THE MULTIMODAL WORK OF CREATING A HUMOROUS FRAME IN ENGLISH AS A FOREIGN LANGUAGE CLASSES

NIMET COPUR

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NEWCASTLE UNIVERSITY

School of Education, Communication and Language Sciences

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Abstract

Classroom talk is full of humour, language play, and other acts of creative language use (Bell and Pomerantz, 2016). Much work on humour in language classrooms has widely focused on the roles, social functions, and markers of humour in interaction (e.g. Shively, 2013; Wagner and Urios-Aparisi, 2011; Bell, 2009b; Chabeli, 2008; Schmitz, 2002; Senior, 2001). However, there has been less research on how participants mobilise multimodal resources to engender a humorous frame in L2 classroom interaction (Reddington and Waring, 2015; Lehtimaja, 2011). This study aims to shed light on (a) how students produce utterances as humorous in Initiation-Response-Feedback (IRF) (Sinclair and Coulthard, 1975) sequences, (b) how jocular frames are sequentially produced in the stretches of turns-at-talk, and (c) how teachers respond to student utterances produced and/or treated as humorous in task-based settings in English as a Foreign Language (EFL) classrooms in Turkey.

The current study adopts the ethnomethodological approach of Conversation analysis (CA) in order to address these different aspects of turns-at-talk produced and/or treated as humorous in L2 classrooms drawing on 29 hours of video and audio recordings, which were collected from four different classrooms at a university in Turkey. The analysis provides a systematic examination of how students' utterances are designed as humorous through deploying multimodal resources at different sequential positions in IRF sequences. As such, it demonstrates significant observations that provide valuable implications for L2 classroom interaction research, and also humour scholarship. Additionally, through exploring sequential environments where and how participants delineate between jocular and non-jocular frames, it shows the delicate work put in by both teachers and students in mitigating students' responses that do not align with participants' normative expectations about participation framework and cultural shared expectations. Furthermore, it shows how teachers employ multimodal resources in responding to students' utterances produced and/or treated as humorous in a way to encourage participation, typically through self-selection, and accomplish pedagogical goals by creating a context conducive to teaching/learning opportunities.

Thus, this study extends our understanding of L2 classroom interaction and builds on the existing literature, which has widely concentrated on teachers' use of 'humour' in the classroom in teaching materials or as a teaching strategy (e.g. Bell and Pomerantz, 2016; Wagner and Urios-Aparisi, 2011; Bell, 2009b; Chabeli, 2008; Schmitz, 2002; Senior, 2001). It

provides implications for teacher training and foreign language teaching in a way to encourage participation and create language teaching/learning opportunities through attending to these episodes in classroom interaction.

Acknowledgements

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The List of Acronyms

CA: Conversation Analysis

CIC: Classroom Interactional Competence

DA: Discourse Analysis

EFL: English as a Foreign Language

ELL: English Language and Literature

ESL: English as a Second Language

FPP: First Pair Part

IRF: Initiation-Response-Feedback

L1: First Language

L2: Second Language

SLA: Second Language Acquisition

SPP: Second Pair Part

Chapter 1. Introduction

1.0 Introduction

This study investigates how participants engender a humorous frame through mobilising multimodal resources in task-based settings based on fine-detailed analysis of Second Language (L2) classroom interaction. In doing so, it sheds light on the methodological and conceptual gap in the literature by putting an interaction analytic lens on how turns-at-talk are produced as humorous drawing on participants' displayed orientations and how these turns are responded to as well as exploring the sequential environments that participants delineate between jocular and non-jocular frames. This opening chapter briefly introduces the main aspects of the thesis. The first section (1.1) presents an overview of the study, starting with briefly discussing the objectives and relevance of the study as well as the research questions (1.1.1). The section continues by introducing the research context (1.1.2) and research methodologies (1.1.3). Finally, the organisation of the thesis will be outlined in section 1.2.

1.1 Research Overview

As noted earlier, this study explores how participants engender a humorous frame through mobilising various resources during classroom tasks in L2 classroom interaction. To do this, it adopts a conversation analytic approach in analysing the data, which consists of 29 hours of video and audio recordings. This section introduces key aspects of the research design including the objectives and relevance of the study (1.1.1), the research context (1.1.2), and the research methodology (1.1.3).

1.1.1 Objectives and relevance of the study

Humour is an omnipresent phenomenon in everyday social interaction as it is one of the major elements in our conversations with friends and family (Priego-Valverde, 2009), occurring at work, at play, in private and public affairs (Carroll, 2014). It is a complex and dynamic phenomenon as what is considered as humorous varies across people, cultures, and changes over time (Bell and Pomerantz, 2016; Bell, 2007). Since the ancient times, philosophers and scholars have sought to understand and explicate what counts as humorous and why we find

certain utterances and/or situations funny (Carroll, 2014; Bell and Pomerantz, 2016), as a result of which various theories such as release theory, superiority theory, and incongruity theory developed in a range of disciplines including psychology, philosophy, pragmatics, and linguistics to name a few. For instance, while the proponents of superiority theory explicated humour as feeling superior to and laughing at other people's inadequacies, relief theory defined humour as a way of releasing tensions and dissipating from excessive nervous energy (e.g. Lynch, 2002; Carroll, 2014; Martin, 2007). Incongruity theorists, on the other hand, have linked humour to the juxtaposition of elements (e.g. an idea, image, text, event) perceived to be absurd, unexpected, odd, and, therefore, inconsistent and contradictory with expectations (e.g. Martin, 2007; Forman, 2011; Bell and Pomerantz, 2016).

The research into humour in interaction have addressed various issues including forms (e.g. Kothoff, 2007), social functions (e.g. Lynch, 2002), and markers of humour (e.g. Attardo *et al.*, 2013). Additionally, some studies have also looked into the sequentiality and functions of laughter and smile (e.g. Glenn and Holt, 2013; Glenn, 2003), the relationship between humour and identity construction (e.g. Lytra, 2007), and failed humour (e.g. Bell, 2009a). In doing so, scholars have extended humour research to various contexts including workplace communication (e.g. Holmes, 2000), everyday talk (e.g. Haugh, 2010), family interaction (e.g. Clift, 2016), gender studies (e.g. Hay, 2000), and classrooms (e.g. Reddington and Waring, 2015).

Unlike the well-established humour scholarship in various settings and disciplines such as pragmatics and linguistics, there has been a recent and growing interest towards humour in the research of Second Language Acquisition (SLA) (Reddington, 2015; Bushnell, 2009). Although early research in L2 classrooms mainly focused on teacher-fronted whole-class interaction such as Initiation-Response-Feedback (IRF) (Sinclair and Coulthard, 1975) patterns, over the last two decades, scholars adopting CA have opened up an array of new perspectives, and demonstrated that classroom interaction is dynamic and complex rather than being static and fixed, and it displays characteristic features (e.g. Markee, 2000; Seedhouse, 2004; Seedhouse and Jenks, 2015). These studies have shifted the analytic focus into a more detailed and systematic approach in the investigation of teaching/learning practices as to what actually happens in the classroom, and to what extent learning outcomes are realised (Huth, 2011). As such, CA studies in L2 classroom interaction research have provided significant insights in a range of phenomena such as turn taking and turn allocation practices (e.g. Markee,

2000; Seedhouse, 2004; Mortensen, 2008), repair mechanisms (e.g. Kasper, 1986; Markee, 2008; Mortensen, 2016), teacher talk, feedback, and teacher training (e.g. Cullen, 1998; Walsh, 2006; Walsh and Li, 2013), student-initiated turns as well as how to respond to these turns (e.g. Jacknick, 2011a; Lehtimaja, 2011; Waring *et al.*, 2016), group work (e.g. Mori, 2002), and teacher questions (e.g. Koshik, 2002) to name a few.

Humour has also been a topic of interest in L2 classrooms. Although earlier humour research in language classrooms has addressed humour and joking in terms of classroom management perspective as it was considered to be disruptive, off-task, and unprofessional due to the possibility of creating uncontrolled classroom atmosphere (Pomerantz and Bell, 2011; Korobkin, 1988), recent studies have demonstrated its constructive impact on teaching/learning practices. Humour research in language classrooms has examined humour in relation to teaching/learning practices such as how it can be integrated into teaching materials (e.g. Bell and Pomerantz, 2016), or its (positive) impact on teacher-student interactions and class group dynamics (e.g. Van Praag *et al.*, 2017). Earlier studies have also sought to understand the relationship between humour and language learning (e.g. Cook, 2000; Bell, 2009b). Some CA studies have examined humour in relation to identity construction (e.g. Norrick and Klein, 2008; Waring, 2013c).

However, despite the extensive focus on the roles, social functions, forms, and markers of humour in classrooms, and other settings, much remains to be explored in order to advance our understanding of how a humorous frame is produced in turns-at-talk in L2 classroom interaction. Although preceding studies (e.g. e.g. Schmidt, 1994; Cook, 2000; Pomerantz and Bell, 2007; Chabeli, 2008; Van Praag *et al.*, 2017; Bell and Pomerantz, 2016) suggest that 'humour' is a pervasive part of classroom interaction, far too little attention has been paid to understanding multimodal work of engendering a humorous frame turns-at-talk. That is, how participants employ multimodal resources to index that an utterance is to be understood as humorous in the 'interactional architecture' (Seedhouse, 2004) of L2 classrooms remains as under-researched. However, given its pervasiveness in classroom interaction as suggested by earlier studies (e.g. Bell and Pomerantz, 2016; Reddington and Waring, 2015; Lehtimaja, 2011), developing an understanding of its indexical features may open up new array of opportunities in enhancing teaching/learning practices as it may reveal significant outcomes with regards to the way participants achieve certain actions specific to classrooms and how L2 classroom interaction unfolds when turns-at-talk are produced and/or treated as humorous. As

such, valuable insights for teachers regarding how to manage these moments to create teaching/learning opportunities can be gained.

Building on to the previous studies considering humour as an emergent, collaborative and co-constructed dimension of communication, which is constructed within and through interaction (e.g. Bell and Pomerantz, 2016), this study explores how turns are produced as humorous through employment of multimodal resources in different sequential positions in English as a Foreign Language (EFL) classrooms at a university in Turkey. Drawing on an ethnomethodological interaction analytic method, namely CA, the current study investigates how utterances are produced as humorous as well as the way they are responded to, and the sequential environments in which participants delineate between jocular and non-jocular frames during classroom tasks in L2 classroom interaction. In doing so, it adopts an emic perspective and thus aims to look at and provide evidence from participants' displayed orientations in turns-at-talk. Thus, the current study investigates the following research questions:

1. How do participants engender a humorous frame in turns-at-talk in EFL classes?
   a. How are student turns produced as humorous in IRF sequences?
   b. How are jocular frames sequentially produced in L2 classroom interaction?
   c. How do the teachers orient to student turns that are produced and/or treated as humorous?

Guided by these questions, this study aims to unpack the turn-based and sequential aspects of the way participants engender a humorous frame and the sequential environments leading to the production of jocular frames in participants' displayed orientations. As such, it aims to contribute to humour research in L2 classrooms through providing implications for teacher training and foreign language teaching.

1.1.2 Research context

The data for this thesis was gathered from four English as a Foreign Language (EFL) classrooms at state university in Turkey. The classes were preparation classes at the School of Foreign Languages, and the aim of the course was to provide English classes for students to achieve a certain level of proficiency, which varies according to students' major, before starting

their main programmes. 86 students, with pre-intermediate level English proficiency, coming from two different majors, English Language and Literature (ELL), and Maritime, and four teachers participated in this study. The curriculum prepared for each major displayed differences in the sense that Maritime students attended Basic English classes while ELL students received more advanced level courses. For instance, ELL students read literary classics as a part of reading classes, which was not a part of Maritime classes. The class sizes also differed between two majors. ELL classes consisted of 17-25 students whereas there were 20-30 students in Maritime classes. The participant teachers had graduated either from English Language Teaching or from English Language and Literature programmes.

The data consists of 29 hours of video and audio recordings collected over five weeks' time between 27/02/2017 – 31/03/2017. The data was gathered from various classes teaching different skills such as grammar, speaking and listening. The recordings were collected with two digital cameras (front and rear) placed on tripods and two voice recorders. It is worth noting here that the first week of the data collection was conducted as a trial week to enable participants to get used to the camera and thus decrease their effect on the participants' behaviour. Therefore, the recordings in the first week was excluded from the dataset, and the thesis is based on recordings collected over a four-week period.

1.1.3 Research methodology

This study adopts an interaction analytic approach to data analysis, which incorporates spoken, and nonverbal conduct, and any kind of materials at hand relevant to the interactional exchange (Mortensen and Hazel, 2014; Hazel *et al.*, 2014). In doing so, it aims to gain better understanding of how participants engender a humorous frame through mobilising multimodal resources in talk-in-interaction in L2 classrooms. Therefore, in this study, an ethnomethodological method, namely Conversation Analysis (CA) (Sacks *et al.*, 1974), has been employed in the examination of the data.

