Using conversation analysis (CA) to analyse classroom discourse in CLIL lessons

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Key Learning Points

Recognise and discuss key theoretical and methodological assumptions of CA as an approach to the analysis of classroom discourse

Identify and critically evaluate different CA perspectives on learning (developmental and purist) and their implications for CLIL

Consider and critically evaluate CA as an approach for addressing current research issues in CLIL: namely multilingual and multimodal approaches

Use CA concepts and tools to analyse extracts from CLIL lessons and identify your own research questions and projects in which CA could be used

Session Outline

- What is CA? Key conceptual and methodological tools;

- CA and (language) learning: CA-for-SLA and developmental and purist approaches;

- Relating and applying CA to current research issues in CLIL: use of multimodal and multilingual resources;

- Identifying research topics and designing your own CA projects on interaction in CLIL lessons.
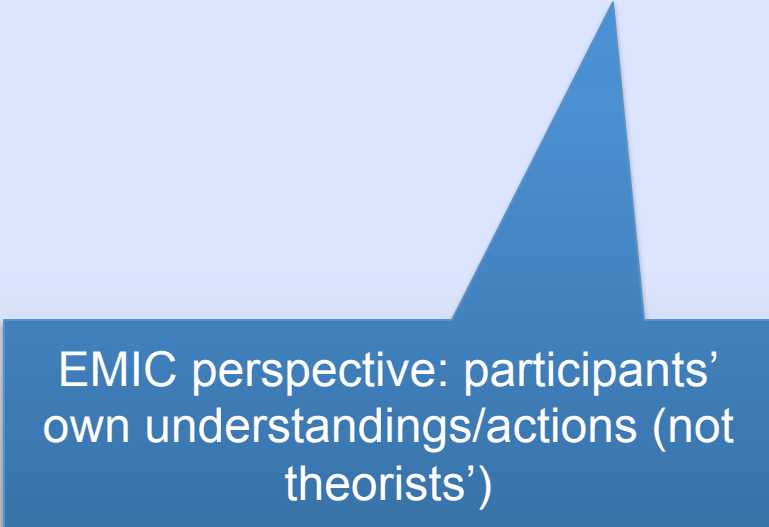
Practice in analysing data throughout!

Section 1: Analytic and methodological tools of conversation analysis

What is Conversation Analysis?

CA is the study of recorded, naturally occurring talk-in-interaction. (It aims) to discover how participants understand and respond to one another in their turns at talk, with a central focus on how sequences of action are generated.

(Hutchby and Wooffitt 2008: 12)

EMIC perspective: participants' own understandings/actions (not theorists')

DETAILED TRANSCRIPTION
Nothing *a priori* left out as irrelevant

Key constructs in conversation analysis

Turn-taking

Adjacency pairs

Preference

Repair

Turn-taking

Current speaker selects next speaker
      or if this mechanism does not operate, then …

Next speaker self-selects
        or if this mechanism does not operate, then …

Current speaker may (but does not have to) continue

Sacks, Schegloff & Jefferson 1974

Turn constructional units (TCUs)

"a word, a phrase, a clause or a sentence that completes a communicative act"

Wong & Waring 2010: 16

(1)		[CA ASI 2004 data—modified]		
01			((ring))	
02			(5.0)	
03	Shelley:	→	**district attorney's office.**	phrasal TCU
04	Debbie:	→	**<u>Shelley</u>:,**	lexical TCU
05	Shelley:		Debbie,=	
06	Debbie:	→	↑**what i<u>s</u> the <u>dea</u>::l.**	sentential TCU
07	Shelley:		what do you ↑mean.	

Activity – practice task

Label the TCUs (lexical, phrasal, clausal, sentential) in the transcript below. The context is that Heidi (a tutor) is helping Lena (a student) to organise themes in her dissertation chapter. When you finish, check the answers on the next slide.

01	Lena:	The school is small.
02	Heidi:	[The size] of the school.
03	Lena:	[°yeah°]
04		but that I could put into "community" maybe". 05
	Heidi:	yeah.

Wong & Waring 2010: 17

Answers to practice task

Sentential

Phrasal

01   Lena: The school is small.
02   Heidi: [The size] of the school.
        Lena: [°yeah°]

Lexical

        but that I could put into "community" maybe".
05   Heidi: yeah.

