English Classroom Dialogues

A study of teacher-class interaction in one English language classroom in upper secondary school

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Abstract

My starting point in this study has been to illuminate the relationship between verbal interaction and learning in the second/foreign language educational setting. The study addresses teacher-class interaction in particular and theoretically, the study seeks to relate understandings from discourse analysis and dialogical theories of language and learning. My findings are based on a transcribed tape-recorded version of one teacher-class interactional event. This event took place in a first year upper secondary English language classroom in Norway February 2007. My main aim has been to find out what sorts of language interaction take place and what sort of language learning these interactions promote.

My focus has been on the co-construction of meaning and a major concern has been to identify dominant interactional and contextual features in the meaning-making process. To reach my aim, I have examined the dynamic relationship between the goal-oriented activities and the teacher and the students' interactional contributions. I have first analysed the content in the participants' talk to find out what educational goals are relevant in their interactional work. Secondly, I have examined how the participants' contributions are structured in the spoken discourse on an action-by-action level. Set in an institutional setting, I recognise that the prime responsibility in this process lies with the teacher and that the structural features are directly shaped by the teacher's moment-to-moment pedagogical and interactional choices.

Overarching goals in the speech event were the teaching of a) context-free lexical and conceptual units from the target language into the mother tongue in the written or oral medium, b) native-like pronunciation, and c) historical facts. Dominant structural features were the systematically organised activity structure and the teacher's pedagogic aims to make the students reproduce his teaching points accurately. The participants' interactional contributions represented relatively short and linear teacher-student(s) sequences where the teacher controlled the selection of turns and regulated the propulsion of the interactional event. In these sequences the students' opportunities to use the target language creatively were limited and their contributions were predominantly organised to do nothing more then what was called for by the teacher's foregoing questions or requests. Even if these features dominated, some sequences were organised by larger and more flexible stretches of talk where the students, in addition to do what was called for by the teacher, contributed with

something new. Central features organizing these sequences were the teacher's more open-ended questions and his use of interactional moves to build on the students' contributions.

Norsk sammendrag

Utgangspunktet for denne masteroppgaven har vært å belyse forholdet mellom muntlig interaksjon og andre/fremmedspråklæring innefor det utdanningspolitiske feltet. Oppgaven fokuserer spesielt på lærer-klasse interaksjon og søker teoretisk å relatere forståelser fra diskursanalyse og dialogiske språk- og læringsteorier. Mine resultater er basert på et transkribert lydopptak av én helklassesamtale. Denne samtalen fant sted i et engelskfaglig klasserom på vg1 nivå i Norge februar 2007. Mitt mål har vært å finne ut hvilke former for muntlig interaksjon som finner sted og hvilken form for språklæring disse interaksjonsmønstrene fremmer.

Mitt hovedmål vært å belyse det dynamiske forholdet mellom de målrettede aktivitetene i klasserommet og læreren og elevenes interaksjonelle bidrag. For å nå dette målet har jeg først analysert innholdsdimensjonen i deltagernes tale for å finne ut hvilke overliggende læringsmål som er relevante i deres interaksjonelle arbeid. Deretter har jeg studert hvordan deltagernes bidrag er strukturert fortløpende i den interaksjonelle prosessen. Satt i et klasserom, er jeg klar over at hovedansvaret i denne prosessen ligger hos læreren og at de strukturerende elementene er direkte formet av lærerens fortløpende pedagogiske og interaksjonelle valg.

Overliggende mål i talehendingen var undervisning av a) dekontekstualiserte leksikalske og konseptuelle enheter fra målspråket til morsmålet i det skriftlige eller muntlige mediet, b) én uttaleform i målspråket, og c) historiske fakta. Dominerende strukturelle trekk var den systematisk organiserte aktivitetsstrukturen og lærerens pedagogiske mål om å få elevene til å reprodusere de punktene han la mest vekt på. På det interaksjonelle nivået representerte deltagernes interaksjonelle bidrag først og fremst lineære lærer-elev (klasse) sekvenser hvor læreren tildelte tur og regulerte samtaleflyten. I disse sekvensene var elevenes muligheter til å bruke målspråket kreativt begrenset og deres individuelle bidrag var først og fremst bidrag som ikke tilførte noe nytt utover det som det ble bedt om i lærerens foregående replikk. Selv om disse trekkene dominerte, var enkelte sekvenser organisert av lengre og mer fleksible talesekvenser hvor elevenes bidrag i tillegg til å knytte an til lærerens foregående replikk også tilførte noe nytt. Sentrale trekk som bidro til denne organiseringsformen var lærerens mer

åpne spørsmål og en mer lokalt organisert prosess hvor læreren bygget i større grad videre på elevenes bidrag.

Emneord: Andre/fremmedspråkslæring, klasseromsforskning, lærer-klasseinteraksjon, diskursanalyse, dialogiske perspektiver.

Preface

To begin with, I would like to thank all the teachers in the Master programme 'Culture- and Language Teaching', 2005-2007. These people have provided me with a new set of inspiring and stimulating thinking devices and introduced me to fields of which this study is a result. There are two people who I must thank personally for their invaluable assistance and support. First, many thanks to Mari-Ann Igland for guiding me in the right directions in a landscape where I otherwise easily could have been completely lost. Second, many thanks to Thomas Egan for his linguistic expertise and for helping me reorganise and structure my language. I would also like to thank them both for always providing me with constructive feedback when needed. Finally, thanks to the people at the school who allowed me to carry out my research there and especially to the teacher and the students who let me be a part of their social world.

Hedmark University College, June 2008

Cecilie Marie Østrem Salsten

Transcription symbols

I have adopted Svennevig's (1997) transcription conventions which in turn are originally developed by Du Bois, Schuetze-Coburn, Paolino & Cumming (1991, 1993).

SPEAKER IDENTITY
    T= teacher
    S+nr = the different students (25 in total.)
    S? = unidentified student
    SS = all students
    Ss? = unidentified student

UNITS

-	Truncated word
--	Truncated intonation unit

SPEAKERS

:	Speaker identity/turn start
[], [[]]	Speech overlap

TRANSITIONAL CONTINUITY

.	Final
,	Continuing
?	Appeal

ACCENT AND LENGTHENING

'	Accentuated syllable
!	Booster
=	Lengthening

PAUSE

..	Short (<0,3 seconds)
…	Medium (0,3-0,7 seconds)
(1.2)	Long (measured in seconds)
(0)	Latching

VOCAL NOISES

(COUGH)	Vocal noises
@	Laughter (one per spurt)

QUALITY

<Q word Q>	Quotation quality
<P word P>	Piano (soft)
<L word L>	Lento (slow)
<@ word @>	Laugh quality
<EMP word EMP>	Emphatic prosody

PHONETICS

(/u:r/)	Phonetic transcription

TRANSCRIBER'S PERSPECTIVE

((COMMENT))	Researcher's comment
X	Indecipherable syllable
<X X>	Uncertain hearing
-	
<Words>	To mark sequences outside the scope of my analysis
-	

'Heading'	Marks talk structured into activity-sustained phases
'Heading'	Marks talk structured into topical episodes
'Heading'	Marks talk structured into topical sub-episodes
'Heading'	Marks talk structured into topical sequences

(The final two categories are not consistently marked in the transcription. I have marked topical sequences and sub-episodes I have chosen to use as my illustrations.)

Contents

1 Introduction

1.1 Presentation of the field of the study

Scholarship in second and foreign language (hereafter SL/FL) learning has traditionally looked to the fields of linguistics and psycholinguistics for its epistemological foundations. According to critical voices within language learning (e.g. Lantolf, 2000; Swain, 2000; van Lier, 2000; van Lier, 1996; Kramsch, 1993), learning predicated predominantly on the re-production of predefined and de-contextualized linguistic units limits language learners' opportunities for language development. In response to these insights, SL/FL theorists (e.g. Hall *et al*., 2005; Lantolf & Thorne, 2006) have looked to other theoretical disciplines to search for new ways to conceptualize the field.

In recent years, dialogical perspectives of language and learning have gained ground in SL/FL educational circles. SL/FL theorists adopting this view emphasise that language learning begin in our social world and then becomes internalized as the learners learn to regulate the social world of their culture. A central idea is that not only do learners learn structural components of the language but they also acquire the interactional intentions and specific perspectives on the world that are embedded in them (Hall & Walsh, 2002:187). SL/FL educational theorists informed by dialogical ideas have emphasised that viewing language learning as situated, dynamic and interactional phenomena might serve to extend our understanding of the field.

In response to dialogical insights, SL/FL researchers have examined the nature of classroom practices and emphasised their links to language learning. Recent SL/FL research has addressed teacher-class interaction (also termed whole class interaction) in particular. This research has emphasised the links between discourse patterns and teacher beliefs in the creation of supportive language learning environments. This research found that while some classrooms maintained a dominant discourse pattern and that this pattern could be linked to one specific epistemological stance, many more classrooms reflected interactional variation and several teacher beliefs. This research field has, as mentioned above, gained ground in SL/FL educational circles internationally but seems to be almost absent within SL/FL language research in Norway. With this in mind, I would like to make a contribution in this

area. My specific aim in this study is to cast some light on the question of what sort of language interaction one might expect to find in one English language classroom in Norway.

1.2 Research questions

To achieve my aim, I will examine teacher-class interaction in one English language classroom in upper secondary school in Norway. I will examine what sort of language interaction takes place and what sort of language learning these forms of interaction promote. I have formulated research questions as follows:

- What sorts of teacher-class interaction are taking place in one English language classroom?
- What sort of language learning do these forms of interaction promote?

To answer these questions I have used a dialogical approach to the study of spoken discourse. Using insights informed by this approach as my starting points, my analytical focus is on the dynamic relationship between content and structures in situated talk in interaction. Recognizing the central role played by the institutional setting in which my study is set, my aim is to examine what activities take place and in what ways their overarching goals structure the participants' interactions on the action-to-action level. Recognizing the teacher's role as the representative in the classroom, a particular focus has been created on how the students' individual contributions are shaped by the teacher's actions. To answer my research questions, I have formulated two underlying questions which will serve as my analytical focus:

- What activities are taking place in the classroom? What are their overarching goals and most dominant features?
- How are the participants' interactional contributions organised in the activities on the action-to-action level?

1.3 The structure of the study

The next chapter, Chapter 2, contains a presentation of the theoretical background I have used in this study. First I present central theoretical insights I have used in my understanding of (language) learning. Secondly, I present theoretical insights related to my analytical approach. Thirdly, I present a selection of previous research of teacher-class interaction. Finally, Chapter 2 contains a brief presentation of the current English subject curriculum in Læreplan 2006 (hereafter L06). Chapter 3 contains a presentation of my data and the methods I have used in my analytical approach. This chapter contains methodical reflections concerning my data's validity in relation to my results and the methodical steps I have made to reach my aim. Chapter 4 is my main chapter and contains my analysis. Chapter 5 contains a discussion of how my analysis might answer my research questions in section 1.2 and finally, Chapter 6 contains my concluding remarks and implications for further research.

2 Theoretical background

This chapter is structured in five sections. Section 2.1 contains a brief presentation of dialogical perspectives of language and human cognition. Section 2.2 contains a presentation of sociocultural theories of learning central for my understanding in this study. First, I will present central insights related to the Russian developmental psychologist Lev Vygotsky's social semiotic psychology (e.g. Vygotsky, 1986). Then I will organise my presentation around SL/FL learning theories informed by the sociocultural tradition (e.g. Lantolf, 2000; Lantolf & Thorne, 2006). Section 2.3 contains a presentation of dialogical perspectives of language. This presentation is structured in two separate sections. Section 2.3.1 presents the Russian literary scholar Mikhail Bakhtin's dialogical conceptions of language. Here I will concentrate on Bakhtin's theory of the utterance (Bakhtin, 1986; Todorov, 1984: Clark & Holquist, 1984). Section 2.3.2 presents insights related to Per Linell's (1998) dialogical approach to the study of talk, interaction and contexts. In section 2.4, I will give a presentation of a selection of previous research of teacher-class interaction. This presentation is also structured in two separate sections. Section 2.4.1 presents research set in first language classrooms. Section 2.4.2 presents research set in SL/FL classrooms. Finally, section 2.5 contains a brief presentation of how dialogical insights have influenced guidelines in the current English subject curriculum in Norway (L06).

2.1 Dialogical perspectives of language and human cognition

The aim of this study is to examine the relationship between language use and SL/FL learning in a teacher-class interactional setting in upper secondary school in Norway. Theoretically, the study is grounded in a theoretical framework termed 'dialogism' (Linell, 1998; Holquist, 2002). Theories grounded in this framework represent a shift from individual psychology into social psychology (Shotter & Billig, 1998:14), a central idea being that human cognition is formed in interaction with others and most importantly through social interaction involving the use of language (Billig, 1997). Thus, by using a dialogical lens I recognize the inseparable relationship between language use and mental processes like learning and the central role that interactional and contextual aspects play in human activities (Linell, 1998).

2.2   Sociocultural perspectives on (language) learning

Sociocultural theories are theories of interaction and communication "that recognize the central role that social relationships and culturally constructed artefacts play in organizing uniquely human forms of thinking" (Lantolf & Thorne, 2006:1). In this study I concentrate on the central role that classroom discourse and language as a culturally constructed artefact play in the organization of learners' thinking in situ (see Kozulin *et al*., 2003). Vygotskyan theory (e.g. Vygotsky, 1986) foregrounds the role of language in interactional processes as a case of semiotic mediation. According to Wertsch (1990:222),"[m]eaning is central to the sociocultural approach (...) precisely because the notion of mediation is central". Meaning is first mediated in the intermental social and cultural context through language as a mediational tool "and then becomes intramental as children learn to regulate the mediational tools of their culture and with this, their own social and mental activity" (Lantolf, 2003:350). Using these insights in the educational setting, we can say that a learner in the course of her/his education is socialised into a culture through language, and by learning the language of a culture he/she also appropriates its ways of thinking and acting in the world (Dysthe, 1996:14).

According to Lantolf and Thorne (2006:18), "[f]or Vygotsky, the key that links thinking to communicative activity resides in the double function of the sign (…)". Here a central understanding is the recognition of the dialogical tension between the stable meaning of a linguistic sign, e.g. a word, and the unstable element of sense-making that emerges as people engage in social communicative activities. This understanding highlights the central role that social contextual features play in learners' mental activity. SL/FL theorists informed by sociocultural theories of learning (e.g. Lantolf, 2000; Lantolf & Thorne, 2006) emphasise in this respect how organised practices in language classrooms, or in other educational settings, strongly and qualitatively impact on language learners' cognitive development.

Language learning predicated on sociocultural theories is considered to develop from participation in practices organised by social interactional activities like meaning re-production and re-negotiation and later becomes internally reconstructed ways of thinking (Iddings *et al*., 2005:34). According to Walsh (2006), language learning theories informed by the sociocultural tradition highlight the importance of, on the one hand, collaborative learning practices and, on the other, the central role that the teacher plays in these practices. These

theories emphasise that the teacher needs to allow space where he/she can guide, clarify, support and shape contributions "so that learners have opportunities to reflect on and learn from the unfolding interaction" (Walsh, 2006:34). Using these perspectives, then, I recognize the teacher's actions as central contributions in the shaping of the students' language behaviour in the classroom, the central role that language plays in the organization of learners' thinking, and the idea that "human activities have a history that starts long before the singular encounter in situ" (Linell, 1998:47). That is, what we know, how we behave, act and make sense is not created independently in the individual himself/herself on the spot. On the contrary, what we learn is always re-created, re-produced, re-negotiated, re-contextualized and re-conceptualized in interaction with others in the verbal community in which we co-exist as human beings. According to Säljö (2001:48), these processes may be seen as natural and necessary processes of human activity.

According to critical voices within language learning (see Lantolf and Thorne, 2006:3), sociocultural theories of learning do not offer any detailed view of the nature of language as a formal system. Savignon (2004), points out how re-negotiation of meaning may be a lofty goal, but that this view of language behaviour lacks precision. According to recent insights of SL/FL learning (e.g. Hall *et al*., 2005; Lantolf & Thorne, 2006), a significant and resourceful understanding can be found in dialogical perspectives of language.

2.3   Dialogical perspectives of language

2.3.1   Mikhail Bakhtin's theory of the utterance

This study adopts Mikhail Bakhtin's (1986) conceptions of language. In Bakhtinian perspectives, language is viewed as a site of social 'struggle' and the constant tension between centralizing and diversifying forces within language is central (Maybin, 2001). At their most extreme centralizing elements produce inflexible and fixed discourse, and "[t]his authoritative discourse is associated with political centralization and a unified cultural 'canon'" (Maybin, 2001:65). However, centralizing forces are, in varying degrees, in constant tension with diversifying elements, and a central diversifying force is all the diverse areas of human activity involving the use of language (Bakhtin, 1986:60). As a result language is at any given moment "diversified into the language varieties associated with different genres,

professions, age-groups and historical periods, each with their own associated views and evaluations of the social world around them" (Maybin, 2001:65). In Bakhtin's theoretical framework, this constant tension within language is captured in concepts such as 'heteroglossia' (the co-existence of different social languages) and 'speech genres' (types of utterances).

In Bakhtin's conceptions of discourse the utterance is viewed as the elementary unit. In this view, the utterance is the actual site where meanings are struggled over. The utterance may take many different forms, "from a short (single-word) rejoinder in everyday dialogue to the larger novel or scientific treatise (…)" (Bakhtin 1986:71). This study takes as its starting points the verbal rejoinders in the particular English classroom my study is set. In this study, I will use Bakhtin's theory of the utterance to examine utterances as mediational units in talk in interaction. Using Bakhtinian insights include here recognition of contextual features 'outside' the utterances that have a profound bearing on their meaning (see Clark & Holquist, 1984:213). In my study, this means an understanding of features like e.g. the institution, the classroom, the curriculum, the social relationships, and epistemological stances of SL/FL education as constitutive elements in the interactants' concrete language interactions with each other.

In accordance with Bakhtin's view, an understanding of the particular sociocultural contexts surrounding words or sentences in language is what makes real integral understanding of meaning in language possible. "And the only way that they are understood is by particular speakers and listeners, who are also speakers, in particular situations" (Clark & Holquist, 1984:213). In the following, I will organise my presentation around the dialogical relationship between speaker and listener(s) and include a presentation of concepts like 'responsive understanding', 'change of speakers', and 'addressivity'. Finally, I will also incorporate a presentation of the constant tension between 'authoritative' and 'inner persuasive' aspects within discourse.

In Bakhtinian perspectives utterances are created by individual language users who, as social, cultural and historical beings, organise their actions and behaviour with an orientation to others. In his terms, we understand ourselves through others (Bakhtin, 1986:92). Here the process of speech communication is foregrounded as complex and multifaceted and Bakhtin

challenges in this respect the monological assumptions that underlie the transmissionary model of communication (see Wertsch, 1990:226). In a transmissionary model signifying units are viewed as stable and neutral phenomena. The speaker simply has to package words and sentences and transmit them to the listener "who passively decodes or fails to decode it" (Wertsch, 1990:226). In Bakhtin's approach, on the other hand, the speaker's words and sentences are viewed as being influenced by past and future speakers. Using Bakhtin's conceptions thus involves recognition of the retroactive and proactive properties within utterances in real life communication. In this dynamic relationship, speakers and listeners are oriented to each other in the process of interaction and when the listener perceives and understands the meaning of the speaker's speech, "he simultaneously takes an active, responsive attitude toward it. He either agrees or disagrees with it (…), augments it, applies it, prepares for its execution, and so on" (Bakhtin, 1986:68). And the speaker organises his utterance toward such an actively responsive understanding. "[H]e expects response, agreement, sympathy, objection, execution, and so on" (Bakhtin, 1986:69).

In this study, I recognize that speaking is an inherently responsive activity. After all, "[t]he speaker is not the biblical Adam, dealing only with the virgin and still unnamed objects, giving them names for the first time" (Bakhtin 1986:93). Bakhtin views the individual utterance as a 'link' in a chain of a particular area of speech. The chain metaphor gives ideas of the dialogical element of the others' words in the individual link both in the temporal and spatial dimension and reflects, then, how words are always, in varying degrees, our own and at the same time someone else's (Wertsch, 1990:227). Bakhtin describes the individual utterance as follows:

> It has clear-cut boundaries that are determined by the change of speech subjects (speakers), but within these boundaries the utterance (…) reflects the speech process, others' utterances, and, above all, preceding links in the chain (sometimes close and sometimes – in areas of cultural communication – very distant) (Bakhtin, 1986:93).

Human activity is in this view always, in varying degrees, responsive to and influenced by others' utterances (written or spoken) in the particular chain. The chain metaphor foregrounds that the speaker is neither the first nor the last speaker and that members in a particular speech community have, to some extent, a mutual awareness of and experience with preceding utterances in the speech community in which they co-exist. And in all the diverse areas where language is used language users coordinate their behaviour, actions and understandings with

an orientation to the preceding utterances in the particular chain and use these utterances as shared interactional resources in situ. According to Bakhtin (1986:75), each utterance marks the speaker's individuality and it is on the inner side between the change of speakers on both sides of the utterance the speaker can manifest his own world view, his individuality, and be the designer of his own word ('work'). This is the 'site' where the speaker can author himself as distinct from other authors in the particular speech community.

As pointed out in the extract above, it is the change of speakers that determines the boundaries of the utterance. In the dynamic tension between speaker and listener, the retroactive and proactive properties within utterances organise the utterance from the very beginning and the change of speakers can occur when a speaker's utterance is 'finalized'. That is, the 'floor' is vacant to the other participants when the speaker has said what he wishes to say about a particular topic under certain conditions and has produced an expressive utterance it is possible to understand and consequently respond to (Bakhtin, 1986:76-77).

The proactive properties within utterances are first and foremost organised to elicit future potential speakers' responsive actions, understandings or behaviour in the particular area of speech. At the local level, the utterance is oriented toward the co-present listeners' subsequent responsive rejoinders in situ. This dynamic tension between speaker and listener(s) is captured in Bakhtin's concept of 'addressivity'. Adopting this concept, I also recognize the constitutive features related to the utterance's receiver or, in Bakhtin's (1986:95) terms, addressee:

> This addressee can be an immediate participant-interlocutor in everyday dialogue, a differentiated collective of specialists in some area of cultural communication, a more or less differentiated public, ethnic group, contemporaries, like-minded people, opponents and enemies, a subordinate, a superior, someone who is lower, higher, familiar, foreign, and so forth. And it can also be an indefinite, unconcretized other (…).

The concept of 'addressivity' is organised around the idea that an individual utterance expresses a speaker's attitude toward the addressee in a particular social setting. Every type of utterance in a particular area of human activity reflects given ideas of the addressee which the speaker uses as interpretative resources. The speaker constructs an utterance from the standpoint of his/her assumptions of the addressee's knowledge of the particular area of

speech communication they both temporarily exist in, the addressee's viewpoints, whether he/she has specialized knowledge, and so on (Bakhtin, 1986:95-96). The speaker presupposes a certain responsive understanding and consequently acts in accordance with his/her own presuppositions.

To sum up, this study is organised around an understanding of the central role played by the retroactive and proactive properties within individual utterances. I recognize here that each individual utterance expresses various responsive understandings of speaker and listener(s) and that these understandings are inseparably linked to the social, cultural and historical contextual features. The central idea is that the meaning of a word in the social world is never neutral. An adoption of this view creates in this study an understanding of the teacher and the students' words as filled with others' understanding of SL/FL education. A central focus, then, is on how the teacher and the students respond to and make use of (each) others' understanding in the process of interaction and how these understandings are re-negotiated in the social interaction in situ.

I will at this point also draw on Bakhtin's distinction between 'authoritative' and 'inner persuasive discourse'. According to Wertsch (1990:227), authoritative discourse "'demands our unconditional allegiance', and it allows 'no play with its borders, no gradual and flexible transitions, no spontaneously creative stylizing variants on it". This mode of discourse creates an understanding of words as fixed and the interlocutors's interactional focus is organised by the reproduction of meanings. Inner persuasive discourse, on the other hand, creates spaces where words are used as thinking devices and meanings are negotiated. This type of language behaviour creates spaces where speakers can fill preceding words with their own 'voice'. This mode of discourse is related to the concept of 'diversifying forces' within language, and here meaning in language modifies as it comes into contact with new voices (Wertsch, 1990:227). Both of these two types of language behaviour may serve to create effective learning environments for the language learner. Wertsch (1990) points out in this respect that authoritative or, in other words, monological discourse, may serve different functions and that one should not simply dismiss monological language behaviour in favour of strictly inner persuasive discourse. According to dialogical understandings (e.g. Linell, 1998), monological language behaviour can sometimes be useful for specific purposes in particular areas, for example as a tool for instructional means in educational settings:

> For example, in order to explore some aspects, say properties pertaining to language structure, it may be desirable to control, keep constant or temporally disregard contextual parameters. But this is basically a methodological trick; it is not that the world out there is static, but in order to explore it, we may have to 'fixate' it (Linell, 1998:286).

This view includes, on the one hand, an awareness of the inherently contingent character of meaning and, on the other, an awareness of fixed meanings as the product of members of a speech community's temporarily fixed understandings of a particular topic within discourse in the process of social interaction in situ.

Bakhtin's conceptions of discourse bring to the front how language is, according to Hall *et al*. (2005), a living tool. In this perspective, re-negotiation of meaning in social interaction is considered "central forms of life in that not only are they used to refer to or represent our cultural worlds, but they also are the central means by which we bring our worlds into existence, maintain them, and shape them for our own purposes" (Hall *et al*., 2005:2). According to Vitanova (2005), an explicit awareness of the dialogical tension between language and culture in the language classroom can contribute to potentially important understandings related to a learner's capability to use the target language (hereafter TL) to actively and creatively author himself/herself in various dialogic practices. In this view, language learners need, on the one hand, to acquire appropriate linguistic forms and, on the other hand, various spaces where they can use acquired linguistic forms to author themselves creatively with others.

A dialogical approach to language learning, then, is inseparably linked to the participants' awareness of the centrality of discourse. According to this approach, "(…) for one to really accept, acquire and *own* a language or discourse, it has to become an internally persuasive discourse, hybridized and populated with one's own voices, styles, meanings, and intentions" (Lin and Luk, 2005:93-94). Lin and Luk point out how language learners need a space where they can be engaged and involved in locally created communicative activities. In other words, teachers need to organise educational practices around topics that can actively engage and involve the students. From a teacher's perspective, this means a sensitive understanding of the students' sociocultural backgrounds in order to create spaces for internally persuasive discourse. According to Lin and Luk (2005:94-95):

> [t]eachers can engage themselves in what Bakhtin (…) has called the process of *transgredience*, that is, the ability to step outside some existing practices and analyze from a vantage point the sociocultural sources and resources that constitute our own and others' action.

According to Vitanova (2005:152), teachers can create spaces where the aim is to step 'outside' existing discourses and try to include critical discussions with the students to make them reflect on how discourses position them. According to Lin and Luk (2005:95), the aim must be "to change English from an authoritative to an internally persuasive discourse to the students, to allow them the space to make English a language of their own by populating it with their own meanings and voices". In this space, learners can move between discourses and negotiate, modify, or even resist them.

2.3.2 A dialogical approach to the study of talk, interaction and contexts: Theoretical background

To ground the theoretical perspectives in my empirical data of spoken discourse, I have used Linell's (1998) dialogical approach to the study of talk, interaction and contexts. Linell offers an interdisciplinary and eclectic approach that focuses on the double 'dialogicity' in social interaction (Linell, 1998:54). I will here present the most central insights in his approach.

Linell (1998:8-9) foregrounds three dialogical principles as central features in talk. These principles include a) 'sequential organization', b) 'joint construction', and c) interdependence between local and global (abstract) units. My analysis of talk in this study uses these principles as its starting points and below I will give a presentation of theoretical insights related to these principles.

A central tradition Linell (1998) draws on in his approach is Conversation Analysis (hereafter CA). A CA approach insists "that social interaction is orderly on an individual action-by-action, case-by-case, level" (Heritage, 2001:52). The task for the analyst, Svennevig (1997:72) argues, "is to uncover and describe this order as it emerges in the situated practices of the members". In this study, CA insights will be used to analyse the local units inside the social interaction, that is, the participants' talk on a moment-to-moment basis. In a CA

methodology, interaction is studied in relation to meaning and social context and the underlying idea is that talk is both context-shaped and context-renewing (Linell, 1998:164).