Having roots in sociology, and more specifically ethnomethodology (EM) (Garfinkel, 1964), CA is both a research method and an established research field in social sciences (Brandt and Mortensen, 2016; Hazel *et al.*, 2014; Atkinson and Heritage, 1984). In this study, CA is adopted as a research methodology to examine interactional data gathered from EFL classrooms. The history of CA dates back to 1960s when it emerged as a sociological approach from EM

developed by Goffman and Garfinkel (e.g. Garfinkel, 1967). EM focuses on the participants' methods of how they interpret and understand social interaction as well as social life (Garfinkel, 1867). In doing so, EM emphasizes that understandings are accomplished both *procedurally* and *contextually*, and thus it aims to examine "how participants make their understandings, orientations, and relevancies available to each other through their coordinated interactional conduct in socially situated activities" (Kasper, 2006, p. 84).

Garfinkel's interest in members' accounts as constituent features of the settings that they are made observable (1967, p. 8) can be considered as one of the main reasons that CA emerged from EM since CA also treats context as endogenous to talk. Accordingly, talk is context-shaped and context-renewing; that is, one contribution is dependent upon a previous turn and the subsequent interaction is designed on the participants' understandings of each other's turns (Seedhouse, 2004, p.14; Hutchby and Wooffitt, 2008). Therefore, as Kasper (2009) points out, "the endogenous interactional context is a participant-generated, bidirectional sequential environment, with retrospective and prospective orientation" (p. 11). This suggests a reflexive relationship between context and action in that social actions as context-bound; that is, all utterances can be understood and examined locally in the environment that it occurs rather than in isolation. Thus, according to CA, talk-in-interaction and all other conduct (e.g. nonverbal behaviour) are highly indexical.

Both Garfinkel and Sacks, two pioneering figures, set out to investigate the way things are done in a situated activity rather than applying any prior assumptions into the interpretations (Heritage, 1984; Kasper, 2009; Wooffitt, 2005; Sert, 2015; Seedhouse, 2004), which allows researchers to unpack *how behaviours are routine and reoccur* and shows that the orderly arrangement of actions is *normatively* expected (Kasper, 2009, p. 4). Therefore, as an ethnomethodological research method, CA examines data from members' perspective by adopting an *emic* perspective, which suggests that "... no empirically occurring utterance ever occurs outside, or external to, some specific sequence" (Heritage and Atkinson, 1984, p. 6). Thus, EM/CA adopts a *bottom-up* (Maynard and Clayman, 2003) approach in examining participants' practices and methods of achieving joint understanding and making sense of the world by drawing on specific sequential contexts, which is locally produced and managed by participants. Hence, it can be argued that the ethnomethodological approach of CA derives from the next-turn-proof-procedure.

CA has been adopted to investigate the structural organisation of social interaction in both ordinary conversation (e.g. Sacks *et al.*, 1974) and in various contexts such as institutional settings (e.g. Drew and Heritage, 1992) including classrooms (e.g. Seedhouse, 2004) and courtrooms (e.g. Kometer, 1995). Of particular interest here, CA research into L2 classroom interaction has added to our understanding of the "interactional architecture" (Seedhouse, 2004) of L2 classrooms, and demonstrated that classroom interaction is indeed "very complex, dynamic, and fluid" (Seedhouse and Jenks, 2015, p. 6). These studies have also illustrated that classroom interaction displays characteristic features regarding "the distribution of knowledge, access to conversational resources, and to participation in the interaction" (Drew and Heritage, 1992, p.49). As such, EM/CA studies in L2 classrooms have informed pedagogical practices as they can reveal how opportunities for L2 learning/teaching arise in different interactional activities by focusing on participants' display of relevancies and orientations towards each other through their interactional conduct (Kasper, 2006). Through adopting an emic perspective, EM/CA studies have provided significant insights with regards to how teachers and students achieve intersubjectivity while accomplishing institutional business of teaching/learning a second language. Additionally, EM/CA studies have opened up a new array of opportunities for researchers through providing the opportunity to examine non-vocal semiotic resources such as gaze, hand gestures, facial expressions, etc., which provided pedagogic implications for teacher education and foreign language teaching.

To date, scholars have looked at a myriad of phenomena in L2 classrooms such as turn taking, turn allocation, and participation (e.g. Hazel and Mortensen, 2017; Seedhouse, 2004), repair mechanisms (e.g. Koshik, 2003, 2005; Mortensen, 2016; Seedhouse, 2004; Markee, 2000), teacher talk and feedback (e.g. Walsh, 2002, 2006; Park, 2014; Waring, 2008), learner initiatives (e.g. Waring, 2011), and embodied actions (e.g. Käntä, 2012; Belhiah, 2009) to name a few. These issues will be explained in further detail in Chapter 2.

Due to its data-driven and emic perspective, EM/CA has also proven to be a powerful tool in humour studies. Unlike various disciplines such as pragmatics and linguistics, in which humour is an established phenomenon, according to EM/CA studies, humour is as a kind of abstract and conceptual category referring to initial gloss of interactive sequences rather than as an analytic category (Glenn and Holt, 2017; Kaukomaa *et al.*, 2013). It is argued that it does not represent a specific social action that can easily be described; thus, conversation analysts tend to rely on action-oriented terms such as 'laughables' (Glenn, 2003, p. 4), which display the

source of the laughter, instead of using the term 'humour' as an analytic category since it is considered to be a kind of 'labelling' which reflects the analyst's judgement rather than focusing on participant orientations.

Although how to term or identify 'humour' is not agreed upon in ethnomethodological studies, EM/CA approach has proven to be powerful method by enabling researchers to unpack how participants produce turns-at-talk as humorous. Many scholars (e.g. Reddington and Waring, 2015, Norrick, 2010) have proposed that the sequential details provided in CA analysis (e.g. voice quality, gaze shift, a particular body movement, etc.) enable researchers to comprehend and develop insights into the dynamics of engendering a humorous frame in interaction by, for instance, gaining analytical grounding of what is oriented to as humorous by the participants. Thus, through examining participants' display of relevancies and orientations towards each other through their interactional conduct (Kasper, 2006), EM/CA approach to humour may reveal the way opportunities for L2 teaching/learning arise and learning outcomes are accomplished during different interactional activities, in which participants create humorous frames. The current study aims to contribute to the existing literature through conducting an EM/CA approach in examining how participants produce turns-at-talk as humorous, as well as how they delineate between jocular and non-jocular frames, while achieving the teaching/learning practices in L2 classrooms. As such, it aims to reveal how teachers and students achieve intersubjectivity and accomplish institutional business of teaching/learning a second language through adopting an emic perspective into the multimodal work of creating a humorous frame in L2 classroom interaction.

In humour research, CA has been employed in the investigation of various phenomena such as markers of humour (e.g. Jefferson, 1979; Glenn, 2003; Hay, 2001), laughter and smiling in terms of their functions and sequentiality (e.g. Glenn 2003; Glenn and Holt, 2013; Haakana, 2010), or laughter in multiparty interaction (e.g. Holt, 2010). However, little attention has been devoted to how a humorous frame is engendered in naturally occurring interaction in classrooms (Reddington and Waring, 2015). Only a handful of studies have looked into humour in teaching/learning practices in L2 classrooms (Reddington and Waring, 2015; Lehtimaja, 2011; Bushnell, 2009; Leslie, 2015; Norrick and Klein, 2008; Waring, 2013c). Some studies have also examined the role of humour in students' transgressive turns (Hazel and Mortensen, 2017), humour as a kind of student initiative (Waring, 2011), laughter and smiling in the classroom (e.g. Jacknick, 2013; Sert and Jacknick, 2015). The current study contributes to this

line of research by putting a conversation analytic lens on the interactional data gathered from EFL classrooms in Turkey in order to unpack how utterances are designed and/or treated as humorous in L2 classroom interaction, and the sequential environments where participants produce jocular frames in response to prior student turns in task-based settings.

1.2 Organization of the Thesis

This chapter has provided an overview of the research designed for this thesis. Furthermore, the aim and scope of the study has been discussed, and the research context and methodology have been introduced. These issues will be discussed in further detail in the following chapters. This final section outlines the organisation of the rest of the thesis.

Chapter 2 presents a review of the existing literature relevant to this study. The chapter will begin by presenting an overview of L2 classroom research, which will outline the main approaches and analytic concerns in this setting. The section will also address the multimodality research in L2 classrooms as a vibrant area that is also relevant to the focal phenomenon in the current study as it draws on the deployment of multimodal resources to engender a humorous frame in turns-at-talk during classroom tasks. The chapter will continue by concentrating on humour research and briefly presenting the humour theories, approaches to humour research, and interaction analytic studies on humour. In the final section, humour research in L2 classrooms will be reviewed. In doing so, the main analytic concerns and approaches in this research area will also be outlined, which will highlight how the current study fits in this line of research.

Chapter 3 introduces the research design and the research methodology adopted in the current study. The chapter starts with the discussion of the purpose of the study and presenting research questions. It will proceed by providing detailed information regarding the participants, research context, data collection procedures, and it will also address the ethical considerations and the role of the researcher in the study. Additionally, the chapter will discuss further the research methodology, CA, drawing on its theoretical background, ethnomethodology (EM). The section will also address and critically discuss adopting an EM/CA approach in (1) the L2 classroom interaction research, and (2) humour studies. In doing so, the rationale for applying this approach for the purposes of the current study will be outlined. Also, how EM/CA studies

approach to humour in interaction will be discussed. The chapter will continue by explicating data selection and analysis procedures, transcription, and validity and reliability.

The subsequent three chapters present the analysis of the data. The analytic focus of each analysis chapter is identified in line with the research questions. Chapter 4 demonstrates how students design a response turn as humorous in IRF sequences. This chapter provides a sequential analysis of turns-at-talk in task-based contexts and reveals the multimodal resources deployed by the participants in various sequential positions to design a turn as humorous. In doing so, it will unpack the indexical and systematic aspects of these sequences and the multimodal resources employed in creating a humorous frame as well as its implications on the subsequent L2 classroom interaction.

Chapter 5 outlines sequential environments where participants produce jocular frames in response to a prior student utterance, which is not initially designed as humorous in the ways outlined in the previous chapter. In doing so, it will examine (1) students' responses that do not align with task requirements and (2) student responses that do not meet turn allocation or participants' shared cultural knowledge. It will reveal students' and teachers' responses following these utterances and thus demonstrate how and where these jocular frames are produced as well as its implications on the ongoing L2 classroom interaction in task-based settings.

The last analysis chapter, Chapter 6, examines teacher responses with (1) squeezed mouth smile (SMS) and (2) repair initiator to student utterances produced and/or treated as humorous in L2 classrooms. The chapter starts with the examination of teachers' responses with SMS in response to students' utterances that they orient as 'inappropriate'. The section will continue with teacher responses with SMS following students' utterances oriented as compliments. These two sections will unearth two different contexts where teachers employ SMS and its distinct implications on the flow of L2 classroom interaction. As such, the first two sections will argue that SMS is one practice teachers can employ in managing the delicate and complex work that is required to balance playing along with students' utterances designed as humorous and at the same time accomplish serious pedagogical goals without discouraging participation. The final section will explore teachers' repair initiator in the moments of students' shared laughter. In doing so, the section will demonstrate how teachers manage these moments pedagogically and progress classroom activities through displaying a hedged alignment.

Chapter 7 revisits the observations gathered throughout the analysis chapters and discusses them in further detail in relation to the relevant literature. The summary of the main observations in each analysis chapter will be provided in section 7.1. The chapter will continue with addressing contributions to L2 classroom research in relation to the relevant literature (7.2). In doing so, it will outline the significance of the main observations provided throughout the study and implications for teacher training and second language teaching. The chapter also highlights significant observations that are relevant to humour research in section 7.3.

The thesis will be concluded with Chapter 8, in which (1) the summary of the thesis, (2) practical implications, and (3) recommendations for future research will be provided. To do so, this final chapter will outline the significance of the study by revisiting its main contributions to various research areas (L2 classroom interaction, and humour studies). The chapter proceeds with providing practical implications for teacher education and foreign language teaching by drawing on the observations gathered throughout the study and proposes that these episodes are valuable moments conducive to creating teaching and learning opportunities in L2 classrooms. Lastly, it highlights the significance of this line of research, and proposes potential areas for future research.

Chapter 2. Literature Review

2.0 Introduction

This study contributes to two broad areas of research: second language (L2) classroom interaction, and humour scholarship. More specifically, it adds to the studies on humour in L2 classrooms. In this chapter, existing literature in relation to the current study will be introduced. Given the fact that the main context of the study is L2 classrooms, the chapter starts with a general discussion of the research in L2 classroom interaction (2.1). In doing so, the section presents main approaches deployed and the main analytic themes investigated in L2 classroom interaction research so far (2.1.1). Additionally, as another vibrant and significant area in L2 classrooms, the research on multimodality will be discussed in section 2.1.2, which is also an important aspect in the current study as the analysis draws on multimodal conduct in L2 classroom interaction. The following section (2.2) introduces the general overview of humour research, which includes studies in various disciplines deploying different analytic standpoints. The section continues with a subsection (2.2.1), which focuses on interaction analytic research on humour. Lastly, humour research in L2 classrooms will be dealt with separately in section 2.3. Starting with the main arguments and approaches in the general overview of the humour scholarship in L2 classrooms, the discussion will narrow down to the conversation analytic research conducted in L2 classrooms (2.3.1), and specifically outlines how the current study fits in.