Clausal

Lexical

Transition Relevance Places (TRPs)

01   Ava: I wanted to know if you got a uh:m
02   wutchimicawllit [what do you call it] a:: parking
03   place °this morning.°

Projectability

Grammar

Intonation

Pragmatics

Data from Schegloff 2007: 270 (modified). Presented and analyzed in Wong & Waring 2010: 18-19.

Key constructs in conversation analysis

Turn-taking

Adjacency pairs

Preference

Repair

Adjacency pairs

Just as TCUs are the basic building blocks of turns, **adjacency pairs** are basic building blocks of sequences of turns.

- two turns
- by different speakers
- placed next to each other
- ordered
- different pair types

Greeting-Greeting
A: Hi
B: Hi

First pair part FPP

Second pair part SPP

Question-answer
A: Have you had lunch?
B: Yes.

Offer-acceptance
A: Would you like a coffee?
B: Yes please.

Preference organisation

	Preferred	Dispreferred
OFFER	Accept	Reject
REQUEST	Accede	Refuse
INVITATION	Accept	Decline
OPINION	Agree	Disagree

Preference in CA is NOT a psychological concept.

Not all APs are subject to preference organisation.

Preferred and dispreferred responses

Amy: w' d yuh like tuh come over t' morrow night
Jane: yea:h.= that' d be nice.

Harry: I don' have much tuh do on We:nsday.
        (.)
        w'd yuh like tuh get together then.
        (0.3)
Joy: huh we: :llhh I don' really know if yuh see
         i' s a bit hectic fuh me We:nsday yih know
Harry: oh wokay

Liddicoat 2011: 143

Key constructs in conversation analysis

Turn-taking

Adjacency pairs

Preference

Repair

Repair: Key concepts and terms

Repair practices are ways of addressing problems in speaking, hearing or understanding of talk.

Repair initiation refers to the practice of signaling or targeting a trouble source.

Trouble-source is a word, phrase, or utterance treated as problematic by the participants.

Repair outcome refers to the solution to the trouble-source or abandonment of the problem.

Wong & Waring 2010: 212-14

Organisation of repair

Self repair

S2: (We haven't tried) (.) the oxygen (.) this is plombum(.) eh (.) £lead£ iodine, where is potassium?

S: I think the wealth is the most important because if you don't have -
T: Wealth or health?
S: Health

Self-initiated

Other-initiated

S1: how do you say (.) *chispas*
SS: sp[arks
SS: [SPARKS
S1: (0.2) ((slight nod)) (blow)
    sparks (between) stones

S2: of races of dogs <of dogs races>
T: different uh <u>breeds</u> you say (.)
   razas <u>breeds</u> (0.8) of of dogs (.)

Other repair

Transcription symbols

Transcription symbols

01   T: the ↑fir<u>st</u> (.) sentence (0.4)   ((looks at the paper))

02   who says the first sentence?

                                              + moves gaze from the papers to students

                e old woman

                (1)

05   T: o↑kay but er: could you please make a whole sentence

06   for ex↓ample er:: ((looks at the paper))

                the woman says, 'hello: can you hear   ↑me:'

                                              + looks at L

                the old woman says £hello can you hear me hh £.

09   Ss: ((students laugh)) ((T looks at the paper))

10   T: £good£ (0.6) er:: the second one?

                + looks at L   + looks at the

Sharp rise in pitch (or fall if arrow downwards)

Micro-pause (one-tenth of a second or less)

Pause in tenths of seconds

Transcriber's notes in double brackets

Stretching of sound (colons)

Non-verbal actions

h's indicate breathiness or laughter

Smiley voice (pound sign)

Question marks indicate upward, question-like intonation

Sert 2015: 19

Activity – practice task

To put everything together, look again at the classroom transcript we saw earlier (it's on the next slide). Find at least one example of each of the following:

(1) Adjacency pair (first and second parts)
(2) Turn-constructional unit (TCU)
(3) Transition-relevance place (TRP)
(4) Preference organisation
(5) Repair (which type?)

Task: analysing a transcript

01   T: the ↑fir<u>st</u> (.) sentence (0.4)   ((looks at the paper))

02   who says the first sentence?