The intention of CA was originally to examine "the institution *of* talk as an entity in its own right" (Heritage, 2001:54). Today, CA has diversified and functions also as a tool for studying 'institutional talk'. CA insights offer me an opportunity to "examine the management of social institutions *in* talk" (Heritage, 2001:54). According to Heritage, institutional talk is socially and organizationally distinct from ordinary conversations and must be considered in its own terms. In the words of Jan Svennevig (1997:22):

> In institutional discourse there are certain preallocated rights and obligations for contributing to the talk. This might concern the right to talk (unasked) or to introduce topic. The representative of the institution is usually the one responsible for introducing the main topics and for closing the interaction (…).

Even if talk or spoken interaction in different situations and settings represent diversity, conversation is, according to Svennevig (1997:11), "the basic form of language use and may be seen as underlying all other forms of spoken interaction". Using this insight, I understand 'talk-in-interaction' (Heritage, 2001) in general as organised around a set of basic conversational features. I will here use Svennevig's (1997:12) definition of conversation as my starting point:

> Conversation is a joint activity consisting of participatory actions predominantly in the form of spoken utterances produced successively and extemporaneously by different participants in alternating turns at talk which are locally managed and sequentially organized.

In CA, the concept of sequentially organised alternating turns at talk is viewed as a major part of the social context. The focus is on the organization of conversational sequences and primarily on the 'adjacency pair'. The 'adjacency pair' refers to the phenomenon that, in conversations, one spoken utterance is dependent on a preceding one and subsequent spoken utterances create a new context for later actions (Walsh, 2006:50). In the words of Jan Renkema (2004:166), "one utterance has a role in determining the subsequent utterance or at least in raising expectations concerning its contents".

A central understanding I draw on in my study is the view of 'content' in talk as "a *process*, *ie* a set of techniques for establishing boundaries and coherence patterns in discourse" (Svennevig, 1997:166). According to Linell (1998:181), content or 'topics' in discourse have traditionally been treated "as something in the world which the text is "about"; the text 'represents' aspects of the world". Linell (1998:182) stresses that rather than looking at the discourse as a text with fixed topics, a dialogistic framework stresses the actors' efforts to create and sustain a shared focus on a specific topic "by means of topical coherence and coordinated actions." In this perspective, topics are viewed as a 'joint construction' made possible by mutually coordinated actions and interactions. A central theoretical starting point is that knowledge represents contingency and can in this view be seen as the interactants' temporarily shared focus on a particular topic in situ. This focus may of course vary amongst the interactants depending on each individual's own agenda but the spoken discourse is nevertheless jointly constructed by and dependent on the interrelated moment-to-moment actions and behaviour of the interactants. The focus is thus on the building of topics. That is, the speaker may initiate a candidate for topic but the speaker cannot alone build topics. A topic can instead be viewed as a sequentially organised sequence of contributions or, in other words, a space bound together and built by the retroactive and proactive properties within utterances.

CA insights are used to examine contexts where the activities are progressed by means of the social interaction in the classroom. In this study, however, my aim is to move beyond this level. The view of the double 'dialogicity' in talk offered in Linell's approach provides me here an understanding of the interdependence between the social interaction in situ and more abstract activities on the 'outside'. This understanding is linked to Bakhtin's (1986) concept of 'speech genres' and I will here end this section by referring to my presentation of Bakhtin's theory of the utterance in section 2.3.1.

2.4   Previous research on teacher-class interaction

2.4.1   First language classrooms

A number of studies of social structures and interaction in first language (hereafter L1) classrooms (Cazden, 1988; Hicks, 1996; Aukrust, 2003) argue that the teacher is responsible

for 2/3 of the talk and that 2/3 of this talk is realized through a 'triadic dialogue' (Lemke, 1990). This particular participation pattern is characterised by a three-part exchange structure in which a) the teacher initiates topics and asks questions to a student to which the teacher usually already knows the answer (Known Information Questions, or KIQ), b) the student responds/answers the particular question and c) the teacher in turn evaluates the student's responsive contributions and makes a closing move. This mode of interaction signifies in many ways "the discourse of western schooling, from kindergarten and to the university" (Hall & Walsh, 2002:186). The original idea of a three-part participant structure is offered by Sinclair and Coulthard (1975) who present the social structure in the classroom as teacher initiation, student response and teacher feedback on the response, in other words, the three-part 'Initiative-Response-Feedback' (hereafter `IRF´) exchange structure.

Previous research (e.g. Mehan, 1979; Edwards & Mercer, 1987; Cazden, 1988; Hicks, 1996) has given much attention to how the teacher-led three-part exchange structure forms a 'transmissionary' mode of interaction (Wertch, 1990:226) in the classroom and that extended use of this structure limits the students' opportunities for learning. In more recent investigations (e.g. Nystrand, 1997), a more complex idea of the three-part sequence is offered. Nystrand (1997) makes a distinction between two modes of interaction in the classroom: monological (the recitation script) and dialogical. A monological mode of interaction is influenced by behaviourist ideas of learning in which knowledge is viewed as fixed and given. The teacher simply has to transmit knowledge to the students who in this perspective are constituted as more or less passive receivers of knowledge. A dialogical mode of interaction, on the other hand, is influenced by social constructivist ideas of learning in which knowledge is viewed as social constructions constantly regenerated and reformulated in the dynamical process of interaction in situ. A dialogical mode of interaction as an instructional tool in the classroom welcomes consequently various and alternative responding viewpoints due to its rejection of previously formulated and fixed answers (Nystrand, 1997:89).

Following Nystrand (1997:90), dialogical instructions avoid completely pre-planned lessons and pre-specifying answers and favour instead more open-ended discussions and student interpretations in which the students' participation and contribution are incorporated as valid and fundamental elements in the learning process. Nystrand points out that the discursive

choices the teachers make are fundamental in relation to how the 'IRF' is organised and these choices are thoroughly intertwined with the teachers' epistemologies of learning and teaching. Nystrand's research has led to a more complex understanding of the 'IRF' and there has consequently been a shift of focus from how the form of the three-part exchange structure predominantly limits learning opportunities to how it can be used as an instructional tool to support learning in the classroom. In Nystrand and Gamoran's (1997) examination of 112 eight and ninth grade language arts and English classrooms (L1), dialogical instructions were to some extent used in the classrooms but, according to Nystrand (1997:90),"[r]egrettably, however, few teachers use them all consistently."

Some educational researchers in Norway (Klette, 2003) have analyzed a selection of classrooms practices in the Norwegian school system. Aukrust (2003) has analyzed 26 L1 content classrooms (18 classrooms in the primary schools system and 7 classrooms in the secondary school system) and examined the 'IRF' exchange structure in teacher-class instructional settings. Aukrust argues that Norwegian classrooms differ from the classrooms in Nystrand's study and that the 'IRF' exchange structure in her study is characterised by a more multi-voiced mode of interaction (Aukrust, 2003:104-105). The students' responses (the second move in the 'IRF') are, following Aukrust, more complex in the sense that in addition to realize the answering function, the responses also provide new information and alternative viewpoints. Thus, in her concluding remarks, Aukrust claims that instead of being passive receivers of knowledge, Norwegian students are predominantly active participants in the process of instructional interaction and, in this perspective, active participants in the process of learning.

Nystrand points out how "dialogical instruction depends for its success on what students bring to class" (Nystrand, 1997:89). With this in mind, Nystrand points out how a teacher may initiate a typical mode of interaction but that this mode can only be realized in interaction with the students. This is also a fundamental aspect in Hultin (2006). Hultin's research adopts Bakhtin's concept of 'speech genres' (Bakhtin, 1986) and her analysis captures fundamental co-constitutive elements in the interaction between the teacher and the students. Hultin focuses on 'conversations in schools' and has in her research examined the development of 'speech genres' or 'conversational genres' in the teaching of Swedish literature in L1 and L2 upper secondary classrooms in Sweden. Hultin points to the 'IRF' structure as a typical

teacher-class interactional pattern in the classrooms. However, in her analysis she replaces the term 'IRF' with the concepts of rhetorical and non-rhetorical questions in order "[t]o avoid a normatively biased analysis of this pattern of interaction (Hultin, 2006:298)". Hultin foregrounds the aspect of 'relatively stable types of utterances' (Bakhtin, 1986) and shows in her research how language use is much more flexible and plastic and cannot automatically be successfully reproduced from one learning environment to the next. In this perspective, Hultin points out how language use in classrooms are inseparable linked to a much more complex 'whole' (see Bakhtin, 1986). In her final remarks, Hultin suggests that teachers can use their awareness of 'conversational genres' as a didactic and reactive tool in order to initiate change and modify the use of language "geared to the specific teaching environment of which the teacher and the students form part" (Hultin, 2006:308). Hultin's suggestions will at this point serve as a transit to the next section which includes a presentation of previous research of teacher-class interaction in a teaching environment constituted by its own set of principles and procedures.

2.4.2   Second/foreign language classrooms

SL/FL research informed by sociocultural theories has questioned the metaphors of input and output in SL/FL teaching and learning (e.g. Swain, 2000; van Lier, 2000; Ohta, 2000) and has as a consequence led to a rethinking of the fundamental role of interaction in SL/FL development. According to van Lier (2000), the new metaphor of teaching and learning, that is, the process of the interactants' moment-to-moment interaction in a particular situated activity, contributes to an understanding of learning as an inherently dynamic and social activity. In this perspective, the language learners' individual contributions are fundamental and co-constructive links in the process of interaction and the learners are, in contrast to transmissionary instructions, viewed as active participants or "agents who regulate their brains rather than the other way around" (Lantolf, 2003:349). Educational researchers adopting these insights have been concerned with how language development occurs through language in interaction in teaching-learning settings (e.g. Johnson, 1995; Lantolf, 2000; van Esch & St. John, 2004). Data from this research has shown that participation in task oriented communicative activities "facilitates the appropriation of both strategic processes and linguistic knowledge" (Swain, 2000:113).

Lantolf (2000) points out that despite the consequences of new theoretical insights, present-day SL/FL education is still dominated by more conventional approaches to language teaching. In this aspect Lantolf argues that "teaching must become much more flexible than it currently is. It must break from the notion of ready-made lessons that are rigidly adhered to in favour of improvisation" (Lantolf, 2000:25). This aspect is of course multilayered but some researchers (e.g. Thornbury, 1998; Savignon, 2004) point out that there seems to have been a certain resistance to include more dialogical based approaches in SL/FL learning environments. Scott Thornbury (1998) points to analysis of transcripts of classroom interaction in which the transmissionary pattern of the 'IRF' dominates and suggests that this might be the case because more dialogical communicative activities cannot be pre-programmed to the same extent as transmissionary interaction. Kramsch (1993) argues how "a dialogical pedagogy sets new goals for language teachers – poetic, psychological, political goals that are not measurable on proficiency tests and does not constitute any easy-to-follow method" (Kramsch, 1993:31). These goals might seem lofty to some teachers who, depending on preparation and experiences, feel frustration at the seeming ambiguity in discussions of this view of language behaviour and that this pedagogy "lacks precision and does not provide a universal scale for assessment of individual learners" (Savignon, 2004:72). According to Thornbury, teachers', and particularly teachers whose L1 is not the TL, use of techniques such as for example choral drilling, dictation, reading aloud, etc, "is evidence of the need for workable routines that impose order on potential chaos" (Thornbury, 1998:111).

With the previous section in mind, van Lier (1996) points to the need for a 'conversational pedagogy' that escapes the either-or dichotomy between, on the one side, instructional interaction and, on the other side, spontaneous and improvised conversation. In this perspective the concept of instruction is viewed as much more flexible and thus challenges the idea of instruction as a fixed and pre-established type of activity. In this view instructional interaction can be organised by a dialogical 'sphere' (Bakhtin, 1986) and thus serve as a tool for language teachers to create a more varied and stimulating learning environment. In the subsequent section I will present a selection of research where this idea is central.

Recent research of interaction in SL/FL classrooms (e.g. Jarvis & Robinson, 1997; Hall & Walsh, 2002; Gibbons, 2003; Haneda, 2005) has shown that teacher-class interaction occupies a high percentage of classroom time "and is thus a major site for learning and teaching in the

everyday reality of classrooms" (Haneda, 2005:314). As in L1 classrooms, the researchers in these studies point to the three-part exchange structure as a typical interactional pattern in SL/FL teaching and learning settings as well. Hall and Walsh (2002) point to two qualitatively different learning environments and foreground in this aspect the teacher's use of the third part in the 'IRF' as fundamental in the unfolding process of interaction. One version reflects the 'transmissionary' mode in which the teacher's role as an expert is to transmit information to the students "whose sole responsibility is to receive and internalize the information, and, when called upon, to extract and accurately display it" (Hall & Walsh, 2002:196). Typical for the 'follow-up' move in this version is short and evaluative responses (for example 'Well done', 'Good', etc.) and few attempts are made to extend the 'IRF' sequence any further. In the second version, on the other hand, the students are viewed as active agents in the learning process and a teacher's actions in this version promote to a greater extent intellectually challenging interactions. Here, the 'follow-up' move includes a number of functions, including the evaluative dimension, that invite the students to comment, clarify, reformulate, elaborate etc. their responses.

Hall and Walsh (2002:196) foreground the interlinked relationship between interactional patterns and underlying epistemologies and argue that "it is reasonably clear that consistent use of each version of the triadic dialogue is tied to a particular epistemological stance". In their conclusion, they recommend teachers to become aware of how different linguistic patterns create different learning environments and, as a consequence, different learning opportunities. Given the inseparable link between actions and beliefs, the researchers point out that "the concern becomes how to bring about awareness and change in teacher practices and beliefs" (Hall & Walsh, 2002:197).

Jarvis and Robinson (1997:214) seek to relate understandings from discourse analysis and a Vygotskian view of the interactive nature of learning, in particular the concept of 'appropriation'. In their research they have examined how teachers use the third move (the 'feedback' move) in the exchange structure to 'appropriate' the students' utterances to culturally accepted constructions. They point out that teachers may use a range of pedagogic functions in their responses to offer the students "the guidance he/she feels they need for conceptual development" (Jarvis & Robinson, 1997:227). The researchers single out the relationship between a teacher's ideas of what is being talked about, that is, his/her viewpoints

of a particular 'topic' as fundamental and thus constitutive elements of the interactional pattern. They argue that a teacher's view of a specific 'topic' leads him/her "to steer the interaction in a particular direction, to provide support to the pupils' learning in an area in which she predicts they need it" (Jarvis & Robinson, 1997:219). The researchers foreground in this respect the multilayered, multivoiced and multifunctional quality of discourse and single out that a teacher's awareness of these qualities is central in the creation of a coherent and supportive discourse in the classroom. By using a discourse perspective, they argue, a teacher's responsive choices to students' contributions may build the three-part exchange structure into a more complex participant structure depending, however, on the teacher's responsiveness to what the students have said and on his/her responsiveness to what is being talked about.

Following Haneda (2005), the three-part exchange structure "may take many different forms, the appropriateness of which is dependent on the purposes each serves in relation to the particular activities that are being mediated" (Haneda, 2005:327). Haneda foregrounds the inseparable relationship between language use and teaching environments and she suggests that the 'IRF' (Haneda uses Lemke's (1990) term 'triadic dialogue') may be an effective tool in teacher-class interactions. In her discussion, Haneda points out how educators need to be aware of the multiple functions available in the 'IRF' "so that they can strategically use the appropriate mode to achieve the specific goals they have in mind" (Haneda, 2005:329). The intention of Haneda's research is not to argue for or against the 'IRF' as either good or bad but to reconsider the multifunctional role played by the 'IRF' in teacher-class interaction in the learning experiences of SL/FL students. Gibbons (2003) follows the trend and foregrounds the quality of a teacher's responses to the students' utterances as central in the creation of a stimulating learning environment. In this respect, Gibbons points out a teacher's awareness of what the students have said and what type of assistance the students need in order to build new or 'appropriate' knowledge as fundamental in the process of learning in teacher-class instructional interaction. Gibbons' concluding remarks show how learning is an interdependent communicative activity between the teacher and the students and what becomes known is a 'product' of the interactional process of the interactants' verbal input and output on a moment-to-moment basis.

To sum up, the research I have presented is concerned with the links between classroom practices and the teachers' experience and awareness of the purpose of SL/FL teaching and learning. In their conclusions, the authors bring to the front how this awareness organises the concrete language use and thus organises the students' opportunities for language development in a particular learning environment. The authors point out that a teacher's awareness and use of various types of multifunctional interactional moves depending on the learning environment might serve as tools to reinforce or undermine effective teacher-class instructional interaction. According to Savignon (2004), the challenge for language teachers today is to "reflect this variety and at the same time encourage learners to develop the skills they need to participate in the negotiation of sociolinguistic conventions" (Savignon, 2004:73). Following Savignon, an approach to language teaching based on dialogical principles requires an understanding and adoption of sociocultural conceptions of language and learning. According to Kramsch (1993:31) "such a pedagogy should better be described, not as a blueprint for how to *teach* foreign languages, but as another way of *being* a language teacher."

2.5   Dialogical ideas in the English subject curriculum in L06

The aspect of meaningfulness is at the centre of interest in dialogical theories of language and learning and new theoretical insights represent a shift from so called 'traditional' language teaching (see Johnson, 1996:170) toward teaching a foreign language in more meaningful contexts, in other words, language in use. Alongside such insights more communicative approaches to language teaching have developed as a response to the need to equip learners with the ability to use the TL in real life communication (Musumeci, 2004). In communicative approaches language is viewed as a means of communication in the diverse areas of human activity in which language is used. Berns (1990) summarizes the principles of communicative approaches to language teaching as follows:

1. Language teaching is based on a view of language as communication. That is, language is seen as a social tool which speakers use to make meaning; speakers communicate about something to someone for some purpose, either orally or in writing.
2. Diversity is recognized and accepted as part of language development and use in second language learners and users as it is with first language users.
3. A learner's competence is considered in relative, not absolute, terms of correctness.

4. More than one variety of a language is recognized as a model for learning and teaching.
5. Culture is seen to play and instrumental role in shaping speakers' communicative competence, both in their first and subsequent languages.
6. No single methodology or fixed set of techniques is prescribed.
7. Language use is recognized as serving the ideational, the interpersonal, and the textual functions and is related to the development of learners' competence in each.
8. It is essential that learners be engaged in doing things with language, that is, that they use language for a variety of purposes in all phases of learning. Learner expectations and attitudes have increasingly come to be recognized for their role in advancing or impeding curricular change. (Berns, 1990:104)

Recent reforms in Norway have been increasingly influenced by more communicative approaches to language teaching (see Simensen, 1998:118-119). The current English subject curriculum is structured into three main subject areas and emphasises that these areas supplement each other and must be considered together (L06:94). The main areas are 'Language learning', 'Communication' and 'Culture, Society and Literature'.

The first area deals with the process of language learning and points out that the students' awareness of this process is fundamental. This area is in agreement with the final principle in Berns' (1990) 'list' in which the students' roles in the learning process are pointed out as central. The second area deals with communication and is in agreement with Berns' first principle. The English subject curriculum thus adopts the view of language as a means of communication and singles out communicative skills the students need in order to be able to participate in various social arenas in which the English language is used. The subject area of communication points out communicative skills like vocabulary, idiomatic structures, pronunciation, intonation, orthography, grammar and syntax as central parts in the process of SL/FL teaching and learning and foregrounds how such skills may serve as a means to encourage participation, interaction, understanding and respect between people with different worldviews and cultural backgrounds (L06:93). Participation and interaction in various forms of communicative activities, including listening, reading, writing, prepared oral production and spontaneous verbal interaction, are singled out as central concepts (L06:94). In relation to verbal interaction the curriculum emphasises that the students must be aware of and use appropriate communicative strategies. A central competence aim in this respect is the management of interactional skills such as taking initiatives to start, finish and keep a conversation going (L06:99). The third and final subject area deals with cultural awareness. A central topic is diversity and the area is in agreement with Berns' second, third and fourth

principle. The curriculum singles out knowledge of the development of the English language to a world language as central and foregrounds how knowledge of the English language in this respect may contribute to cultural awareness and understanding across cultures.

To sum up, the English subject curriculum in L06 is organised with an orientation to principles related to communicative approaches to language learning. The guidelines are basically oriented to the learner and, in contrast, there is no focus on the teacher or the process of teaching. I will in this respect once more refer to Savignon (2004) who emphasises that an approach to language teaching based on dialogical principles requires an understanding and adoption of sociocultural conceptions of language and learning. I find this aspect of central interest and will thus include it in my discussion in Chapter 5 (section 5.2).

3 Methods

3.1 Methical reflections

3.1.1 Transcription

My dissertation focuses on examining transcribed tape-recorded talk in one English classroom. The tape-recorded talk has been transcribed in accordance with Svennevig's (1997) transcription system which was originally developed by Du Bois, Schuetze-Coburn, Paolino & Cumming (1991, 1993 cited in Svennevig, 1997). This means that the actual spoken discourse in the classroom has been transformed into a written text. With this in mind, the transcription can best be viewed as a textual and simplified version of the naturally occurring talk in the classroom. In the following, I will refer to this version as the 'lesson'.

My analysis represents my own understanding of the lesson. The data are taken out of their sequences which provide their real life contexts and involves thus a simplification of the ongoing interaction. On the one hand, this simplification can be understood as a necessary means I use to be able to capture and analyse some features considered as keys in relation to my aim in this study. On the other hand, this simplification reduces the role played by other features which from other perspectives may play a fundamental role to the actual interaction in the classroom. I will with this in mind point out that my analytical focus serves here as a provisional one and my analytical findings based on this focus can best be seen as my constructions representing my particular point of view in this study. This process is linked to the social, cultural and historical contexts surrounding my data, on the one hand, and me in my role as researcher, on the other. My constructions can with this in mind best be seen as formed in interaction with the society, the language, the paradigm and the local research community of which I am a member (Alvesson & Sköldberg, 1994).

My aim is to give a qualitatively analysis of the lesson in order to show what sort of language interaction one might expect to find in one English language classroom in Norway. With this in mind, my aim is *not* to generalize my findings and the only validity my analysis can claim is that the participants in my study are orienting to the procedures described by me. To validate my analysis I will here draw on insights in Svennevig (1997:77):

> [S]ome conversational phenomena are so complex in their detail that it is difficult to generalize and say whether some other occurrence is a manifestation of the 'same' conversational procedure or some other procedure. And in this perspective a single case is sufficient to motivate analysis.

According to Schlegoff, "*one* is also a number" (cited in Svennevig, 1997:77).

3.1.2 Data collection

The practical analysis of the lesson was carried out by using a tape recorder in addition to my 'participation as a non-verbal observer' (see Atkinson & Hammersley, 1998). My non-verbal role can be understood as a mode of being in the classroom which was part of the social world in the classroom in that particular lesson. The recording took place by the installation of two microphones placed on racks in the front and in the back of the classroom in order to capture the different voices in the interaction. The participants were of course affected by the microphones but as the lesson progressed their interest in this seemed to decrease. The students and the teacher were also affected by my presence and on two occasions some of the participants addressed me directly. When these participants addressed me I did not answer and signalled that my role was to not take part in the verbal interaction. In this study I recognize my presence as participant observer, researcher, colleague and teacher (see section 3.1.3), in addition to the microphones and the tape recorder, to be co-constitutive features of this lesson. Yet, I find the participants' mode of interaction representative in relation to their repertoire of how to act and interact.

The participants in the lesson were familiar with my presence in the school (see section 3.1.3) but of course not in the social environment in which the study was set. They knew my function as researcher at the time of the recording but had no information of the focus of my research, except for the teacher whom I had given a brief verbal presentation. I asked for a permission to tape record and observe one lesson in which teacher-class interaction was to some extent part of the teaching. The theoretical background, however, was not part of my presentation. The teacher looked at his schedule in order to find a suitable lesson for me to undertake the tape recording in addition to the observation. In this respect, I interpret the lesson to be a pre- planned session independent of my requests. Later, I also handed to him a more formal presentation on behalf of my supervisors (see appendix 3). I had also in advance

of the recording been given verbal permission to carry out my study at this school by the school's substitute principle.

Permission to carry out the research was granted by the Norwegian social science data services, on condition that the results were treated in such a way that no participant could be identified. To this end both the school, the teacher and all the pupils have been anonymised. The teacher is referred to throughout as 'teacher' and the individual pupils as 'S1, S2, S3 etc.'. Having said this, there is no doubt that the teacher and some of the more active individual pupils would be able to recognise their own role in the classroom interaction. They might also disagree with some aspects of my interpretation of what went on in the classroom. I have stressed that my interpretation is just that, *my own* interpretation. The full transcription of the lesson is contained in appendix 1 so readers can make up their own mind as to the validity of the analysis in my study.

3.1.3 Contexts

The tape-recording took place in a traditional classroom in a rural area in the Eastern part of Norway in February 2007. The rationale for selecting this particular classroom was first and foremost a question of convenience due to personal factors like place of residence in addition to locations like place of study and work. The lesson took place in a first year upper secondary classroom and consisted of one teacher, twenty five students, and myself as a participant observer.

The teacher was an experienced male teacher and, as students in the upper secondary school in Norway, the students could be viewed as experienced SL/FL learners. The students as a group consisted of a relatively homogeneous group of people and were all students at the school's music stream. The school consisted of five hundred and fifty two students and was at the time of the recording my place of work. I had been a substitute teacher for approximately one and a half years in several subjects at the time my data collection took place. These subjects included dance, English, and motion ('bevegelse'). At the time of the recording I had been the students' teacher in the latter subject since the opening of the school year in September 2006. The teacher, who had been an English teacher at this school for a longer period of time, had been my colleague since the day I started to work at this school.

The lesson lasted for 90 minutes and was organised around different classroom activities with distinct objectives and forms of verbal interaction. Most of these activities were organised around three texts in *Targets* (Haugen *et al*, 2005:149-150) dealing with 'Tudor England', Stuart England' and 'Georgian England'. These texts are considered central constitutive features in the lesson's interactional and contextual organization. The lesson was well structured and the students seemed motivated and showed willingness to participate. I would here emphasise that the seemingly effortless organization of the lesson and the relatively short transitional sequences between the various activities impressed me. The teacher and the students seemed well coordinated in their interactional work in the sense that most of the talk in the lesson is categorized as on-task.

I will foreground the following. In my analysis I have excluded as outside the scope of my study turns and idea units with a social function unrelated to the main topics of the classroom, so called off-task talk. The following extract (Transcription, p. 93-94) will illustrate turns and idea units identified in this category.

```
        ((NEW STUDENTS ENTER THE CLASSROOM))
14      Ss?:    .. Hei.
15      T:      (0) Hello.
16      S?:     (3.0) Jeg skal sitte ved--
17      S?:     (0) Nei.
18      S?:     (0) Jo.
19      S?:     (0) Det er der.
20      S?:     (1.0) Må jeg sitte foran=?
21      T:      .. We'll eh= 'yes, if you're very quick now you can eh=, if you're very
                quick you can also get verb number one. But then you have to sit down 'very
                quickly.
```

The lesson contained only a few contributions of this type. The lesson as a whole contained 1105 idea units and 601 turns. After the exclusion of idea units and turns described above, 1019 idea units and 586 turns remained for analysis.

3.2 Analytical units

To be able to capture the multilayered complexity in the lesson I have in my analysis structured the lesson into a hierarchy of analytical units. I have with this in mind restructured

a model in Linell (1998:203) and used this model as my starting point. Figure 1 below illustrates what items I have used as my analytical units.

Figure 1: Analytical units.

Interactional contributions to spoken disocurse:
- lesson (the core activity)
- phases (major activity-sustained sub-activities)
- topical episodes (middle-sized, topic- sustained episodes)
- topical sub-episodes (smaller topical units distinguishable within episodes)
- topical sequences, or local communicative project.

Elementary contributions to spoken discourse:
- turns
- (potential) idea units

My analysis is organised around two major analytical unit categories. These categories are termed elementary and interactional contributions to spoken discourse. Each of these categories is further structured into several minor analytical units. In the following sections I will present each of these analytical units in a step-by-step fashion starting with the elementary units in the discourse.

3.2.1 Elementary contributions to spoken discourse

In this study, I need two sets of basic analytical units. I have here chosen to contrast between turns and idea units and I consider both as my elementary analytical units. The first unit I will focus on is the turn. I have encoded turns in terms of a change of speaker on both sides and in terms of its dialogical relationship to its contexts, that is, in terms of its expressiveness in the sense that it is possible to understand and respond to (Bakhtin, 1986). According to Sacks, Schlegoff and Jefferson (1974 cited in Renkema, 2004:163), the management of turns consists of two components: the turn-construction component and the turn-taking component. A turn is built up of syntactical units, that is, sentences, sentence fragments, or single words. I have here made a distinction between what qualifies as a complete turn and what does not. In some sequences, participants voice their involvement through 'back-channelling' signals such as 'hm', 'oh' (etc.). These minimal (re)actions are in this study not qualified as a complete turn.