2.1 L2 Classroom Interaction Research

As noted earlier, this study has been conducted in English as a Foreign Language (EFL) classrooms; therefore, it contributes to the large body of research on L2 classroom interaction. This section presents a general overview of the L2 classroom research (2.1.1) starting with the main approaches deployed and then proceeding with the main analytic concerns explored in L2 classroom interaction research. In doing so, it also outlines how the current study fits in the existing literature and how it is significant in addressing a phenomenon that is under-researched. Following that, given its relevance to this study in the sense that humour research highly draws on multimodal conduct of the participants, multimodality in L2 classroom will be discussed separately in a sub-section (2.1.2). In doing so, the development of the concept

will be reviewed in addition to the current analytic interests, which include humour research in both everyday talk and institutional settings.

2.1.1 General overview of L2 classroom interaction research

L2 classroom interaction has been investigated from various standpoints including Discourse Analysis (e.g. Sinclair and Coulthard, 1975), Interaction Analysis[1], Critical Discourse Analysis (e.g. Rymes, 2009) and Conversation Analysis (e.g. Markee, 2000). Scholars adopting different methodological and theoretical stances have sought to understand teaching and learning practices drawing on how participants interact in the classroom. Recently, mixed methods approach and corpus linguistics have also started to be employed in L2 classroom (Seedhouse and Jenks, 2015). In this regard, Mercer (2010) presents a critical review of qualitative and quantitative research methodologies to investigate classroom interaction and supports using the combination of both to gain a better understanding of teaching/learning practices. Through comparing two influential methods as linguistic ethnography and sociocultural research in classroom talk, Mercer (ibid.) also points out that research methods carry the fingerprints of researchers' attachment to different epistemological theories, disciplinary traditions, and research paradigms.

Interaction Analysis (IA) was a very popular approach for analysing classroom interaction in the 1960s and 1970s utilising observation instruments and coding systems to record what the observer thinks is happening at any given moment (Walsh, 2011). However, the majority of classroom interaction research has been based more or less explicitly on DA; therefore, it has also taken attention in language teaching profession (Seedhouse, 2004, p.57). The most significant contribution of Discourse Analysis (DA) to classroom interaction research is arguably the three-part sequence named as Initiation-Response-Feedback (IRF), which was first put forward in a pioneering study of L1 classrooms by Sinclair and Coulthard (1975). These sequences were also termed as IRE (Initiation-Response-Evaluation) by a sociologist

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[1] It is crucial to clarify here that IA is distinct from Ethnomethodological Interaction Analysis (Hazel *et al.*, 2014). IA adopts an etic perspective, in which observer's interpretations of events are presented in predefined set of coding systems, and it assumes the interaction to have a linear fashion (Walsh, 2011, pp. 74-78). Ethnomethodological Interaction Analysis, on the other hand, examines interaction from an emic perspective incorporating interactional resources beyond the spoken ones (i.e. nonverbal conduct, materials at hand), which is argued to add up to the general understanding of the socially situated constitution of social interaction (Hazel *et al.*, 2014; Mortensen and Hazel, 2014).

Hugh Mehan (1979a). Although discourse analytic studies (e.g. Sinclair and Coulthard, 1975) proposed that classroom interaction is mainly constituted of IRF sequences, studies in CA (e.g. Seedhouse, 2004; Lee, 2007: Park, 2014; Waring, 2008, 2009) have argued that IRF is inadequate to explain the interactional organisation of classroom interaction.

Despite the limitations of research on IRF in examining and accounting for the fact that classroom interaction is socially constructed by its participants (Walsh, 2011), a considerable amount of recent research in classrooms has examined this phenomenon. Recent ethnographic and conversation analytic studies (e.g. Lee, 2007; Jacknick, 2011a; Waring, 2008, 2009) have revisited IRF sequences in classrooms with a focus on the significance of the feedback turn (F) in terms of creating opportunities for teaching and learning practices. For instance, drawing on the examination of 46-hour of ESL classroom instructions using Ethnomethodology (EM) and Conversation Analysis (CA), Lee (2007) shows how the third-turn carries out the contingent task of responding to and acting upon the prior turns of students while moving interaction forward. In another study, Park (2014) examines the teachers' third-turn repeats, and points out that the pedagogical focus of the interaction particularly in meaning-and-fluency and form-and-accuracy contexts determines the role of the repeats. Park (ibid.) states that repeats can function as facilitating talk when the focus is on helping students to produce language, which is authentic, and resembles real-time interaction. Based on data from English as a Second Language (ESL) classrooms, Waring (2008) investigates the use of explicit positive feedback and its relevance for creating learning opportunities. She points out that even though explicit positive feedback in the third turn is sequentially preferred, it is pedagogically dispreferred in the sense that it limits and constraints the opportunities for voicing understanding problems or exploring alternative correct responses.

DA, as a research methodology, has been criticised for being prescriptive and descriptive. The criticisms for DA have mostly been based on its 'one-move-at-a-time' coding scheme in the classrooms, which has been argued to reduce and simplify the classroom interaction, and therefore, is inadequate to unearth the dynamic nature of classroom interaction (Seedhouse, 2004; Walsh, 2011). Unlike DA, which treats classroom interaction as fixed and static (Seedhouse, 2004), researchers over the last two decades (e.g. Sert, 2015; Walsh, 2011; Hellermann, 2008; Seedhouse, 2004; Markee, 2000) have shown that we need a more detailed and fine-grained approach for classroom interaction research to be able to gain better understanding of teaching and learning practices. As Huth (2011) points out, in order to

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understand what actually happens in the classroom and thus to what extent learning outcomes are realised, it is crucial to observe, analyse, and understand L2 classroom interaction systematically. Therefore, the limitations of DA in portraying the dynamic nature of classroom interaction gave rise to the studies in CA.

CA studies in L2 classrooms have demonstrated that classroom interaction is "very complex, dynamic, and fluid" (Seedhouse and Jenks, 2015, p. 6). Accordingly, as a form of institutional talk, it displays characteristic features regarding "the distribution of knowledge, access to conversational resources, and to participation in the interaction" (Drew and Heritage, 1992, p.49). Adopting an emic perspective, researchers have had access to insider understanding of how participants co-construct meaning. In that sense, one of the methodological strengths of conversation analytic research in classroom discourse is that CA treats social interaction as context-shaped and context-renewing, which does not allow any prior assumptions intervene with the analysis (Seedhouse, 2004, Walsh, 2011; Sert, 2015). That is, classroom interaction is considered as dynamic in the sense that one contribution is dependent upon a previous turn and the subsequent interaction is designed on the participants' understandings of each other's turns (Seedhouse, 2004). These studies have provided significant insights regarding how classroom interaction is organised, and its unique characteristics in terms of turn-taking, sequence organisation, and repair (Gardner, 2013, p.594), which have added to our understanding of the 'interactional architecture' (Seedhouse, 2004) of L2 classrooms.

McHoul's (1978) first conversation analytic study on turn-taking mechanisms in formal classroom talk and later Markee's (2000) pioneering work on using conversation analysis for investigating second language acquisition –later termed CA-for-SLA (Markee and Kasper, 2004)- paved the way for studies in conversation analytic tradition in L2 classroom research. In his seminal work in L2 classrooms, Seedhouse (2004) points out that L2 classroom interaction cannot be conceived as a single speech exchange system due to the reflexive relationship between pedagogical focus and sequence organisation. Therefore, he describes four classroom contexts: form-and-accuracy, meaning-and-fluency, task-oriented context, and procedural context, in which the speech exchange system (i.e. turn taking and sequence organisation) is shaped by the pedagogical focus. For instance, the pedagogical focus in form-and-accuracy contexts is on eliciting accurate linguistic forms from learners, which also gives way to the teacher's tight control of the turn-taking system (p. 102); in contrast, meaning-and-fluency contexts place the focus on communicating meaning and promoting fluency rather than

producing accurate linguistic forms in sequences with little or no interruption form the teacher. In task-oriented contexts, on the other hand, the focus is on accomplishing tasks, which create many instances of confirmation checks, comprehension checks, self-repetitions, and clarification requests in the ongoing interaction (p.127). Lastly, procedural context includes teacher delivering procedural information to the students regarding the classroom activities, which is mostly accomplished in the form of teacher monologue (p.133). Similarly, Walsh (2006, 2011) argues that classroom discourse consists of a series of complex and inter-related micro-contexts (p. 110). In his SETT (self-evaluation of teacher talk) framework (Walsh, 2006), he proposes four classroom modes as managerial mode, classroom context mode, skills and systems mode, and materials mode (see Walsh, 2011 for further information).

While above-mentioned studies and many others have mainly focused on (typically teacher-fronted) whole-class interactions, recently, an increasing number of studies have started looking at for example student-initiated sequences, and student group work. Mori (2002) examines the sequential development of talk-in-interaction observed in a small group activity and demonstrates how the task that requires engaging in a discussion with native speakers is transformed into an interaction resembling a structured interview with successive question-answer exchanges. In another study, Waring (2011) demonstrates how participants extend their participation and gain access to various learning opportunities through doing initiatives. Waring (ibid.) describes learner initiatives as actions such as joking, resisting, displaying knowledge, seeking and pursuing understanding, and notes that learners may promote learning through developing learner agency through doing initiatives. Similarly, Jacknick (2011a) demonstrates how students control the sequences of talk in classroom through inverted IRF sequences, in which a student initiates a sequence the teacher responds, and the student follows-up in the third turn. Unlike IRF sequences, which is argued to portray unequal speaking rights, Jacknick (ibid.) notes that by initiating post-expansion sequences following a teacher response, students promote agency in the "upending of the traditional asymmetry in classroom talk" (p.49).

A large body of research examined turn-taking, turn-allocation, and participation in L2 classrooms (i.e. Hazel and Mortensen, 2017; Ishino and Okada, 2018; Seedhouse, 2004; Markee, 2000; Sahlstrom, 2002; Waring, 2013b; Seedhouse, 2004; Reddington, 2018). These studies have not only highlighted that (and how) classroom talk is distinct from mundane talk, but also provided significant insights in understanding interactional exchanges between teacher

and students. For instance, Seedhouse's (2004) ground-breaking work has revealed that turn-taking, repair, and sequence change are reflexively related to the pedagogical focus in L2 classrooms. Accordingly, while the teacher has tight control on turn-taking in the form-and-accuracy context with the aim of eliciting the correct target form, it is more flexible in the meaning-and-fluency context, in which the aim is to promote fluency. Additionally, in his recent paper, Seedhouse (2019), examining four deviant cases, builds on his earlier work and demonstrates how L2 classroom contexts function when pedagogical focus and turn-taking are not achieved as neatly as planned.

Some studies have also provided significant insights regarding participation structures in whole-class setting. Schwab (2011) explores aspects of participation structure of teacher-fronted plenary interaction in the English as a Foreign Language (EFL) classroom. He argues that teacher-fronted classroom activities constitute a participation framework on its own, and points out that it is beyond dyadic teacher-student interaction as all participants should be taken into analytical focus to gain a better understanding of interactional structure of classrooms. Therefore, Schwab (ibid.) offers the term "multilogue", which can be defined as "a certain form of institutional multi-party activity where participants' verbal and nonverbal contributions have reference to more than one addressee" (p. 7).

Similarly, some scholars have also paid particular attention to turn-allocation procedures in classroom interaction such as learner self-selection (Sahlstrom, 2002), current speaker selects next speaker (Mortensen, 2008), and "competing voices" that includes selected and unselected participants (Waring, 2013b). In a recent study, Reddington (2018) concentrates on teachers' engagement and exit practices in an adult classroom in the US. She demonstrates how teachers may create opportunities for both extended and "even" participation through navigating "participation paradox" or engaging in and disengaging from interactions with individual students (p. 132). Reddington (ibid.) illustrates fine-grained analysis of two sets of practices regarding how teachers engage in and carefully exit from dyadic exchanges with the use of verbal and nonverbal resources, in which they not only orient to the current addressed student but also unaddressed others. Mortensen (2009) demonstrates how students in the second language classroom claim incipient speakership and establish recipiency with a participant before the turn is properly initiated, and documents some of the resources used by the participants such as in-breaths and body movements.

Another central issue in the classroom research has been the organisation of repair (e.g. Koshik, 2003, 2005; Mortensen, 2016; I. Park, 2015; Hall, 2007; Wong, 2005; Seedhouse, 2004; Kasper, 1986; McHoul, 1990; Wong and Waring, 2010; Markee, 2000; Liebscher and Dailey-O'Cain, 2003). Research into repair in the classrooms suggests that the types of repair in classrooms differ from ordinary conversation in terms of both the frequency, and who initiates the repair (Gardner, 2013). In that sense, McHoul's (1990) work describes the organisation of repair in the classrooms in a detailed way. He suggests that unlike ordinary conversations, where the same turn self-repairs are very common, other-initiated repair in the turn following the trouble source is more frequent and dominated by the teacher in the classrooms. Furthermore, differently from daily conversation, it is possible to see teachers overtly repairing student talk when the focus in on form-and-accuracy (Gardner, 2013).