                                                      + moves gaze from the papers to students

03   L: the old woman

04   (1.1)

05   T: o↑kay but er: could you please make a whole sentence?

06   for ex↓ample er:: ((looks at the paper))

07   the old woman says, 'hello: can you hear   ↑me:'

                                                      + looks at L

08   L: the old woman says £hello can you hear me hh £.

09   Ss: ((students laugh)) ((T looks at the paper))

10   T: £good£ (0.6) er:: the second one?

                 + looks at L   + looks at the paper

Feedback on transcript analysis task

```
01      T:      the ↑first (.) sentence (0.4)   ((looks at the paper))

02              wh says the first sentence?

                        + moves gaze from the p   ers to students

                e old woman

                (1.1)

05      T:      o↑kay but er: could you please make a whole sentence?

06              or ex↓ample er:: ((looks at the paper))

07              the old woman says, 'hello: can you hear  ↑me:'

                        + looks at L

08              the old woman says £hello can you hear me hh £.

                ((students laugh)) ((T looks at the paper))

                £good£  (0.6)  er:: the second one?

                + looks at L        + looks at the paper
```

Turn-constructional unit (TCU)

Dispreferred response

Question-answer adjacency pair (lines 1-3)

Possible transition relevance place (TRP)

Repair (other-initiated other-repair)

CA and (language) learning

Respecifying 'learning'

(…) the classical view of language learning as an individual cognitive construct is ethnomethodologically respecified as a form of situated social action that observably emerges in the intersubjective space among participants.

Markee & Kunitz 2015: 429

Two CA perspectives on learning

Developmental: accepts that CA on its own cannot demonstrate learning. Combines CA with other learning theories (sociocultural, situated learning theory, emergentism etc.)

Purist: argues that adopting other theories from outside CA compromises its emic, data-driven analytical approach. CA can show how learning behaviours lead to incorporation of new language into participants' repertoires without using other theories.

Based on Markee & Kunitz 2015: 430

```
1    L9:      can we call jane maybe,
2             ((unintelligible))
3             (0.3)
4    L11:     myeah,
5    L9:      nt jane?
6    T:       uh huh?
7    L9:      your input plea[h      [huh] huh ]
8    T:                             [huh]
9    L11:                     [h huh [huh] huh.] huh
10   L9:      *hhhhh there is this e°::::h°
11            (0.6) some sort of an idiom
12            you pretend to pay us and we
13            pretend to work ((L9 is reading
14            from his text))
15   T:       ok.
16            what do you think that could be:
17            do you have any idea
18            ((T looks at L11 as
19            she says 'you'))
20   L11:     do you- do you know what the word
21            pretend, (.) means,
22            (1.0)
23   T:       do i know what the word pretend means
24            ((T draws herself up to her full height
25            and points to herself as she says i))
26   L11:     yeah- i- i- /dawt/
27            i don't know that see
28   T:       oh ok owho-o odo-o does anybody know
29            what the word pretend means.
30            ((T is speaking to the rest
31            of the class))
```

```
1     L9:                    can we call jane maybe,
2                            ((unintelligible))
3                            (0.3)
4     L11:                   myeah,
5     L9:                    nt jane?
6     T:                     uh huh?
7     L9:                    your input plea[h      [huh] huh ]
8     T:                                             [huh]
9     L11:                          [h huh [huh] huh.] huh
10    L9:                    *hhhhh there is this e°::::h°
11                           (0.6) some sort of an idiom
12                           you pretend to pay us and we
13                           pretend to work ((L9 is reading
14                           from his text))
15    T:                     ok.
16                           what do you think that could be:
17                           do you have any idea
18                           ((T looks at L11 as
19                           she says 'you'))
20    L11:                   do you- do you know what the word
21                           pretend, (.) means,
22                           (1.0)
23    T:                     do i know what the word pretend means
24                           ((T draws herself up to her full height
25                           and points to herself as she says i))
26    L11:                   yeah- i- i- /dawt/
27                           i don't know that see
28    T:                     oh ok owho-o odo-o does anybody know
29                           what the word pretend means.
30                           ((T is speaking to the rest
31                           of the class))
```

Key points of analysis

Members' methods for making sense of what they are doing when they talk are both *context sensitive* and *context renewing.*

Turn-by-turn proof procedure both for members and analysts.