To illustrate the teacher and the students' management of complete turns in the lesson, I have used a simplified version of a model developed by Sacks, Schlegoff and Jefferson (1974 cited

in Renkema, 2004:163) as my starting point. In accordance with this model, the turn-taking component consists of four rules. Below I will give a brief presentation of these rules:

1. If the turn-so-far is so constructed as to involve the use of a 'current speaker selects next' technique, then the participant thus selected has the right and is obliged to take the next turn to speak. No others have such rights or obligations, and transfer occurs at that place.

2. If the turn-so-far is so constructed as not to involve the use of a 'current speaker selects next' technique, then self-selection for the next speaker may, but need not, be instituted. The person who first starts at that moment acquires the right to a turn, and transfer occurs at that place.

3. If the turn-so-far is so constructed as not to involve the use of a 'current speaker selects next' technique, then the current speaker may, but need not continue, unless another self-selects.

4. If neither rule 1 nor 2 has operated, and, following the provision of rule 3, then the rule-set 1 to 3 re-applies at the next transition-relevance place, and recursively at each ensuing transition-relevance place, until transfer is effected.

This model is designed to describe the turn-taking component in ordinary conversations and does not include a focus on institutionalised talk in interaction. Being aware of this, and as already mentioned above, I will use these rules as my starting points. Determining which rule is applicable is difficult and the rules are viewed as a simplified version of how the participants in my study manage turn-taking.

In some sequences the teacher's turns are identified by relatively lengthy stretches of talk and I need here to be able to analyse several full-fledged meaning constructions within these turns. I have in these sequences considered the idea unit as the most constructive analytical unit to use. I have encoded idea units in terms of units of meaning or potential units of meaning. Like the turn, these units of meaning can be any linguistic unit capable of realizing a unit of meaning, that is, sentential, clausal, phrasal and lexical. According to Linell (1998:161), the boundaries between these units may be seen as decision points for the speaker who within these boundaries decides whether to hand over the 'floor' to a potential next speaker or to go on talking. Equally, the listener uses these boundaries as response points where received idea units are interpreted and responded to in varying forms. Below I will illustrate my encoding of idea units in this study by using some of the turns in the transcript. I will exemplify by using turn 64 (Transcription, p. 96).

> 64   T: (13.0) (I remember that I asked you to practice 'reading and translating at home.) (Still, I want .. us to do some choir reading now before you throw in your 'partner and read to your partner.) (And even after that I want to listen to one at a time.) .. (So we are going to have a very .. very, very thorough practice of this before we do the .. 'single reading, .. individual reading.) .. (Eh= And we start page a hundred and forty nine.) .. (And as you know we're going to write about this, .. in one week and a half .. the X of X.) (So this is in the middle of what we need to remember.) … (And we do it the ordinary way.) (I do as well as I can,) (I know that many of you are much better then I 'am.) (So you do=) – (this will be 'perfect.) (Because you are so much better then me.) (But I do as well as I can and you will be better.)   .. (Now we start from the top of page a hundred and forty nine.) .. (<Q 'Tudor England. Q>)

Turn 64 is produced by one and the same speaker and classify here as an extended turn. I have used brackets to show how I have structured the talk in this turn into smaller idea units. By using a smaller analytical unit then the turn to analyse this type of language behaviour I am here able to capture central and constitutive contextual features of the spoken discourse within the turn.

I have also encoded some of the idea units in terms of potential meaning constructions. I will use turn 224 to exemplify this point (Transcription, p. 101).

> 224   S7:   (0) (He was king.) ([And=- -])

In this turn I have identified two idea units. The first is encoded as a full-fledged meaning construction. This is demonstrated by a punctuation mark. The second is encoded as a potential meaning construction. In this situation, the speaker signals that he/she wants to continue but is interrupted by a next speaker. The speaker steps aside and the one who has interrupted continue. This process is here marked by a speech overlap mark, a lengthening mark and a truncated intonation unit mark (see Transcription symbols, p. vii).

Each elementary contribution is analysed in terms of their retroactive and proactive properties. Depending on the most characteristic property in the spoken discourse the contributions fall into different types of initiative and response. I have in this study used ten simplified types described in Svennevig (1995:72) as my models. Below is a list of these ten types.

1. Free strong initiative
2. Free weak initiative
3. Strong local initiative
4. Weak local initiative
5. Strong non-local initiative
6. Weak non-local initiative
7. Minimal local response
8. Minimal non-local response
9. Repair
10. Inadequate response

Each of these types is analysed and organised around the idea that elementary contributions in talk go through three phases. That is, the contribution is a next action in relation to preceding actions, a current action, and a prior action to the anticipated following contribution (Linell, 1998:165). In the list above, the initiative types have to do with anticipation of a next action. The responsive types have to do with an actor's notice of the presence and activities of others and his/her responsive action to these others' activities. In types 1, 2, 5 and 6 the initiatory aspect dominates and these types are considered strong in the sense that they strongly steer the interactional process in certain directions. A free initiative, types 1 and 2, is a so called untied initiative. According to Linell (1998:169), this is the case "when an actor brings up a new topic that is entirely unconnected to the prior discourse". The third idea unit in turn 3 exemplifies my encoding of free initiative types (Transcription, p. 93).

3   T: (0) As you can see we have a 'guest, .. an ob'server. ((ADDRESSING ME)) (1.5) Are you= .. 'ready, ... for the 'start? (1.0) I'm back from 'London. (…)

In turn 3, I have identified three idea units (the first and third idea units are marked by a punctuation mark, the second by a question mark). I have encoded the first and second idea units as connected contributions to the discourse due to the students' already existing awareness of my presence in the classroom and their already established focus on the SL/FL teaching and learning setting. In other words, the topics are already familiar to the students in the classroom. The third idea unit, on the other hand, is encoded as a free initiative where the responsive aspect to the prior discourse in the classroom is nil. This elementary contribution is not a dominant type in the lesson as a whole and only sporadically used by the teacher.

A distinction is made between strong and weak initiatives. A strong initiative is in Linell (1998:170) termed a soliciting initiative and this type basically consists of questions and requests that explicitly and strongly call for an immediate action or a response on the part of the interlocutor(s). To show my encoding of this type, I will use turn 72 in context with turn 73 (Transcription, p. 97).

72   T: (0) Can you say <Q '(/welθ/)? Q>
73   SS: (0) <Q '(/welθ/). Q>

Turn 72 typifies here a polite request and in its context it strongly solicits a particular response from the students. A weak initiative, on the other hand, functions more as a non-soliciting initiative and this type may "invite but do not oblige for a continuation by the other" (Linell, 1998:170). A weak initiative is basically a comment where the options to respond are more open. I will use turn 43 in context with turn 44 to exemplify this type (Transcription, p. 95).

43   T: (0) That's the old way of doing it. Now probably people use the 'e-mail.
44   S3:   (0) Yeah.

The first idea unit in turn 43 typifies here a statement or comment. The second idea unit typifies a 'reasoning' opinion first and foremost in response to the preceding idea unit and does not to the same extent initiate a continuation by the students. However, in this sequence, a student contributes by showing agreement but this is here encoded to be an action produced without being strongly invited to contribute by the preceding turn.

I have also focused on the distinction between local and non-local contribution to talk. 'Local' is here used to show that the contribution is locally linked to the 'adjacency pair'. 'Non-local' is used to show that the contribution is responsive to something further back in the spoken discourse in situ. Types 3 and 4 typify locally organised contributions and are considered the most balanced and coherent types in the sense that they create local coherence in the discourse by being tied to both the immediate preceding action and to the next (Svennevig, 1995:73).

Locally linked contributions dominate the spoken discourse in my study. To exemplify my encoding of contributions in this category, I will use turn 285 in context with turn 284 and 286 (Transcription, p. 103).

```
284    S9:    (0) William Shakespeare.
285    T:     (0) What was he famous for?
286    S9:    .. Writing= .. 'plays.
```

The retroactive aspect in turn 285 is responsive to and is tied to turn 284 by the same topic ('William Shakespeare'). The proactive element in turn 285 strongly initiates a continuation of this topic in the immediate subsequent move in addition to initiating a topic-related element in the discourse. Turn 286 is responsive to the strong initiative in turn 285 and is coherently tied to this turn by developing the initiated 'topic candidate' ('What was he famous for?').

Finally, the responsive aspect dominates in types 7 and 8. These minimal responsive contribution types are considered to do nothing more than is called for by preceding contributions which are usually soliciting types. According to Linell (1998:176), a minimal response contributes to discourse by merely resolving the topical aspect which was locally in focus in the preceding turn(s). These types may introduce some new content but within strict limits of the current topic. Turn 73 and 286 in my examples above exemplify my encoding of this contribution type. Type 9 is categorized as a repair. This type indicates that the listener has not made sense of what has been communicated in the preceding turn(s) and initiates a repair sequence. This contribution type is not dominant in the spoken discourse and only sporadically used by the students. I will use turn 390 in context with 391 to exemplify my encoding of this contribution (Transcription, p. 106).

```
390    S8:    .. e= <Q The British Empire was now rising above- - Q> … åh jo, det
               var riktig det nå?
391    T:     (0) Yeah, correct, correct, you were in the right place.
```

The final type is inadequate response. This type indicates that the response has not been accepted by the other interlocutor(s).

3.2.2 Interactional contributions to spoken discourse

In this part of my analysis, my focus of attention is on how the participants' interactional contributions are built on either topical-sustained coherence or activity-sustained coherence,

or, of course, on both. To capture these components in the participants' talk, I will use the terms 'topical-sustained episode' and 'activity-sustained episode'. First, a topical-sustained episode can be understood as a bounded sequence, a discourse event with a beginning and an end surrounding a spate of talk, which is focused on the treatment of some 'problem', 'issue', or 'topic' (Linell, 1998:183). The participants' treatment of topics represents variations. To capture these variations, I have structured their interactional contributions in terms of 'topical sequences', 'topical sub-episodes' and 'topical episodes'. A topical sequence represents the smallest full-fledged interactional contribution and is the most locally organised unit. Below, I will use the topical sequence named 'Transition' to exemplify my encoding of this type of interactional contribution (Transcription, p. 112).

```
550   T:     .. Hva betyr transition?
551   Ss?:   (0) Overgang.
552   T:     (0) Det betyr overgang.
```

This sequence is extracted from an activity-sustained episode (see below). Characteristic for this activity is the students' reorganization of a longer text from the TL into the mother tongue. This particular sequence is encoded both as sustained by this activity but also by the participants' treatment of 'Transition' in particular. In combination with my analysis of the response-initiative structure, this topical sequence illustrates a short and linear teacher-student(s) topic organization where the teacher in turn 550 initiates a focus on a particular topic and strongly solicits an immediate response by the students in the subsequent turn. In turn 551, the students contribute minimally by resolving the topical aspect which was locally in focus in the preceding turn. In turn 552, the teacher extends the two-part exchange structure and incorporates a third move to show recognition, end the topical sequence and signal a return back to the 'main' activity. An analysis on this level gives me the opportunity to examine how the participants use the various properties within elementary contributions as resources to establish a shared focus on a particular topic and as resources to either end (as in the example above) or extend the focus.

Topical sub-episodes represent smaller interactional units distinguishable within the even larger topical episode. Topical sub-episodes within a topical episode are sustained and coherently organised by a common and overarching topical aspect but the character of these

topical aspects represents variations within the discourse. To illustrate my encoding, I will use the topical sub-episode named 'Tony Blair' in my transcription (Transcription, p. 109).

455	T:	(…) .. And now the present Prime Minister, his name is- -?
456	S16:	.. [Tony- -]
457	S8:	[Tony Blair]
458	T:	(0) Yes, and he and his Government have managed to reduce the number of Lords and they have also managed to reduce the power of the House of Lords. But .. it still has some power the House of Lords. .. But of course it's more reasonable that the people who are elected .. the people in .. the= the House of Commons have more power.

This topical sub-episode is extracted from a topical-sustained episode where the main focus is on the treatment of historical facts related to governmental issues in Georgian England. 'Tony Blair' is here encoded as a sub-topic in the sense that British governmental issues are still relevant but the participants have in this sequence moved the focus across times. An analysis at this level gives me the opportunity to examine the participants' interactional organization beyond the level of topical sequences but within the larger topical episode.

Topical episodes are encoded in terms of a 'hierarchic topic structure' (Svennevig, 1995:90) containing a main topic which, within the episode, can be considered at the top. The building of a topical episode is here understood as the building of a coherent text starting from a fragment and then building beyond and around by including associated contexts. Due to the complex character of these episodes and space available in this study, I will illustrate my encoding by referring to the topical episode named 'Georgian England II' in my transcription (Transcription, p. 112).

I have also encoded episodes in terms of an 'additive topic structure' (Svennevig, 1995:90). These episodes are also structured by minor topical sub-episodes but, in contrast to being sustained by a main topic at the top, these topical sub-episodes exhibit a lack of local topical coherence beyond adjacency sub-episodes. To illustrate my encoding I will refer to the episode named 'Dictation' in my transcription (Transcription, p. 93). Beyond the more locally organised sub-episode level, coherence in these episodes is built upon a 'macro-topical agenda' (Linell, 1998:192), such as, for example in 'Dictation', working with 'new' vocabulary. Along with the macro-topical agenda, the activity type characteristic for

'Dictation' works to hold this episode together. This aspect leads me to my next analytical unit.

The highest analytical units in this study are sequences of talk coherently organised and sustained by the overarching activity types, that is, talk in terms of distinct characteristics of the participants' interactional activity. Activity-sustained episodes are here termed 'phases'. These phases operate on the global level and work to hold topical episodes, topical sub-episodes and topical sequences together. In some phases, the activity type alone works as the participants' interactional resource in their building of a coherent text. To exemplify my encoding of this analytical unit, I refer to the phase named 'Choral drilling' in my transcription (Transcription, p. 96).

4 Results

This chapter is structured in two main sections. Section 4.1 contains a presentation of structural components in the lesson. This presentation is structured in three sub-sections. Section 4.1.1 contains a presentation of the lesson's activity-sustained phase structure. Here I have also included a presentation of how these phases progress in time. In section 4.1.2 I present the lesson's participant structures in terms of the participants' amount of talk in total. This section contains a presentation of how the teacher's talk, on the one hand, and the students' talk, on the other, is structured in the lesson as a whole in terms of turns, idea units and words. I then single out talk in terms of idea units as my analytical focus and present how the teacher and the students' idea units are structured in each of the lesson's phases. In section 4.1.3 I focus on the retroactive and proactive links between these idea units. This section contains a presentation of the initiatory and responsive properties within each of the participants' idea units and serves to illustrate who dominates the lesson's interactive progression.

The findings in section 4.1 serve as my starting points in section 4.2. This section contains a relatively detailed presentation of the participants' interactional organization in a selection of phases considered as keys to the study.

4.1 Dominant structural features in the lesson

4.1.1 Activity-sustained phase structure

The lesson is structured by several goal-oriented activities, each with distinct interactional and contextual features. Based on these features, I have structured the participants' moment-to-moment talk into seventeen major phases. Table 1 below is a first round presentation of the lesson's structure in terms of phases. I have also added the 'Time' dimension (represented by the second column) in order to show how the lesson progresses in time and for how long the participants stay in each of the seventeen phases. For convenience, I have named the phases and these names will be used to refer to specific phases in my subsequent analysis.

Table 1: The lesson's structure in terms of phases and progress in time.

Phase		Time
1	'The opening of the lesson'	00:00:00
2	'Dictation'	00:01:12
3	'Individual written work I '	00:08:08
4	'Choral drilling'	00:12:30
5	'Pair work'	00:21:05
6	'Individual reading aloud I'	00:41:15
7	'Questions, answers and feedback I'	00:43:25
8	'Individual reading aloud II'	00:48:15
9	'Questions, answers and feedback II'	00:49:05
BREAK: 00:53:25		
10	'Individual reading aloud III'	01:02:15
11	'Translation I'	01:06:10
12	'Questions, answers and feedback III'	01:07:25
13	'Translation II'	01:09:05
14	'Questions, answers and feedback IV'	01:17:10
15	'Translation III'	01:18:25
16	'Individual written work II'	01:19:30
17	'The closing of the lesson'	01:24:25
The lesson is closed: 01:26:14		

Table 1 shows how the lesson is structured into seventeen phases and how long the participants stay in each of these phases. The participants stay in the lesson, excluding the break, for approximately one hour and seventeen minutes. Basically, the 'Time' column in Table 1 shows that the participants stay in some phases longer than others. As an example, the participants stay in the 'Pair work' phase in approximately twenty minutes (26 % of the time in total) and, in comparison, spend only fifty seconds (1.08 % of the time in total) in the 'Individual reading aloud II' phase.

I will at this point make some restrictions. This study concentrates on teacher-class interaction. My analysis of phases where the activity is organised by other types of interaction is limited and includes only an analysis of contributions structured in sequences where the talk is identified as a shared activity between the teacher and the class. This is of relevance in phase 3 and 16 ('Individual written work I and II'), where the major activity type is of an individual and written character, and in phase 5 ('Pair work'), where the major activity type is organised by student-student interaction.

I will also make restrictions in relation to some of the other phases. Some phases are identified as relatively alike in the sense that the participants' contributions are organised by relatively similar principles and thus create relatively stable interactional patterns across these

phases. This is of relevance in phase 6, 8 and 10 ('Individual reading aloud I, II and III'), phase 7, 9, 12 and 14 ('Questions, answers and feedback I, II, III and IV'), and phase 11, 13 and 15 ('Translation I, II and III'). In section 4.2, I will structure phases identified as relatively alike under the same heading and I will illustrate the participants' building of these phases by using examples across each phase. In section 4.1, however, I will continue to make a distinction between each of the seventeen phases singled out in Table 1.

4.1.2 Participant structures and quantitative dominance

Table 2 below illustrates how the teacher and the students' verbal actions are structured in the lesson as a whole in terms of turns, idea units and words.

Table 2: The lesson's overall participant structure in terms of turns, idea units and words in total (% in brackets).

	Teacher	Class	In total
Turns	289 (49.3 %)	297 (50.7 %)	586
Idea units	699 (68.6 %)	320 (31.4 %)	1019
Words	3858 (67.2 %)	1881 (32.8 %)	5739

Table 2 shows that in terms of turns, the teacher and the students' verbal contributions in total construct a symmetrical participant structure. Out of a total of 586 turns the class is responsible for 50.7 % and the teacher 49.3 %. In terms of idea units the teacher is responsible for 68.6 % and the class 31.4 %. This relationship shows that in terms of idea units the teacher is the dominant participant and the lesson is at this point characterised by an asymmetrical participant structure. The relationship between turns and idea units demonstrates that the teacher produces 2.4 idea units on average in each turn whereas the students produce 1.1. In relation to words in total the teacher is responsible for 67.2 % and the students 32.8 %. This pattern tallies with the participant structure in terms of idea units and shows that the teacher dominates the verbal interaction in terms of amount of talk in total. The relationship between turns and words shows that the teacher produces 13.3 words on average in each turn and the students 6.3 words on average. To sum up, in terms of turns the analysis shows an almost symmetrical participant structure. In terms of idea units and words, on the other hand, my analysis shows that the teacher is responsible for approximately 70 % of the talk.

In the following, I will single out the participants' idea units as my analytical unit. Figure 2 below illustrates participant structures in terms of idea units in each of the lesson's seventeen phases.
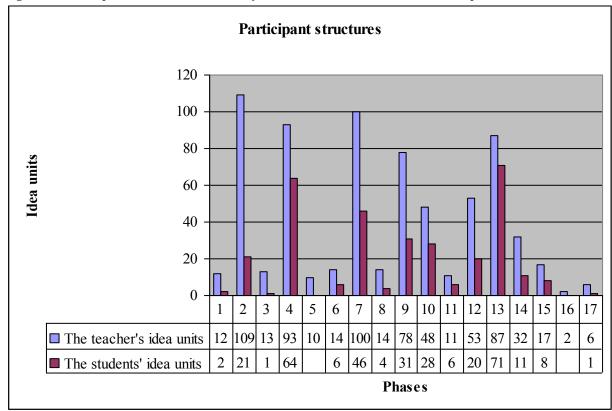
Figure 2: Participant structures in terms of idea units in the lesson's seventeen phases.

Participant structures

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
☐ The teacher's idea units	12	109	13	93	10	14	100	14	78	48	11	53	87	32	17	2	6
☐ The students' idea units	2	21	1	64		6	46	4	31	28	6	20	71	11	8		1

Phases

Figure 2 shows that each phase is, in varying degrees, dominated by the teacher's verbal contributions and, consequently, the students' contributions are predominantly non-verbal. Figure 2 shows in this perspective that the participants coordinate their interactions with an orientation to the teacher predominantly as the main speaker and the students predominantly as listeners. The first phase in Figure 2 shows that the teacher is responsible for 85.7 % of the idea units and the students are responsible for 14.3 %. This relationship is representative for phase 2, 3 and 17 as well and shows that the teacher in these phases is responsible for 84.8 % of the idea units on average and the students 15.2 %. In phase 6, 7, 8, 9, 12, 14 and 15 the teacher is responsible for 71 % of the idea units on average and the class 29 %. In phase 4, 10, 11 and 13 the teacher is responsible for 58.6 % of the idea units on average and the class 42.4 %. Phase 5 and 16 are dominated 100 % by the teacher's verbal contributions and the students' contributions are thus 100 % non-verbal. I would underline that the analysis of talk

in relation to phase 3, 5 and 16 shows only dialogue contributions in relation to the construction of a joint understanding of how to act and behave.

Figure 2 shows that the participants' amount of talk in terms of idea units varies significantly between the different phases. Phase 2, 4, 7, 9, 10, 12, 13 and 14 stand out in the sense that these episodes are constructed by more idea units. Out of a total of 1019 idea units 87.5 % are identified in these phases. As Table 2 shows the teacher is responsible for 699 idea units in total. Figure 2 shows in this respect that 85.8 % of the teacher's idea units in total are produced in the phases pointed out above. The students are responsible for 320 idea units in total and Figure 2 shows that 91.2 % of the students' idea units in total are produced in these phases. Phase 4, 10 and 13 stand out in the sense that these phases are identified by a more symmetrical participant structure. 50 % of the students' idea units in total are produced in these three phases. Phase 13 is identified as the most symmetrical and in this phase the teacher is responsible for 55 % of the idea units and the students 45 %. 12.4 % of the teacher's idea units in total and 22.2 % of the students' idea units in total are produced in this phase. In sum, Figure 2 shows that the teacher dominates each phase verbally but Figure 2 shows also that this dominance varies significantly across the phases.

4.1.3 Response-initiative structures

There is a clear relation between the lesson's progression, on the one hand, and the participants' elementary contributions, on the other, in terms of the responsive (retroactive) and initiatory (proactive) properties within each of these contributions. In Table 3 below I have categorized the participants' idea units in terms of different types of initiative in combination with different types of response. The various characteristics here serve as tools to indicate the participants' roles in the lesson's progression.

Table 3: The response-initiative structure (% in brackets=share of dialogue contribution in total).

Category	Type	Teacher	Class	In total
1	Free strong initiative	7 (0.7 %)	-	7 (0.7 %)
2	Free weak initiative	6 (0.6 %)	-	6 (0.6 %)
3	Strong local initiative	316 (31 %)	8 (0.8 %)	324 (31.8 %)
4	Weak local initiative	261 (25.6 %)	50 (5 %)	311 (30.5 %)
5	Strong non-local initiative	5 (0.5 %)	-	5 (0.5 %)
6	Weak non-local initiative	10 (1 %)	1 (0.1 %)	11 (1.1 %)
7	Minimal local response	93 (9.1 %)	252 (24.7 %)	345 (33.8 %)
8	Minimal non-local response	-	1 (0.1 %)	1 (0.1 %)
9	Repair	1 (0.1 %)	7 (0.7 %)	8 (0.8 %)
10	Inadequate response	-	1 (0.1 %)	1 (0.1 %)
	In total	699	320	1019

Minimal local responses (Table 3, category 7) are the most dominant type of dialogue contribution in the lesson. Out of a total of 1019 idea units, 33.8 % are assigned to this category. Dialogue contributions in this category are pronounced as weak and are responses that do "no more than satisfying minimally the demands of a prior contribution" (Linell, 1998:164). Out of a total of 345 minimal local responses the students are responsible for 252 and the teacher 93. Minimal local responses are in this respect the most dominant type of student contribution. Out of a total of 320 student contributions in terms of idea units, 78.8 % are assigned to this category. In relation to the teacher's 699 idea units in total, 13.3 % are assigned to this category.

The second most dominant type of dialogue contribution is strong local initiatives (category 3 in Table 3). 31.8 % of the idea units in total are identified as contributions in this category. According to Svennevig (1995:73), dialogue contributions in this category are the most coherent. Strong local initiatives create coherence in the dialogue in the sense that they are both responsive to the prior contribution and initiatory to the subsequent contribution, or in other words, they "exhibit roughly a balance between responsive and initiatory aspects (…)" (Linell, 1998:169). Out of a total of 324 idea units in this category, the teacher is responsible for 316 and the students only 8. Out of a total of 699 teacher produced idea units, 45.2 % are identified as strong local initiatives and are in this perspective the most frequent type of teacher contribution. A weak local initiative (category 4 in Table 3) is another type of dialogue contribution that creates coherence. Out of a total of 1019 idea units 30.5 % are assigned to this category. Idea units in this category are locally linked to the prior contribution in addition to bringing another element to the dialogue. Out of a total of 311 idea units in this

category, the teacher is responsible for 261 and the students 50. Out of a total of 699 teacher produced idea units, 37.3 % are identified as weak local initiatives. In relation to the student contribution, 15.6 % of the idea units are assigned to this category. To sum up, category 3, 4 and 7 are the most dominant types of dialogue contributions in the lesson. Out of a total of 1019 idea units, 96.2 % are assigned to these three categories.

With the previous section in mind, the teacher-class interaction reflects an asymmetrical and coherently built lesson. This pattern is according to Svennevig (1995:75) typical for verbal interaction between adults and children where the adult is responsible for the interaction. Out of a total of 664 initiatives (category 1-6 in Table 3) the teacher is responsible for 91.1 % and the students only 8.9 %. As already mentioned, the students' contributions are predominantly identified as minimal local responses. This mode of interaction reflects a social situation where the teacher is the initiator and is the participant who dominates the propulsion of the interactional process. The students, on the other hand, are predominantly conformers to the teacher's initiatives in the sense that their contributions are first and foremost produced to satisfy the demands of the teacher's contribution.

4.2 Teacher-class interaction in seven specific phases

4.2.1 'The opening of the lesson'

On the day of the recording, I started the tape-recording before the opening of the lesson as a shared speech event had started. I have not included tape-recorded talk identified before 'The opening of the lesson' (hereafter 'The opening…') in my transcription and this talk is not included in my analysis in section 4.1. However, in order to show how I have identified 'The opening…' I will in this section include the most characteristic features of the talk in the transitional sequence between these two phases. Secondly, I find it relevant to foreground that before 'The opening…' the teacher has already handed out a number of papers including a list of words. This is of relevance first and foremost in the 'Dictation' phase. I will point back to this aspect in my analysis of this phase and give a more detailed description of how the participants organise their interactions with an orientation to this list.

Before the lesson 'officially' begins the students are talking freely to one another in L1 and the classroom is characterised by an informal and casual atmosphere. The teacher is standing in front of the classroom and greets the students in the TL as they enter the classroom and find their seats. The transition to 'The opening…' is remarkable in several ways. The first thing I will point out is how the participants draw on contextualization cues to situate the lesson as a shared social activity in the classroom. In order to focus on the same activity, get one another's attention and begin to coordinate their actions some of the participants have to do something. The subsequent extract illustrates the opening lines in the lesson (Transcription, p. 93).

1	T:	<EMP 'Well, (1.0) good afternoon every'body EMP>.
2	Ss?:	(0) Good afternoon ((A LOT OF NOISE))
3	T:	(0) As you can see we have a 'guest, .. an ob'server. ((ADDRESSING ME)). (1.5) Are you= .. 'ready, ... for the 'start? (1.0) I'm back from 'London. I spent last week in 'London and I 'didn't remember my promise, … about buying the bonbons. So I had to go to= Furutoppen to'day and buy them in 'Norway. But you'll have them <P if you deserve them, you'll have them P>.