Regarding how repair is organised, Kasper (1986), Van Lier (1988) and relatively recently Seedhouse (2004) have proposed that the organisation of repair varies depending on the pedagogical focus. That is, the evolving relationship between pedagogy and interaction is reflexively related to the organisation of repair in L2 classrooms (Seedhouse, 2004, p. 159). The relationship between learner proficiency and repair organisation has also taken attention in the literature. For instance, through looking at the teacher for low-literate adults in the activity of vocabulary introduction, S. H. Park (2015) demonstrates how teachers organise repair according to the state of learners by deploying (para)linguistic means to enable learners to perceive and react to her repair. Repair has also been investigated in terms of rapport considerations (Dippold, 2014), and in various contexts such as off-task conversations (Stone, 2019) and in word searches (e.g. Markee, 2008). Earlier studies have also looked into repair initiation by students. For instance, I. Park (2015) examines students' 'or-prefaced' third turn self-repairs, which is deployed during the earliest moments of the teacher's possible dispreference projection through resources such as short pause, hesitation, and possibly gaze shift. Recent studies have also concentrated on the multimodal aspect of repair organisation. For instance, in a CA study, Mortensen (2016) demonstrates how a hand cupped behind the ear is oriented as other-initiated repair and treated as a hearing problem occurring in the absence of speech in a foreign language classroom.

Therefore, earlier studies on repair in the language classrooms have explored repair in terms of three main questions regarding how, when, and what. These studies suggest a significant role for repair in enabling participants to negotiate meaning and resolve trouble sources occurring

in interaction. As Markee (2008) points out, "language learning behaviours are massively achieved as repair sequences" (p.408) including statements such as non-comprehension, assertions of understanding, and thinking gestures. It has been argued that repair helps learners to get comprehended input (Markee, 2000) and highlighted its significance for resolving problems of speaking, hearing, or understanding (Wong and Waring, 2010).

A considerable amount of CA studies have sought to gain insights that can be applied to teacher training and development by examining, for instance, the role of teacher talk in classroom interaction (i.e. Hellerman, 2008; Markee, 2000; Walsh, 2002, 2006; Cullen, 1998; Walsh and Li, 2013; Sharpe, 2008; Yuksel, 2014; McNeil, 2012; Hall and Smotrova, 2013). Waring (2015) argues that teacher talk is "multivocalic" as teachers manage multiple and potentially competing demands on a moment-by-moment basis such as order, equity, participation, learning, and progressivity. Similarly, Walsh and Li (2013) demonstrates how teachers create space for learning through a range of practices including increased wait-time, extended learner turns, and increased planning time, and "shaping learner contributions" in a positive way such as scaffolding, paraphrasing, and re-iterating.

In this regard, researchers (e.g. Walsh, 2002, 2006, 2011; Can Daskin, 2015) have argued the significance of interaction in teaching and learning practices. For instance, Hall *et al*. (2011) examine Interactional Competence, and Walsh (2011) proposes the notion of Classroom Interactional Competence (CIC), which is defined as "teachers' and learners' ability to use interaction as a tool for mediating and assisting learning" (p.158). In a study conducted in EFL classes at a university in Turkey, Can Daskin (2015) examines shaping learner contributions as a way of developing CIC. She demonstrates how teachers construct learning opportunities through repeating, translating, summarising, modelling, extending, clarifying, and paraphrasing learner contributions. Similarly, some scholars have taken proposed methods of reflective practice for teacher training and development (e.g. Mann and Walsh, 2013)

Scholars have also looked into teachers' questions such as designedly incomplete utterances (Koshik, 2002), known answer questions (Mehan, 1979b) or display questions (Long and Sato, 1983), yes/no questions (Waring, 2012; Lee, 2008), wh-questions (Raymond, 2003), and teachers' routine inquiries such as "How was your weekend?" (Waring, 2013a). Other studies have explored the relationship between turn taking and wait time in classroom interaction (Yaqubi and Rokni, 2012; Ingram and Elliott, 2014), achievement of intersubjectivity (Mori

and Hayashi, 2006), preference organisation in medium of instruction (Duran and Sert, 2019), and identity construction (e.g. Pomerantz, 2008) in language classrooms.

Furthermore, some studies (i.e. Walsh and Li, 2013; Waring *et al*., 2013; Lehtimaja, 2011) have specifically focused on how teachers respond to students, and the way they handle "disorderly" learner contributions. Examining 30-hour videotaped data from nine adult ESL classrooms, Waring (2013b) demonstrates how teachers manage the "chaos of competing voices" in response to teacher elicitations. Waring (ibid.) reports that teachers in her study deploy two types of practices to manage such management: selective attending and sequential attending. She proposes that through selective attending teachers appear to orient towards one voice standing out in some way from the rest, whereas, in sequential attending, teachers show some kind of acknowledgement of the competing voices one after another in the contexts of both invitation to reply and individual nomination.

Similarly, Fagan (2012) explores how novice teachers deal with unexpected learner contributions in whole group activities by either glossing over learner contributions or assuming the role of information provider. Drawing on videotaped data from the adult ESL classroom, Waring *et al.* (2016) investigate how teachers respond to student-initiated departures in ways that not only preserve and forward their own agendas but also prioritise participation and learning. The authors identify two sets of practices: respond with ironic teasing and invoke learning orientation. They point out that through ironic teasing, the teacher says the opposite of what s/he means or believes to be true in a joking or teasing tone, whereas, in invoking learning orientation, the teacher redirects the talk to either the task at hand or to the institutional business of language learning more generally.

A significant amount of CA research has looked into the roles of multimodal and semiotic resources deployed in teaching and learning practices in L2 classrooms (i.e. Waring *et al*., 2013; Sert, 2015; Girgin and Brandt, 2019; Matsumoto and Dobs, 2017; Olsher, 2004; Goodwin, 1981, 2000, 2002; Mortensen, 2013, 2016; Mori and Hayashi, 2006) For instance, drawing on data from EFL and content-and-language-integrated lessons, Kääntä (2012) illustrates how teachers perform embodied allocations through selecting students mainly with gaze, head nods and/or pointing gestures. In another study conducted in Swedish as a Second Language classrooms, Majlesi (2015) examines teachers' responsive matching gestures to the students' embodied actions, and argues that matching gestures are used for maintaining mutual

understanding and for creating teaching/learning opportunities. Based on the examination of ESL tutoring openings and closings, Belhiah (2009) explores the coordination of gaze, speech, and body orientations, and suggests that these resources contribute to the co-construction of ESL tutorial discourse.

Overall, research in L2 classroom interaction has explored a wide range of phenomena and added to our understanding of the complex and dynamic nature of L2 classroom interaction. However, there remains many potential avenues for exploration of the 'interactional architecture' (Seedhouse, 2004) of L2 classrooms. Thus, this study aims to add to our understanding by exploring multimodal work of creating a humorous frame in L2 classrooms, which appears to be an under-researched area. Before moving on to a review of humour research, given its significance in humour research in general, and in the current study in particular, the following section will briefly address the phenomenon of multimodality in L2 classroom interaction research.

2.1.2 Multimodality in L2 classroom interaction

Multimodality in interaction is concerned with how nonverbal resources such as facial expressions, gaze, body posture, gesture, and the para-verbal resources such as phonetics, prosody, (morpho-) syntax, and lexico-semiotics (Kupetz, 2011; Mortensen, 2013) along with other aspects such as talk are employed collectively in interaction. As such, Multimodal Analysis highlights and shows the dynamic and intertwined role of various semiotic resources (e.g. prosody, gaze, gestures) in participants' meaning-making practices (Kääntä, 2015). With the help of video-recorded data, the acknowledgement of the role of nonverbal resources in classroom interaction has also been a growing area in the research and has provided significant insights in understanding various forms of classroom interaction.

For example, Sert (2015) demonstrates how students display claims of insufficient knowledge (CIK) through nonverbal resources such as gaze orientations, headshakes, and raising eyebrows, and how these can be helpful in understanding the interactional management of CIK. Drawing upon 25-hour video recordings collected from Danish as a second language classrooms, Mortensen (2009) shows how students in the second language classrooms claim incipient speakership and establish recipiency with a co-participant through in-breaths and body movements before the turn is properly initiated. Focusing on task-based interaction and

highlighting the reflexive relationship between pedagogy and interaction in the L2 classroom, Seedhouse (2015) demonstrates how learners in a technology-driven setting create a multimodal speech-exchange system which is adapted to the pedagogical task and technology. In another study within task-based classroom setting, Mortensen and Hazel (2011) explore the interactional organisation of round robins in L2 classrooms. Based on the conversation analytic examination of the embodied conduct, the seating arrangement, and classroom artefacts and graphic structures, the authors show how participants' mutual orientations to the ongoing activities are collaboratively achieved.

Research on multimodality has also added to our understanding in terms of participants' display and management of interactional troubles in the classrooms. Drawing on a corpus consisting of 16-hour video recordings in Luxembourg and 45-hour video-recordings in the US, Sert and Jacknick (2015) investigates the interactional unfolding of student smiles in both English as a Second Language and as a Foreign Language classrooms. Based on conversation analytic examination of the data, the authors point out to the different functions of students' smiles, and show how participants use smiles to index and resolve interactional trouble. In another CA study, Mortensen (2016) investigates the hand gestures (specifically the hand cupping behind the ear) as a resource for other-initiated repair in foreign language classrooms, and shows participants' orientations to bodily conduct particularly in the absence of co-occurring verbal and vocal conduct.

A considerable amount of research (e.g. Sert and Walsh, 2013; Mortensen, 2008, 2012; Kääntä, 2010) has also focused on teachers' use of multimodality in language classrooms. Drawing upon data from CLIL classroom in Finland, Kääntä (2015) examines how classroom interaction is constructed moment-by-moment via the use of various semiotic resources, and shows how teachers employ these resources such as gaze, pointing gestures, and head nods to nominate next speakers. In a recent study adopting a multimodal conversation analytic method, Girgin and Brandt (2019) examine teachers' uses of the minimal response token 'Mm hm' in the feedback practices of L2 teachers in IRE sequences. The authors demonstrate how the prosodic and embodied resources in addition to the timing and the sequential placement disambiguate the uses of 'Mm hm' in classroom interaction. They argue that teachers create learning opportunities by withholding a third-turn evaluation with the deployment of 'Mm hm', and thus keeping the floor open for further student participation. For instance, they show that while the token deployed in a falling rising intonation contour at within-turn junctures is used to

acknowledge the students' intention to go on, the token deployed in a falling-rising intonation contour at 'possible' or 'late' TRPs project that more talk is required of the students. Although it is not conducted in a classroom setting, Satar and Wigham (2017) employ multimodal interaction analysis to examine trainee teachers' instruction giving practices in online language tutorials. Satar and Wigham (ibid.) show how trainee teachers mark different stages in the instructions using gaze and webcam proximity, allocate roles helped by the gaze and gestures, introduce key vocabulary using word-stress, gaze and text chat strategies.

To date, scholars adopting a conversation analytic approach have addressed a wide range of phenomena in terms of multimodality in L2 classroom interaction including turn allocation and repair practices (e.g. Mortensen, 2016; Kääntä, 2015, 2010; Fasel Lauzon and Berger, 2015), achievement of intersubjectivity (e.g. Mori and Hayashi, 2006; Belhiah, 2013), students' explanations (e.g. Kupetz, 2011), round robins (Mortensen and Hazel, 2011), and task-based interaction (e.g. Seedhouse and Almutairi, 2009; Seedhouse, 2015; Hellerman and Pekarek Doehler, 2010). Compared to previous studies which were limited in basing their findings solely on talk in these settings, these studies have added an extra level of understanding to how teachers and students engage in interaction in classroom settings. The current study contributes to the existing literature by examining how multiple modes of interaction are deployed to design and/or treat utterances as humorous. As such, it provides fine-detailed analysis of multimodal conduct deployed to engender a humorous frame in L2 classrooms, which has been an under-researched area in the literature of L2 classroom interaction and humour research. Having introduced studies in L2 classroom interaction, the following section will present an overview of humour research.

2.2 General Overview of Humour Research

This section presents a general overview of humour scholarship starting with the main theories of humour (2.2.1), approaches to researching humour (2.2.2), and, interaction analytic research on humour (2.2.3). Given its significance and relevance to the current research, humour research in L2 classrooms (2.3) and more specifically conversation analytic research on humour (2.3.1) will be addressed.