This allows researchers to describe how (language) learning processes are publicly displayed and accomplished in situ as observable learning behaviors.

Challenges classical cognitivist view of language learning as an individual mental accomplishment.

Based on Markee & Kunitz 2015: 429

**Current issues in CLIL pedagogy and how CA might address them**

CLIL is multilingual

CLIL and content-based learning part of a 'paradigm shift' away from a monolingual bias (Cenoz 2015). Need for a reassessment of the potential of L1 in CLIL and research evidence on the potential role of L1 in CLIL (Lin 2015).

CLIL is multimodal

Lin (2015) proposes a 'Multimodalities/ Entextualization Cycle' in which students move from L1/ L2 spoken/written language and mulimodalities towards control of L1/L2 spoken/written academic genres.

Multimodalities/Entextualization Cycle (MEC)

Lin 2015: 86
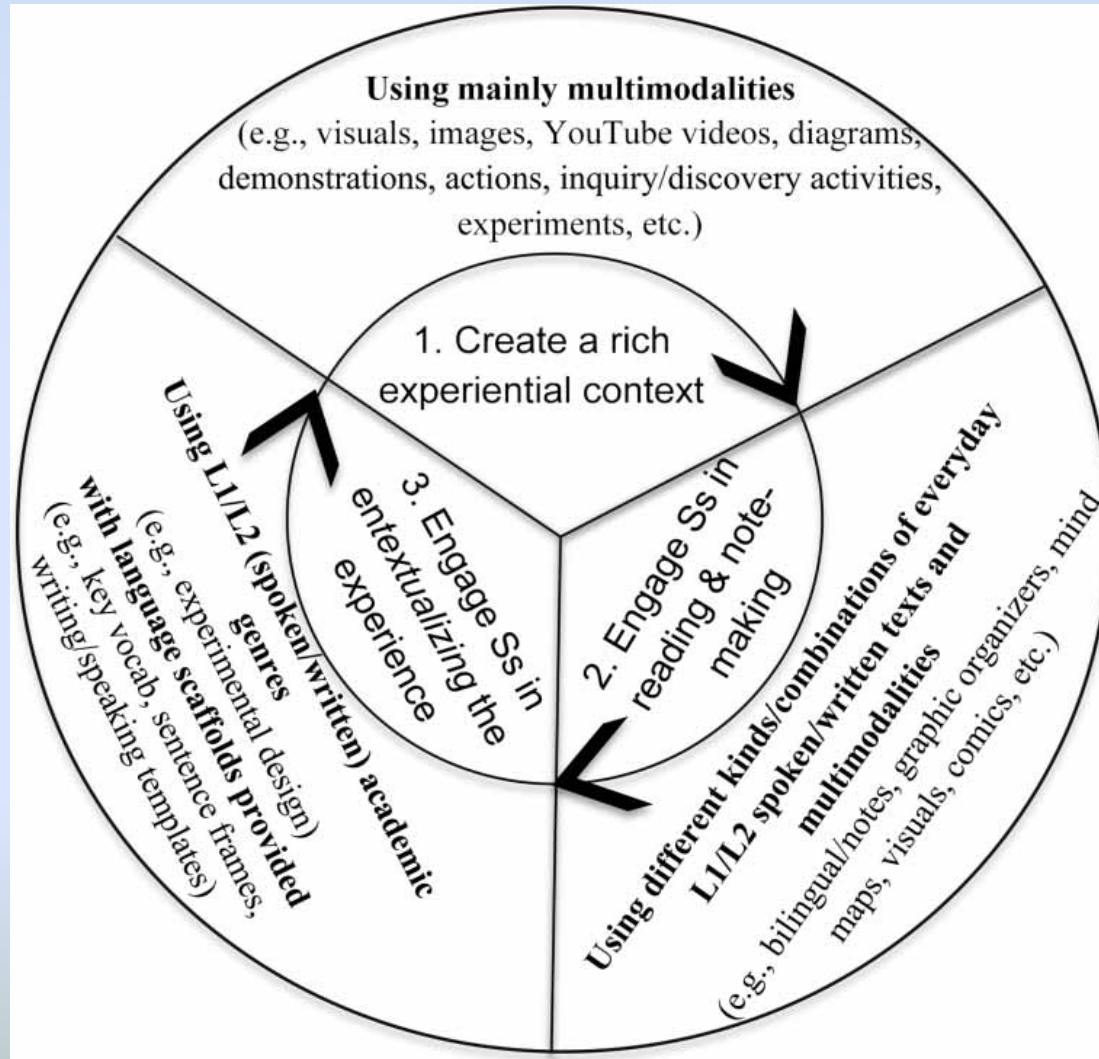
Multimodal and embodied resources in CLIL classroom interaction

Reflective Activity

Look at he extract on the next slide (Kääntä 2015) from a secondary CLIL history lesson in Finland. The topic is Christmas in Victorian times.

