instructional objective of a lesson. An important consideration for the selection, design, and management of pedagogical artifacts is how a given resource best supports effective language teaching and learning. Research in second language acquisition has emphasized the importance of input, interaction, and output for learning the target language (Doughty & Williams, 1998; Gass et al.,1998; Long, 1996; Lyster, 1998; Mackey, 1999; Swain, 1985, 1995, 2005). Thus, a primary consideration when reflecting on the utility of pedagogical artifacts may be whether their use constitutes a comprehensible source of meaning-based input and an opportunity for meaningful interaction and output in the foreign language. For example, while the PowerPoint slide does allow for the instantaneous display of large amounts of information, one might question what this type of display promotes with regard to input and interaction in the target language and to one's pedagogical objectives.

The rather restrictive, teacher-controlled format of the triadic dialogue is at the heart of this matter. The type of artifact used will influence the discourse format (like the triadic dialogue, as seen in my study); conversely, the discourse format can also influence how the artifact is designed and managed in the course of instructional interaction. In addition, an artifact that is restrictive in one discourse format may not be so in another. For this reason, the utility of the pedagogical artifacts must also be considered with regard to the interactional environment in which they will be implemented. This is something not often considered by novice teachers, and seldom taught in teacher training programs.

5.5   Directions for future research

5.5.1 Pedagogical artifacts

The present study explored chalkboard and PowerPoint slides and their function in French foreign language classroom interaction. The study's focus on pedagogical artifacts emerged from the data, which showed teachers using chalkboards and PowerPoint slides to contextualize their talk and embodied actions in the course of instructional response pursuits. Teachers have certainly been known to use other types of artifacts such as overhead transparencies and Smart boards to publicly display information. While none were present in the data collected for this study, such artifacts nonetheless have different functionalities and technological affordances and may therefore influence the unfolding display of student responses. It would thus be worthwhile to collect more data in classroom settings in which other pedagogical artifacts were present. A CA study of this nature could show how other types of digital and non-digital pedagogical artifacts influence classroom discourse, and are made to be meaningful resources for participants of classroom discourse.

This study has investigated the use of PowerPoint slides and chalkboard displays in instances where teachers use them to project the display of a student response. The design of a teacher's display creates a visual substrate (Goodwin, 2013) that teachers and students draw from to structure the interaction. Future studies of pedagogical artifacts may take into consideration how various types of display designs or layouts may provide co-participants with different types of information and thus impact the unfolding of interaction differently.

The present study analyzed sequences of interactions which were initiated by display questions or which were explicitly focused on the grammatical form of a student response. Further studies investigating the use of pedagogical artifacts in teacher-led interaction might consider how these resources are relevant for the maintenance of progressivity and intersubjectivity in meaning-and-fluency contexts.

The present study has been primarily concerned with classroom participants' orientation to pedagogical artifacts as relevant resources for actions conducted in the sequential context of the triadic dialogue. While this specific interactional environment has been shown to be particularly pervasive in classrooms, there are many other sequential contexts present in teacher-led interaction (Markee, 2000; Seedhouse, 2004). An examination of how pedagogical artifacts shape other types of teacher-led interaction, such as task instructions, would thus seem well warranted. It would also be worthwhile to consider how teachers draw upon pedagogical artifacts when responding to student questions.

Pedagogical artifacts may also be relevant resources for students in their accomplishment of tasks conducted in the context of group work. Future research on peer-led interactions in second and foreign language classrooms could be beneficial to our understanding of how students draw from material objects such as publicly visible displays, written documents, and

other physical resources to make meaning, negotiate task objectives, and resolve interactional troubles. Such investigations would lend to a more comprehensive understanding of how pedagogical artifacts contribute to classroom discourse.

In addition, the analyses of a teacher's third turns in Chapters 3 and 4 also showed that teachers may point at students as they ratify student responses through verbal means (Figs. 3.43, 4.45). This practice was observed in sequences where an extended pursuit of an adequate response took place, which suggests that by pointing, teachers mark the successful resolution of interactional and pedagogical trouble. More research on the function of teacher gestures may provide valuable insights into how these multimodal practices shape interaction and evaluate student turns in teacher-led classroom interaction.

5.5.2 Pedagogical practices

Another possible line of research concerns the pedagogical practices of teachers and how such practices contribute to the achievement of particular instructional and language-learning objectives. The analysis of two different types of pedagogical artifacts suggests that certain applications of digital technology to classroom interaction may restrict learner contributions, rather than expand opportunities for them. These findings call for a reconsideration of pedagogical suggestions that equate the use of digital technology in the classroom with best practices in pedagogy. These conclusions indicate that pedagogical suggestions are not always based on actual classroom experiences. Research conducted using naturally-occuring data from classroom interaction, as was the case in this study, can provide valuable insight into how pedagogical resources (judged effective or ineffective) are actually employed in the course of instruction. Such investigations can inform our understanding of how such resources shape

learner contributions, expand or restrict opportunities for student participation, and contribute to pedagogical and institutional objectives for language learning.