2.2.1 Theories of humour: Incongruity theory

Since the time of ancient Greeks, researchers and philosophers (e.g. Plato, Aristotle) have sought to understand and explain what counts as humorous and why we find certain utterances and situations funny (Carroll, 2014; Bell and Pomerantz, 2016). This gave rise to the development of various theories in a range of disciplines such as psychology, philosophy, pragmatics, and linguistics to name a few. Humour theorists have explored humour from various aspects and attempted to provide a conceptualization about it basing their findings on different domains (Moalla, 2015). While some studies addressed the cognitive-perceptual aspects of humour such as Attardo and Raskin's (1991, see also Attardo, 2001) General Theory of Verbal Humour (GTVH) in linguistics; some (e.g. Martin, 2007; Raskin, 1985) have discussed it from an emotional perspective suggesting that humour releases tensions and dissipates from an excessive nervous energy in our bodies such as the release theory in psychology. Although the theories of humour extend to a wide range of fields, these theories not only overlap but also complement each other. Text-based theories, for instance, draw on the analysis of interactions as well as the methodological and theoretical assumptions of pragmatics and discourse analysis (Ritchie, 2004 cited in Wagner and Urios-Aparisi, 2011).

The leading theories of humour derive from psychological studies and can be listed as superiority theory, the release theory, and the incongruity theory (Carroll, 2014; Lynch, 2002; Martin, 2007). Superiority theorists have looked into the aggressive side of humour and argued that humour is created from a feeling of superiority towards the stupidity of other people (Carroll, 2014; Moalla, 2015). That is, as Lynch (2002) puts it, superiority theory is usually associated with laughing at others' inadequacies. The release theory, on the other hand, conceptualise humour as a way of relieving built-up psychological tension and strain (Martin, 2007; Carroll, 2014). Due to the word limits, these theories will not be discussed in detail; see Martin (2007) and Carroll (2014) for further discussion. As the most widely accepted notion of humour in earlier studies, more attention will be paid to the incongruity theory.

Incongruity theorists suggest that humour derives from an idea, image, text, or event that is in some respect odd, unexpected, out of ordinary, or inappropriate element in a particular context (Bell and Pomerantz, 2016; Forman, 2011; Martin, 2007; Forabosco, 2008). Accordingly, the juxtaposition of elements perceived to be contradictory or inconsistent with expectations leads to humour (Attardo, 2001, 2008; Raskin, 1985). That is, according to the incongruity theorists,

humour resides in "subversion of expectations" (Carroll, 2014, p. 17). Carroll (2014) providing a comprehensive review of the incongruity theory also suggests that comic amusement derives from a deviation from some proposed norm, which he defines as the way we think the world should be (p.17). In other words, Carroll (ibid.) argues that incongruity occurs through deviation from morality, prudence, and etiquette. For example, Charlie Chaplin using someone as armrest or a tablecloth as a handkerchief is treated as humorous because both situations are not only incongruous but also display deviations from normatively governed behaviour (Carroll, 2014, p.21). Carroll (ibid.) also states that the violation or transgression of concepts or rules gives way to occurrence of incongruities in interaction as in the phenomenon of stereotypes, which can be resources for incongruity due to their exaggerated features and diminution (pp. 22-23).

As Lynch (2002) points out, even though incongruity theory does not exclude superiority or relief motivations of humour, it relates laughter to intellectual activity rather than explaining it as a drive to feel superior or to relieve tension. Put differently, rather than investigating the origins of laughter within the motives of the person who laughs, incongruity theorists have sought to understand and identify those incongruous features of the world that provoke laughter (Billig, 2005, p. 57). However, the incongruity theory does not adequately explain humour in interaction since incongruity in an utterance is not necessarily humorous (e.g. Carroll, 2014, Bell, 2011). Bell (2011) cites Chomsky's famous sentence 'colourless green ideas sleep furiously' as an example of a bizarre and incongruous but not humorous sentence. In fact, one can argue that none of the above-mention theories can provide a comprehensive explanation of how participants index a humorous frame in turns. For instance, one may laugh when s/he feels superior, but this cannot be generalised (Glenn, 2003).

All these theories treat humour in interaction as an isolated phenomenon such as investigating how laughter occurs in response to humour. The current study, on the other hand, adopts an emic approach in the examination of how utterances are produced and/or treated as humorous by the participants. Thus, it does not rely on laughter as a single resource suggesting the existence of humour but examines how a range of multimodal resources can be mobilised to engender a humorous frame. Having provided a brief overview of humour theories, the rest of the section will be devoted to the discussion of the earlier studies in humour scholarship by drawing on their analytic approaches and analytic concerns.

2.2.2 Approaches to researching humour

Humour research extends to various fields including psychology (e.g. Martin, 2007), sociology, philosophy, pragmatics (e.g. Hay, 2000, 2001; Dynel, 2009), linguistics (e.g. Norrick, 2010, Attardo, 1994; Raskin, 1985) and literature (e.g. Kothoff, 2007). Scholars have adopted different standpoints while examining humour. Researchers adopting a sociocultural perspective, for example, argue that humour is generated through the linguistic and non-linguistic means defined by politeness theory, face, and footing (Wagner and Urios-Aparisi, 2011). Discourse studies adopting methods such as discourse analysis, critical discourse analysis, and ethnography have examined humour in various contexts including workplace communication (e.g. Schnurr and Chan, 2011; Schnurr, 2009; Holmes and Marra, 2002; Holmes, 2007, 2006, 2000), native speaker – non-native speaker (NS-NNS) contexts (e.g. Moalla, 2015; Bell, 2005; Cheng, 2003; Davies, 2003), gender research (e.g. Holmes, 2006; Hay, 2000), computer-mediated communication and human-computer interaction (e.g. Morkes *et al.*, 1998). The main analytic interest in these studies has been the functions of humour such as reducing tensions (e.g. Lynch, 2002) and mitigating conflicts (e.g. Norrick and Spitz, 2008), stress relieving and establishing social bonds (e.g. Martin, 2007).

Forms or taxonomies of humour have also been subjected to analysis in a considerable amount of studies (e.g. Bell, 2016; Dynel, 2009; Bell, 2011; Kotthoff, 2007; Martin, 2007). In humour scholarship, some studies (Norrick, 2003; Martin, 2007) differentiate 'canned' or 'scripted' jokes from 'conversational' or 'situational' jokes in the sense that scripted jokes are memorised texts whereas situational jokes are context-dependant and may occur spontaneously in everyday interaction. Norrick (2003) further categorizes conversational humour into forms such as anecdotes, wordplay, and irony. Some scholars (e.g. Haugh, 2016; Mullany, 2004), on the other hand, have categorised the forms of humour in terms of the intentions of the speakers as intentional and unintentional/accidental humour (e.g. misspellings, slipping on a banana peel). Some taxonomies of humour proposed by earlier studies are jokes, humorous narratives, one-liners, puns, hyperbole, irony, teases, wordplay, mockery, and parody among others (Bell, 2011, Dynel, 2009). However, these categories are not clear-cut classifications as they overlap and blend, or some forms may be used in a single utterance (Bell and Pomerantz, 2016, p. 27). For instance, comical hypothetical, which is defined by Winchatz and Kozin (2008) in a conversation analytic study, is also referred to as "joint fictionalization" (Kothoff, 1999) in literary studies, and as "fantasy sequences" (Hay, 1994) in pragmatics. Forms of humour is

beyond the scope of the current study and will not be explicated in more detail here. However, it is worth briefly introducing the studies on language play as it is also widely examined in language classrooms.

A large body of humour scholarship have concentrated on language play as one type of humour. Language play is conceptualised as a type of creative language use manipulating language at any level such as phonology, morphosyntax, semantics, pragmatics (e.g. Bell and Pomerantz, 2016; Reddington, 2015; Bell, 2011; Dynel, 2009; Lytra, 2008). For instance, Forman (2011) considers verbal humour as one type of language play displaying a kind of linguistic creativity. Even though some empirical studies (e.g. Tarone, 2000) use the terms humour and language play interchangeably and suggest that language play is constructed with the purpose to entertain, as Bell (2011) points out, language play is not necessarily humorous. As noted earlier, this is the case in Chomsky's famous sentence 'colourless green ideas sleep furiously', which can be considered as a kind of language play creating incongruity but is not considered humorous (Bell, 2011). Given the fact that it includes creative use of language at various levels (e.g. semantics, pragmatics), language play has certainly taken a great deal of attention in language classrooms as well. Many scholars (e.g. Cook, 2000; Waring, 2013c; Pomerantz and Bell, 2007; Van Dam, 2002) have made strides in understanding its relation to language teaching/learning. Studies on language play and humour research in classrooms will be further discussed in section 2.3.

Therefore, earlier research on humour in interaction has widely focused on functions (e.g. Lynch, 2002; Norrick and Spitz, 2008; Martin, 2007; Glenn, 2003; Haakana, 2010; Shaw *et al.*, 2013; Holt, 2012), and forms of humour (e.g. Bell, 2016; Dynel, 2009; Bell, 2011; Kotthoff, 2007; Martin, 2007). Some studies in workplace communication have also looked into humour in relation to gender (e.g. Holmes, 2006), identity construction (e.g. Schnurr, 2009), functions (e.g. Holmes, 2000), and responding actions (e.g. Schnurr and Chan, 2011). In terms of the way people respond to humour in daily talk, Haugh (2010) provides significant insights by demonstrating how people align or disalign their responses to previous actions through mockery thus indexing affiliative or disaffiliative stances with other participants. Similarly, Schnurr and Chan (2011) argue that laughter in response to self-denigrating humour at work may function as an acknowledgement of the "non-serious" intention of the speaker instead of expressing agreement with the speaker's self-denigrating utterance.

Although much work in humour scholarship has focused on the functions and forms of humour, how a humorous frame is created in naturally occurring interaction remained under-researched until recently. In this regard, researchers adopting interaction analytic methods such as Conversation Analysis (CA) and Interactional Linguistics (IL) have added to our understanding by examining the way participants 'produce humour' in interaction (Norrick, 2010). The following section will introduce interaction analytic studies in humour research.

2.2.3 Interaction analytic research on humour

Interaction analytic research on humour focuses on how people produce/treat particular actions or utterances as humorous in talk-in-interaction. Drawing on methods such as CA and IL, studies have examined humour in naturally occurring interaction in various contexts including classrooms (e.g. Reddington and Waring, 2015, Bushnell, 2009), workplace communication (e.g. Holmes, 2000, 2007; Schnurr and Chan, 2011), and everyday talk (e.g. Haugh, 2010). For instance, adopting an interactional pragmatics framework, which draws on CA, Haugh (2010) examined data including American and Australian speakers of English. Haugh (ibid.) demonstrates how jocular mockery is interactionally achieved as an action, and the ways in which participants align or disalign their responses to previous actions through mockery thus indexing affiliative or disaffiliative stances with other participants. Apart from CA, scholars have examined humour in interaction based on recorded data with critical discourse analysis (e.g. Khan and Ali, 2016) and multimodal discourse analysis (e.g. Ruiz Madrid and Fortanet-Gomez, 2015). Furthermore, studies conducted in workplace communication have mostly adopted various methods such as critical discourse analysis, multimodal interaction analysis, ethnography, pragmatics (e.g. Holmes, 2000, 2007; Schnurr and Chan, 2011; Haugh, 2016). For instance, using the framework of rapport management, Schnurr and Chan (2011) examine how laughter in response to self-denigrating humour at work may function as an acknowledgement of the non-serious intention of the speaker instead of expressing agreement with the speaker's self-denigrating utterance.

Many researchers have sought to identify markers of humour regarding both multimodal (e.g. Attardo *et al.*, 2013; Gironzetti, 2017) and prosodic features (e.g. Pickering *et al.*, 2009; Gironzetti, 2017). In this regard, a large body of research in DA and CA have focused on laughter and smiling as markers of humour (e.g. Norrick, 1993, 2003; Attardo, 2008; Hay, 2001; Bell and Attardo, 2010; Glenn, 2003; Jefferson, 1979; Partington, 2006; Schenkein,

1972). While some researcher have suggested a strong relationship between humour and laughter by even stating that they are adjacency pairs (Norrick, 1993, p.23), many researchers (e.g. Attardo, 2008; Hay, 2001) challenged this view by taking attention to the risk of considering laughter as the (only) response for humour. Attardo (2003, 2008) argues that even though laughter and humour can be related in the sense that laughter can be one of the many possible reactions to humour not necessarily as the second part of an adjacency pair. Similarly, Drew (1987) examines po-faced responses to teases, which does not display amusement, and argues that although the speakers display evidence designing the turn as humorous, participants respond to them by denying and correcting the tease.

Moreover, although laughter has been considered as affiliative by treating a prior turn as humorous (Glenn, 2003), many scholars have also stated that laughter can be used for various actions: as a reaction for complaints (e.g. Holt, 2012), creating ambiguity and stalling in the interaction (Keyton and Beck, 2010), and topic termination (Holt, 2010). Jefferson (1984) demonstrates that laughter can be the dispreferred response in some contexts such as troubles-talk, in which laughing at the speaker means finding the speaker's unfortunate situation funny. Therefore, above-mentioned studies suggest that laughter can be a possible –but not necessary-response to a turn produced as humorous.