What non-verbal resouces does the teacher use to:

- allocate a turn to Mauri
- to evaluate his answer

1. Are these resources used instead of or as well as talk?
2. How are they sequentially placed in relation to the teacher's and the student's talk?

TASK

```
1      T              where did the turkey come from?    (.)
                      T GAZE AT RIGHT SIDE OF CLASS
2                     'cos in En- eu turkey is not uh-  (0.5)
                                      {T GAZE SHIFT TO LEFT SIDE


3                     doesn't come from Europe original —
                                  {MAURI HAND RAISE
                                              {T GLANCE
                                               AT RIGHT SIDE
4                     or isn't European birth. =
                                      {T POINTS

5      Mauri          =uh United Sta[tes.                    IMAGE 2
6      T                            [NODS = ↑yeah.

7                     that's where it was brought to
8                     Europe an'  .hh
```


IMAGE 2

IMAGE 3

Comment

- The teacher allocates a turn to Mauri by pointing at him with the papers in her hand (line 4);

- She evaluates his answer non-verbally by nodding (line 6);

- The pointing is done at the same time as the teacher is talking (in the initiation stage of the IRE sequence). Thus, she carries out two actions at the same time: initiates the IRE and allocates a student to speak;

- The nod appears before Mauri has quite finished his response turn, so the teacher has parsed it and anticipates its successful end. She then provides her verbal evaluation 'in the clear'.

Analysis based on Kääntä 2015: 72-73

Key points of analysis

Teachers perform conditionally-relevant interactional tasks through embodied actions concurrently with other actions performed through talk.

These actions can occur at the initiation or the follow-up (evaluation) stage of IRF(E) sequences.

In the evaluation phase, embodied actions such as nods (as we have seen) can act as projective devices which anticipate how the teacher is going to evaluate the student's response.

These embodied actions can be, but don't have to be, followed up with a verbal turn which further provides evaluation of the student's utterance.

~ SCHOOL RULES ~

No scholar shall wear a dagger or any other weapon.
They shall not bring to school any stick or bat, only
their meat knife.

Analysis task

1. What is the nature of the two knowledge gaps they work on in this extract?
2. Who initiates each sequence?
3. Who provides the missing information?
4. What happens when the information is given?
5. Which multimodal resources are used and by whom?
6. Comment on Susanna's turn in lines 14-16. What is she doing here?

```
01   Inka      ->  onks        se    ↑dogger  vai (0.5)
                   be-3SG-Q    3SG   dogger   or
                   is          it    dogger   or

02             ->  [(dogger)] (0.5) [vai dagger]

                    dogger              or  dagger
```


Sakari Susanna Inka

```
03   Susanna->   [dagger   ]

04   Sakari ->   [dagger   ] (.) da[gger      ]

05               <da[ggeri> ]

06   Inka   ->      [what is] a dagge::r

                        {GAZE TOWARDS SAKARI; SHIFT TO SUSANNA

07   Susanna     it is an (.) [err (.) th]at kind of,

08   Sakari                   [knife     ]

                              {'STABS' WITH RIGHT HAND
```



```
09   Inka        [(net) ]

10   Susanna     [knife,] (0.4) err, (0.8) they-

11               there are err that [kind of in R:unesca]pe

                                          {GLANCES AT SAKARI

12   Inka                          [>meat knife< (.) >meat knife<]

13               (2.0)

14   Susanna ->  I wouldn't know [it if I would not have not] err,

15   Inka                        [r:::::::↑u↓ne:::            ]

                                 |{GAZE TO TEXT

16   Susanna ->  played Runescape
```