In turn 1 and 2, the participants' actions differ remarkably from just a few seconds before. In this new situation the teacher addresses the class as a whole and uses for the first time a 'teacher voice' (a term adopted from Lemke, 1990). This voice is here identified by his shift to an emphatic and public tone of voice. His actions in turn 1 serve several functions. On the one hand, his actions constitute a bid to start and, on the other, his actions (re)assert his position as principal in the lesson. However, no teacher can be in control without the co-operation of the students. To set the standard, the teacher continues with a formal greeting (second idea unit in turn 1). This action serves as a cue to some of the students who respond immediately with a collective greeting in the TL (turn 2). The TL is at this point established as the norm. In this local sequence the participants organise their roles in the lesson and their actions can here be seen as necessary cues the participants produce to show mutual agreement of how to act in this particular setting. At this point the proper lesson has commenced.

The verbal interaction in the opening sequence serves to re-establish a status quo in the relationship between the teacher and the students. This relationship is here characterised by the teacher as the main speaker and the students as listeners. Out of 14 idea units in total the teacher is responsible for 12 and his actions, except for the greeting sequence, function as

weak initiatives which do not call for any verbal involvement by the students. In turn 3 (second idea unit) the teacher asks an optional yes/no question but in this situation the teacher's intention is not to find out whether the students are ready or not 'for the start'. In this situation, the question is used to signal that the next activity is soon about to take place. 'The opening…' thus functions as a pre-activity to situate distinct roles before the 'main' teaching and learning activities begin.

4.2.2 'Dictation'

The participants stay in this phase for approximately seven minutes and the phase is structured by 130 idea units in total. The teacher is responsible for 83.8 % and the students 16.2 %.

The transit from 'The opening…' to the 'Dictation' (turn 5 below) is also in this phase identified by the teacher's emphatic and public tone of voice. The following extract illustrates this point (Transcription, p. 93).

3   T: (…) <P You'll have 'them if you deserve them P>.
4   S?:   X
5   T: (0) <P Thank you P>. (1.0) <EMP Let's start with the 'verbs EMP>. I think the sheets are already on the 'desks, aren't they? ... We'll start with today's 'verbs.

The teacher's final idea unit in turn 3 is characterised as soft and the 'teacher voice' is here not dominant. In turn 4 one of the students (unidentified student) addresses the teacher as an individual and in this local sequence the interaction (turn 4 and the first idea unit in turn 5) is between the teacher and this student. In turn 5 (second idea unit) the teacher addresses the class as a group again and his voice is emphatic like his tone of voice in turn 1. The 'teacher voice' is again dominant. Thus, in the opening line in turn 1 and the second idea unit in turn 5 the teacher draws actively on the 'teacher voice' to create a joint focus among the participants and to mark the opening of new phases in the lesson.

The first 'main' teaching activity is dictation. In this phase the expression 'verbs' (turn 5) informs the students not only of the content but also of how to act and behave. 'Verbs' serves in this respect as a cue and this relative brief introduction sequence indicates that the

participants draw on a well-known activity. 'Dictation' is predominantly organised by the teacher's verbal contributions and these contributions are organised around ten isolated words, here presented as 'today's verbs' (final idea unit in turn 5 in the extract above). 'Today's verbs' are structured by a pre-established and alphabetically organised list of words that the teacher has handed out before 'The opening…' took place. In this list the words are presented both in the TL and in L1. I have here organised these words as topics. Below is a presentation of these topics.

1. Rise
2. Run
3. Saw
4. Say
5. See
6. Seek
7. Sell
8. Send
9. Set
10. Sew

Based on the participants' sustained focus on each of these words, the participants' interactional contributions are structured into ten topical sub-episodes. The interactional organization typifies an additive topic structure where the topical aspects between each episode exhibit a lack of local coherence. The sub-episodes are predominantly hold together by the activity type which is characterised by the teacher's intention to create a focus on a particular word and to make the students reorganise the lexical meaning of the word into their mother tongue. The teacher first presents the word in the oral medium using the TL before the students' re-organise the word meaning to their L1 in the written medium. The list with predefined translations is here organised as a template and functions as the end of the students' work.

The extract below shows a typical round of interaction in this phase. The topical sub-episode 'rise' serves as my illustration in this respect (Transcription, p. 93).

| 5 | T: | (…) (4.0) And you are ready for the 'verbs? .. Verb number 'one .. <Q 'rise Q>. .. Verb number one .. <Q 'rise Q>. .. The sun rises in the 'morning, doesn't it? |
| 6 | S?: | (3.0) Yes. |

7   T: (1.0) To <Q 'rise Q>. (1.0) When I was your age and went to school I had to <Q 'rise Q> from my desk when I answered the teacher's question. We had to 'rise from our desks when we answered the teacher's questions. .. You never do that anymore, .. but you know that the sun 'rises in the morning, 'don't you?

The teacher's first idea unit in turn 5 signals that the dictation is now about to take place. The teacher produces a 'yes/no question' to create a focus on the activity and then introduces the first word (verb number 'one') in accordance with the alphabetic list. He creates a focus by stressing 'rise' twice before he illustrates the lexical meaning of 'rise' by producing a more complex linguistic expression (eight idea unit in turn 5). In turn 6 an unidentified student responds to the teacher's yes/no question in turn 5 (final idea unit). However, in this local sequence the purpose is to call attention to the lexical meaning of 'rise', not to negotiate whether the sun rises in the morning or not. The student's response functions here first and foremost to show mutual attention of the teacher's focus. In turn 7 the teacher stresses 'rise' one more time and then illustrates other potential meanings of the word and its possible role related to other concepts.

The extract above illustrates the dominant type of organizing topics in this phase. However, in some situations some of the students challenge this norm and initiate a 'new' social situation. These episodes include to some extent more variations in the interactive process. To demonstrate this point, I will use the participants' interactional contributions structured in the sub-episode 'see' as my example (Transcription, pp. 94-95).

27   T: (…) (2.5) Verb number 'five. You 'ready? … Verb number five <Q 'see Q>. .. And you ought to know that the verb to see can mean more than one thing. Of course you can see with your eyes, .. but you e= .. you can also say= .. if you= .. something is explained to you, you can answer <Q oh yes, I 'see Q> then it means something different. (1.0) <Q Oh yes, I see Q>. .. What does it mean when you see- say that? Or you can say <Q last night I went to see my 'grandmother Q>. What does it mean? <Q Last night I went to see my grandmother Q>, what does it mean?

28   S2:   (1.0) Du skulle besøke [<XX>]

29   S3:   [e= I går] kveld besøkte jeg min [[bestemor]].

30   S?:   [[Møte]].

31   T: [[So]] it has 'three different meanings. The verb <Q to see Q>. .. Write all the 'three.

In the opening this episode the teacher creates a focus on the next 'verb' in the alphabetic list (verb number 'five'). He then singles out 'see' as the most salient part (second idea unit in this episode) before he produces more complex linguistic expressions to point out the multiple meaning potential in relation to this individual word. The teacher's final idea unit in turn 27 is here identified as a strong local initiative and is produced to signal that the students can begin to re-organise the word's meanings in L1 in the written medium. However, in this situation S2 re-organises herself as a verbal participant (turn 28). After the final idea unit in turn 27 the teacher pauses a second and S2 interprets the pause as the teacher's silent call for bids to answer his question. S2 breaks thus with non-verbal norm and initiates instead a social situation where the students are active in the oral medium. In turn 29 and 30 S3 and one unidentified student respond to S2's initiative and organise themselves as verbal participants in the interactional process as well.

Up to turn 28, the interactional organization in 'Dictation' has been identified by a linear text production with the teacher as the dominant participant. The students' contributions have predominantly been identified as monosyllabic minimal responses which have been produced to show mutual attention of a common focus initiated by the teacher. The 'see' episode typifies a less linear, more multivoiced and locally organised interaction. However, the teacher's following actions reflect insensitiveness to these students' contributions. His first idea unit in turn 31 is identified as an overlapping weak non-local initiative. He ignores the students' contributions and instead coordinates his actions in accordance with the global activity type where the students are viewed as participants in the written medium. In his position as the representative in the lesson, the teacher has the authority in relation to 'how to go on' and thus re-establishes the pre-existing mode of interaction (final unit in turn 31).

The dominant organization type becomes less dominant toward the end of the phase and the final two sub-episodes represent to some extent new social situations including more variations. I will use the 'Sew' episode to illustrate this point (Transcription, pp. 95-96).

51	T:	(…).. What you need if you want to sew? You need a=?
52	S2:	(0) A needle?
53	Ss?:	.. A needle.
54	T.	<Emp Needle Emp>, >, and you also need a=?
55	S?:	(0) <P Tråd P>.

56	T:	(0) Yes, what's the English word? … Yes, the other thing you need if you want to sew?
57	S4:	.. A [thread].
58	Ss?:	[A thread].
59	T:	(0) A thread. You need a needle and a thread and then you can start= .. 'sewing. <Q 'Sew Q>.

In turn 51 the teacher organises his actions around the last topic in the list but in contrast to a one-dimensional focus on word meaning, the focus is also on pronunciation and on topical related features related to the conceptual meaning of 'to sew'. The teacher is also here the dominant participant in the process but here his organization includes two minor locally organised topical sequences. In these two sequences the teacher organises his actions to encourage the students to take an active part in the oral medium. To involve the students, the teacher produces display questions (turn 56) and calls for bids to complete his idea units (final idea unit in turn 51 and 54). Here, his actions guide the students to produce minimal responsive actions. The students' actions are relatively alike, except for turn 55 where the student responds in L1. In turn 56 the teacher accepts the answer in addition he encourages the student to reorganise the answer into the TL. In turn 59 the teacher sums up the sub-episode and re-establishes a focus on the dominant activity type.

The next phase in the lesson ('Individual written work I') is structured by the students' individual work but the contextual features can be directly linked to the 'Dictation' phase. In this phase, the aim is to notice if the reorganization of the lexical meanings is correct and to fill in knowledge gaps. To structure this phase, the teacher organises the students to switch their written answers and compare them to the list with predefined answers. The students correct each others written answers and then hand them in to the teacher. This phase is organised as the end of the participants' work with the ten lexical meanings.

4.2.3 'Choral drilling'

The participants stay in this phase for approximately eight minutes and twenty five seconds and is structured by 157 idea units in total. The teacher is responsible for 59.2 % (93 idea units) and the students 40.8 % (64 idea units). Based on these numbers, and in contrast to the preceding phase, this phase is identified by a more symmetrical participant structure. The participants' interactional contributions are here organised predominantly with an orientation

to the global activity type which is here characterised by the teacher as the 'role-model' and the students as 'parrots' mimicking the teacher's sound patterns. Wherever the teacher finds it necessary, he breaks with the global activity type in order to foreground and work with one single sound pattern in particular.

The extract below is drawn from the introductory stage in the phase concerned and the teacher's comments in turn 64 reflect a situation where the teacher is being directive about his expectations in relation to preceding and subsequent activities (Transcription, p. 96).

| 64 | T: | (13.0) I remember that I asked you to practice 'reading and translating at home. Still, I want .. us to do some choir reading now before you throw in your 'partner and read to your partner. And even after that I want to listen to one at a time. .. So, we are going to have a very .. very, very thorough practice of this before we do the .. 'single reading, .. individual reading. .. Eh= And we start page a hundred and forty nine. .. And as you know we're going to write about this, .. in one week and a half .. the X of X. So, this is in the middle of what we need to remember. … And we do it the ordinary way. I do as well as I can, I know that many of you are much better then I 'am. So, you do= -- this will be 'perfect. Because you are so much better then me. But I do as well as I can and you will be better. .. Now we start from the top of page a hundred and forty nine. .. <Q 'Tudor England. Q> |
| 65 | SS: | (0) <Q 'Tudor England. Q> |

In relation to subsequent activities, the teacher's contributions constitute a pre-sequence that pre-patterns the rest of this lesson. The teacher prefaces the forms of these activities and thus allows the students to foresee the lesson's activity structure. All of these activities are structured around texts in *Targets* (Haugen *et al*. 2005:149-150). In the phase concerned, the textual content in *Targets* is backgrounded and the text is predominantly used as a resource to practice reading (first idea unit in turn 64) with a 'correct' sound pattern in the TL. The participants' mode of interaction reflects an orientation to one unitary standard of English and is coordinated with the teacher as the expert and the students as novices. In this perspective, I find it interesting to single out how the teacher foregrounds his own skills versus many of the students'. He points out that " (…) I know that many of you are much better then I 'am (…)" (thirteenth idea unit in turn 64), but still the participants coordinate their actions in accordance with the 'expert-novices' mode.

The 'Choral drilling' is structured by the teacher's intentions to a) divide the text into smaller parts, b) make the students as one homogeneous group copy his sound patterns in the reading of these parts, and c) steer the students' 'incorrect' pronunciation to the correct sound pattern. The students' job, on the other hand, is to act in accordance with the teacher's conducting instructions. The extract below illustrates a typical round of interaction where the main focus for the teacher is to model the students' forthcoming contributions (Transcription, pp. 99-100).

```
200    T:      (0) <Q In seventeen o 'seven, Q>
201    SS:     (0) <Q In seventeen o seven, Q>
202    T:      (0) <Q the Act of 'union, Q>
203    SS:     (0) <Q the Act of union, Q>
204    T:      (0) <Q united 'England, Q>
205    SS:     (0) <Q united England, Q>
206    T:      (0) <Q 'Scotland and 'Wales, Q>
207    SS:     (0) <Q Scotland and Wales, Q>
208    T:      (0) <Q into the 'Kingdom of Great Britain. Q>
209    SS:     (0) <Q into the 'Kingdom of Great Britain. Q>
```

The extract shows how the participants conjointly create an interactional pattern where the teacher is the initiator and where the students simply have to reproduce and copy sound patterns in the preceding turns. The teacher's contributions function here as strong local initiatives in the sense that these contributions call strongly for the students' immediate actions. The students' contributions, on the other hand, function as minimal local responses in the sense that these contributions do no contribute with more than is called for by the teacher in the preceding turn. The mode of interaction is here characterised by a smooth flow of linear interactions where the next turn follows the previous one without any pauses.

Another pattern is characterised by the teacher's break with global activity type to foreground one individual sound pattern in particular. I will here use the topical sequence '/iŋglənd/' to illustrate this point (Transcription, p. 98).

```
150    T:      (0) '(/iŋglənd/) is difficult to say.
151    SS:     (0) '(/iŋglənd/).
152    T:      (0) 'Yes, very good. ..
```

The extract illustrates the participants' local communicative project in relation to learning the 'correct' pronunciation of 'England' in the TL. In turn 150 the teacher breaks with the linear

reading practice to signal incorrect pronunciation. The teacher in this local sequence orients his contribution to the preceding turn (turn 149) where the students' pronunciation of one word does not match the teacher's. Thus, he repeats the 'correct' sound pattern to re-model the students' 'in-correct' sound production and comments how this word is 'difficult to say'. The teacher's statement in turn 150 functions here as a strong local initiative and solicits a continuation by the students. In turn 151 the students respond accordingly and repeat the teacher's sound production using the same rhythmical sound pattern. The teacher's sole orientation is here to shape the students' sound production and make them imitate the particular sound pattern in isolation to secure a 'correct' sound in future actions. The students' idea units in this sequence are categorised as minimal local responses and are coordinated predominantly to satisfy the teacher's initiatives. In turn 152 the teacher shows recognition and approval of the students' sound production. In this perspective, the interactional pattern identified in this sequence reflects in many ways a social situation where the main goal is to shape the students' behaviour.

4.2.4 'Individual reading aloud'

'Individual reading aloud' takes place in phase 6, 8 and 10. These phases are organised by relatively identical principles which create relatively stable interactional patterns across these phases. In the following, I will single out characteristics common to each of the phases singled out above. First, the participants stay in these phases for approximately six minutes and forty five seconds in total and the phases are structured by 114 idea units in total. The teacher is responsible for 66.7 % (76 idea units) and the students 33.3 % (38 idea units). The lesson has so far been identified as a teacher centred event and this mode remains as a rule unchallenged in these phases as well. In these phases, the teacher controls who will read what for how long and, as a consequence, who will listen to what for how long. The activity is still oriented to the practice of 'correct' pronunciation and the text in *Targets* previously worked with is still used as a resource. In the phases concerned, the teacher initiates a mode of interaction related to his right of address where he alone can select speakers. As the lesson progresses the participants coordinate their interactions predominantly to this mode of interaction. In contrast to the foregoing phases, the teacher in these phases explicitly initiates 'British English' as the norm and consequently reproduces a form-focused orientation where

the students are encouraged to reread the text in *Targets* as loud, distinct and 'correct' as they can in 'British English' (Turn 211 in the Transcription, p. 100).

The interactional organization in these phases is determined by the selected student's skills in reading texts using the particular standard set by the teacher. In sequences where the students produce correct sound patterns, the teacher shows acceptance and ends the selected students turn. Below, I will use the turns 387-389 as my example to illustrate a round of interaction typified by this organization (Transcription, p. 106).

387	T:	(0) Thank you. … S15, please go on.
388	S15:	(1.0) <Q Since the late sixteen hundreds, Britain and France had been challenging each other in North America and India. A series of wars between the two countries did not solve the conflict, so the Seven years War from seventeen fifty six to seventeen sixty three was fought to settle it once and for all. This war ended in a great triumph for Britain, France lost- -France lost its territories in North America and India, and Britain won Canada. Q>
389	T:	(0) Very good.

This organization illustrates a three-part-exchange structure where the teacher is in control of the first and third move and the students the second. In the first idea unit in turn 387, the teacher ends the preceding speaker's turn before he, in the second idea unit, addresses S15 and gently requests a continuation by this student. His turns are here relatively short in contrast to the student's turn which in this context typifies an extended form. The linear 'teacher-student-teacher' pattern is challenged in sequences where the students' pronunciation form is considered incorrect. In these situations, the pattern is extended first and foremost because of the teacher's purpose to guide the selected student to the 'correct' sound. I will use the turns 213-219 as my example to illustrate a round of interaction typified by this organization (Transcription, p. 100).

213	T:	(0) So=?
214	S5:	<Q 'Tudor England. e= Henry the eight who became king in fifteen o nine, inherited a lot of (/wei/)= wealth from his father. He was a talented man, but wasteful and selfish. He left state affairs largely to the (/a:k/) Archbishop of york. But when he (/wəs/)-- was denied eh=

		an annulment of the first of his six marriages, he turned against the church leaders. Q>
215	T:	(0) Can you say '(/tɜːnd/) without an r?
216	S5:	(0) '(/tɜːnd/).
217	T:	(0) Yes, he <Q 'turned against the church leaders. Q>
218	S5:	… e= <Q He had e= Parliament pass-- Q>
	S?:	(COUGH)
	Ss?:	@@@@@@
		… <Q pass a 'law making the king, not the pope e=, head of the English Church. Gradually this led to the formation of the Church of England e=. .. This happened while the Lutheran Reformation was taking place in other countries in Europe. Q>
219	T:	(0) Very good, thank you. .. Please, go on e= .. S6. […]

In turn 213 the teacher re-encourages S5 to start and in turn 214 S5 responds and starts to read his sheer of the text. The other students are quiet and thus produce a joint understanding of their interactional roles as listeners. In turn 215 the teacher re-establishes his role as a conductor and role model. He ends S5's reading practice in order to re-model the pronunciation of one single individual word. The teacher's idea unit (turn 215) is a strong local initiative and is produced to signal a practice of the 'correct' pronunciation of 'turned' in a simple and isolated form. Moreover, alongside a 'British English' norm the teacher stresses explicitly a 'non-rhotic' sound pattern. S5's response (turn 216) is identified as a minimal local response and is coordinated to follow the teacher's intentions. The teacher then evaluates S5's response signalling an approval of his final sound production before he remodels the 'correct' sound of 'turned' once more (turn 217). S5's contribution in turn 218 is here identified as a weak non-local initiative. In this sequence S5 reinitiates his role as the speaker and restarts the reading practice. Except for interruptions made by some unidentified students, S5 continues with the reading practice until the teacher in turn 219 ends his turn by showing approval and acceptance of his contribution (first and second idea unit) before he nominates the next speaker (third idea unit).

Like in the 'Choral drilling', the interactional process in these phases is organised with an orientation to the teacher's notion of a 'correct' sound production. In these phases, the students' pronunciation skills constitute various interactional patterns. In the extract above one local sequence (turn 215, 216 and 217) is identified by the classical 'IRF' pattern and is in this situation initiated by the teacher to guide S5 to the 'correct' sound pattern of 'turned'. In sequences where the students struggle more consistently with the pronunciation, this pattern is

used more frequently to correct and ensure 'correct' sounds in subsequent moves. The pattern in these local sequences is to some extent flexible in the sense that more than one student is involved in the second 'Response' move. The turns 393-404 will serve as my illustration at this point (Transcription, p. 107).

393	T:	… Thank you. S16, please. [In 'British], you read the British way.
394	S16:	[Eh=]
		<Q In= the (/lei/, /leite/) part of= the [eight- eighteen hundreds- -] Q>
395	T:	[It doesn't exactly] say later, it says 'latter.
396	Ss?:	['Latter.]
397	S16:	['Latter, yes.]
398	T:	(0) It means the same, [the eh=] later and latter means the same, yeah.
399	S16:	[Yeah]
		<Q In the (/le/-) latter part of e= eight-, eighteen e= 'century- -Q>
400	T:	(0) Can you say <Q latter part [of 'the- -] Q>
401	S16:	[The eight- e=] nei
402	S?:	(0) Eight[een]
403	S16:	[Eighteen]
404	T:	(0) Eighteen(/ə/), ((WORKING WITH PRONUNCIATION)) også la det være en skikkelig sprut på slutten der. Start again please.

In turn 393, the teacher ends the previous speaker's turn, nominates S16 as the next speaker and creates a focus on what type of pronunciation form is considered most valuable. In turn 394 this student accepts and continues the individual reading practice. In turn 395 the teacher ends S16's turn to signal disapproval of his sound production and, moreover, to remodel the 'incorrect' sound of 'latter'. In turn 396 and 397 several students take a verbal part in the 'Response' move without being nominated before the teacher summarizes the 'project' in relation to 'latter' in turn 398. In turn 399 S16 shows agreement of the teacher's 'summary' in turn 398 (first idea unit) and then reinitiates his role as the speaker and restarts the reading practice. In turn 400 the teacher once more ends S16's turn and initiates the 'IRF' pattern in order to signal practice of 'eighteenth' in isolation. In this local sequence the teacher does not model the sound but, as an alternative, he 'invites' S16 to 'fill him in'.

A more flexible mode is also shown in the following sequence (turn 401, 402 and 403). In turn 401 S16 tries to pronounce 'eighteenth' 'correctly' but ends his own turn by showing disapproval of his own attempt. In turn 402 an unidentified student takes an active and verbal part in the interaction when he/she initiates participation in the negotiation of the 'correct'

sound pattern. In the next move S16 responds to this student's initiative and in turn 403 he repeats the unidentified student's sound pattern. In this sequence the students build up their responses conjointly. However, in turn 404 (first idea unit) the teacher shows disapproval of the students' sound production of 'eighteenth' when he at this point models the 'correct' sound. In the second idea unit he gives instructions in L1 to create a focus of attention on his point and thus foregrounds the ending in 'eighteenth' as the most salient part. Finally he addresses S16 again and strongly encourages him to 'start again, please' (third idea unit). The interactional patterns in the extract above show a flexible type of student involvement in the 'Response' move and illustrate the students' ability to initiate participation in the interaction without being nominated by the teacher.

In the extract above the students show that they can take an active part in the interactional organization. In the subsequent extract the students also show that they can take an active part in the contextual organization. The sub-episode 'The American version' will serve as my illustration (Transcription, pp. 106-107).

389	T:	(0) Very good. And now the American version, .. the American variety, S8 please.
390	S8:	.. e= <Q The British Empire was now rising above- - Q> … åh jo, det var riktig det nå?
391	T:	(0) Yeah, correct, correct, you were in the right place.
392	S8:	(0) <Q The British Empire was now rising above the competition from other imperialist powers. But the American colonies, the most valuable part of the Empire, were not happy with 'British rule. The War of Independence broke out in seventeen seventy five. Britain lost the war in seventeen eighty 'three, and had to recognize the independence of the colonies. Q>
393	T:	… Thank you. S16, please. [In 'British], you read the British way.

The teacher's first idea unit in turn 389 serves as an acceptance and a closure of the previous participant's contribution. The teacher then initiates explicitly the 'American variety' as the next model of sound production and selects S8 as the next speaker. The teacher's centrality in the interaction is still the dominant norm but the established 'British' norm is in this sequence substituted by the 'American variety'. In order to exemplify my analysis further at this point, I will draw on a local sequence from phase 12 ('Questions, answers and feedback III', Transcription, p. 108).

> 430   T: (0) Which 'house, or which chamber in Parliament has the most power nowadays? (2.0) What you call the two chambers in Parliament nowadays?
> 431   S8:   (0) <P The two chambers. P> ((MIMICS))

The teacher's contributions in turn 430 are identified as strong local initiatives and serve to encourage the students to display their knowledge of 'what you call the chambers in Parliament nowadays'. In turn 431 S8 responds by repeating and mimicking parts of the teacher's talk in turn 430. In this situation, S8's contribution does not respond according to the teacher's intentions but is instead produced in order to show resistance to the 'British' speaker norm set by the teacher. This resistance is obviously known to the teacher since he initiates the 'American variety' to this particular student. My analysis shows that the teacher is still dominant but his actions in this episode (second idea unit turn 389-first idea unit in turn 393 in the preceding extract) are organised with an orientation to S8's individual attitudes. In this episode, the teacher incorporates these attitudes in his actions and in this sense S8's voice is present in the teacher's contributions in turn 389 when he specifies the 'American variety'. In turn 393 (first idea unit) the teacher ends S8's turn, nominates the next speaker and re-establishes the 'British way' as the norm (final idea unit in turn 393).

4.2.5 'Questions, answers and feedback'

'Questions, answers and feedback' is present in phase 7, 9, 12 and 14. These phases, like the phases in the preceding section, are coordinated according to relatively similar principles and these principles create relatively stable patterns common to each of the phases singled out in the opening line. The participants stay in these phases for approximately twelve minutes and fifteen seconds and are structured by 371 idea units in total. The teacher is responsible for 70.9 % (263 idea units) and the students 29.1 % (108 idea units).

The preceding phases have so far been organised by the focus on linguistic forms. In the phases concerned the text in *Targets* is still used as the main source, but rather than being organised around language forms, the interaction in these phases is organised around the textual content. The phases are also co-organised by an orientation to a written test which is to take place in near future. In order to illustrate this, I will repeat some of the teacher's

contributions in turn 64 in the introductory stage in the 'Choral drilling' phase (Transcription, p. 96).

> 64   T: (…) And we start page a hundred and forty nine. .. And as you know we're going to write about this, .. in one week and a half .. the X of X. So, this is in the middle of what we need to remember (…).

Here the teacher's contributions create a focus on a written test. He states explicitly that the text in *Targets* is viewed as the source of knowledge and emphasises that the purpose of working with the text is to 'remember' the content. The phases concerned are structured by this idea and the main focus is to use the TL to create a shared understanding of what is viewed as valuable knowledge in relation to the written test. This understanding is created first and foremost by the teacher who focuses on one topical aspect at a time and organises his actions to check their knowledge of these aspects and to fill in 'gaps' if necessary.

The phases concerned are sequentially structured by the following 'main' topics:

- 'Tudor England (1485-1603)'
- 'Stuart England (1603-1714)'
- 'Georgian England (1714-1830)'

The topic structure in these phases is here structured more in terms of a hierarchic topic structure. To begin with, the 'main' topics singled out above are 'minor' related topics in a longer phase in *Targets* named 'Britain - A Sense of the Past' (Haugen *et al*., 2005:146-155). Here I have named this phase 'Historical Britain'. Based on the teacher's announcements in relation to the written test (singled out above), 'Historical Britain' is here identified as the participants' macro-topical agenda across adjacent lessons and each of the phases concerned is coherently structured by this agenda. In my study, 'Historical Britain' is backgrounded and the participants' organization of the topics above serves as my largest analytical focus. Further down, several 'minor' related topics are identified and based on the participants' building of these topics, the contributions in each of the phases concerned are organised and structured into topical episodes. Table 4 below is a first round presentation of the hierarchic topic structure identified in each of the phases concerned. For convenience, I have renamed each 'Questions, answers and feedback' phase and I have also named the various episodes to simplify my referential work in my analysis below.