One of the major analytic interests of CA studies has been the sequentiality of laughter and smiling with the aim of gaining insights about how laughter and smile function in interaction (e.g. Glenn and Holt, 2013; Schenkein, 1972). Earlier studies (e.g. Glenn and Holt, 2013; Schenkein, 1972; Jefferson, 1979; Shaw *et al*., 2013) report that laughter can occur in different positions such as before, during talk, turn-final, or as an entire turn. For instance, drawing on data from Finnish primary health care interactions and convenience store encounters, Haakana (2010) focuses on the co-occurrences of laughter and smiling and, based on the sequential position of smiling, identifies two functions of smiling in relation to laughter. Haakana (ibid.) suggests that smiling may serve to be a pre-laughing device paving the way for laughter, or it can function as a response to laughter in the previous turn displaying 'mild' affiliation. Focusing on conversation analytic examination of mother-child interactions including 2-year old children, Walker (2017) investigates laughter by young children after questions by the child's mother, and bases the children's laughter on the possibility of child's inability to answer a question in full, and their unwillingness to do so. In another conversation analytic study, Kaukomaa *et al.* (2013) examine turn-opening smiles and argue that they signal a shift in the

emotional state of the speaker from neutral or serious to positive and humorous. Authors suggest that these smiles are followed with other markers of emotional state such as lexical, prosodic, or gestural which appear to be congruent with turn-opening smiles and further exhibit the shift in emotional state that is initially signalled with turn-opening smile.

Many CA studies have also demonstrated that laughter can be considered as a resource for designing turns or treating turns as humorous. In a study investigating how participants establish non-seriousness of a contribution, Holt (2013) suggests that laughter is an obvious display of treating a turn as non-serious either because recipient take the prior turn to be non-serious, or is treating it as such. Similarly, Holt (2016) suggests that laughter is recurrently central to constituting turns as non-serious. It is worth noting here that the terms 'humorous' and 'non-serious' have sometimes been used interchangeably in EM/CA studies humour (e.g. Sacks, 1992; Glenn, 2003; Haugh, 2016), which will also be adopted in this study.

Jefferson (1979) also examines the sequential position of laughter and suggests that laughter placed at the end of an utterance invites the hearer to laugh along with the speaker. Similarly, Attardo (2008) also suggests that laughter can be initiated by the speaker to signal humorous intent. Through examining video-taped family interaction and audio recordings of broadcast interviews, Clift (2016) notes that laughter can be used as a methodical resource to mark a just-prior turn as laughable even if it has not been produced as such by the speaker, and thus it can be seen as disaffiliative in these contexts.

Researchers have also sought to gain insights regarding the functions of laughter and smile in interaction such as mitigating interactional troubles and marking speaker's stance (e.g. Glenn, 2003; Sert and Jacknick, 2015; Potter and Hepburn, 2010; Fatigante and Orletti, 2013; Haakana, 2010; Shaw *et al.*, 2013; Holt, 2012; Clarke and Wilkinson, 2009; Partington, 2006). Many scholars have examined the varieties of laughter such as laughter in the form of inbreaths and outbreaths, or large, hearty laughter (e.g. Glenn, 2003; Glenn and Holt, 2013), laughter in troubles telling in male-female talk (Jefferson, 1984, 2004), laughter in multi-party interaction and shared laughter (e.g. Ikeda and Bysouth, 2013; Haakana, 2002; Jefferson, 1984; Glenn, 2003; Jefferson *et al.*, 1977), laughter and identity construction (e.g. Clift, 2013; Glenn, 2013). Space precludes full account of studies on laughter and smile. For further discussion, see Glenn and Holt (2013), and Glenn (2003).

Some studies have also focused on the sequential aspects of certain categorisations of humour in interaction. Winchatz and Kozin (2008) demonstrate the sequential organisation of the comical hypothetical, which the authors define as the joint construction of amusing scenarios. Drawing on CA and multimodal interaction analysis of everyday English conversations, Yu (2013) proposes two functions of self-mockery as face-saving and bringing shared amusement to conversation. Haugh (2016) focuses on two distinct teasing practices as jocular mockery and jocular pretence while examining claims to non-serious intent made in teasing episodes with the use of expressions such as "just kidding".

A considerable amount of research has also been conducted to investigate the relationship between identity construction and humour (e.g. Boxer and Cortes-Conde, 1997; Schnurr, 2009; Dagenais, 2013; Lytra, 2007; Habib, 2008; Holmes, 2006; Moody, 2014; Clift, 2013; Liebscher and Dailey-O'Cain, 2013). Despite being outside the scope of this study, it is worth noting here that the relationship between gender and humour has also been subjected to analysis in many studies (e.g. Hay, 2000; Lytra, 2007; Schnurr and Holmes, 2009; Vine *et al*., 2009). In humour scholarship, identity and gender research mostly overlap with each other. For instance, in a study examining construction of gender identity in extended jointly constructed humour sequences, Holmes (2006) suggests that women are more likely to engage in "supportive humour", which strengthens or confirms prior statements, whereas competitive style of humour tends to occur more frequently among men, through for example contradicting statements made by others. The link between humour and identity construction has been widely addressed in classroom interaction as well (e.g. Waring, 2013c; Pomerantz and Bell, 2011; Garland, 2010), which will be discussed in the following section.

Although a huge number of studies have focused on the presence of humour, researchers have not dealt with its absence in interaction (Bell, 2009a), which is also referred to as failed humour in the literature. Since the earlier study of Hay (1994), there has been very little research on the phenomenon. Recent studies (e.g. Bell, 2013; Priego-Valverde, 2009; Bell and Attardo, 2010) have made strides in understanding its place in interaction as well as arguing that it will enable researchers to gain insights about the presence of humour in interaction as well. In a study investigating responses to incomprehensible humour, Bell (2013) identifies the most common reactions for failed humour as nonverbal responses, explicit expressions of non-understanding (e.g. ''I don't get it''), laughter, silence, and repetition of the punch line. After examining data gathered over an eight-week-period during which six advanced level of NNSs kept diaries of

their experience with humour in English, Bell and Attardo (2010) propose seven levels of typology of failed humour (i.e. failing to understand certain words, recognizing the humorous frame).

Overall, interaction analytic research on humour has provided insider understanding of how humour is indexical and co-constructed in talk-in-interaction. These studies have illuminated the sequential organisation of the way a humorous frame is created by examining resources deployed as well as participants' orientations (e.g. affiliative, disaffiliative) at fine-grained detail. The current study contributes to and extends earlier research by examining the multimodal way of creating a humorous frame is during on-going classroom activities in L2 classroom interaction. This section has covered the main analytic themes and arguments of interaction analytic studies in humour scholarship. In what follows, humour research conducted in L2 classrooms will be introduced.

2.3 Humour Research in L2 Classrooms

Despite the well-established humour scholarship in pragmatics and linguistics, there has been a recent and growing interest in humour in Second Language Acquisition (SLA) research (Reddington, 2015; Bushnell, 2009). Much work in L2 classrooms has addressed humour and joking – either by the teacher or by the students - from the classroom management perspective, with humour categorised as disruptive, off-task, and unprofessional due to the possibility of creating uncontrolled classroom atmosphere (Pomerantz and Bell, 2011; Korobkin, 1988). In the last two decades, there has been a growing interest to examine humour in naturally occurring interaction in L2 classrooms. This section provides an overview of earlier studies on humour conducted in the L2 classrooms, which will be examined in two parts. The conversation analytic studies will be discussed separately in section 2.3.1 to be able to highlight the contributions of the current study more clearly. All the remaining studies in L2 classrooms will be introduced in this section.

A major interest of humour studies in L2 classrooms has been the social functions of humour (e.g. Schmidt, 1994; Pomerantz and Bell, 2007; Chabeli, 2008; Bell, 2009b; Hovelynck and Peeters, 2003; Senior, 2001; Cekaite and Aransson, 2005; Egan, 2005). In a recent ethnographic study, Van Praag *et al.* (2017) illustrates how humour shapes teacher-student interactions and relationships, and impacts class group dynamics. The authors note that humour

can make teacher-student relationships by enabling them to communicate in a less formal way whereas it may also break this relationship as it can easily be misunderstood, nourish existing conflicts, and be a means of resistance. The authors also propose that humour functions differently in the classroom. While teachers use humour to facilitate teaching and learning, students produce humour either for bonding with their teachers and/or impress their peers by breaking the everyday school routine and rules in a kind of "breaching" (Garfinkel, 1967) experiments (Van Praag *et al.*, 2017)

In a discourse analytic study examining a first English lesson at a Dutch secondary school, Van Dam (2002) shows how students use humour to mitigate potential face threats inherent in participating and making mistakes in a second language. Similarly, based on another discourse analytic study conducted in Spanish as a Foreign Language classrooms at a U.S. university, Pomerantz and Bell (2011) propose that humour can be considered as a "safe house" (Canaragarajah, 1999, 2004) for students to experiment with particular identities, critique institutional/instructional norms, and engage in more complex and creative acts of language use. Although above-mentioned studies aim to document the functions of humour in interaction, how they identify certain utterances as humorous or how the certain functions (e.g. creating bonds among participants) are displayed in ongoing interaction are not clearly explicated.

A large body of research has sought to understand the relationship between humour and language learning (e.g. Cook, 2000; Sullivan, 2000; Belz, 2002; Belz and Reinhardt, 2004; Bell, 2009b). The main analytic focus of these studies has mostly been language play drawing on its benefits for language learning through creative language use at different linguistic levels such as semantic, and pragmatic. These studies usually draw on sociolinguistic approach to language learning, which considers social interaction as an integral part of language learning. For instance, Tarone (2000 cited in Bell, 2005) suggests that language play may facilitate second language learning through developing sociolinguistic competence as students experiment with L2 voices, and through destabilizing the interlanguage system giving way to growth in L2. Similarly, Cook (2000) points out to the benefits of language play in both child language acquisition and adult language learning (p. 5), and argues that language play can be considered as not only a means but also an end of language learning (p. 204). Drawing on the findings in her study investigating language play in NS and NNS setting, Bell (2005) suggests considering language play as a marker of proficiency by arguing that more advanced

participants use L2 linguistic resources in more creative ways. In this regard, some scholars (Davies, 2003; Vega, 1990) even suggest that humour can be recognised as a component of communicative competence in a second language.

Given its benefits for language learning suggested in the earlier studies, many scholars have proposed pedagogical suggestions to incorporate humour in L2 classrooms either in teaching materials and activities, or in teacher-student talk (e.g. Deneire, 1995; Schmitz, 2002; Ozdogru and McMorris, 2013; Bell and Pomerantz, 2016; Bell, 2009b). In a recent study, Illés and Akcan, (2017) argue that unplanned classroom interaction such as off-task talk can lead to conditions that can promote humour and linguistic creativity, which facilitates language acquisition through increasing metalinguistic awareness and promoting fluency, and enable learners to find their voice in the classroom by experimenting with the language to express their own meanings. Therefore, Illés and Akcan (ibid.) propose that teachers should encourage off-task talk since it resembles to the language outside the school walls, and use students' humorous talk to create opportunities for naturally-occurring interaction in the classes.

Earlier studies have also devoted attention to the relationship between humour and identity work in L2 classrooms. Research on language play has demonstrated that jocular talk enables learners to construct a broader and (more) desirable range of classroom identities as well as encouraging more complex creative acts of language use than those found in L2 instructional settings (Pomerantz and Bell, 2011). Focusing on the mechanisms of humour, Garland (2010), in an ethnographic study at an Irish language school, illustrates how students engaging in "humorous mock translation", which requires literal translations of Irish expressions into English, create positive identities. Similarly, Belz (2002) demonstrates how learners construct new selves and new social relations through play with the second language, and multilingual play. Some CA studies (e.g. Waring, 2013c; Norrick and Klein, 2008) have also examined the relationship between humour and identity construction, which will be addressed in the following section.

Overall, these studies acknowledge the importance of understanding humour in L2 classroom interaction. Through examining various aspects of humour in interaction such as its relation to language learning, identity construction, and social functions; they outline its pervasiveness in L2 classroom interaction with regards to teaching and learning practices. This section has

provided a brief overview of the studies on humour in L2 classrooms. The following section will introduce CA studies on humour in L2 classrooms.

2.3.1 Conversation analytic research of humour in L2 classrooms

Humour has been the topic of research in various fields from everyday talk to workplace communication; however, little attention has been paid to humour in naturally occurring interaction in classrooms (Reddington and Waring, 2015). Only a handful of conversation analytic studies (e.g. Reddington and Waring, 2015; Lehtimaja, 2011; Bushnell, 2009) have been able to draw on systematic analysis of humour in L2 classroom interaction. These studies have investigated humour in L2 classrooms in terms of three main questions: how teacher and students 'do' humour and play, what functions of humour and play serve, and what such practices might mean for language learning (Reddington, 2015).