Jakonen & Morton 2015

Sequence organisation of epistemic searches (Jakonen & Morton 2015)

SEQUENTIAL POSITION

EXAMPLE SOCIAL ACTIONS

PRE-EXPANSION(S) ——— RECIPIENT-SELECTION

(SUMMONSES, GAZE SHIFTS, DISPLAYS OF AVAILABILITY)

A INFORMATION REQUEST ——— IDENTIFICATION OF A KNOWLEDGE GAP

USING SEMIOTIC AND SEQUENTIAL RESOURCES

BASE ADJACENCY PAIR

(CF. SCHEGLOFF 2007)

INSERT EXPANSION(S) ——— REPAIR/CLARIFICATION OF THE KNOWLEDGE GAP

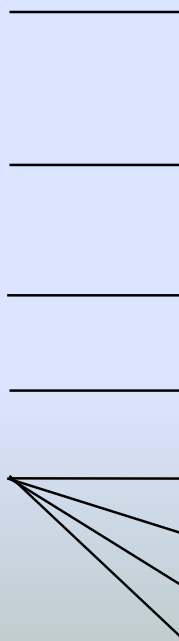**B   RESPONSE** ——— KNOWING' OR 'UNKNOWING' RESPONSE

POST-EXPANSION(S)

ACKNOWLEDGEMENT

CONTESTMENT

NEW RECRUITMENT

NEW, 'CHAINED' REQUEST

Multilingual resources in classroom interaction

Activity – practice task

Look at the data extracts on the next two slides (Sert 2015). Each is an example of classroom codeswitching, and thus the use of multilingual resources.

Both extracts are from Sert's Luxembourg secondary school data. In the first, 'Gewissen', the students are doing a speaking activity from the textbook in which they have to discuss 'Do you have a social conscience?'. In the second extract, 'Einsam', the students are using a worksheet in which they have to choose from alternative words.
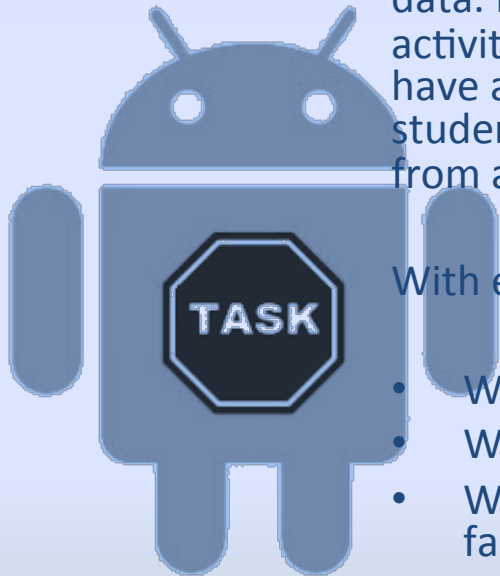
With each extract, answer the following questions:

- Who does the code-switching?
- Who is responsible for the switch of languages?
- What is the pedagogic purpose overall in each extract (as far as you can see)
- What is the pedagogic purpose of the codeswitching sequences?

Gewissen


```
8    Tea: what is .hh what is social conscience?
                      #51   #52   #53
     Jan:             +starts changing
                      Posture
```

Figure 51   Figure 52   Figure 53

```
9         (3.1)((looks at his book))
10   Tea: well what is your conscience first of all?
11   Jan:               + looks at Tea
12   Tea: if i say i: think you have a bad conscience
13        because today you be↑have .hh like a model
14        student, what does that mean?
15        (2.0)
16 →Jan: £i don't know£ [what ] (that) is.
17   Tea:              [a bad]
18   Tea: you don't kno-  you don't have a conscience.
19        (1.1)
20        you don't know what it is.
21   Jan: £↑no:.£
          + headshake
22   Tea: £Okay£ does anybody know what your conscience is.
23          +looks at all students
24        (2.1)
25   Tea: in german gewis↓sen
                    conscience
26        (1.0)
27        >ein gutes gewissen ein schlechtes gewissen<
          a  good conscience a    bad      conscience
```

```
28        (1.0)
29   Tea: °(okay)°if you have a ↑bad conscience
30        how do you feel?
31                +gazes at Ben
32        (0.8)
33   Tea:  Ben.
34        #54 +points at Ben
```