Table 4: Topic structures in phase, 7, 9, 12 and 14.

Historical Britain			
Phase 7: **Tudor England**	**Phase 9:** **Stuart England**	**Phase 12:** **Georgian England I**	**Phase 14:** **Georgian England II**
Henry VIII	James I	The Parliament	The Workshop of the World
The founding of the Church of England	The immigration to America	House of Commons and House of Lords	Trains
		Sirs	
Elizabeth I	The Great Plague and the great Fire	Tony Blair	George Stephenson
William Shakespeare	The Act of Union	The Queen's role today	The first train in Norway

Table 4 shows the hierarchical type of topic structure in phase 7, 9, 12 and 14 and shows that each phase is organised with an orientation to 'Historical Britain', here backgrounded. At the 'top', each phase is organised around canonized historical periods in Britain. I will in the following concentrate on 'Tudor England' (Phase 7) and use this phase as an illustration in my analysis of the participants' interactional contributions in the phases concerned.

'Tudor England' is further down the hierarchy structured in four topical episodes. Table 4 shows thus only a limited illustration of the topic structure and does not include topics further down the hierarchy. To show this level, I will focus on 'Henry VIII' and the list below shows the topic structure identified in this episode.

- **'Henry VIII'**
- 'Position'
- 'Time'
- 'A new law'
- 'Six marriages'
- 'Death penalty'
- 'Anne Boleyn'
- ' Place of death'
- 'Adultery'
- 'An heir to the throne'

The list above shows that 'Henry VIII' is structured in nine minor topical sub-episodes. In the following, I will use the building of a selection of these sub-episodes as my analytical focus. As already mentioned, the text in *Targets* is used as the source and the topics dealt with in the phases concerned are, to begin with, organised with an orientation to topics foregrounded in

this text. These topics thus function as constitutive elements in the participants' interactional organization and central contextual contributions in the organization of the social world in situ. Having said this, the orientation to the text is not absolute and in some sub-episodes topics in the text are used as starting points in the building of topics outside the text. These diverse orientations create variations in the interactional building process. The first aspect I will single out is identified by the use of topics in the text as the end of the activity. I will take the participants' dialogue contributions organised around the topical sub-episode 'position' as my example (Transcription, p. 101).

221	T:	(0) Yes. .. Can you tell us S7, can you tell us something about Henry the 'eight? What kind of man was Henry the 'eight?
222	S7:	(0) Ehm= He= had a lot of 'wives.
	SS?:	@@@@@@
223	T:	.. He had a lot of 'wives. But what was his 'position? What kind of- -
224	S7:	(0) He was king. [And=- -]
225	T:	[He was king.] What 'time was he king?

To begin with, turn 221 represents the transition between phase 6 and 7. The teacher's first idea unit is produced to show acceptance of the prior contribution and to end this speaker's turn. The teacher's second idea unit functions as a strong initiative and serves several functions. First he produces a polite request addressed to one speaker before he selects the next topic (Henry the eight). In the third idea unit he produces a second question which in this situation serves to limit the content in the subsequent response. In the extract above the teacher asks questions to which he already knows the answer. However, these questions (second and third idea unit in turn 221) function here as relatively 'open' (see Lightbown & Spada, 2006:132) in the sense that the questions initiate an explanatory response of 'what kind of man Henry VIII was'. In turn 222 the nominated speaker, S7, responds and his idea unit is in this situation identified as a weak local initiative. S7's answer is responsive to the teacher's strong initiative in addition this contribution initiates a candidate for a topic ('a lot of wives'). That is, the text singles out that Henry VIII "was denied an annulment of the first of his six marriages" (Haugen *et al.*, 2005:149) but does not extend the topic space in relation to his six marriages any further. S7's response reflects his individual interpretation of 'what kind of man Henry VIII' was and he selects the topical aspect of 'a lot of wives' as a characteristic trait. S7's contribution is in this local sequence identified as more complex in the sense that his individual 'voice' is present in his verbal expression.

The teacher's first idea unit in turn 223 signals, to begin with, acceptance of S7's response by repeating his answer. However, the teacher's second idea unit signals that this answer was not part of his plan. In order to guide S7 to the 'appropriate' answer, and in accordance with his plan, the teacher asks a question which in this sequence is identified as a more closed question (see Lightbown & Spada, 2006:132) in the sense that the teacher tries to set the limits of other possible alternatives than Henry VIII's position as king. In this move the teacher extends the topic space related to 'position' due to his idea of unfinished business in relation to his question in turn 221. In this situation, the teacher initiates a reproductive and one-dimensional interaction with the text and in turn 224 S7 responds accordingly. S7's idea unit is here identified as a minimal local response and is, in contrast to S7's response in turn 222, produced to satisfy the teacher's intentions in turn 223. S7's second idea unit in turn 224 signals further that his turn is not completed but, due to the teacher's centrality, he 'steps aside' when the teacher in turn 225 ends his turn abruptly by repeating his response in order to show acceptance. Further (second idea unit), the teacher signals that the communicative project related to 'position' is completed when he initiates the next topic related to what 'time' Henry VIII was king. Both 'position' and 'time' are interlinked to the common topic 'Henry VIII', and even higher up to 'Tudor England' and 'Historical Britain'. On the other hand, both of these topics represent distinct topic spaces where the participants can contribute with topics related to each.

In the sub-episode 'position' the interactional contributions are structured by the teacher's initiatory actions to make the students use the TL to reproduce the textual content in *Targets* in a chronological order. In this situation the episode is extended due to the teacher's intention to foreground Henry VIII's position as king in particular. The teacher extends the space in the sense that when S7 produces the 'inaccurate' answer the teacher tries to create an understanding of what response he expects by producing a closed question. When S7 responds in accordance with the teacher's plan, the teacher closes this topic space and initiates the next topic. This sub-episode shows that S7 initiates a new topic-candidate but here the teacher does not include this topic in his subsequent contribution. Instead he organises his contributions with an orientation to the text's chronological topic order. In this situation, this organization creates relatively short and linear sequences of talk.

The orientation to the textbook is, as already mentioned, not absolute. Here I will point to sub-episodes where topics in the text are used as an opportunity to extend and build larger topic spaces by including related topics 'outside' the text. I will use the topical sub-episode 'six marriages' to illustrate my point (Transcription, p. 101).

To begin with, in 'six marriages' the topical aspect of Henry VIII's six marriages is re-contextualised (Svennevig, 1995:93) and used as a means to include topical aspects relegated to the periphery in the written text, in this particular sequence, facts related to Henry VIII's wives. That is, the textbook is oriented to the fact that Henry VIII "was denied an annulment of the first of his six marriages (…)" (Haugen *et al.*, 2005:149) and foregrounds 'denied annulment' as the most central part of the text. In 'six marriages', on the other hand, the teacher uses this backgrounded topic as a means to build and extend the discourse of Henry VIII's wives and thus creates a space where this topic is foregrounded as the central part. I will use the opening sequence in 'six marriages' to illustrate this point (Transcription, p. 101).

233	T:	(0) And you told us- - how many wives did he have all to'gether?
234	S7:	(0) He had six.
235	T:	(0) 'Six. You know what happened to some of these 'wives?
236	S7:	(0) Yeah, they were executed at- -
237	T:	.. 'Two of them were.
238	S7:	(0) Yeah.
239	T:	(0) You know the 'names of any of these wives?

In turn 233 the teacher's idea unit is, on the one hand, structured as a response to the topical aspect 'denied an annulment' singled out in the text, and, on the other hand, structured as a soliciting action to the forthcoming topic ('wives'). Following the text's chronological order, the teacher here reinitiates S7's response 'a lot of wives' in turn 222. He addresses S7 and asks him to repeat his earlier answer. In contrast to the sub-episode 'position', the teacher's initiative in turn 235 contributes to sustain the topic space and signals that the communicative project of 'wives' is not completed. In turn 235, the teacher's question is categorized as relatively open and in turn 236 S7 selects 'death penalty' as the next topical aspect. The orientation to 'facts' is still dominant and in turn 237 the teacher's follow-up move is oriented to factual 'correctness' when he ends S7's turn abruptly by clarifying that only two of Henry VIII's six wives were executed. In turn 238 S7 shows agreement before the teacher in turn 239 closes the topic space related to 'death penalty' and initiates the next topic related to some of the wives' names.

The verbal interaction in these phases is predominantly identified by longer stretches of talk where only the teacher and one selected student contribute in the interactional process. The teacher is the main contributor to this linear type of interaction, but the students, by their acceptance of their roles as either the speaker or the listeners, contribute to the shaping of this type. This type, however, is challenged in situations where the selected student lacks knowledge to answer the teacher's question. These situations are, on the one hand, identified by a more spontaneous participation type and, on the other hand, coherence is in these situations built in greater extent on local contingency. This type of interaction is predominantly identified in sub-episodes that are oriented to topics not included in the text, in other words, a less pre-patterned organization of topics. I will use the sub-episode 'Anne Boleyn' as my example to illustrate this point (Transcription, pp. 101-102).

240	S7:	(0) No, I don't.
241	T:	(0) [XX]
242	S3:	[Anne 'Boy=]?
243	T:	(0) 'Yes, you know S3?
244	S3:	(0) Anne <L 'Boy[le] L?>
245	T:	[Anne] 'Boleyn.
246	S3:	(0) 'Boleyn.
247	T:	(0) Anne Boleyn was the second. She- - she was executed. And last= Monday, a week ago, we were at the tower and we saw the place where she was executed.
248	S3:	.. Yeah?
249	T:	(0) She was charged with 'adultery. You know what that means? .. 'Adultery? .. Does anybody know?
250	S?:	.. No.
251	S3:	.. Eh= Utroskap?
252	S8:	(0) Utroskap.
253	T:	(0) Yes. The king charged her with adultery and executed her. One- - another reason why- - (/wə/)- - that the- - wanted a 'son. He wanted an 'heir to the 'throne and she only gave him a 'daughter and he wasn't 'happy because of that (…).

In turn 240, the nominated speaker, S7, shows his lack of knowledge in relation to the teacher's question in turn 239 (in the preceding extract). In turn 242, S3, without being nominated, takes voluntarily a verbal part and sees this situation as an opportunity to contribute with her knowledge of the topical aspect related to the wives' names. In turn 243, the teacher accepts S3's 'bid to be involved' and asks her to display her knowledge. S3's response (turn 244) is here identified as a weak local initiative by being responsive to the

teacher's question and by initiating 'Anne Boleyn' as the next topic. In this local sequence, S3 struggles with the pronunciation of Anne Boleyn's last name and in turn 245 the teacher draws attention to this linguistic unit by pronouncing this name in accordance with the accepted sound pattern. In turn 246, S3 copies this sound pattern before the teacher in turn 247 reinitiates the orientation to content. In this local sequence (turn 244-246) the interactions are structured by features identified in the 'Choral drilling' phase (see section 4.2.3). This shows that in 'six marriages' the teacher synchronizes his contributions with an orientation to both content and language forms and this two-dimensional orientation creates a more flexible mode.

A more flexible structure is also identified in a sequence further down the same episode (turn 249-253). In this sequence the teacher shifts from an orientation to content to an orientation to conceptual meaning (second idea unit in turn 249). The teacher's final three idea units in turn 249 encourage the students to contribute verbally without nominating one in particular. In other words, the teacher creates a situation where 'the floor' is available to the student who knows the conceptual meaning of the word 'adultery'. In turn 250, one unidentified student interprets the question as a yes/no question and contributes by showing his lack of knowledge. In turn 251 and 252, S3 and S8 interpret the question as a strong initiative to contribute with the 'correct' meaning in a 'from TL to L1' perspective. S3 is the initiator and produces a 'suggestive' response in the sense that she is not sure whether her answer is 'correct' or not. S8 responds to S3's suggestion and repeats this answer in a more conclusive manner (turn 252). This situation creates a student-student type of interaction and thus breaks with the linear teacher-student type. In turn 253 (first idea unit) the teacher accepts S8's response and ends the communicative project in relation to what 'adultery' means in L1.

In addition to breaking with the linear 'teacher-student' pattern, this local sequence breaks with the orientation based solely on content. On the one hand, this local sequence is built on activity-sustained coherence in the sense that the 'Questions, answers and feedback' (here with an extended student participation in the 'answer' part) type is still the dominant mode of interaction. On the other hand, this sequence is built more locally to give the students a comprehensive understanding of the semantic environment surrounding this individual word. The teacher in this situation includes an associated context and builds a bridge between form and meaning (see Samuda, 2001:123). In this local sequence, and in contrast to the teacher's

contributions in 'dictation', the teacher is here focused on the meaning of an individual word in its textual environment and not vice versa.

The local sequences in the phases concerned are predominantly structured by the 'Questions, answers and feedback' type. However, the extract above is also characterised by the teacher's relatively lengthy stretches of talk, here named 'mini-lectures'. This is of relevance in turn 247 and 253. In these mini-lectures, the teacher's aim is to present factual information not included in the text, and not to examine the students' knowledge of these facts. In phase 7 this way of organizing topics is relevant for the sub-episodes 'Death penalty' and 'An heir to the throne' in 'Henry VIII' (see list p. 59).

The teacher's actions in these 'mini-lectures' creates incoherence in relation to the global activity type. On the other hand, his actions are organised around topics which are thematically related to the main topic higher up the hierarchy and it is this contextual feature that structures these stretches of talk into the phase. In the extract below, I will illustrate how the teacher ends 'Henry VIII' and signals a return back to the dominant interactional and text-oriented mode (Transcription, p. 102).

> 253   T: (…) So you told us about= Henry the Eight, about his six wives and
>   about the new 'law .. which he made Parliament pass because he
>   wanted to divorce his wife. Who (/wə/)- -who would not 'allow him to
>   'divorce [his wife]?
> 254   S7:   [E=] the church and the pope.

Turn 253 serves here as a transitional sequence between the topical episodes 'Henry VIII' and 'The founding of the Church of England'. In this turn the teacher reorganises his actions to gradually reinitiate the dominant pattern by moving the focus of attention back to topics foregrounded in the text and his final idea unit signals a return back to the 'Questions, answers and feedback' type. The teacher readdresses S7 and reselects him as the speaker and thus the other students as the listeners. In turn 254, the students accept the 'return' and coordinate their actions accordingly.

4.2.6 'Translation'

The 'Translation' type is present in phase 11, 13 and 15. To begin with, the participants stay in these phases for approximately ten minutes and twenty seconds in total and the phases are structured by 200 idea units in total. The teacher is responsible for 57.5 % (115 idea units) and the students 42.5 % (85 units). These phases, then, are in this perspective identified as the most symmetrical ones in relation to the teacher's and the students' amount of talk based on idea units (see Figure 2, section 4.1.2).

To begin with, the text in *Targets* is also here used as a source in the participants' interactional organizations. The participants are in these phases focused on the text 'Georgian England' (*Targets*, 2005:150). This text is predominantly used as a resource to reorganise the TL into the mother tongue. In 'Dictation' I singled out the orientation to translations of individual words as an end. On the one hand, the phases concerned are organised with an orientation to relatively similar principles singled out in the 'Dictation' phase in the sense that focus is on lexical and conceptual meaning constructions across languages. However, in contrast to translations of de-contextualized individual words in the written medium, the dominant activity type here is organised by a step by step translation of a longer, but still de-contextualized, text in the oral medium. On the other hand, the 'Translation' phases are organised by features dominant in the 'Individual reading aloud' phases in the sense that the teacher here creates a space where the students are organised as individual participants. In 'Individual reading aloud', the teacher organises his actions to make the students read longer sequences of a text so that they can display their pronunciation skills. This activity type creates spaces where the students produce more verbal contributions and are, in contrast to the 'Choral drilling' phase, in greater extent guided by their own knowledge. The teacher organises his actions to these contributions in the sense that if errors are detected he creates a focus on these errors and guides the students to the correct sound patterns. In the phases concerned the teacher organises his actions according to the same principles, but here to make the students display their linguistic knowledge across languages.

Like in 'Questions, answers and feedback', the phases concerned are structured into longer stretches of talk where the interactional process is predominantly between the teacher and one selected student. Having said this, in contrast to the focus on checking and establishing factual

knowledge of subject matters present in the former, 'Translation' creates a focus first and foremost on checking and establishing knowledge of concrete linguistic translations. However, from time to time the teacher orients his actions to the meaning of individual words in addition to meta-linguistic aspects related to the translation task. The teacher's centrality is still dominant and the interactional progression is predominantly determined by the teacher's soliciting actions to guide the students to the 'correct' form. To illustrate the participants' interactional contributions in the phases concerned, I will concentrate on sub-episodes and sequences extracted from 'Translation II' (phase 13). These interactional contributions are, on the one hand, organised by the teacher's aims to a) signal inappropriate translation, b) provide explicitly the correct translation, c) signal acceptance and recognition of the students' contributions, d) solicit the correct translation from the students, e) include associated concepts to simplify the student's meaning construction, f) make the students display their knowledge, and finally, g) create a focus on meta-linguistic aspects. On the other hand, I will illustrate how the students immediately respond to the teacher's contributions singled out above.

The first aspects I will illustrate are how the teacher a) signals that a student's translation is inaccurate, b) provides explicitly the correct translation, and c) signals recognition of a student's contribution. I will use the topical sub-episode 'Monark' as my example in this respect (Transcription, p. 109).

467	S1:	(0) <Q Siden da har den Britiske keiseren vært e=- - Q>
468	T:	(0) Å ja, monark. Han er vel ikke keiser?
469	Ss?:	(0) Monark, konge=, monark.
470	S1:	(0) Monark ja.
471	T:	(0) Monark. (…)

In this sequence S1 has been selected as the speaker. The task is to translate the opening sequences of the text in focus. In turn 468 the teacher ends S1's turn abruptly in order to mark his inappropriate translation and here he also provides the appropriate translation of 'monarch' himself. In addition he questions the erroneous translation in order to highlight this individual word in particular. In turn 469 some unidentified students respond without being nominated to the teacher's question by repeating the appropriate translation, in addition to contribute with a word closely associated with the L1 concept 'Monark'. In turn 470, the nominated student S1 repeats the appropriate translation and shows comprehension of his

mistake before the teacher in turn 471 sums up the communicative project related to the appropriate translation of the English word 'monarch'.

The next aspects I will single out are how the teacher a) solicits the correct translation from a student, and b) uses associated contexts to contribute in the process of meaning construction. The sub-episode 'Imperialistiske' will illustrate these aspects (Transcription, p. 110).

504	T:	(0) Og 'så var det S3.
505	S3:	(1.0) Ja, .. Ehm= <Q Storbritannias rike var nå=- - steg nå over e= all e= .. all konkurranse from- - fra andre= em= [imp]- Q>
506	T:	[Imperialistiske] kan du si.
507	S3:	(0) Ja= imperialistiske= makt.
508	T:	.. Og hva betyr det at en makt er imperialistisk? Jo det betyr at den makten ønsker å=?
509	S15:	(2.0) Utvide .. [im]periet.
510	T:	[Im]- … Utvide sitt imperium, ønske mer land, .. ønske mer dominans. Kom igjen.

In turn 504 the teacher ends the previous speaker's role as the main speaker by nominating a new. In turn 505 S3 starts to translate her part of the text. Turn 505 demonstrates that S3 struggles with the correct translation of 'imperialist'. In turn 506 the teacher reacts and explicitly provides the correct translation. In turn 507 S3 repeats the teacher's translation and shows thus that the teacher's action in turn 506 has guided her to the 'correct' translation. In turn 508, the teacher extends the discourse related to 'Imperialistiske' by producing a question (first idea unit) to create a focus on the meaning of 'imperialistisk'. In this situation, the question creates a focus on the cultural meaning dimension of 'imperialistisk' and the teacher's second idea unit in the same turn is designed to solicit completion of his contribution. In turn 509 S15 takes an active part and, without being nominated, he responds in accordance with the teacher's initiatory contribution in turn 508 (second idea unit). In turn 510, the teacher shows recognition by repeating S15's response, in addition he extends the discourse by including more familiar and associated concepts to simplify the students' meaning construction of 'imperialistisk'. The teacher's final idea unit (turn 510) contributes to end the communicative project related to the concept 'Imperialistisk' by reinitiating the global activity type and S3 as the translator.

Below I will focus on how the teacher uses display questions to guide the students to the correct translation of a concept in the TL. I will use the sub-episode 'Uavhengighetskrigen' to exemplify this point (Transcription, p. 111).

517	S3:	(…) Em= <Q Krigen av e= for e= .. Inde- Q> Åh, hva var det igjen? Å=
518	T:	(0) Hva er det norske ordet for independence?
519	Ss?:	(0) <P Uavhengighet P>
520	S3:	(0) Uavhengighet.
521	T:	(0) Hva kaller vi den da?
522	S3:	(1.0) Uavhengighetskrigen.
523	T:	(0) 'Flott, det er det vi kaller'n.

In turn 517 S3 struggles to find the correct translation of the concept 'the War of Independence'. In turn 518 the teacher reacts and produces a display question in order to draw the attention to one part of this concept in order to simplify and limit the task demands. In turn 519 some unidentified students respond without being nominated in a soft voice in order to display their knowledge of the appropriate translation of 'Independece' and in turn 520, S3 repeats these students' contributions in order to show that this is the word she was searching for. In turn 521 the teacher responds to this contribution by showing recognition and at the same time strongly reinitiating the main goal which is to make S3 display her knowledge of the correct translation of 'the War of Independence'. In turn 522, S3 shows that the interactional process in this local sequence has assisted her to produce a correct translation and in turn 523, the teacher shows recognition and ends the project.

The final aspect I will single out is how the teacher organises his actions to create a focus on meta-linguistic aspects. Here, the sub-episode 'Sentence structure' will serve as my example (Transcription, p. 111).

530	S17:	(…) <Q I den siste delen av 1800 tallet em= e= forvand- forvandlingen av e= Q>
531	T:	(0) Hvis du nå skal- - på norsk, må du faktisk finne verbet først. Og hva er verbet som du leter etter nå? .. <Q The transformation of Britain from an agricultural to an industrial nation 'started. Q>
532	Ss?:	(0) [Startet]
533	S17:	(0) <Q [Startet] transformasjonen av Storbritannia (…) Q>

In turn 530 S17 has just started to translate her share of the text. S17 struggles to translate the second part and in turn 531 the teacher reacts and creates, to begin with, a focus on sentence structure. Here the teacher uses the grammatical terminology 'verb' to make the student focus on this part in particular and his second idea unit is produced to make S17 display her knowledge of this particular part. In his final idea unit the teacher repeats the text and puts a stress on 'started' in order to create a focus on this linguistic unit. In turn 532, some unidentified students take part in the communicative project at the same time as S17 in turn 533 restarts her task, this time by translating appropriately. This final aspect shows that this local communicative project has led to the correct form.

In my analysis of the phases concerned I have singled out how the teacher uses various actions to assist the students in their task. I have identified some of these actions in other phases as well but in the 'Translation' phases the task complexity creates more opportunities for the students to show their lack in knowledge and as a result more opportunities for the teacher to correct the their contributions.

4.2.7 'The closing of the lesson'

I will here end this chapter with an illustration of how the teacher wraps up the lesson. The teacher uses some of his announcements in the opening of the lesson in order to signal that the lesson at this point is about to end. Having said this, I will not give a descriptive analysis of 'The closing of the lesson' phase. I will instead let the extract below will speak for itself (Transcription, pp. 113-114).

598   T: OH! <EMP I'm almost forgetting about the bonbons. … Now you really deserve them, EMP>… <P you really deserve them P>.. <P Now you really deserve them P>. ((THE TEACHER STARTS TO THROW OUT THE BONBONS. THE CLASSROOM STARTS TO GET NOISY AS SOME OF THE STUDENTS START TO CHAT MORE FREELY TO ONE ANOTHER IN L1. SOME STUDENTS ARE STILL WORKING WITH THE TASK))

599   S?:   … Tusen takk.

600   T: (0) <EMP You are so sweet EMP>.
((MORE STUDENTS START TO CHAT MORE FREELY IN L1 AS THE BONBONS ARE HANDED OUT. THE NOISE IN THE CLASSROOM PROGRESSES. AFTER APP. 3 MINUTES THE TEACHER ENDS THE LESSON.))

601   T: Thank you very much! ((HIS FINAL WORDS IN THE TARGET LANGUAGE.))

5 Discussion of results

In this chapter I will contrast and compare my results and draw conclusions, if possible. In section 5.1 I will sum up my results in relation to my first research question in section 1.2: *What sorts of teacher-class interaction are taking place in one English language classroom?* In section 5.2 I will discuss my results in relation to my second research question: *What sort of language learning do these forms of interaction promote?*

I will point out that even though I have structured my discussion of these two questions in two distinct sections, these sections complement each other and must be considered together.

5.1 What sorts of teacher-class interaction are taking place in one English language classroom?

In this section I will contrast and compare my results in relation to my underlying questions in section 1.2. In section 5.1.1 I will focus on the questions of what activities are taking place in the lesson, what are their overarching goals and most dominant structural features. In section 5.1.2 I will look at the question of how the participants' interactional contributions are organised in the activities on the action-to-action level.

5.1.1 What activities are taking place? What are their overarching goals and most dominant features?

My results show that the lesson is structured by seven distinguishable goal-oriented activities. Below, I will present their overarching goals.

1. In 'The opening of the lesson' the overarching goal is to situate the lesson as a discursive genre in the classroom.
2. In 'Dictation', the overarching goal is to teach and learn new vocabulary across two languages.
3. In 'Choral drilling', the overarching goal is to teach and learn to read using one unitary standard in TL.

4. In 'Individual reading aloud', the overarching goal is to teach and learn to read using one unitary standard in TL.

5. In 'Questions, answers and feedback', the overarching goal is to teach and learn factual knowledge related to particular historical periods in Britain.

6. In 'Translation', the overarching goal is to teach and learn language forms and conceptual meanings across two languages.

7. In 'The closing of the lesson', the overarching goal is to end the lesson as a discursive genre in the classroom.

To begin with, 'The opening…' and 'The closing of the lesson' are organised differently than the other activities singled out above. Their overarching goals are to open and end the lesson and can be seen as transitional activities the teacher creates to steer the students in to and out of the lesson. The activities in between are distinct from the transitional activities yet they also share some of their most dominant structures. In 'The opening…', TL is established as the norm and a dominant structural component is the reorganization of interactional roles. Here the teacher asserts his role as the representative and main speaker and the students their role as learners. These distinct roles are dominant in all of the activities above and can be seen as overarching goals the participants coordinate their actions to in the lesson as a whole. These roles, then, are first established in the 'The opening…' by the teacher's use of an emphatic and public tone of voice and the students' seemingly attentive and conforming behaviour. These structures are reproduced successively in the course of the interaction and implicitly established as the norm. In 'The closing of the lesson' this norm is gradually de-established by the teacher's shift to off-task behaviour and by the students who at this point start to speak more freely to each other in L1.

Between these two transitional activities, the lesson is structured by five distinguishable activities directed by characteristic SL/FL teaching objectives. Below, I will sum up these activities' most dominant structural features.

(1) A dominant feature in 'Dictation' (activity number 2) is the teacher's purpose to make the students reorganise lexical meanings from TL into L1 in the written medium. This activity is determined by a pre-established list with ten alphabetically organised context-free words. An underlying goal is to guide the students to a correct meaning

translation. This is managed by a production of more complex linguistic expressions in order to show the lexical unit's possible role in an utterance. Another central feature is the goal to notice inaccurate translations and to fill in gaps. This feature is structured in the discourse at the end of the activity, in contrast to immediately in the ongoing process, and the list with pre-defined definitions is here given the role as the 'gap filler' and this list functions as the end of the participants' work.

(2) A dominant feature in 'Choral drilling' (activity number 3) is the teacher's purpose to model and guide the class to the correct pronunciation form of one unitary standard in the TL. In contrast to activity number 2, the class is here organised as participants in the oral medium. The sounds the participants produce are determined by a written text they use as a resource in their work. An underlying goal for the teacher is to check skills and, if considered necessary, fill in gaps and correct errors immediately in the ongoing process.