In a study involving adult ESL learners, Reddington and Waring (2015) illustrate the sequential resources of doing humour. Based on the analysis of fifteen video-recorded classes and drawing on Hay's (2001) humour support strategies (i.e. echoing the words of speaker, contributing more humour, displaying heightened involvement), Reddington and Waring (ibid.) show how participants use turn aspects and sequence organisation to produce humour. The authors propose three practices of doing humour as disaligning extensions, sequence misfits, and sequence pivots, each of which differ from each other in the degree to which they are fitted to the prior talk. In terms of the research design (e.g. methodology, context, analytic focus) Reddington and Waring's (ibid.) research has been closest to the current study. However, even though the study is conducted in conversation analytic framework, the authors draw on the findings of a study (Hay, 2001) in pragmatics to identify humour in the ongoing interaction, and they constrain the analytic focus to the sequential matters. Therefore, the current study's contribution derives from the fact that it deploys the conversation analytic lens throughout the study. It also builds on Reddington and Waring's (ibid.) study by extending the focus of analysis by looking at not only the sequential position but also in-turn interactional resources (i.e. embedded laughter, facial expressions, gaze) used to mark and/or treat an utterance as humorous.

Similarly, Lehtimaja (2011) shows that student reproach turns could be used to produce humorous sequences. Based on the examination of video-recordings from Finnish-as-a-second-

language classrooms, Lehtimaja (ibid.) found that students' reproach turns including a mid-TCU or TCU-final teacher-oriented address terms could be constructed as humorous through prosodic and non-verbal elements. Lehtimaja (ibid.) also places attention upon the teachers' management of students' turns produced as humorous, and points out that teachers may still accomplish "serious" pedagogical work by "playing along" and thus affiliating with students.

Some empirical studies have also investigated the functions of humour in peer interaction in L2 classrooms. Bushnell (2009) examines student-student collaborative practices of linguistic, pragmatic, and semantic play in a beginning Japanese as a Foreign Language Class at a U.S. university. He demonstrates that play functions as a resource for managing pedagogical tasks and as a means of internalizing interactional episodes. Drawing on socio-cognitive framework highlighting learning occurring through interacting with others, Leslie (2015) explores humour in peer interaction in L2 classroom, and suggests that humour generates a positive social dimension amongst learners conducive to language learning. In her study investigating student initiatives, Waring (2011) describes humour and language play as forms of learner initiatives, through which learners extend their participation and gain access to various learning opportunities by, for instance, destabilizing interlanguage system and creating a jocular environment.

Although not mainly focusing on humour in L2 classrooms, Hazel and Mortensen (2017) touch upon students' jocular utterances in students' transgressive turns in L2 classroom interaction. Building on Garfinkel's (1964) concept of moral order, the authors examine the instances of turn allocation, language choice, and personal boundaries, where participants display an orientation to some or other transgression in the proposed order of the classroom. Focusing on moral accountability of language classroom participation, they argue that when students violate the normality of the classroom, they may adopt a jocular frame as a mitigating strategy to manage the tension. That is, they show that humour may be used as a way to normalise the "breaching" (Garfinkel, 1967) in the social contract between members. This also builds on and supports the argument of Van Praag *et al.* (2017) mentioned earlier that students can engage in 'doing humour' to impress their peers by breaking the everyday school routine and rules in a kind of "breaching" (Garfinkel, 1967) experiments. The arguments of these studies also align with the relief theory in the sense that humour may serve to be a face-saving strategy in negotiation and mediation to reduce tension and increase trust between parties (Lynch, 2002; Goffman, 1955).

Similarly, Jacknick (2013) investigates functions of laughter in whole-class interaction and demonstrates how laughter is employed in sequences involving interactional trouble related to institutional roles. She illustrates how students claim equal rights to epistemic status of teachers and challenge them by displaying resistance through laughter. Jacknick (ibid.) also proposes that teachers deploy smile voice to index a playful, "non-serious" stance towards student challenges.

The relationship between humour and identity construction has also been an analytic concern in studies drawing upon naturally occurring data. In a study exploring the functions of disruptive humour in the elementary classrooms, Norrick and Klein (2008) show how learners adjust to the conventions of classroom behaviour, and how they test the system for humorous purposes. The authors draw attention to the link between disruptive talk and humour by focusing on the "class clowns", which they define as students giving a direct response to the teacher or interrupting in a loud voice to be heard by the whole class. Norrick and Klein (ibid.) argue that despite the reprisals from the teacher, class clowns continue to disrupt class with their attempts at humour, which they construct by offering a comment during an activity when none was expected. Norrick and Klein (ibid.) also add that humorous disruptions serve to assert individual identities separating them from the rest of the class.

In another study, Waring (2013c) illustrates how participants mobilise situational (teacher/student), relational (close/distant), and personal (personality) identities as a key resource for doing being playful in adult EFL classrooms. She argues that language play creates alternative worlds unfettered by the roles and setting of the classroom, which enables them to engage in a range of subversive acts and experience the equality and contingency of conversation. She also highlights the importance of language play in language learning drawing on the fact that it provides intrinsic motivation (Dornyei, 1994) and promotes language learning.

Overall, CA studies on humour in L2 classrooms have added to our understanding by providing systematic analyses of student-student and teacher-student (or whole class) interaction. The current study contributes to this line of research by examining multimodal work of creating a humorous frame in task-based settings in L2 classrooms. In doing so, it aims to provide implications for teacher education and language teaching/learning practices.

2.4 Chapter Summary

This chapter has reviewed earlier research relevant to the current study in three areas successively L2 classroom research, humour scholarship, and humour research in L2 classrooms. In doing so, in addition to portraying and discussing the main analytic concerns in earlier studies, the chapter has also highlighted how the current study fits into these research areas. The first section has introduced an overview of L2 classroom interaction research starting with the main analytic approaches (e.g. DA, CA) and moving on to analytic concerns examining a range of phenomena including participation, turn allocation, teacher feedback, repair, and teacher talk, which are investigated in contexts such as whole-class interaction, task-based environment, teacher-student, and student-student talk. It has also addressed the more recent developments in multimodality research in L2 classrooms and how this body of research has advanced our understanding in L2 classroom interaction by looking at semiotic and nonverbal resources along with talk in participants' collaborative meaning making practices rather than simply concentrating on talk. The section has also highlighted how CA studies provided extra level of understanding as to how classroom interaction is organised drawing on concepts turn-taking, sequence organisation, and repair.

The second section has provided a review of the humour scholarship by firstly introducing the humour theories (e.g. Superiority Theory, Relief Theory) but putting more weight on Incongruity Theory, to which this study also contributes. The section continues by addressing the main approaches in humour studies such as the main fields of research (e.g. psychology, pragmatics) and the main analytic concerns examined including forms and functions of humour. Later, the section has introduced the interaction analytic studies, which have mainly focused on how humour is produced and/or treated in talk-in-interaction.

The last section has addressed humour research in L2 classrooms. These studies have underscored the importance and pervasiveness of humour in L2 classroom interaction by facilitating language learning and improving rapport among participants. They have also offered insights regarding how to integrate humour into teaching materials. Later, CA studies on humour in L2 classrooms have been introduced. It is argued that CA studies have demonstrated systematic analysis of humour in naturally occurring L2 classroom interaction such as 'sequential resources of doing humour' (Reddington and Waring, 2015). This chapter

has also highlighted the need for more studies in L2 classroom interaction in order to portray how humorous frames are created and its relations to language teaching/learning practices. Thus, the current study aims to contribute to earlier research by throwing light onto the multimodal work of engendering a humorous frame in task-based settings in L2 classrooms.

Chapter 3. Research Design and Methodology

3.0 Introduction

This chapter presents issues regarding the research design of the current study including the purpose and research questions of the study, participants and data collection procedures, ethical considerations, data analysis, transcription, validity and reliability. Additionally, the research methodology adopted in this study as well as the rationale behind the research methodology will be explicated. The organisation of the chapter is as follows: Section 3.1 presents the research design of the study starting with the purpose of the study emphasizing its originality and later by presenting the research questions (3.1.1). The following section (3.1.2) addresses the essential information regarding the research context and participants. 3.1.3 explicates the data collection procedures, and this is followed by ethical considerations of the study (3.1.4). Section 3.2 introduces the research methodology, Conversation Analysis, by first drawing on its theoretical background in Ethnomethodology (3.2.1). The section continues by discussing the advantages of adopting an EM/CA approach in classroom interaction, more specifically L2 classroom interaction (3.2.2). Additionally, EM/CA approach to humour in interaction will be addressed in section 3.2.3, in which why EM/CA can be a powerful tool in humour studies will be discussed. In doing so, these sub-sections will also outline the rationale for adopting EM/CA for the purposes of this study. Section 3.3 presents issues regarding data analysis including data selection and analysis procedures (3.3.1), and transcription (3.3.2). Finally, section 3.4 addresses validity and reliability of the study, and the chapter is concluded with a brief summary of the main issues discussed in each section (3.5).

3.1. Research Design

3.1.1 The Purpose of the study and research questions

The purpose of this study is to explore how participants engender a humorous frame through mobilising multimodal resources in English as a Foreign Language (EFL) classrooms. It also examines the way these turns-at-talk are responded to by others and how participants delineate between jocular and non-jocular frames in the stretches of talk. In doing so, it adopts a micro-analytic and sequential perspective. As noted earlier in Chapter 2, previous studies (e.g.

Schmidt, 1994; Cook, 2000; Pomerantz and Bell, 2007; Chabeli, 2008; Van Praag *et al.*, 2017) have acknowledged the significance and pervasiveness of humour in L2 classrooms by exploring, for example, the roles and social functions of humour in teaching/learning practices and suggesting that it facilitates language teaching/learning opportunities, and thus teachers should include humour in teaching materials and methods (e.g. Illés and Akcan, 2017; Deneire, 1995; Schmitz, 2002; Ozdogru and McMorris, 2013; Bell and Pomerantz, 2016; Bell, 2009b). However, there is not much discussed about the way participants can employ a range of concurrent multimodal resources to index that an utterance is to be understood as humorous in the 'interactional architecture' (Seedhouse, 2004) of L2 classrooms, which may reveal significant outcomes regarding how participants achieve certain actions specific to classrooms and how L2 classroom interaction unfolds when turns-at-talk are produced and/or treated as humorous. As previous studies (e.g. Bell and Pomerantz, 2016; Reddington and Waring, 2015; Lehtimaja, 2011) suggest, 'humour' is a prevalent part of L2 classroom interaction. Therefore, developing an understanding of its indexical features may open up new array of opportunities in enhancing teaching/learning practices. Also, it may provide insights for teachers with regards to managing these moments and even using them as to create teaching/learning opportunities. Thus, this study aims to contribute to L2 classroom research by examining how turns-at-talk can be produced as humorous as well as how they are responded to, and the sequential environments in which participants delineate between jocular and non-jocular frames. In doing so, it aims to provide implications for language teaching/learning practices.

In addition to the institutional setting of L2 classrooms, this study aims to extend humour scholarship in social interaction. Similar to the studies in classroom context, a majority of humour studies in other settings have mainly focused on roles social functions, and markers of humour such as laughter, smile, etc. (e.g. Holt, 2012; Glenn, 2003), nonverbal conduct (e.g. Attardo *et al.*, 2013). Only recently have a handful of studies (e.g. Kaukomaa *et al.*, 2013) have taken our attention to the sequential aspects of 'doing humour' in mundane talk. However, these studies treat semiotic resources used by the participants as individual phenomena, or at least explore them individually. For instance, while some studies suggest a strong relationship between humour and laughter (e.g. Norrick, 1993), some studies argue that laughter can be one of the many markers of humour and thus it does not necessarily suggest existence of humour (e.g. Attardo, 2003, 2008). Despite many different approaches adopted in the examination of 'humour' in the existing literature, an emic perspective to the examination of how an utterance is produced and/or treated as humorous in turns-at-talk remains under-researched. Therefore,

this research aims to shed light on the methodological and conceptual gap in the literature through conducting an emic and interaction analytic approach in the examination of multimodal work of creating a humorous frame in task-based settings in L2 classrooms.

Given the above-mentioned analytic focus, this study adopts the ethnomethodological approach of Conversation Analysis (CA) to answer the following questions:

2. How do participants engender a humorous frame in turns-at-talk in EFL classes?
   d. How are student turns produced as humorous in IRF sequences?
   e. How are jocular frames sequentially produced in L2 classroom interaction?
   f. How do the teachers orient to student turns that are produced and/or treated as humorous?

This study is guided by one main research question investigating the way participants engender a humorous frame in turns-at-talk in EFL classrooms, which splits down to three sub-questions addressing different analytic concerns. The first question examines the interactional resources deployed by the participants to produce utterances as humorous. That is, through adopting an emic approach, it seeks to gain insights about the resources and sequential aspects of the way a turn is produced as humorous by the students. The second question sets out to examine the role and sequential placement of students' production of jocular frames in L2 classroom interaction. The last question investigates teachers' orientations to student utterances produced and/or treated as humorous and aims to gain insights regarding how teachers handle these episodes in L2 classrooms. All of the above-mentioned research questions aim to provide implications for teacher education and foreign language teaching as well as illuminating an under-researched area of interaction analytic examination of how participants mobilise multimodal resources to produce a humorous frame in L2 classrooms.