Figure 54

```
35   Ben: ↑bad.
36   Ss:  ((laughter))
37   Tea: please try to make a ↑whole sentence.
38   Ben: ehm (0.4)<if i have bad> .hh conscience i feel
39        unlucky i feel ↑bad i feel un:: (well).
40   Tea: yes: (.) guilty may be.
```

Einsam

```
01    Tea:   let's move ↑on to the next one.
                                    +Lyn raises her hand
02           '>these words are similar but not the< ↓same'.
03           choose the correct ↑wo:rds', we have
04           >alone lonely< etcete↑ra.((raises head and looks at
             Lyn))
05           (0.5)
06           Lyn? The first pair of(sentences)? ((looks at the
             text))
07    Lyn:   'leave me alone'
08           (0.5)
09    Tea:   yes?((looks at Lyn))
10    Lyn:   'being lonely' ((both look at the text))
11           (0.4)
12    Tea:   goo:d y↑eah(.) in the first one you use a↑lone,
13           in the <second one lonely::>.
14           (0.7) ((looks at the students))
15 →         what is the german wo:rd, (0.4) for lonely:?
                        +looks at students     +Raf raises hand
16           (0.9)
17           yes rafa?
18 → Raf:    >einsam<.
19    Tea:   einsam (.) yeah it has uh(0.4)slightly negative
20           connotation, okay (.) >so it's (kinda) often
21           used in contexts>for feeling ↑sa:d (.) unhappy:(0.6)
22           unsatis↓fied (0.7)next one kim.
```

'Mustelmia' ('Bruises')

- Students integrating language work that targets meaning and form with content activity;

- Activity: independent writing of a short piece on education in Tudor times (on the basis of previous readings);

- Example of student-initiated management of an individual knowledge gap during independent seat work, drawn from a broader collection of sequences (Jakonen and Morton 2015; Morton and Jakonen forthcoming).

Analysis task

1. What is the nature of the knowledge gap in extract 1?
2. Who initiates the sequence?
3. Is the missing information provided? If so, by whom?
4. What happens when the information is given?
5. Which multimodal resources are used and by whom?
6. Comment on Susanna's action in line 40 (giving the finger to Sakari). What is she doing here?
7. Comment on the use of Finnish and English in the extract.
8. In extract 2, comment on the role of the dictionary in resolving the knowledge gap.

```
01  Sakari      miten kirjotetaa (.) mustelmia
                how do you write 'mustelmia' (bruises)
02  Susanna     ↑hmh
                {SHIFTS GAZE FROM HER TASK TO SAKARI
03  Sakari      mustelmia
                bruises
04  Susanna     RAISES HAND, PALM UPWARDS, THEN PUTS IT ON THE TABLE
05              (2.0)
06              SMILES AND LEANS FOREHEAD AGAINST THE BACK OF HAND
```



```
07  Sakari      englanniks
                in English
08  Susanna     RAISES HEAD AND SHIFTS GAZE TO SAKARI, SMILING
09              hh £mää en tiiä oota£
                hh £I   dunno   wait£
10              RESTS CHIN AGAINST HER PALM, GAZE UPWARDS
11              (1.5)
12  Sakari      joku /bru:ses/
                something like /bru:ses/
13              (1.7)
14  Susanna     joo
                yeah
                {SHIFTS GAZE TO SAKARI
15  Sakari      nii mut mite=
                yeah but how
16  Susanna      =ei (.) ne o arpia
                no they are 'arpia' ((scars))
17              (1.0)
18  Sakari      °hhjoo°
                °hh yeah°
19              (0.6)
20  Susanna     no onha
                yes they are
```