(3) A dominant feature in 'Individual reading aloud' (activity number 4) is the teacher's purpose to check the students' pronunciation skills and guide them to the correct pronunciation form of one unitary standard in the TL. In contrast to activity number 3, the students are here organised as individual participants and this feature organises them as either speakers or listeners. Thus, a structural component here is the selected student's individual knowledge. To produce sounds the students use the same written text used in activity number 3 as a resource. Where a lack in knowledge is noticed, the teacher takes the role as the expert and either steers the students to or provides them with the correct form immediately in the ongoing process.

(4) A dominant feature in 'Questions, answers and feedback' (activity number 5) is the teacher's purpose to make the students reproduce a selection of historical facts in the TL. These facts are determined by the same written text used in activity number 3 and 4, only here used as a source to work with the content. In contrast to activity number 3 and 4, the written material is here also used as a resource to work with other dimensions in language and to create a focus on topic-related aspects 'outside' the written medium. Like in activity number 4, the students are here organised as individual participants in the oral medium. A central feature is thus the selected

student's knowledge or lack in knowledge. Where a lack in knowledge is noticed the teacher takes the role as the expert to signal incorrectness and to guide the students to the correct answer immediately in the ongoing process.

(5) A dominant feature in 'Translation' (activity number 6) is the teacher's purpose to check the students' knowledge in reorganising a written text from the TL into L1 in the oral medium. The text is the same text used in activity number 3, 4 and 5, but here used as a resource to work with lexical and conceptual meanings across languages. Like in activity number 4 and 5, the students are here organised as individual participants in the oral medium. Thus, a structural component here is the selected student's individual knowledge. Where a lack in knowledge is noticed, the teacher takes the role as the expert and either guides the students to or provides them with the correct form immediately in the ongoing process.

The lesson is on the whole structured by several recurrent patterns. Each activity is, on the one hand, determined by written materials as a (re)source in the participants' work and, on the other hand, determined by a focus on appropriate skills and accurate reproductions and reorganizations of linguistic, conceptual and historical knowledge. First, the use of written texts represents variations. In activity number 2 the list with context-free words is organised as the absolute source of knowledge and a corresponding reorganization of these linguistic units in the written medium is here viewed as the end of the students' work. Activity number 6 is also structured by the goal to reorganise conceptual forms correctly. In contrast, however, a more complex written text in the TL is here used as a resource for the students to translate in the oral medium. There is no list with predefined answers in this activity. Instead the teacher takes the role as the 'gap filler' to help the students and to secure the correct translation form.

In activities 3 and 4, written texts are also here used as a resource to work with skills. In contrast, however, in these activities the main focus is on correct pronunciation. Features behind the division of these activities in two distinct activities are the organization of the class as one participant in activity number 3 and as individual participants in activity number 4. Moreover, the teacher's role as model is a determining factor in activity number 3. This activity is determined by the teacher's purpose to shape and model the class' sound production and the teacher's sounds are here organised as the end of the students' work in the

ongoing process. In activity number 4, on the other hand, the teacher's purpose is to check the students' knowledge as individuals. This feature creates situations where the selected student's individual knowledge determines the propulsion of the activity. That is, if the teacher notices a lack in knowledge, he takes the role as a guide to direct the student to the correct sound pattern immediately in process, in contrast to model and consistently provide them with the correct form.

Activity number 5 distinguishes itself most from the other activities. This activity is still co-determined by written materials but, in contrast to using the written text as a resource to create a focus on form in language, the text is here used as a source to make the students reproduce some of its content in the oral medium. Thus, in this activity as well, a reproduction of pre-established knowledge is viewed as the end of the participants' work. Like in activities 4 and 6, the students are here organised as individual students and the activity is thus determined by the students' individual knowledge. Like in activities 3, 4 and 6, the teacher here takes the role as the expert to guide the students and to secure the accurate reproduction. In this activity, however, the written text is not organised as the absolute source of knowledge and is here also used as a resource to include topic-related knowledge outside the text.

A central structural feature in all of the activities above is the 'gap filler' function. An interesting finding in this respect is in what ways the various organizations of this function steer the interactional process in different directions. In each activity, the initial stage is organised by the 'Initiative-Response' pattern where the teacher is responsible for the initiatory aspects and the students the responsive aspects. Where the activities differ is in what ways the teacher organises his actions after the students' responsive move. This aspect is at the centre of attention in the next section.

5.1.2 How are the participants' interactional contributions organised in the activities on the action-to-action level?

In this section, my discussion focuses on how the overarching goals and most dominant structural features organise the interactional activity on the local level. Below, I will contrast and compare my most central findings.

(1) 'Dictation' (activity number 2) is organised by an additive topic structure and sustained by the goal-oriented activity type. On the local level, topics in this activity are predominantly structured in the spoken discourse by extended teacher turns. These turns are, on the one hand, organised by his intentions to create spaces for the students to reorganise the lexical meaning from the TL to the L1 in the written medium and, on the other hand, to support the students in their work in the written medium. His supporting actions are here organised to guide the students to a particular meaning. The students are responsible for the retroactive actions which are here predominantly organised as actions in the written medium. At the end of the activity, the students switch papers and compare them to the list with pre-defined answers. These answers are organised as the end of the activity.

An interesting finding in this activity is that even if the above mentioned type of organizing topics dominates, it is not fixed. From being organised predominantly as non-verbal participants the students in some sequences initiate self-selection as an interactional form. In these sequences, the students re-negotiate the interactional norm set by the teacher and re-organise themselves as verbal participants. This feature is first initiated by the students but not realized in the spoken discourse until the teacher incorporates it as an acceptable form. This interactional organization creates a more locally organised process. That is, the participants' interactions are still responsive to the overarching goals (see section 5.1.1) but, in contrast to the dominant type, they are here also responsive to each other in the ongoing process on the local level.

The main difference between the two types of organizing topics in this activity is the re-organization of the teacher's supporting actions. Instead of presenting concepts to illustrate lexical meanings, the teacher here raises these topic-related concepts as topics for discussion. This organization creates a more complex topic structure within the topical episode and this feature extends the dominant 'Initiative-(non-verbal) Response' pattern to larger and more flexible interactional patterns. The topics in these sequences are still organised as unquestionable knowledge, but instead of simply transmitting this knowledge to the students, the teacher here invites the students to take an active and verbal part in the process in the TL. In these topic spaces, then, the teacher incorporates a third exchange move to build on the

students' verbal responses and, in contrast to the dominant type, incorporates their responses as valuable contributions in the spoken discourse.

(2) 'Choral drilling' (activity number 3) is coherently sustained by the goal-oriented activity type. On the local level, the interactional organization is structured by topical sequences here structured as either 'Initiative-Response' or classical 'IRF' sequences. The teacher is responsible for the initiatory aspects in both types. In the first type, the first move is organised by his intentions to, on the one hand, model the correct pronunciation and, on the other, create spaces for the students to reproduce his sound patterns in the oral medium. The students are responsible for the responsive aspects in both types which are predominantly realized by their attentive and re-modelling actions. In the second type, the teacher's initiatives are organised, on the one hand, to re-model sound patterns considered inappropriate and, on the other, to guide the students to the correct sound of a particular pattern in isolation. In these sequences the teacher breaks with the linear 'teacher-class' mode and incorporates a third feedback move to show either approval or disapproval of the students' remodelling actions. If the teacher does not accept the students' remodelling actions, he initiates a second round of the 'IRF' sequence.

Activity number 3 is consistently built on the activity's overarching goal (see section 5.1.1). In contrast to contributing to interactional variation like in activity number 2, the students contribute here minimally to the spoken discourse on both levels and their contributions are consistently organised by their retroactive actions to the teacher's preceding actions. In my study, this organization type creates a one-dimensional and relatively simplified interactional process.

(3) 'Individual reading aloud' (activity number 4) is coherently sustained by the goal-oriented activity type. On the local level, the teacher is responsible for the initiatory sides and the students the responsive sides. The teacher's actions are produced by his intentions to listen to one student at a time and to control this student's pronunciation skills. The first move is predominantly organised to select individual speakers to check this student's skills. The students' responses are produced to resolve what is called for by the teacher in the preceding actions. A third follow up move is instituted

by the teacher to either show acceptance, correct or guide the selected student to the correct form.

Activity number 4 is organised by the same overarching goals as in 'Choral drilling'. In contrast, however, the teacher's role as the model is here not a structural feature. His role as the expert, on the other hand, is. This feature is realised first and foremost by the proactive properties within his contributions. It is the teacher who decides who will talk for how long, how to talk, and when to talk. The interactional organization in this activity represents to some extent variations and an interesting finding here is how lack of knowledge structures the interactional organization in larger and more complex stretches of talk. This is of relevance in relation to the teacher's third move depending on the students' pronunciation skills. In some sequences the selected student's sound production is considered acceptable and in these situations the teacher ends the speaker's turn by showing approval and acceptance before he selects the next speaker. In other sequences, the selected student's pronunciation does not match the level considered acceptable by the teacher. The teacher's third move is in these situations produced to show inappropriateness and to steer the selected student to the appropriate form. If the student produces the correct sound the teacher ends the student's turn by showing acceptance and approval. If not, the teacher either provides the correct sound or strongly initiates a continuation to guide the student further in his/her work.

Another interesting finding in 'Individual reading aloud' is that the dominant interactional and contextual features are not fixed. First, in some sequences the students initiate a new interactional mode and thus initiate a break with the linear 'teacher-student' mode. This is of relevance in sequences where the nominated student shows lack of knowledge. In these sequences, the students initiate a self-selection mode and re-negotiate sound patterns with each other. This feature creates a more complex response move in the sense that several students are involved. A second interesting finding is the break with the orientation to one particular sound. In one sequence, the teacher invites one particular student to use a second variety. The interactional form in this sequence is the same as the dominant interactional mode but the teacher's sensitiveness to this student's own preferred pronunciation style creates in this particular sequence a more flexible mode on the global level.

(4) 'Questions, answers and feedback' (activity number 5) is coherently sustained by the goal-oriented activity type and by a hierarchic topic structure. Topics in this activity are structured in the spoken discourse by three dominant types of organizing topics. In the first type, topics are structured in relatively short and linear episodes. The teacher is responsible for the initiatory aspects and for ending the topical sequences. The first move is, on the one hand, organised to select speakers and, on the other, organised as display questions to check the selected student's knowledge of a particular historical fact. The students are responsible for the second move which is predominantly coordinated to tag along to the teacher's soliciting actions. If the selected student answers in accordance with the teacher's intentions, the teacher gives feedback by showing acceptance and approval. This type of topic organization is extended only if the selected student's answer does not match the intention of the teacher's text-oriented question. In these situations the teacher re-initiates a second round of questions, answers and feedback moves and produces more close-ended questions to steer the selected student to the intended answer.

In the second type, topics are structured in the spoken discourse in more flexible episodes. This type represents an extended topic organization in comparison with the first type. The teacher is still responsible for the proactive elements but, in contrast to the first type, the students' responsive actions are involved in the development of topics. The initial stage of the topic organization is organised like the first type, but the teacher's display questions in the second type are more open-ended in the sense that the students can contribute with more then one particular topic-related answer. The teacher's actions in this type are also characterized as more retroactive in the sense that he here looks back to what the students say and builds on their contributions. In contrast to the first type, the teacher in this type does not address his actions to one particular student at a time. In contrast to a linear 'teacher-student' mode, this type of managing turns creates multi-voiced situations where students self-select turns and take a more active and verbal part in the interactional and contextual process.

In the third type, topics are structured in the spoken discourse by extended teacher turns where the teacher is the sole contributor in the building of topics. This type breaks with the dominant 'Questions, answers and feedback' mode. What creates

coherence in this type, then, is the global responsibility to 'British' history'. A dominant feature organizing the teacher's actions in these sequences are his intentions to include personal topic-related preferences in contrast to his intentions to check the students' knowledge and invite the students to take a verbal part in the process.

An interesting finding in activity number 5 is in what ways the teacher's various uses of the written material steer his interactions with the students in various directions. In the first type, the content in the written material is organised as the end of the participants' interactional work. This organization structures the local interaction in relatively short and linear stretches of talk where the teacher is in control of the first and third move, and the students contribute minimally in the second move. In the second and third types, on the other hand, the process reflects an organization of the written material as a means to include related topics on the 'outside' and this feature creates to some extent more flexibility in the process.

The second type represents the most flexible type. Instead of organizing the students' answers in the second move as 'finished business', the teacher here builds on the students' responses and this feature extends sequences of talk to larger complexes of exchanges. The teacher dominates the propulsion of the talk but, in contrast to the first type, the students' responses are here also responded to as proactive links in the ongoing process. Another interesting finding is that the orientation to historical facts is not fixed. In the second type, the teacher also uses the textual content as a means to single out linguistic knowledge. In addition to being responsible to the overarching goals, the teacher's actions in these sequences are also responsive to his choice to provide support to the students in an area in which he predicts they need it in the unfolding process. In contrast to a unidirectional focus on either form or content, this finding shows that some sequences are organised by a consecutive focus on both content and language forms. This type of topic organization breaks with the dominant contextual feature (historical facts) but is coherently sustained by the dominant interactional activity ('Questions, answers and feedback'). To sum up, in contrast to the first type, the use of unwritten knowledge, more open-ended soliciting actions, a more flexible management of turns and a consecutive focus on content and language forms create a more multifaceted and multi-voiced mode of discourse.

(5) 'Translation' (activity number 6) is coherently sustained by the overarching activity type. On the local level, the interactional contributions are predominantly structured in the spoken discourse in larger stretches of talk. The initial stages in these contributions are to begin with structured by the teacher's intentions to, on the one hand, select speakers and, on the other, to check this student's linguistic knowledge. The students are responsible for the second move but, in contrast to the dominant mode in the lesson, their responsive actions are here also involved in the development of topics. This feature is linked to the teacher's use of follow-up moves produced by the pedagogic aim to guide the students' erroneous contributions to the correct form.

An interesting finding in 'Translation' is how the task characteristic for this activity type structures the building of topics in larger and more complex stretches of talk. In contrast to activity number 2 ('Dictation'), a central constitutive feature creating this interactive complexity is the students' task to reorganise longer parts of a connected text in the oral medium using the mother tongue as the dominant tool. This task creates spaces where the students display to greater extent their lack of cross-linguistic knowledge in the ongoing process. Thus, the teacher becomes immediately and explicitly aware of gaps to fill and as a consequence of his aim to secure accuracy, these spaces create more opportunities for the teacher to build on the students' contributions. When the accurate form is produced, the teacher ends the process and selects the next speaker.

5.2 What sort of language learning do these forms of interaction in the lesson promote?

The lesson illustrates a teacher-centred speech event where the propulsion of the interactional event is as a rule controlled by the teacher. The lesson reflects seemingly motivated students who adjust to the interactional mode set by the teacher (meaning no spoken resistance) and show willingness to participate when they are invited by the teacher to contribute. In situations where the teacher selects speakers the non-selected students show adjustment by listening patiently (that is if they do listen) to the selected speaker and by waiting respectfully (meaning no sign of interruptions) for the teacher to select the next speaker. These features put the teacher in a position where he controls the students' language production and thus create learning environments where the teacher functions as gatekeeper to the students'

language learning opportunities in situ. The students' language production is conditioned by the educational goals to reproduce and reorganise predefined linguistic and historical knowledge. The main focus in these processes is either on language system, that is vocabulary, pronunciation and grammar translations, or on historical facts. On the whole, the participants' work with predefined knowledge steers their interactional contributions to relatively short and linear teacher-class/student sequences where the students contribute minimally to the spoken discourse. This pattern can be linked to the relatively limited space created for them to contribute otherwise.

In activity number 2, the verbal interaction represents a transmissionary mode of learning with only restricted or no learner involvement at all. The interactional organization illustrates extended teacher-turns where the teacher gives instructions, transmits 'new' vocabulary and provides explanations to show the particular word's potential role in an utterance. The students' job is to reorganise the lexical meaning of these words into their L1 in the written medium. This organization structures the process of language learning into a context-free activity where meaning in language is reproduced and reorganised without incorporating social, cultural or communicative contexts. These contexts are here backgrounded and create relatively tensionless situations where meanings in language remain unchallenged in the spoken discourse.

The lesson represents a process dominated by values like educational uniformity in contrast to present-day educational goals such as cultural awareness and diversity (see section 2.5). I will use activity number 3 and activity number 4 to exemplify my discussion at this point. In these activities, the teaching and learning objective is native-like pronunciation and a constitutive feature organizing the process is the orientation to linguistic constructs such as a 'standard' (see Linell, 2004:119). In these sequences, the students' verbal behaviour is conditioned by the teacher as the model and his way of pronouncing the TL is explicitly established in the spoken discourse as the norm. There is as a rule no space created for individual variation and the variety offered by the teacher thus remains unchallenged. On the one hand, learning is here predicated on behaviourist ideas in the sense that the pedagogic purpose is to shape and model the students' behaviour. On the other hand, language learning is predicated on linguistic constructs such as 'native speaker' and 'non-native speaker'. The activity reflects a process where the teacher and the students, as non-native speakers, try to approximate their

sound production to one accent in the TL in particular during the course of their work together. This feature creates spaces where local varieties are neither encouraged nor accepted and thus limits the students' opportunity to populate the spoken discourse with their own preferred accent.

In dialogical perspectives, language and identity are dynamically linked. In these perspectives, the creation of identity is at the heart of culture learning and the identity project is viewed as a socially embedded, meaning-making process between the self and the others (Vitanova, 2005:154). The identity process is viewed as a contingent 'languaged' activity where identities change their meanings according to time, place and usage. In my study, this process is backgrounded and structured in the spoken discourse as a fixed product simply to be acted on. However, there is one space created for a student to author himself creatively in the classroom. At one point outside this particular speech event this student has challenged and resisted the preferred variety set by the teacher and instead signalled his own preferred variety. The teacher's sensitive responsiveness to this student's own preference creates here a space where a second variety in the TL is incorporated as valid. This situation shows that this student, on the one hand, has the ability to step outside and reorganise a seemingly fixed discourse and, on the other, has resisted the dominant discourse and instead taken an active part in his own identity project in the SL/FL setting. This example captures nicely Bakhtin's (1986) view of an active, responsible, and 'languaged' self in the language classroom.

In the example above, the interactional activity is still typified as a predetermined and teacher-centred classroom practice. In contrast to the otherwise fixed mode, however, this situation reflects more flexibility in the sense that two different voices are incorporated as valid in the discourse. The flexibility created depends for its success on several factors. Of particular relevance is cultural awareness and spaces where learners can populate the discourse with their own creative responses. In my example, the creation of such a space has given the teacher an opportunity to become aware of this student's uttered preferences. The teacher uses these utterances to build bridges between the learner's local creativity and what is required in the educational setting. In this situation, the global and local levels complement each other and the teacher uses, knowingly or not, the dynamic tension inherent in discourse to steer the seemingly tensionless process in a more flexible mode.

For me, an interesting finding in this study has been how discourse can reflect a tensionless mode on one level and flexibility on another. As I have already singled out, the lesson in the current study is first and foremost organised by a seemingly tensionless and unchallenged discourse on both levels. Except for the example above, the global level is first and foremost organised by a fixed mode. The local level, on the other hand, reflects more flexibility. In more flexible sequences, the participants work for the overarching goals but also for the interactional moment and the student's contribute more actively in the interactional development. To exemplify my discussion, I will draw on the various types of organizing topics in activity number 5.

Activity number 5 is predicated on the construct 'content-based language instruction' in language education (see Simensen, 1998:103-104) and is organised by the subject area 'Culture, Society and Literature' (see section 2.5). The topic structure mirrors and is related to the content in the written text and the pedagogic purpose is first and foremost to make the students reproduce a selection of its content in the oral medium. An interesting finding is how various uses of the text steer the process in different directions. Where the focus is primarily on the reproduction of specific topics in the text, the interaction typifies a tensionless discourse where the learners' opportunities to select and develop a new topic are minimal. Where topics in the text are used as a resource to create a focus on topics on the 'outside', on the other hand, a more flexible space is created. In these sequences the teacher's questions classify as more open-ended and these actions structure the students as more active in the selection of topics and organise them more as co-constructors in the building of knowledge.

In sequences characterised as more flexible the interactional organization is to greater degrees built on local contingencies. In contrast to ending a topic space, the teacher here builds on the students' responses and thus extends the topic. In these learning spaces, the participants use associated contexts to build around and beyond a predefined topic. The participants' focus is still on the reproduction of given knowledge, however, on their way the teacher also invites the students to work with other dimensions and perspectives. In these spaces, the teacher's follow-up move is responsive to several aspects in the students' preceding move. That is, it is not only responsive to the accurate reproduction of historical facts but it is also responsive to linguistic knowledge. What I have come to realise in this study is how a single topic organised by SL/FL educational goals can be used as a fragment to include a consecutive

focus on several dimensions in language learning. In these spaces, the teacher includes a focus on associated contexts and this extended focus builds the discourse in larger sequences of talk and thus creates more interactive spaces. I find this of relevance in relation to a central guideline in the current English subject curriculum (see section 2.5) which points out that the three main areas supplement each other and must be considered together. The sequences under discussion demonstrate that by starting to work with a predefined topic and then include several associated contexts related to language learning, a more flexible discourse takes place in the language classroom. In this perspective, the guideline might be a tool for language teachers to create learning spaces that provide the students with various opportunities for language development.

In each activity, a central feature is the teacher's organization of the students' responsive move as either 'correct' or 'incorrect'. In situations where the students' responses are considered correct, the teacher's follow up move is predominantly organised by the evaluative dimension and this function steers the process in relatively short sequences. The building of larger sequences is first and foremost determined by the students' production of responses considered incorrect by the teacher. In these situations, the third move is organised to correct erroneous contributions and guide the students to accurate knowledge. This feature is most dominant in activity number 6. Characteristic for this activity is the teacher's purpose to make the students use their L1 as a tool to reorganise the TL, here in the written medium, to their first language. This activity includes a process where the students use their L1 as the dominant tool and the appropriate translated forms in their mother tongue are organised as the end of their work. The central question is in what ways this activity creates supportive SL/FL learning opportunities for the learners. Recent SL/FL classroom research foregrounds that the use of L1 to support language learning does not necessarily produce ineffective language learning environments (e.g. Haneda, 2005:327). What SL/FL learning theories informed by dialogical principles do question is the use of L1 as the dominant tool.

Dialogical principles foreground that language learners need communicative skills to participate in various social arenas in which the TL is used and communication in the TL is explicitly singled out as the means of SL/FL classroom practices. In activity number 6 this principle is backgrounded and demonstrates insensitiveness to this objective. However, an interesting finding is that this activity steers the process in larger and more flexible

interactional spaces. In these spaces, the students ask for or signal the need of assistance in the process in contrast to passively receive it. In comparison with the other activities, the students use a different set of interactional strategies in their work with the teacher. These strategies represents important qualifications related to the ability to be involved in the building of knowledge in an area they feel they need assistance in the ongoing process. This structure creates a more balanced mode in the process between what is required of the learners in the educational context and their interactive contingent work on the local level. To sum up, activity number 6 creates more interactive activities where the students' contributions are to greater extent part of the interactional development. At the risk of oversimplifying the language learning process, a similar activity might create supportive language learning environments if the process is reversed. That is, if the goal is to reorganise a text from the mother tongue to the TL using the TL as the dominant tool and instead uses the L1 as a supportive tool when needed.

In the other activities where the TL is the dominant tool, the students' individual contributions are first and foremost organised by a look backward to what is given without being offered the space to focus on the unstable element that emerges as they engage in social communicative activities. Dialogical insights foreground the need to be able to look both backward, to the given and known, and forward to the new. As van Lier (1996:171) suggests, "in order to learn, a person must be active, and the activity must be partly familiar and partly new, so that attention can be focused on useful changes and knowledge can be increased." In my study the seemingly close match between the teacher and the students' contributions and the seemingly tensionless discourse created might suggest that the students in these building processes have had limited access to unknown language. On the other hand, as Gibbons (2003:268) points out, too great a difference might lead to students' failing to understand the teacher's discourse. These aspects show the multifaceted nature of SL/FL learning. Language teaching is complex and discussing what sorts of language learning interactional patterns promote is complicated. As my study shows, a seemingly simple activity for one student proves challenging for another (see section 4.2.4). Learners differ in learning styles and strategies and what is considered effective language learning for one student might be considered ineffective for another. This aspect demonstrates on the whole that discoursally-skilled teacher-class teaching is not easily achieved.

6 Summary and conclusions

Recent SL/FL research has examined the nature of classroom practices and emphasised the links between discourse patterns and teacher beliefs in the creation of supportive language learning environments. With this in mind, my specific aim in this study has been to cast some light on the questions of what sorts of language interaction one might expect to find in one English language classroom in Norway and what sort of language learning these forms of interaction might promote. The study has addressed teacher-class interaction in particular and to cast some light on my research questions I have related understandings from discourse analysis and dialogical theories of language and learning.

To reach my aim, I have examined a transcribed tape-recorded version of a teacher-class interactional event which took place in a first year upper secondary English language classroom in Norway February 2007. My focus has been on the co-construction of meaning and a major concern in my study has been to identify dominant interactional and contextual features in the meaning-making processes within the particular classroom setting. In my study, I have taken the multilayered quality inherent in discourse as my starting point. Using this quality as my point of departure, I have examined the dynamic relationship between the overarching goals of the classroom activities and the participants' interactions on the local level. The theoretical insights I have used have provided me a focus on how the participants create a shared focus on particular topics related to and directed by these goals. In my study, I have used this insight to examine how the participants' individual contributions are structured around particular topics and set in the educational setting, a major concern has been to illuminate the central role played by the teacher in organising the students' contributions in these processes.

The overarching goals within the lesson were either the teaching of a) de-contextualised lexical and conceptual forms from the target language into the mother tongue in the oral or written medium, b) native-like pronunciation, or c) historical facts. The lesson was structured by a sequential focus on each of these goals and almost exclusively determined by a piece of material used either as a resource or absolute source in the participants' work. The focus on the material created spaces where a choice of topics was relatively limited. The various goals steered the use of the material and the interactional organization in various direction. In

practices where the educational goals were to reorganise linguistic forms from the target language to the mother tongue, little attention was paid to the content and the material was first and foremost used as a translation exercise. I have identified two distinct organizations steered by these educational goals. In the first version, little attention was paid to the communicative context and a correct reorganization of context-free words in the written medium was structured as the end of the students' work.

The second version was organised by a more complex and coherent text and a pedagogic aim for the teacher was to check some of the students' skills in reorganising longer parts of this text. This organization created extended student turns and more interactive activity was created in the oral medium. In this version, the participants used their mother tongue as the dominant tool in their work and little attention was paid to the TL. The form focus was also a constitutive feature in practices organised by the goal to produce native-like pronunciation. In contrast, however, the focus here was on correct forms in the TL. I have also here identified two versions. Both used the same material as a resource to produce sounds but the various pedagogic aims steered the organization in two different directions. In the first version, the aim for the teacher was to make the students imitate his sounds to secure accuracy. Now and then the teacher paid attention to one word in particular and signalled a repetition of this word in isolation. In the second version the teacher's aim was to the check some of the students' pronunciation skills. This organization created extended student turns and more interactive activity in the sense that the teacher here built more on the students' erroneous contributions to guide them to the accurate form.

A more flexible organization was found in practices steered by the goal to work with content. I have here identified three versions. The first version was organised by a pre-determined and text-oriented topic-structure. This organization steered the participants' contributions to a classical 'IRF' structure. The second and third version, however, included a less text-oriented topic organization and included a focus on several associated contexts. The third version showed more flexibility in the sense that the teacher's aim here was to provide the students with topic-related information organised by his own preferences in contrast to check their knowledge. The second version included a move beyond and around the text-oriented topic and this organization created more space for the students to select topics. The topic functioned here more as a fragment to include a focus on several topic-related aspects outside the

material at hand in addition to a consecutive focus on both content and form. This organization created more interactive activity and steered relatively short and linear sequences to longer and more complex stretches of talk.

Numerous teacher-class interactions took place in the classroom. Due to space available I have here only foregrounded the most dominant patterns. The first conclusions that can be drawn have to do with the teacher's centrality in the process and the focus on predetermined and text-oriented topics. In the organization of these topics, the teacher was responsible for the first initiatory moves which were predominantly produced by the pedagogic aim to make the students produce accurate responses. The students were responsible for the second responsive moves and their contributions were predominantly produced to resolve what was called for by the teacher in the preceding actions. These sequences created relatively short and linear stretches of talk, extended only by the teacher's evaluative responses and his aim to guide the students' actions to the correct responses. Another conclusion that can be drawn has to do with the participants' use of associated contexts to move beyond and around pre-determined topics. The teacher's centrality was dominant in these learning spaces as well but the pedagogic aim to make the students produce accurate responses was not. These spaces created opportunities for the students to select topics and their contributions were here to greater extent active in the interactional development.