Ethnomethodological research of classroom practices should perhaps also consider how the pedagogical resources that teachers draw from, yet are not visible to participants, may shape classroom practices. Ethnographic information (such as a teacher's lesson plan, or teacher suggestions from textbooks) that are evident in the structure of a lesson but are not talked into relevance, may inform our understanding of how teachers draw from resources when constructing their lessons and when establishing relevant pedagogical objectives. This research could potentially provide insights into whether and how such "invisible" pedagogical artifacts may influence interaction. Such research may also contribute to existing CA work that has revealed a distinction between task-as-workplan and task-as-activity in instructional interaction (Coughlan & Duff, 1994; Markee & Kasper, 2004; Mondada & Pekarek-Doehler, 2004; Seedhouse, 2005).

By conducting action research (Wallace, 1998) in their own classrooms, teachers in training could be encouraged to reflect on their own practices and how they contribute to the achievement of their pedagogical objectives and, furthermore, how they maximize students' opportunities for language learning. Self-reflection on teaching practices using CA methodology has recently been advocated (Walsh, 2006, 2012; Seedhouse, 2008; Sert, 2011, 2015) as a beneficial component of teacher education programs. This approach is centered on the idea that "understanding interaction is the first step to improving awareness of context" (Walsh, 2006, p. 186). Sert (2015) describes this approach as one in which teachers conduct audio-video recordings of their own microteaching sessions and analyze these recordings from a micro-analytic perspective. Teacher educators and peers provide assistance by giving the teachers

feedback on the practices observed in these recordings. The teachers are then guided through a process of dialogic reflection upon their practices and the feedback received. Sert (2015) argues that this critical reflective practice is aimed at raising teachers' interactional awareness and interactional competence, thus contributing to their pedagogical decision-making. Seedhouse (2008) suggests that teachers' microanalyses of their classroom talk focus on the sequences in the lesson where interactional trouble occurs (among others). The examinations of sequences where interactional challenges occur, such as those in the present study, are thus argued to be informative for foreign language pedagogy.

Finally, it should also be noted that pedagogical artifacts such as an incomplete display on a chalkboard may be implemented in many different ways in classrooms around the world. The practices studied here represent only a sample of the practices that teachers use to pursue responses, elicit student participation, and perform evaluative actions. In my own classroom, I use PowerPoint slides to construct displays in the course of interaction by typing into a blank slide. In this way, a resource designed for the display of previously prepared content can be used for the in situ construction of an emergent display. This practice did not appear in the data for this study. This anecdotal information simply illustrates that while the inherent nature of pedagogical artifacts may strongly predict their typical use, teachers can nonetheless exploit such artifacts in creative ways. It may be worthwhile to explore these creative uses in future CA studies of pedagogical artifacts in order to see how they may allow for the achievement of interactional and pedagogical objectives.

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Appendix: Transcription Conventions

Adapted from Markee (2000):

TA: Teachers appear in the transcript as the letter 'T' followed by the first letter of their pseudonym (e.g., Teacher Annie= TA).

SA: Students who are identified by name in the interaction appear in the transcript as the letter 'S' followed by the first letter of their name (e.g, Student Adam= SA). These names have been changed to protect the participants' anonymity.

S1:   Unidentified students will appear in the transcript as the letter 'S' followed by the number denoting the order in which they appear in the interaction (e.g., S1, S2, S3).

Ss: When multiple students respond in unison, they appear in the transcript as Ss.

X   The letter 'X' denotes the audible chalk marks made by a teacher as he/she writes on the chalkboard.

Adapted from Gail Jefferson (2004):

(0.9)   Numbers surrounded by parentheses denote silence.

:   A colon after a vowel or word final silent consonant indicates a stretch of sound.

[ ]   Square brackets contain overlapping talk.

=   An equal sign indicates no time lapse between the turns of two speakers.

?   A question mark denotes rising intonation.

.   A period denotes falling intonation.

,   A comma denotes slightly rising intonation.

↑↓   An up or down arrow denotes sharply rising intonation or following intonation respectively.

talk-   A hyphen positioned in the talk indicates cut-off speech.

> <, < >   'Greater than' and 'less than' signs contain talk that is faster, or slower than the surrounding talk.

LOUD   Capital letters indicate an increase in speech volume compared to surrounding

	talk.
°quiet°	Degree symbols surrounding talk indicate a reduced speech volume compared to surrounding talk.
stress	Underlined talk denotes prosodic emphasis or stress.
(would)	Parentheses indicate indecipherable talk.
italics	English translation of foreign language talk appears in italics in the second or third lines

Adapted from Lorenza Mondada (2007):

*talk	Each participant action is delimited by the use of the same symbol. This symbol appears in the first line of talk at the onset of the action (also % + and &).
talk*	The action described continues across subsequent lines until the same symbol is reached.
*action	The actions denoted by the symbols * % + and & are described in the third following the lines of talk and translations.
tz	The participant performing the action is identified in small characters when he or she is not the current speaker or when the gesture is performed during a pause.
fig.	'Figure' or its abbreviation 'fig' denotes an image or screen shot.
#	Indicates the exact moment at which the screen shot has been recorded