Lines 1-3: repair paves way to hearing the request in two different ways

Lines 4-6: gestures conveying epistemic implications

Lines 12-15: mismatch between focus on meaning and spelling becomes apparent

Lines 16-20: both Susanna and Sakari claim to know the meaning of 'bruises' ->disagreement

```
24          SHIFTS GAZE TO INKA; INKA'S GAZE ON SUSANNA
25          ↑mikä o mustelma englanniks
            ↑what's 'mustelma' in English
26          (1.0) / INKA YAWNS AND SHIFTS GAZE TO SAKARI
27 Susanna  black (lällä1) ((SMILES))
28 Inka     black £hole£
29 Susanna  [hhh hehe
            {GAZE TO SAKARI
30 Sakari   [eiku- (.) black dots
             no I mean (.) black dots
31          (0.9)
32 T        <okay>
            {WALKS BEHIND SAKARI
33 Sakari   what is (.) like (.) mustelma
34 T        PLACES BOTH HAND ON THE DESK AND LEANS FORWARD
35          /bɹuːsiːs/
36          (.)
37          >I'll give you-<
            {BEGINS TO WALK TOWARDS HER DESK
38          I'll give you a ha- (.) dictionary here (-)
39          (1.4) / SUSANNA LOOKS AT SAKARI, SMILING
40 Susanna  £sss(h)hh£
            {SHOWS 'THE FINGER' TO SAKARI
            {INKA SHIFTS GAZE FROM TASK TO SAKARI
41          (2.2) / SUSANNA SHIFTS GAZE BACK TO TASK
42 Sakari   /pruses/
```

Soliciting further resources (lines 25 and 33)

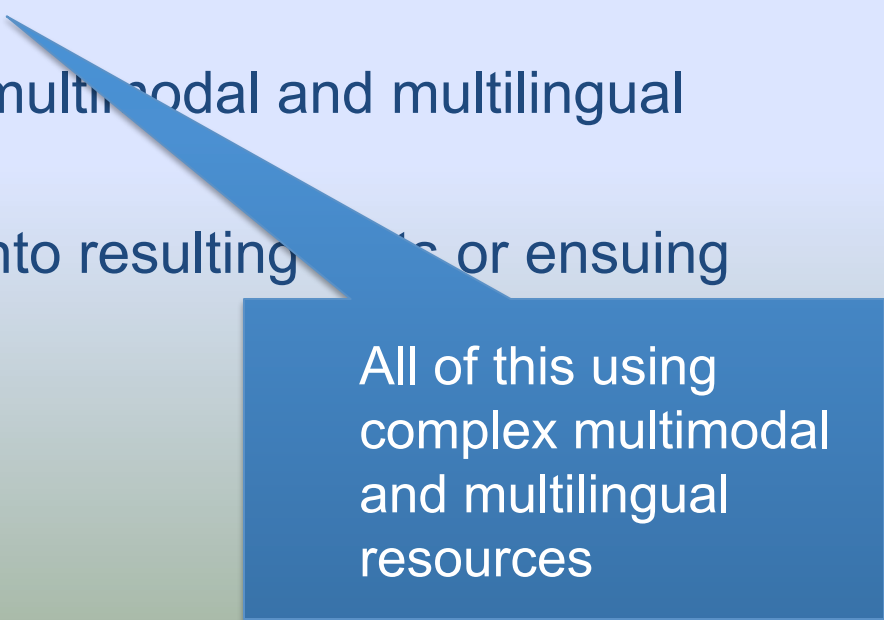Line 40: Social consequences of knowing in the classroom?

Sakari's text

If I was a pupil in a tudor school I would have bruises on my body because the teachers beat the pupils if they did any thing wrong. I would get crazy at Tudor school because there is no holidays and the school days were very long. In the lessons there is 60 pupils in class. If I would be at Tudor school I don't know what I would do.

Integration as a learners' (emic) matter in CLIL lessons

User-learners:

- Find their own learning objects in relation to communicative needs (completing content tasks);

- Negotiate which aspects of form/meaning are object of attention;

- Revise their own epistemic status about aspects of form-meaning relations;

- All of this using complex multimodal and multilingual resources;

- Reintegrate these items into resulting ___ or ensuing interaction.

All of this using complex multimodal and multilingual resources

How could you use CA to investigate interaction in CLIL lessons?

Use of multilingual resources (translanguaging/ language alternation)

Use of multimodal resources (embodied actions, artefacts)

Identity (discourse, situated, transportable)

Sequential organisation of CLIL lessons and classroom contexts (Seedhouse 2004)

Epistemics (e.g. 'insufficient knowledge – Sert 2015, epistemic search sequences)

Discursive psychology (radical respecification of psychological constructs, see Barwell 2012; Morton 2012).

References and further reading

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Website
Excellent introductory tutorial on CA from Loughborough University
http://homepages.lboro.ac.uk/~ssca1/intro1.htm