In this study, I have cast some light on the question of what sort of language interaction one might expect to find in one English language classroom in Norway. SL/FL classroom research has gained ground in SL/FL educational circles internationally but seems to be almost absent within SL/FL research in Norway. With this study, I have taken the first steps in to a field of which it would be interesting to develop a more extensive understanding. The lack of research demonstrates the need for additional and more longitudinal studies that include a fuller range of data sources. In addition to transcribed tape-recorded talk and classroom observations, incorporating video-tapings, both teacher and students interviews to collect data might serve to develop a more complete understanding. On the one hand, the limitations of the study such as one area in Norway, one school, one classroom, one lesson, and a lack of a fuller range of data sources limit the representations of my data. On the other hand, my findings raise interesting implications for future research on the question of what sort of language interaction one might expect to find in English language classrooms in Norway.

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Appendix 1

Transcription

'The opening of the lesson'
((THE TEACHER IS STANDING IN FRONT OF THE CLASSROOM. THOSE STUDENTS WHO ARE PRESENT AT THE MOMENT ARE SITTING ON THEIR CHAIRS BEHIND DESKS FACING THE TEACHER. THE DESKS ARE ORGANISED IN FIVE ROWS, FIVE OR SIX DESKS IN EACH ROW.))
1   T: <EMP 'Well, (1.0) good afternoon every'body EMP>.
2   Ss?:   (0) Good afternoon ((A LOT OF NOISE))
3   T: (0) As you can see we have a 'guest, .. an ob'server ((ADDRESSING ME)). (1.5) Are you= .. 'ready, ... for the 'start? (1.0) I'm back from 'London. I spent last week in 'London and I 'didn't remember my promise, … about buying the bonbons. So I had to go to= Furutoppen to'day and buy them in 'Norway. But you'll have them <P if you deserve them, you'll have them P>.
        Ss?:   @@@@@@
        T: … <P You'll have 'them if you deserve them P>.
4   S?:   X
5   T: (0) <P Thank you P>.

'Dictation'
        (1.0) <EMP Let's start with the 'verbs EMP>. I think the sheets are already on the 'desks, aren't they? ... We'll start with today's 'verbs. ((SOME NOISE WHEN NEW STUDENTS ENTER THE CLASSROOM))
'Rise'
        (4.0) And you are ready for the 'verbs? .. Verb number 'one .. <Q 'rise Q>. .. Verb number one .. <Q 'rise Q>. .. The sun rises in the 'morning, doesn't it?
6   S?:   (3.0) Yes.
7   T: (1.0) To <Q 'rise Q>. (1.0) When I was your age and went to school I had to <Q 'rise Q> from my desk when I answered the teacher's question. We had to 'rise from our desks when we answered the teacher's questions. .. You never do that anymore, .. but you know that the sun 'rises in the morning, 'don't you?
8   S?:   .. Yeah.
'Run'
9   T: … You ready for verb number 'two? .. You ready for verb number 'two?
10   Ss?:   (0) Yes.
11   T: (0) Verb number 'two .. <Q 'run Q> … <Q 'run Q>. .. I think maybe some of you have to <Q 'run Q> to get to this period?
12   Ss?:   (0) Yes.
13   T: (0) Do you have to <Q 'run Q>? (1.0) But to run can mean more than one thing. ((NEW STUDENTS ENTER THE CLASSROOM))

(OUTSIDE THE SCOPE OF THIS STUDY)
14   Ss?:   .. Hei.
15   T: (0) Hello.
16   S?:   (3.0) Jeg skal sitte ved--

17	S?:	(0) Nei.
18	S?:	(0) Jo.
19	S?:	(0) Det er der.
20	S?:	(1.0) Må jeg sitte foran=?
21	T:	.. We'll eh= 'yes, if you're very quick now you can eh=, if you're very quick you can also get verb number one. But then you have to sit down 'very quickly.

… And verb number one is <Q 'rise Q> ..<Q 'rise Q>. .. I know that the sun rises in the morning. (3.5) <P You can have P> yes, verb number one 'rise. .. Verb number two <Q 'run Q> .. <Q 'run Q>.

(OUTSIDE THE SCOPE OF THIS STUDY)

| 22 | S1: | (0) Jeg kan ikke snakke nå, .. jeg har time. ((ANSWERING HIS/HER CELLPHONE)) |
| | Ss?: | @@@@@@ |

| 23 | T: | (2.0) And you can also say <Q my uncle he 'runs a farm Q>. [And he runs a business]. |

(OUTSIDE THE SCOPE OF THIS STUDY)

| 24 | S1: | [Jeg kan ringe deg etterpå] |
| | Ss?: | @@@@@@ |

| 25 | T: | .. What does it mean when you say that .. <Q my uncle he 'runs a farm Q>? Then it has a different meaning. .. |

'Saw'

Now you ready for [number 'three]?

(OUTSIDE THE SCOPE OF THIS STUDY)

26	S1:	[Jeg ringer deg etterpå jeg.]
	Ss?:	@@@@@@
27	T:	.. 'Please, .. shut that telephone off.

.. Verb number three <Q to 'saw Q>. (1.0) If it gets cold in the winter you may have to go out to <Q 'saw Q> some wood. ... Saw some wood for the 'fireplace, .. for the 'oven, or for the 'stove. .. Then you have to go outside and saw .. some wood. (1.0) To <Q 'saw Q>.

'Say'

(1.5) Verb number 'four .. <Q 'say Q>. What do you <Q 'say Q>? (1.0) What do you <Q 'say Q>? (1.0) What should I say? … <Q 'Say Q>.

'See'

(2.5) Verb number 'five. You 'ready? … Verb number five <Q 'see Q>. .. And you ought to know that the verb to see can mean more than one thing. Of course you can see with your eyes, .. but you e= .. you can also say= .. if you= .. something is explained to you, you can answer <Q oh yes, I 'see Q> then it means something different. (1.0) <Q Oh yes, I see Q>. .. What does it mean when you see- say that? Or you can say <Q last night I went to see my 'grandmother Q>. What does it mean? <Q Last night I went to see my grandmother Q>, what does it mean?

28	S2:	(1.0) Du skulle besøke [<XX>]

29　S3:　　　　　　　　　　　　　　　[e= I går] kveld besøkte jeg min [[bestemor]].

30　S?:　　　　　　　　　　　　　　　　　　　　　　　[[Møte]].

31　T:　　　　　　　　　　　　　　　　　　　　　　　[[So]] it has 'three different meanings. The verb <Q to see Q>. .. Write all the 'three.

'Seek'

(2.0) Verb number 'six, (1.0) <Q 'seek Q>, .. <Q 'seek Q>. .. There is a children's game called <Q hide and seek Q>. Have you ever tried .. <Q hide and 'seek Q>?

32　S3:　(0) Yes.

33　Ss?:　(0) Yes.

34　T:　(0) <Q 'Seek Q>.

'Sell'

(4.0) Verb number seven .. <Q 'sell Q> ..<Q 'sell Q>. (4.0) Maybe you want to sell your motorbike or .. something. … Or even your English text book, maybe you want to sell it.

35　S?　(0) <XX>

36　T:　(0) Yeah, .. sell.

'Send'

… Verb number 'eight ..<Q 'send Q>, .. <Q 'send Q>. (1.0) Did you send any postcards or Christmas cards .. [last year] ?

37　S3:　　　　　　　　　　　　　　　　[Yes].

38　T:　(0) Did you send any Christmas cards?

39　S3:　(0) Yes.

40　S?:　(0) Yes.

41　T:　(0) You probably did. .. I think I sent about twenty five,

　　S3:　.. (ÅH!)

　　T:　.. to my old friends and relatives.

42　S3:　(0) Yeah. @@@@@@

43　T:　(0) That's the old way of doing it. Now probably people use the 'e-mail.

44　S3:　(0) Yeah.

45　S?:　(0) Yes.

46　Ss?:　(0) [Yes].

47　T:　　　[Maybe].

'Set'

.. And then number 'nine .. <Q 'set Q>. (3.0) And in the first one was
< Q when the sun gets up in the morning, it 'rises Q>, but when it goes down in the evening we say in English that <Q the sun=Q>?

48　Ss?:　(0) <P Sets P>?

49　T:　(0) 'Sets, yes. <Q 'Sunset Q>. .. So, the sun sets in the evening. (1.0) And if your watch is wrong, what do you have to do? You have to=?

50　Ss?:　… Set it.

51　T:　(0) Set it. You have to set the wat- the 'watch. .. To set the watch. (1.0) And of course you can set .. a microphone in its right place. .. And you can set the chair or a desk in its place.

'Sew'

.. And then the last one, .. to <Q 'sew Q>.

'/sɜː ʊ/'

And that's a very strange verb, .. it's a strange verb, because it's spelt so=- - .. it's a funny 'spelling. .. It's spelt like this, but still it's pronounced to <Q '(/sɜː ʊ/) Q>, .. to 'sew … . What you need if you want to sew? You need a=?

52	S2:	(0) A needle?
53	Ss?:	.. A needle.
54	T:	<Emp Needle Emp>, and you also need a=?
55	S?:	(0) <P Tråd P>.
56	T:	(0) Yes, what's the English word? … Yes, the other thing you need if you want to sew=?
57	S4:	.. A [thread].
58	Ss?:	[A thread].
59	T:	(0) A thread. You need a needle and a thread and then you can start= .. 'sewing. <Q 'Sew Q>.

'Individual written work I'

… <EMP 'Now EMP> we have 5 people in each row. Now I want you to have a diagonal … changing. So you, now be careful, you ((POINTING TO ONE STUDENT)) exchange with S9 .. across, and S20, you exchange with S12 .. across, you understand? Which means that S21 and S14, S18 and S#. ((THE TEACHER ADDRESSING THE STUDENT BY A WRONG NAME)).

60	S4:	(0) S4. ((S4 CORRECTS THE TEACHER))
61	T:	(0) S4. .. And S3 and S1, S19 and S15, understand? Cross? (1.0) And here=? ((THE STUDENTS EXCHANGE AND CORRECT EACH OTHERS TESTS. TIME APP. 3 MINUTES AND 40 SECONDS))

'Choral drilling'

62	T:	< EMP 'Yes EMP>, if your verbs are 'finished you may open your books page a hundred and forty 'nine. .. Please, open your books page a hundred and forty nine.
63	Ss?:	.. yeah. ((NOISE))
64	T:	(13.0) I remember that I asked you to practice 'reading and translating at home. Still, I want .. us to do some choir reading now before you throw in your 'partner and read to your partner. And even after that I want to listen to one at a time. .. So we are going to have a very .. very, very thorough practice of this before we do the .. 'single reading, .. individual reading. .. Eh= And we start page a hundred and forty nine. .. And as you know we're going to write about this, .. in one week and a half .. the X of X. So this is in the middle of what we need to remember. … And we do it the ordinary way. I do as well as I can, I know that many of you are much better then I 'am. So you do= -- this will be 'perfect. Because you are so much better then me. But I do as well as I can and you will be better. .. Now we start from the top of page a hundred and forty nine. .. <Q 'Tudor England. Q>
65	SS:	(0) <Q 'Tudor England. Q>

'Tudor England'

66	T:	(0) Yes, once more please. <Q Tudor England. Q>
67	SS:	(0) <Q Tudor England. Q>
68	T:	(0) <Q Henry the eighth ((EMPHASISING THE ENDING)) who became king in fifteen o 'nine, Q>
69	SS:	(0) <Q Henry the eighth who became king in fifteen o 'nine, Q>

70   T: (0) <Q inherited a lot of wealth ((EMPHASISING THE ENDING)) from his 'father. Q>

71   SS: (0) <Q inherited a lot of wealth from his father. Q>

'/welθ/'

72   T: (0) Can you say <Q '(/welθ/)? Q>

73   SS: (0) <Q '(/welθ/). Q>

74   T: (0) With a= very .. powerful .. whistle sound <Q '(/welθ/) Q>

75   SS: (0) <Q '(/welθ/) Q>

76   T: (0) Yeah. <Q He was a 'talented man, Q>

77   SS: (0) <Q He was a 'talented man, Q>

78   T: (0) <Q but wasteful and selfish. Q>

79   SS: (0) <Q but wasteful and selfish. Q>

80   T: (0) <Q He left state affairs largely to the 'Archebishop ((EMPHASISING THE PRONUNCIATION)) of York. Q>

81   SS: (0) <Q He left state affairs largely to the Archebishop of York. Q>

'The 'Archbishop of York'

82   T: (0) < Q The 'Archbishop of York Q>

83   SS: (0) < Q The 'Archbishop of York Q>

84   T: (0) And then the whole sentence. <Q He left state affairs largely to the 'Archebishop of York. Q>

85   SS: (0) <Q He left state affairs largely to 'the Archebishop of York. Q>

86   T: (0) Yeah. <Q But when he was denied an 'annulment, Q>

87   SS: (0) <Q But when he was denied an annulment, Q>

88   T: (0) < Q of the first of his 'six marriages, Q>

89   SS: (0) < Q of the first of his six marriages, Q>

90   T: (0) <Q he turned against the 'church leaders. Q>

91   SS: (0) <Q he turned against the 'church leaders. Q>

92   T: (0) 'Come on, use more voice. <Q He had Parliament pass a 'law, Q>

93   SS: (0) <Q He had Parliament pass a law, Q>

94   T: (0) <Q making the 'king, Q>

95   SS: (0) <Q making the king, Q>

96   T: (0) <Q 'not the pope, Q>

97   SS: (0) <Q not the pope, Q>

98   T: (0) < Q head of the English 'church. Q>

99   SS: (0) < Q head of the English church. Q>

100   T: (0) <Q Gradually this led to the formation of the Church of 'England. Q>

101   SS: (0) <Q Gradually this led to the formation of the Church of 'England. Q>

'/iŋglənd/'

102   T: (0) And remember (/iŋglənd/) with a g.

103   SS: (0) '(/iŋglənd/)

104   T: (0) <Q Gradually this led to the formation of the Church of 'England. Q>

105   SS: (0) <Q Gradually this led to the formation of the Church of 'England. Q>

106   T: (0) <Q This happened while the 'Lutheran Refor'mation Q>

107   SS: (0) <Q This happened while the Lutheran Reformation, Q>

108   T: (0) <Q was taking place in other countries in Europe. Q>

109   SS: (0) <Q was taking place in other countries in Europe. Q>

110   T: (0) <Q Henry the eight was a 'harsh ruler Q>

111   SS: (0) <Q Henry the eight was a harsh ruler Q>

112   T: (0) <Q who tolerated no 'opposition, Q>

113   SS: (0) <Q who tolerated no opposition, Q>

114	T:	(0) <Q and had a large number of people imprisoned or even 'executed. Q>
115	SS:	(0) <Q and had a large number of people imprisoned or even executed. Q>
116	T:	(0) That's good. <Q Elizabeth the 'first, Q>
117	SS:	(0) <Q Elizabeth the first, Q>

'Elizabe/θ/'
118	T:	(0) Can you say 'Elizabe(/θ/)? ((EMPHASISING THE ENDING))
119	SS:	(0) Elizabe(/θ/).
120	T:	(0) <Q Elizabeth the 'first, Q>
121	SS:	(0) <Q Elizabeth the 'first, Q>
122	T:	(0) <Q the last of the 'Tudors, Q>
123	SS:	(0) <Q the last of the Tudors, Q>
124	T:	(0) <Q became queen in 'fifteen fifty eight. Q>
125	SS:	(0) <Q became queen in 'fifteen fifty eight. Q>
126	T:	(0) Yeah, that's good. <Q She was a strong and wise monarch, Q>
127	SS:	(0) <Q She was a strong and good monarch, Q>
128	T:	(0) <Q who knew how to play her 'opponents off se- .. who knew how to play her opponents off against each other. Q>
129	SS:	(0) <Q who knew how to play her opponents off against each other. Q>
130	T:	(0) <Q Her reign is often seen as a Golden Age in 'English history. Q>
131	SS:	(0) <Q Her reign is often seen as a Golden Age in English history. Q>

'/iŋglisS/'
132	T:	(0) (/iŋglisS/). ((EMPHASISING THE ENDING))
133	SS:	(0) (/iŋglisS/).
134	T:	(0) <Q English explorers and 'trading companies, Q>
135	SS:	(0) <Q English explorers and 'trading companies, Q>
136	T:	(0) <Q supported by a strong 'navy, Q>
137	SS:	(0) <Q supported by a strong 'navy, Q>
138	T:	(0) <Q prepared the ground for later coloni'zation. Q>
139	SS:	(0) <Q prepared the ground for later coloni'zation. Q>

'Colonization'
140	T:	(0) Coloni'zation. ((EMPASISING THE PRONUNCIATION))
141	SS:	(0) Coloni'zation.
142	T:	(0) <Q Art and literature 'flourished. Q>
143	SS:	(0) <Q Art and literature 'flourished. Q>
144	T:	(0) <Q Among the most famous writers of the 'time, Q>
145	SS:	(0) <Q Among the most famous writers of the 'time, Q>
146	T:	(0) <Q was William Shakespeare. Q>
147	SS:	(0) <Q was William Shakespeare. Q>
148	T:	.. <Q 'Stuart 'England ((EMPASISING THE PRONUNCIATION)) sixteen o three seventeen fourteen. Q>
149	SS:	(0) <Q Stuart England sixteen o three seventeen fourteen. Q>

'/iŋglənd/'
150	T:	(0) '(/iŋglənd/) is difficult to say.
151	SS:	(0) '(/iŋglənd/).
152	T:	(0) 'Yes, very good. .. <Q When Elizabeth 'died, Q>
153	SS:	(0) <Q When Elizabeth 'died, Q>
154	T:	(0) <Q her Scottish 'cousin, Q>
155	SS:	(0) <Q her Scottish 'cousin, Q>

156　T:　　(0) <Q King James the 'sixth ((EMPHASISING THE ENDING)) of Scotland, Q>

157　SS:　(0) <Q King James the sixth of Scotland, Q>

'/siksθ/'

158　T:　　(0) Can you say '(/siksθ/)?

159　SS:　(0) '(/siksθ/)

160　T:　　(0) <Q King James the 'sixth of Scotland, Q>

161　SS:　(0) <Q King James the 'sixth of Scotland, Q>

162　T:　　(0) <Q became King James the first of 'England. Q>

163　SS:　(0) <Q became King James the first of England. Q>

164　T:　　(0) <Q But in spite of this personal 'union, Q>

165　SS:　(0) <Q But in spite of this personal 'union, Q>

166　T:　　(0) <Q England and Scotland remained two separate 'kingdoms. Q>

167　SS:　(0) <Q England and Scotland remained two separate kingdoms. Q>

168　T:　　… <Q In this period the colonization of America 'began. Q>

169　SS:　(0) <Q In this period the colonization of America began. Q>

170　T:　　(0) <Q Religious 'emigrants, Q>

171　SS:　(0) <Q Religious 'emigrants, Q>

172　T:　　(0) <Q known as 'Puritans, Q>

173　SS:　(0) <Q known as 'Puritans, Q>

174　T:　　(0) <Q sailed to 'North America, Q>

175　SS:　(0) <Q sailed to 'North America, Q>

176　T:　　(0) <Q and established the 'first successful colony in sixteen twenty. Q>

177　SS:　(0) <Q and established the first successful colony in sixteen twenty. Q>

178　T:　　(0) <Q At 'home the Great Plague in sixteen sixty five killed almost seventy thousand of London's in'habitants, Q>

179　SS:　(0) <Q At home the Great Plague in sixteen sixty five killed almost seventy thousand of London's inhabitants, Q>

180　T:　　(0) <Q and a year 'later, Q>

181　SS:　(0) <Q and a year later, Q>

182　T:　　(0) <Q in sixteen sixty 'six, Q>

183　SS:　(0) <Q in sixteen sixty 'six, Q>

184　T:　　(0) <Q the great Fire destroyed most of the city. Q>

185　SS:　(0) <Q the great Fire destroyed most of the city. Q>

186　T:　　(0) <Q Out of the 'ashes, Q>

187　SS:　(0) < Q Out of the ashes, Q>

188　T:　　(0) <Q emerged a 'new, better planned city, Q>

189　SS:　(0) <Q emerged a 'new, better planned city, Q>

'/i'mɜ:dʒ/'

190　T:　　(0) Can you say (/i'mɜ:dʒ/)?

191　SS:　(0) (/i'mɜ:dʒ/).

192　T:　　(0) <Q emerged a new, better planned city, Q>

193　SS:　(0) <Q emerged a new, better planned city, Q>

194　T:　　(0) <Q with 'several beautiful churches, Q>

195　SS:　(0) <Q with several beautiful churches, Q>

196　T:　　(0) <Q and other buildings, Q>

197　SS:　(0) <Q and other buildings, Q>

198　T:　　(0) <Q among them St. 'Paul's Cathedral. Q>

199　SS:　(0) <Q among them St. 'Paul's Cathedral. Q>

200　T:　　(0) <Q In seventeen o 'seven, Q>

201   SS: (0) <Q In seventeen o seven, Q>
202   T: (0) <Q the Act of 'union, Q>
203   SS: (0) < Q the Act of union, Q>
204   T: (0) <Q united 'England, Q>
205   SS: (0) <Q united England, Q>
206   T: (0) <Q 'Scotland and 'Wales, Q>
207   SS: (0) <Q Scotland and Wales, Q>
208   T: (0) <Q into the 'Kingdom of Great Britain. Q>
209   SS: (0) <Q into the 'Kingdom of Great Britain. Q>

'Pair work'

210   T: (0) <EMP Yes EMP>. Now I want you to join your 'partner .. who you find on the blackboard ((THE TEACHER HAS WRITTEN PAIRS ON THE BLACKBOARD)) and read this first all through and all through pages a hundred and forty nine and down page a hundred and fifty. .. First you read in 'English, .. I think I'll say 'twice, .. so one of you= .. No, you read 'once in English. And then when you've finished the reading in 'English you translate into Norwegian. .. Join you partner.

((PAIR WORK FOR APP. 20 MINUTES.))

'Individual reading aloud I'

211   T: <EMP 'Well EMP>, I think we'll stop it 'here; you may sit where you 'are. Now I want to listen to one of you at the 'time. I want to listen to one of you at the time. S5, can you please start the reading from where we started when we read- had the choir reading. And now try to be as 'loud and 'distinct and correct as you can in 'British English.
212   S5:   .. <P Yes. P>
213   T: (0) So=?
214   S5:   <Q 'Tudor England. e= Henry the eight who became king in fifteen o nine, inherited a lot of (/wei/)= wealth from his father. He was a talented man, but wasteful and selfish. He left state affairs largely to the (/aːk/) Archbishop of york. But when he (/wəs/)-- was denied eh= an annulment of the first of his six marriages, he turned against the church leaders. Q>

'/tɜːnd/'

215   T: (0) Can you say '(/tɜːnd/) without an r?
216   S5:   (0) '(/tɜːnd/).
217   T: (0) Yes, he <Q turned against the church leaders. Q>
218   S5:   … e= <Q He had e= Parliament pass-- Q>
        S?:   (COUGH)
        Ss?:   @@@@@@
        S5:   … <Q pass a 'law making the king, not the pope e=, head of the English Church. Gradually this led to the formation of the Church of England e=. .. This happened while the Lutheran Reformation was taking place in other countries in Europe. Q>
219   T: (0) Very good, thank you.
        .. Please, go on e= .. S6.
220   S6:   (0) <Q Henry the eight was a harsh ruler, who tolerated no opposition, and had a large number of people imprisoned or even executed. Elizabeth the first, the last of the Tudors, became queen in fifteen fifty eight. She was a strong and wise monarch, who knew how to play her opponents off against each others. Her reign is often seen

as a Golden Age in English history. English explorers and trading companies, supported by a strong navy, prepared the ground for later colonisation. Art and literature flourished. Among the many famous writers e= of the time was William Shakespeare. Q>

221   T: (0) Yes.

'Question, answers and feedback I'
('Tudor England'*)*
'Henry VIII'
'Position'

     .. Can you tell us, S7, can you tell us something about Henry the 'eight? What kind of man was Henry the 'eight?

222   S7:   (0) Ehm= He= had a lot of 'wives.

     SS?:   @@@@@@

223   T: .. He had a lot of 'wives. But what was his 'position? What kind of- -

224   S7:   (0) He was king. [And=- -]

225   T: [He was king.]

'Time'

     What 'time was he king?

226   S7:   (0) He was king - - he was - - he became king in fifteen o nine.

227   T: (0) Yes.

'A new law'

228   S7:   (0) And= .. he made= Parliament pass a 'law when- - where the king was head of the=church.

229   T: (0) Why did he want Parliament to pass this 'law?

230   S7:   (0) Because he wanted an annulment from= his .. 'wife, - -

231   T: (0) Yes.

232   S7:   (0) his first marriage.

'Six marriages'

233   T: (0) And you told us- - how many wives did he have all to'gether?

234   S7:   (0) He had six.

235   T: (0) 'Six.

'Death Penalty'

     You know what happened to some of these 'wives?

236   S7:   (0) Yeah, they were executed at- -

237   T: .. 'Two of them were.

238   S7:   (0) Yeah.

'Anne Boleyn'

239   T: (0) You know the 'names of any of these wives?

240   S7:   (0) No, I don't.

241   T: (0) [<XX>]

242   S3:   [Anne 'Boy=]?

243   T: (0) 'Yes, you know S3?

244   S3:   (0) Anne <L 'Boy[le] L?>

245   T: [Anne] 'Boleyn.

246   S3:   (0) 'Boleyn.

247   T: (0) Anne Boleyn was the second.

'Place of death'

     She- - she was executed. And last= Monday, a week ago, we were at the tower and we saw the place where she was executed.

248   S3:   .. Yeah?

'Adultery'

249   T: (0) She was charged with 'adultery. You know what that means? .. 'Adultery?
            .. Does anybody know?
250   S?:   .. No.
251   S3:   .. Eh= Utroskap?
252   S8:   (0) Utroskap.
253   T: (0) Yes. The king charged her with adultery and executed her.

'An heir to the throne'

      One- - another reason why- - (/wə/)- - that the- - wanted a 'son. He wanted an 'heir to
      the 'throne and she only gave him a 'daughter and he wasn't 'happy because of that.
      Ss?:   @@@@@@

((TRANSITIONAL SEQUENCE))

      T: .. So you told us about= Henry the Eight, about his six wives and about the new
            'law .. which he made Parliament pass because he wanted to divorce his wife.

'The founding of the Church of England'

'The pope'

      Who (/wə/)- -who would not 'allow him to 'divorce [his wife]?
254   S7:   [E=] the church and the pope.
255   T: (0) The 'pope.
256   S7:   (0) <P Pope. P>
257   T: (0) Yes. So he= broke away from the pope.

'Religion'

      What kind of religion had Britain had up to 'then, then?
258   S7:   (0) Catholic [and]- -
259   T: [Yes], but now after Henry the Eight broke away from
      the..
            'Catholicism and from the pope, what kind of religion did they get 'then?
260   S7:   (0) Protestants?
261   T: (0) Yes. .. (/wəs/)
            What's the name of the Christian church now= or the church they have in
            England?
262   S7:   (0) Church of England.
263   T: (0) Yes. And some [people call it=]?
264   S3:   [Ang- -]   Anglican Church.
265   T: (0) Yes, Ang- .. 'very good.
      S?:   @@@@@@

'Elizabeth I'

      (2.0) Who came later in the sixteen hundreds? There came another famous
      monarch, e= .. S9?
266   S9:   (0) Elizabeth the first.
267   T: (0) Yes. Do you know anything about 'her?
268   S9:   … She became queen in fifteen fifty eight.
269   T: .. Yes.
270   S9:   .. She was e= <P the 'monarch? P>
271   T: (0) How long did she- -
272   S9:   (0) <P Reign? P>
273   T: (0) e= remain king of e= oh= queen, how long did she= remain queen of
      'Britain?
274   S9:   (1.0) Ehm=

275 T: (0) It 'doesn't say. .. Well, if you read below you can see that the next king, .. who was e= King James the first, he became king in--?
276 S9:   (0) Sixteen o two.
277 T: (0) Which means that she was queen from--?
278 S9:   (0) From fifteen fifty eight to sixteen o 'three.
279 T: (0) Can you say something about this time in Britain? Was it a happy time for 'Britain?
280 S9:   ... Said they- - sometimes they was the- - was the Golden Age in British reign.

'William Shakespeare'

'Art and literature'

281 T: (0) In what ways was it a Golden Age for Britain? .. Can you name some of the things that .. really 'flourished and really 'prospered at this time?
282 S9:   (0) Art and lit- - .. literature. ((WORKING WITH PRONUNCIATION))
283 T: (0) Yes. Can you give us any names from this 'period?
     Ss?:   @@@@@@
284 S9:   (0) William Shakespeare.

'Plays'

285 T: (0) What was he famous for?
286 S9:   .. Writing= .. 'plays.
287 T: (0) Plays. You know the 'names of any of his plays?
288 S9:   (0) [Romeo and Juliet].
289 S?:   [<P Hamlet P>]
290 T: (0) Romeo and Juliet. Any more?
291 S?:   (0) <P Hamlet P>
292 S9:   (0) Hamlet.
293 T: (0) Hamlet, yes, correct.
294 S?:   (0) Oh! @@@@@@
295 T: (0) Any more?
296 S8:   (0) Macbeth.
297 T: (0) Macbeth, (1.0) Othello, As you like it, e= (1.5) the- -
     SS?:   @@@@@@
298 S?:   (0) Å ja.
298 T: (0) taming of the shrew. How many did he write all together? (2.0) Some people say he wrote .. ((NOISE)) thirty seven. Thirty seven plays. And some of them are= have e= a happy ending. What do you call= them .. if they have a happy ending, you call them- -? … Or if they have an unhappy ending, what do you call them then?
299 Ss?: (0) Tragedy.
300 S8:   (0) Tragedies.
301 T: (0) What kind of a play is Romeo and Juliet?
302 Ss?: .. Tragedy.
303 T: (0) Why is it called a tragedy?
304 S3:   (0) Because they die.
305 T: (0) Yes, all of them die.
306 S3:   (0) Yes, it's so sad.
     Ss?:   ((SOME STUDENTS ARE PRETENDING CRYING))
307 T: .. But the funny ones , who <XX> have more happy ending are called comedies.
     Ss?:   ((THE SAME STUDENTS ARE STILL PRETENDING CRYING))

'Individual reading aloud II'

(1.0) <EMP 'Well EMP>, go on with Stuart England e= S10, in 'English please.

308   S10:   (0) <Q When= Elizabeth died, her Scottish cousin, King James the six of Scotland, became King James the first of England. .. But in spite of .. this personal union, England and Scotland remained two separate kingdoms. Q>

'Personal'

309   T: (0) Can you say personal without an r?

310   S10:   (1.5) Hm=

311   Ss?:   (0) Personal.

312   S10:   .. Hm= <Q In this period the colonization of America began. .. Religious .. em= emigrants, known as 'Puritans, sailed to 'North America and established the first successful colony in sixteen twenty. Q>

313   T: (0) Thank you.
           e= S11 please, go on.

314   S11:   .. <Q At home the Great Plague in sixteen sixty five killed almost seventy thousand of-- Q> Åh herregud!

315   T: (0) Yeah=

316   S11:   (0) <Q seventy thousand of London's inhabitants, .. and a year later in sixteen sixty six, the Great Fire destroyed most of the city. .. Out of- - .. out of the ashes emerged a new better planned city with several beautiful churches and other buildings, among them St. Paul's Cathedral. In seventeen o seven the Act of Union united England, Scotland and Wales into the Kingdom of Great Britain. Q>

317   T: (0) Yes, you sound like an Englishman. .. Very good, 'very good.

'Questions, answers and feedback II'
('Stuart England')
'James I'

          .. e= What happened after the reign of queen 'Elizabeth? S4, .. what happened after she died in sixteen o three? Who became king after her?

318   S4:   … Eh= King James.

319   T: (0) Yes. What number did he have?

320   S4:   .. Eh= King James the first?

321   T: (0) When he became King of England he got the name .. King James the first, but before that?

322   S?:   … <P King James [the six]. P>

323   S4:   [e= King James] the six.

324   T: (0) And then he was only king of--?

325   S4:   .. 'Scotland.

'The immigration to America'

326   T: (0) Yeah, that's correct. What happened in this period? .. If you think of= .. of America, .. 'North America?

327   S4:   (1.0) Eh= Religious immigrants, e= known as Puritans, sailed to North America.

328   T: (0) Yes, why?

329   S4:   .. Eh= to establish a successful 'colony?

330   T: (0) Why did they leave Britain?
       Ss?:   @@@@@@
           .. Why did they leave Britain?

331   S4:   … Eh=

332 T: (3.0) Maybe it doesn't say. But e= do anyone know? Why did they leave Britain? (2.0) They left Britain because they wanted to worship God as they wanted and Britain wouldn't allow them. So that's one reason why they left. ..

'The Great Plague and the Great Fire'

Can you tell us something about London in the sixteen hundreds, e= .. S12? … Two great .. catastrophes, I think you may call them, happened to London in the sixteen hundreds. Which were these two disasters?

333 S12:   (0) Great (/pledsjy/) in sixteen sixty five. ((STRUGGLING WITH THE PRONUNCIATION))

334 T: (0) Yes. What does that mean? What's the great plague?

335 S12:   .. I'll- -

336 T: (0) Can anyone explain? What is a plague?

337 S2:   .. Nei, jeg kan- -

338 T: (0) S2.

339 S2:   (0) Jeg kan si det på norsk.

340 T: (0) No, you can say it in English.

341 S2:   .. [Eh=]

342 T: [A plague] is a kind of- -

343 S?:   (0) <P Disease. P>

344 Ss?:   (0) Disease.

345 T: .. and e=- - it's a disease that's happens to- -?

346 S17:   … Everyone.

347 T: (0) 'Everyone, 'almost everyone. So the- - it was a very serious disease to most of the city. And what was the other? What, S12, the other [disaster]?

348 S12:   [The]   Great fire.

349 T: (0) Yes. Which years did these things happen?

350 S12:   … Eh= The fire was in e= seventeen- - no sixteen sixty six.

351 T: … And the Great Plague?

352 S12:   (0) In sixteen e= sixty five.

353 T: (0) Yes. Can you name any of the buildings that were destroyed by the Great Fire?

354 S12:   .. St. Paul's Cathedral.

355 T: (1.0) What happened to this building afterwards?

356 S12:   (1.5) Eh=

357 T: (1.0) It has been=?

358 S12:   .. [Rebuilt]?

359 S?:   [Rebuilt]

360 T: (0) Rebuilt. And now it's even more beautiful then it was. Do anyone of you know the architect who rebuilt St. Paul's? ... We were there six days ago and the name of the architect is Sir Christopher .. 'Wren. It's not in the book.

'The Act of Union'

.. And finally before the break, S12 , can you explain to us what was the Act of 'Union from seventeen o seven? What was this Act of Union?

361 S12:   (2.0) I don't know.

362 T: (0) You don't know. Who can explain? What was the Act of Union?

363 S13:   .. It was a law [who]- -

364 T: [Who]- - who passed the law?

365 S13:   .. Who?

366 T: (0) Yeah.

367 S13:   (0) The King?

368 T: (0) The King? But maybe he had some help from some more people. What do you call the people who decided together with the [King]?

369 S13:   [Parliament].

370 T: (0) Yes. .. They passed the law together. What [was] the effect of the law?

371 S13:   [Eh=]
         They united e= England, Scotland and 'Wales.

372 T: (0) And [what] was this union called?

373 S13:   [<XX>]   Great Britain.

374 T: (0) Yes. And the full name. What's the full name of the union?

375 S13:   (0) Kingdom of Great Britain.

376 T: (0) And What's this union called nowadays, because it comprises a little more, even more then England, Scotland and Wales. (1.5) What's the full name now?

377 S14:   .. United Kingdom.

378 T: (0) The United Kingdom of=?

379 Ss?   (0) Great Britain.

380 T: (0) And=?

381 S14:   ... Northern Ireland?

382 T: (0) Yes, now Northern Ireland is also in the Union. The 'United Kingdom of Great Britain and Northern Ireland. .. 'Now seven minutes.

((BREAK))

'Individual reading aloud III'

383 T: (10.0) <EMP 'Yes EMP>, we'll start again. (13.0) ((NOISE)) Please find your seats. .. We'll go on with the 'reading, (2.0) page a 'hundred and fifty. (10.0) ((NOISE)) 'Georgian England, please e= .. S14. Georgian England in 'English.

384 S14:   (2.0) Eh= <Q Georgian England seventeen fourteen to eighteen thirty. Q>

385 T: (0) Very loudly, please.

386 S14:   (1.0) <Q In seventeen fourteen, the Parliament established its superiority over the King in running the country. Since then the British monarch has been less powerful and the kings have taken less direct part in the activities of the government. Q>

387 T: (0) Thank you.
         … S15, please go on.

388 S15:   (1.0) <Q Since the late sixteen hundreds, Britain and France had been challenging each other in North America and India. A series of wars between the two countries did not solve the conflict, so the Seven years War from seventeen fifty six to seventeen sixty three was fought to settle it once and for all. This war ended in a great triumph for Britain, France lost- -France lost its territories in North America and India, and Britain won Canada. Q>

389 T: (0) Very good.

'The American version'
         And now the American version, .. the American variety, S8 please.

390 S8:   .. e= <Q The British Empire was now rising above- - Q> … åh jo, det var riktig det nå?

391 T: (0) Yeah, correct, correct, you were in the right place.

392 S8:   (0) <Q The British Empire was now rising above the competition from other imperialist powers. But the American colonies, the most valuable part of the Empire, were not happy with 'British rule. The War of Independence broke out in seventeen seventy five. Britain lost the war in seventeen eighty 'three, and had to recognize the independence of the colonies. Q>

393   T: … Thank you.
               S16, please. [In 'British], you read the British way.
394   S16:   [Eh=]   <Q In= the (/lei/, /leite/) part of=
               the [eight- eighteen hundreds- -] Q>

'Latter'

395   T: [It doesn't exactly] say later, it says 'latter.
396   Ss?:   ['Latter.]
397   S16:   ['Latter,
               yes.]
398   T: (0) It means the same, [the eh=] later and latter means the same, yeah.
399   S16:   [Yeah]
               <Q In the (/le/-) latter part of e= eight-, eighteen e= 'century- -Q>

'Eighteen'

400   T: (0) Can you say <Q latter part [of 'the- -] Q>
401   S16:   [The eight- e=] nei
402   S?:   (0) Eight[een]
403   S16:   [Eighteen]
404   T: (0) Eighteen(/ө/), ((WORKING WITH PRONUNCIATION)) også la det være
               en skikkelig sprut på slutten der. Start again please.
405   S16:   (0) Ja. <Q In the latter part of the eighteen(/ө/)-- Q> @@@@@@
               Ss?:   @@@@@@
               S16:   (0) <Q the transformation of Britain from an (/ən/) a=, agri= (/agrikultur/) [to- -
               ] Q>

'Agricultural'

406   T: [How]   do
               you say that, from an=?
407   S16:   (0) (/Agrikultur/) nei=
408   T: (0) Agricultural, agricultu-, can you all say <Q agricultural Q>?
409   SS: (0) <Q Agricultural Q>
410   T: (0) <Q Agricultural Q>.
411   S16:   (0) <Q to an (/indust-/) (/indəstriəl/) nation started. Q>
412   T: (0) Yes. And now you start again please, from the 'beginning and you get two-
               - those two words correct. [Please start.]
413   S16:   [Yeah, ja.] <Q In the latter part of the eight-
               'eighteen(/ө/) century, the transformation of the Britain- - nei, Britain from the
               (/agrikultur/)- - nei, <@ agricultural @> to an industrial (/nasjən/)- - nation started.
               The industrial Revolution began with e= inventions of the textile (/inda/) industry and
               spread to other areas as mining and transport. Q>
414   T: (0) Thank you
               S22 please.
415   S22:   .. (Cough) <Q Machines gradually took over manual work, and a system of
               factory production began to develop. The transition doubled the population from seven
               million to fourteen between seventeen sixty and eighteen thirty and turned the country
               into the workshop of the 'world in less than a hundred years. Q>
416   T: (0) Yes, very good.
               Please go on e= (1.5) S18.
417   S18:   .. <Q The Act of Ireland united Britain and Ireland in eighteen o one. English
               landowners brought their Protestant faith with them, and the tension between the rich
               landowners and the poor Irish led to numerous (/rebeləns/) against the e= British. Q>

418 T: (1.0) The second word of the last line, how do you say the second word of the last line?

'Rebellions'

419 S18:   (0) (/rebeliəns/)

420 T: (0) Rebellions, of course.

'Translation I'

     <EMP Now translation of this part EMP>. Can you= take the translation e= (2.0) @@@@@@ I'm always pointing to you. ((THE TEACHER ADDRESSING ME)) .. S1, Georgian England.

421 S1:   (1.5) <Q I 1714 etablerte= Parlamentet sin= sin e= (1.0) 'superiority- - Q> ja=

'Superiority'

422 T: (0) Hva betyr det? Superi-

423 S1:   (0) Overlegenhet.

424 T: (0) Ja, overhøyhet kanskje.

425 S1:   (0) Overhøyhet, ja, <Q over kongen i det e= i å styre landet. Q>

'Questions, answers and feedback III'

('Georgian England I')

'*The Parliament*'

426 T: (0) Hvem var det som hadde vært høyeste instans før den tid tror du?

427 S1:   (0) Kongen.

428 T: (0) Ja. .. Og 'nå , hvem er det som er høyeste instans- - which is the superior power of Britain now? Is it the King or is it Parliament?

429 Ss?:   (0) Parliament.

'*House of Commons and House of Lords*'

430 T: (0) Which 'house, or which chamber in Parliament has the most power nowadays? (2.0) What you call the two chambers in Parliament nowadays?

431 S8:   (0) <P The two chambers.P> ((MIMICS))

432 T: (0) Have you heard about them? I think we haven't talked about them yet.

433 Ss?:   (0) No.

434 T: (0) The House of- - they are called houses, and the one house is called the House of- -?

435 S8:   (0) Commons.

436 T: (0) Yes, .. and the other house is called the House of- -?

437 S8:   (0) House of Lords.

438 T: (0) lords. Which of the two has the more power?

439 S17:   .. House of [Lords].

440 S8:   [Lords].

441 T: (0) No.

442 S17:   .. The other one.

443 T: (0) Because the members of the House of commons, they are elected by the 'people.

'Sirs'

     But the people in the 'Lords, in the House of Lords, they are not .. elected. .. They- - they have from inheritance, they have, yes, a heritage, they have a right. They are Dukes and they are Sirs and they are- - and some of them have been made sirs, now quite recently, during your lifetime. You know any people in Britain who've been made sirs quite recently?

444 S4:   (0) Eh= Elton John.

445 T: (0) Elton John is one.

446 S17:   .. Bob Geldof.

447   T: (0) Bob Geldof.
448   S16:   .. [McCartney]
449   S8:   [Paul McCartney]
450   T: (0) Paul McCartney. Sir Alex [Ferguson]
451   S8:   [Ferguson]
452   Ss?   [Ferguson]
453   T: (0) He's a football coach, isn't he?
454   Ss?:   (0) Yes.
455   T: (0) Quite a few people have been- - and they have the right to sit in the House of Lords. I don't think they go there very often or sit there very often, because they are so busy doing other kinds of work.

'Tony Blair'
         .. And now the present Prime Minister, his name is- -?
456   S16:   .. [Tony- -]
457   S8:   [Tony Blair]
458   T: (0) Yes, and he and his Government have managed to reduce the number of Lords and they have also managed to reduce the power of the House of Lords. But .. it still has some power the House of Lords. .. But of course it's more reasonable that the people who are elected .. the people in .. the= the House of Commons have more power.

'The Queens role today'
         .. so the Queen now, what does she do to rule the country? .. The Queen just- -?
459   S18:   (1.0) <XX>
460   T: .. What does she do after the laws have been passed?
461   S18:   .. She signs it.
462   T: (0) She signs the laws, she writes her name underneath. She doesn't veto the laws anymore, no.

'Translation II'
         .. Well, who was translating?
463   Ss?:   .. S1.
464   T: (0) S1, you go on.
465   S1:   (2.0) Ja (COUGH).
466   T: .. <Q Since then the British monarch has been less powerful. Q>
467   S1:   (0) <Q Siden da har den Britiske keiseren vært e=- - Q>

'Monark'
468   T: (0) Å ja, monark. Han er vel ikke keiser?
469   Ss?:   (0) Monark, konge=, monark.
470   S1:   (0) Monark ja.
471   T: (0) Monark. Hvis vi sier monark da omfatter vi 2 slags monarker. Hvilke 2 slag omfattes da når vi sier monark?
472   Ss?:   … Konge [og dronning]
473   S1:   [Konge og dronning]
474   T: (0) Ja, kom igjen.
475   S1:   … <Q har blitt. Siden da har den Britiske monarken vært mindre mektig og e= kongene har tatt en mindre= mindre (1.0) bestemmende Q> ja, eller direkte da- -
476   T: (0) Ja.
477   S1:   (0) Eh= <Q del i m= (1.5) i aktivitetene som- - Q>

'Government'
478   T: (2.0) Of the Government. Hva betyr Government?

479   S1:   (0) Vent litt da.

         Ss?   @@@@@@

         S1:   … Jeg skal tenke. Ehm=

480   T: (2.0) The people who govern the country, what do you call them in Norway?

481   S1:   (0) The=- -

482   T: (0) Have you heard of Jens Stoltenberg [and= Jonas Gahr Støre]?

483   S3:   [Regjeringa]

484   S1:   (0) Regjeringa ja, ja.

485   S3:   (0) Værsågod.

486   T: (0) A little more, S1, a little more.

487   S1:   (0) Ja takk skal du ha.

         Ss?:   @@@@@@

         S1:   .. Ehm= <Q Siden det sent 16- - siden sent 1600 tall e= (1.0) ha- hadde e= Q>

488   T: (2.0) Storbritannia.

489   S1:   (0) <Q Storbritannia og Frankrike eh= utfordret hverandre i Nord Amerika og India. Q>

490   T: (0) Ja, kjør på.

491   S1:   (0) Eh= <Q En rekke kriger mellom disse to landene eh= løste ikke konflikten så=, så= (2.0), så the seven years war da Q>

492   T: (0) Det kan du oversette til norsk. På norsk blir den ofte- -

493   S1:   (0) Syv års krigen ..

494   T: (0) Ja.

495   S1:   .. <Q som varte fra 1756 til 1763 var=- - [ble] kjempet (1.5) for å= redegjøre det en gang for [alle]- - Q>

496   T: [Ble]- -

                [Avgjøre] det.

497   S1:   (0) Avgjøre det da .. <Q en gang for alle. Q> .. Eh= skal jeg lese videre?

498   T: (0) Ja, kjør på.

499   S1:   (0) Ja= ... Ehm= (1.5) <Q Dette- - denne krigen= ble en stor seier til England. Q>

500   T: (0) Ja, (1.0) men si heller i- si ikke det [når det står]- -

501   S1:   [Storbritannia].

502   T: (0) Si det.

503   S1:   … <Q Frankrike tapte territoriene sine i Nord Amerika og India, og Storbritannia vant Kanada. Q>

504   T: (0) Og 'så var det S3.

505   S3:   (1.0) Ja, .. Ehm= <Q Storbritannias rike var nå=- - steg nå over e= all e= .. all konkurranse from- - fra andre= em= [imp]- Q>

'Imperialistiske'

506   T: [Imperialistiske] kan du si.

507   S3:   (0) Ja= imperialistiske= makt.

'Imperialistisk'

508   T: .. Og hva betyr det at en makt er imperialistisk? Jo det betyr at den makten ønsker å=?

509   S15:   (2.0) Utvide .. [im]periet.

510   T: [Im]- … Utvide sitt imperium, ønske mer land, .. ønske mer dominans. Kom igjen.

511   S3:   (0) <Q Men de Amerikanske koloniene= ehm= Q> vent da, .. ehm= <Q de mest verdirike= delene av riket, var ikke så glade med= Storbritannias regel. Q>

'Herredømme'

512 T: (0) Ja, [rule] betyr ikke regel her, her betyr det- -

513 S3:   [Eller]- -

514 Ss?   (0) Herredømme.

515 S3:   (0) Herredømme.

516 T: (0) Eller styre.

517 S3:   (0) Styre.

'Uavhengighetskrigen'

        Em= <Q Krigen av e= for e= .. Inde- Q> Åh, hva var det igjen? Å=

518 T: (0) Hva er det norske ordet for independence?

519 Ss?:   (0) <P Uavhengighet P>

520 S3:   (0) Uavhengighet.

521 T: (0) Hva kaller vi den da?

522 S3:   (1.0) Uavhengighetskrigen.

523 T: (0) 'Flott, det er det vi kaller'n.

524 S3:   (0) <Q brøt ut i 1775, og Storbritannia tapte krigen i 1783 .. ehm= og had- - måtte an- .. anerkjenne- - Q>

525 T: (0) Riktig. Recognize her betyr å anerkjenne, det kan også bety å gjenkjenne, men her betyr det anerkjenne.

526 S3:   .. Ehm= <Q anerkjenne= em= Q> åh=@@@@@@ <Q uavhengigheten- - uavhengigheten for= koloniene. Q>

527 T: (0) Takk. Og så var det S17.

528 S17:   (1.0) Okey.

529 T: ... 'Line 29 please. .. [<Q In the latter part of the eighteenth century. Q>]

'Sentence structure'

530 S17:   [In the latter- - ja. <Q I den siste- - Q>].. <Q I den siste delen av 1800 tallet em= e= forvand- forvandlingen av e= Q>

531 T: (0) Hvis du nå skal- - på norsk, må du faktisk finne verbet først. Og hva er verbet som du leter etter nå? .. <Q The transformation of Britain from an agricultural to an industrial nation 'started. Q>

532 Ss?:   (0) [Startet]

533 S17:   … <Q [Startet] transformasjonen av Storbritannia fra en agrikulturell - - Q>

'Agricultural'

534 T: (0) Men 'der har vi et norsk ord.

535 S17:   (0) Ja det hakke jeg 'peiling [på].

536 T: [Hva] er det norske ordet for [agricultural]?

537 S17:   [Landbruk].

538 S8:   (0) Jordbruk.

539 S17:   (0) Ja <Q jordbruk= til et e= industriell nasjon. Q>

540 T: (0) Ja.

541 S17:   .. Eh= e= <Q Den industrielle revolusjonen startet med e= oppfinnelser i tekstil pro- e= industrien og e= spredde seg til andre de- deler- - Q>

542 T: (0) Ja, eller områder.

543 S17:   (0) <Q som e=, som e= gruver og transport. Q>

544 T: (0) Meget bra. Og så var det S19.

545 S19:   (1.5) <Q Maskiner tok gradvis over manuelt arbeid- - Q> er det litt sånn vanlig arbeid?

546 T: (0) Riktig. 'Helt riktig.

547 S19:   .. Ehm (2.0) <Q og systemet for fabrikk produksjoner .. e= ble utviklet. Q>

548 T: (0) Ja, begynte å utvikle seg.

549 S19:   (0) Ja. Eh= (1.0) <Q Denne 'ordningen- - Q>

'Transition'
550 T: .. Hva betyr transition?
551 Ss?:   (0) Overgang.
552 T: (0) Det betyr overgang.
553 S19:   (0) Overgang ja, <Q dobla befolkningen fra 7 millioner til 14 millioner melleom 1760 og 1830 .. og gjorde landet e= Q> eller ja <Q fikk landet til å bli e= - - Q>

'The 'Workshop of the World'
554 T: (1.0) <Q The 'Workshop of the World. Q> Det er et veldig kjent uttrykk på Storbritannia på slutten av 1700 og 1800 tallet. .. Husk på det uttrykket <Q the Workshop of the world. Q> Hva betyr det S19?
555 S19:   (2.0) Jeg vet ikke hva workshop betyr jeg.
556 T: (0) Hva betyr 'workshop? (1.0) Where do you send your car if your car breaks down [and it won't start] or won't run anymore? Then you send your car to a- -?
557 Ss?:   [Verksted].
558 S3:   (0) [Verksted].
559 S17:   [A workshop].
560 T: (0) Yes. You send it to a workshop for 'cars. A workshop is where you may produce something, 'machinery or mechanical things, or where you get them repaired. That's a workshop. So, the Workshop of the World betyr=?
561 S19:   … Verdens verksted, eller e=
562 T: (0) Yes.

'Questions, answers and feedback IV'
('Georgian England II')
'The Workshop of the World'
        .. What things were made in Britain at this 'time? You can think of the early 1800s. They started making some new machinery that became very 'important.
563 S8:   .. Telephones.
564 T: (0) The telephones, 'yes. I think they were made in the U.S. in the X. ..
'Trains'
        But they started producing something that runs on 'rails.
565 S17:   (0) Trains.
566 T: (0) Trains.
'Rails'
        And of course for the trains, what did they need? They needed to- - the 'rails. But they also needed- -?
'Carriages'
567 S17:   (0) <P The railway station? P>
568 T: (0) The railway=- -
569 S17:   (0) <P Station? P>
570 T: (0) 'carriages, and they needed e= railway (1.0) 'engine. Where do you find the e= engine in a train? Usually at- -?
571 Ss?   (0) Locomotives?
572 T: (0) Yes, the locomotives.
'George Stephenson'
        And who was the man who invented the first locomotive? .. His name was George=- ?
573 Ss?:   .. Locomotive.
     Ss?:   @@@@@@
574 T: (0) 'Stephenson.
     Ss?:   @@@@@@

.. Have you heard of him, George Stephenson?

575 Ss?: (0) No.

'Rocket'

576 T: (0) And the= and the locomotive was called the 'Rocket. Hva betyr rocket?

577 S3: (0) [Rakett].

578 Ss?:   [Rakett].

579 T: (0) Yes, some English people started in 1825 with the railways. And they became very important in Britain and all over the world.

'The first train in Norway'

.. When did the first train come to Norway? (1.0) Eighteen- -?

580 Ss?: .. Sixty, seventy.

581 T: (0) Fifty- -?

582 Ss?: (0) Fifty four.

583 T: (0) Yes, you know.

'Translation III'

.. Now the rest of this, e= were you .. finished? ((ADDRESSING S17))

584 S17: (0) Yeah.

585 T: (0) E= Det var S19 ja. The Workshop of the World, hva betyr det?

586 S19: (0) E= Verdens verkstedet.

587 T: (0) Ja, verdens 'verksted.

588 S19: (0) Ja .. e= ja. <Q Det ble der i 100 år da, framover. Q>

589 T: (0) Og nå tar du resten S19.

590 S19: (1.0) Eh=

591 T: (1.5) The act of Ireland. Act har vi snakket om flere ganger nå, betyr her- -?

592 S?: (0) Lov.

593 T: (0) Lov, .. altså Irlands loven.

594 S19: .. <Q Irlands loven e= .. e= fikk e= Storbritannia og Irland sammen i 1801. .. Engelske landeiere= brakte= brakte sin, sin Protestantiske tro med dem, .. og spenningen mellom de rike landeierne og de fattige Irene- - Q>

595 T: (0) Ja, korrekt. Irene heter de som bor i Irland.

596 S19: .. <Q ledet til e= tallrike opprør mot Britene. Q>

597 T: (0) Ja.

'Individual written work II'

(0) <EMP I 'now- - I want you to start writing answers to the task two, page a hundred and fifty five EMP>. You got ten minutes to work with these questions please.

((THE STUDENTS ARE WORKING WITH EXERCISES INDIVIDUALLY FOR APP. 5 MIN.))

'The closing of the lesson'

598 T: OH! <EMP I'm almost forgetting about the bonbons. … Now you really deserve them, EMP>… <P you really deserve them P>.. <P Now you really deserve them P>. ((THE TEACHER STARTS TO THROW OUT THE BONBONS. THE CLASSROOM STARTS TO GET NOISY AS SOME OF THE STUDENTS STARTS TO CHAT MORE FREELY TO ONE ANOTHER IN L1. SOME STUDENTS ARE STILL WORKING WITH THE TASK))

599 S?: … Tusen takk.

600 T: (0) <EMP You are so sweet EMP>.

((MORE STUDENTS START TO CHAT MORE FREELY IN L1 AS THE BONBONS ARE HANDED OUT. THE NOISE IN THE CLASSROOM PROGRESSES. AFTER APP. 3 MINUTES THE TEACHER ENDS THE LESSON.))

601　T:　　Thank you very much! ((HIS FINAL WORDS IN THE TARGET LANGUAGE.))