This section has explicated the aims and originality of the study, the research questions and how they will be answered. The following section will introduce the research context and participants of the study.

3.1.2 Research context and participants

This study took place in four EFL classrooms at a state university in Turkey. The classes were preparation classes at the School of Foreign Languages. As a requirement of higher education system in Turkey, students are required to pass the English exam provided at beginning of the year to be able to start particular programmes (i.e. English Language Teaching, English Language and Literature, medical studies, maritime studies, etc.). The exam assesses students' proficiency of English in different skills such as writing, speaking, reading, etc. The students are required to get at least 60 out of 100 to be able to pass the English exam at the beginning of the year, which may sometimes change according to the requirements of the programmes. Based on the results of this exam, students who pass it start their programmes while other students are assigned to classes according to their proficiency level. In this particular university, which is relatively a new university, the course is designed for candidate students who will study English Language and Literature (ELL), and Maritime. The data for this study was collected from two classes in each major including participants with pre-intermediate level of English.

The course design included classes to improve different skills in English such as listening and speaking, grammar, reading, and writing, which are assessed through quizzes, mid-term exams and portfolio assignments throughout the year. It is worth noting here that there were slight differences between the curriculums designed for each major. While ELL students took intense grammar classes, maritime students attended main course classes, which was based on a course book addressing not just grammar but other skills as well (i.e. speaking, reading). Moreover, differently from maritime students, ELL students took specific classes such as literary classics as a part of reading classes with the aim of preparing students for the modules in the following years. Therefore, the books and lesson materials used for both majors were also different from each other. The main reason behind these differences derived from the requirements of the programmes and also the students' background of studying English before the university entrance exam. In Turkey, ELL students choose their majors in the second year of high school and take intense English classes for three years without any science classes such as chemistry or biology, at the end of which they are required to take an English exam as a part of the university entrance exam. Maritime students, on the other hand, take weekly Basic English classes in addition to other modules such as maths, chemistry, biology, etc.

The ELL classes consisted of 17-25 students and maritime classes included 20-30 students. The age of the students ranged between 18-21. In total, 86 students and four teachers participated in the study. It is also worth noting here that participant teachers volunteered to take part in the study with intrinsic motivation for personal development as three of the participant teachers were working on their PhD projects in different universities in Turkey. Therefore, the researcher offered to share as many videos as they wanted at the end of the research. The teachers had the right to choose which classes to be recorded. In order to maintain variety, the data was collected from various classes addressing different skills such as grammar, speaking and listening.

3.1.3 Data collection procedures

The main focus of this study is to examine how participants create a humorous frame through mobilising multimodal resources during classroom activities, which requires access to non-verbal conduct such as facial expressions (e.g. smile). Therefore, 29-hour video and audio recordings were collected for the purposes of this thesis. Video recordings have provided access to nonverbal conduct in classroom interaction as well as carrying the play-back opportunity. Voice recorders were also used to increase the volume quality, and to minimise the possibility of missing details. The data is naturally occurring in the sense that no attempt was made to control type or content of talk during the classes recorded. Additionally, none of the participants including the teachers knew the focus of the study. They had been informed that the recordings would be used in a PhD project to gain insights regarding L2 classroom interaction.

The data for this study was collected over five weeks between 27/02/2017 – 31/03/2017. The first week of recordings was not used in this research since it was conducted as trial recordings. The main reason behind the trial recordings was to allow participants some time to get used to the cameras with the idea of diminishing the effect of them on the participants' behaviour. Secondly, it enabled the researcher to conduct some fieldwork in the research context before commencing the actual recordings. This has been extremely beneficial in both observing the participants and identifying any potential technical problems in the data collection. The data was gathered with two digital cameras (rear and front) placed on tripods, and two voice recorders. The front camera enabled to see the students whereas the rear camera faced the teacher.

In order to make the recording process as unobtrusive as possible cameras were set in the classrooms 15 minutes before the lessons started, and they were left stable placed on tripods during the classes. As Heath *et al.* (2010) point out, fixed cameras help to remain unobtrusive during the research period (p. 40). Moreover, considering that the presence of non-participant in the classroom may interfere with the teaching/learning process (Alwright and Bailey, 1991), cameras were left in the classroom after the set-up, and they were checked during recess, and collected after the classes were complete.

This section has discussed issues as to data collection procedures explicating the data collection tools, research period, and steps taken to conduct a sound project. The next section will explicate ethical considerations of the current study as well as addressing the researcher's role in this context.

3.1.4 Ethical considerations

This section discusses the ethical considerations of the current study. Considering that the data for this study consists of video-recordings, special attention was paid to ethical considerations in the research. First of all, participation in this study was on voluntary basis as all the participants in this study were young-adults. Before the research period started, initial contact with the school administration via email exchanges were achieved in August 2016. This was followed by paying a visit in September 2016 to the school in order to inform the school administrators and teachers in person about the details of the research. This visit also provided the opportunity to develop trust and good relationships with the participant teachers as well as speeding up the process of gaining access for data collection. As many scholars (McKay, 2006; Heath *et al.*, 2010) suggest, making initial contact with the key participants such as administrators facilitate getting permission for the research. Until the research period started, through regular email exchanges, the participant teachers had updated any kind of changes happening in the research context regarding, for example, the course books or weekly timetable. This facilitated designing a sound research without encountering any difficulties in data collection procedure, which also speeded up the procedure for data collection.

Both participants and the school administration were informed about the required details of the research emphasizing the confidentiality issues. Considering that it is the researcher's

responsibility to ensure that all the details about the research process were understood fully (Mackey and Gass, 2005, p. 31), the consent forms were prepared both in English and Turkish to ensure that the participant students are fully informed about the study. The participants are also informed about the research in person, which enabled the researcher to clarify issues and concerns as to the research process. Lastly, for ethical considerations, the participant names were anonymised during the analysis process and key information which might identify them was removed. All participants consented to take part in the research. The permission given covers playing videos at conferences and data sessions, and allows the researcher to present (not anonymised) screengrabs in the thesis and future publications.

As a final issue in this section, it is of significance to outline the researcher's role in this context in order to portray the research process more accurately. The institution where the data was collected is the university that the researcher will work after completion of PhD education as a part of the scholarship programme funding her studies at Newcastle University. Therefore, the participant teachers are also future colleagues of the researcher.

This section has addressed issues regarding ethics of the study. The following section will introduce the research methodologies and the rationale of using them in this study.

3.2 Research Methodology

This study adopts an ethnomethodological interaction analytic approach to the examination of the data gathered from L2 classrooms. As proposed by Mortensen and Hazel (2014) (see also Hazel *et al.*, 2014), interaction analysis examines social interaction from an emic perspective, which incorporates resources beyond spoken ones such as nonverbal conduct or materials at hand, and in doing so, it advances our understanding of socially situated constitution of social interaction. In this respect, the analytic procedure employed in this study is Conversation Analysis (CA henceforth), which is a sociological approach emerged from Ethnomethodology (EM henceforth).

This section begins with a brief overview of EM and CA explicating ethnomethodological underpinnings of CA (3.2.1), which presents theoretical underpinnings of CA as well as drawing on its epistemological foundations in EM. The section continues with a discussion of the strengths of adopting EM/CA approach into L2 classroom interaction research (3.2.2).

Given its relevance to the focus of this study, it is worth addressing the concept of humour from EM/CA perspective, which will be discussed in section 3.2.3. In doing so, the rationale for adopting this approach will also be discussed. This will be followed by a brief introduction of interactional structures of CA (3.2.4), which will allow readers to gain understanding and familiarity of CA analysis. The section will be concluded by briefly addressing the limitations and criticisms of CA (3.2.5).

3.2.1 Ethnomethodological foundations of CA

Originated in sociology, more specifically in ethnomethodology, CA is both a research method and an established research field in social sciences (Brandt and Mortensen, 2016; Hazel *et al.*, 2014; Atkinson and Heritage, 1984). As a research field, CA examines social interaction in naturally occurring data by adopting an empirical and an inductive approach, which does not allow any pre-assumptions or theorising that goes beyond the data at hand. In this study, CA is adopted as a research methodology in order to look at interactional data gathered from EFL classes as it proves to be a powerful methodology in unpacking participants' displayed orientations. The rationale for choosing CA for the purposes of the current study will be discussed further in the following sections. Even though the name CA suggests examining 'vocal' contributions and the initial CA terminology (e.g. turn taking, TCU, etc.) emerged from examining vocal conduct, CA examines not only vocal contribution but also any other conduct such as gaze, gestures at turns-at-talk (Hazel *et al.*, 2014; Brandt, 2011). The history of CA dates back to 1960s when it emerged as a sociological approach from ethnomethodology developed by Goffman and Garfinkel (e.g. Garfinkel, 1967). In order to understand CA's approach to participants' sense making, it is of great importance to briefly look at its epistemological foundations in EM.

EM studies people's ethno-methods of producing and also interpreting social interaction in everyday life (e.g. Garfinkel, 1967; Ten Have, 2007). That is, EM's main focus lies in the participants' resources of how they interpret and understand social interaction as well as social life (Garfinkel, 1867). In this respect, rather than examining pre-established shared meanings, EM places central that understandings are accomplished both *procedurally* and *contextually* and thus aims to examine "how participants make their understandings, orientations, and relevancies available to each other through their coordinated interactional conduct in socially situated activities" (Kasper, 2006, p. 84). Thus, EM does not accept examining social order

through statistical variables but adopts an emic perspective, which will be addressed later in this section.

Having been influenced by Wittgenstein's theory of meaning, EM/CA researchers consider language as indexical as well as context-bound. That is:

> actions, categories, and the resources through which they are implemented get their meanings on each occasion locally, through the contextual understandings that coparticipants assign and display. More generally, the interpretation of any conduct depends on the circumstances in which it occurs. (Kasper, 2009, p. 4)

It is worth noting here that indexicality in EM/CA is different from its usage in linguistics. While linguists consider indexicality as shared meanings displayed through forms such as deictic expressions, EM/CA extends this and argues that the shared meanings may change, and alternate meanings may emerge depending on the contexts that they are used in.

Garfinkel's interest in members' accounts as constituent features of the settings that they are made observable (1967, p. 8) can be considered one of the main reasons that CA emerged from EM, as CA treats context as endogenous to talk. According to CA, talk is context-shaped and context-renewing; that is, one contribution is dependent upon a previous turn and the subsequent interaction is designed on the participants' understandings of each other's turns (Seedhouse, 2004, p.14; Hutchby and Wooffitt, 2008). Thus, as Kasper (2009) puts it, "the endogenous interactional context is a participant-generated, bidirectional sequential environment, with retrospective and prospective orientation" (p. 11). In this respect, CA considers social actions as context-bound and argues that all utterances can be understood and examined locally in the environment that it occurs rather than in isolation. This not only demonstrates that there is a reflexive relationship between context and action, but also suggests that talk-in-interaction and all other conduct (e.g. nonverbal behaviour) are highly indexical.

Therefore, CA, in line with its ethnomethodological roots, approaches and examines data from members' perspective and this requires adopting an *emic* perspective to data analysis. Thus, it can be argued that the ethnomethodological approach of CA derives from the next-turn-proof-procedure. That is, CA argues that "... no empirically occurring utterance ever occurs outside, or external to, some specific sequence" (Heritage and Atkinson, 1984, p. 6); hence, EM/CA

adopts a *bottom-up* (Maynard and Clayman, 2003) approach in examining participants' practices and methods of achieving joint understanding and making sense of the world by drawing on specific sequential contexts, which is locally produced and managed by participants. In this regard, while it is argued that from a methodological point of view, ethnographic methods such as interviews and observation provide emic perspective by revealing participants' "authentic accounts of subjective experience" (Silverman, 2001; p. 90), EM/CA regards emic perspective to be gained in participants' observable actions in a situated activity rather than participants' reported point of view about a system (Schegloff, 1992). Thus, EM/CA places a great deal of emphasis not only on participants' perspective but also on their displayed perspective which can be brought out within the sequential environment where actions are performed (Seedhouse, 2005).

Thus, both Garfinkel and Sacks, two pioneering figures, set out to investigate the way things are done in a situated activity rather than applying any prior assumptions into the interpretations (Heritage, 1984; Kasper, 2009; Wooffitt, 2005; Sert, 2015; Seedhouse, 2004), which allows researchers to unpack *how behaviours are routine and reoccur* and shows that the orderly arrangement of actions is *normatively* expected (Kasper, 2009, p. 4). In this regard, normatively expected actions are more like 'action templates' (Seedhouse, 2004) referring to points of reference rather than mechanical rules or statistical regularities to be followed. That is, for example, producing an answer for a question is a normatively expected action and thus, it is typically *seen but unnoticed*; however, failing to produce a response or producing an unexpected action such as responding with another question can be treated as *noticeable* as well as *accountable* (Kasper, 2009). Therefore, in EM/CA, social norms are seen as "socially shared presuppositions and expectancy frameworks" (Kasper, 2009, p. 5) attended to by interactants not only by acting according to them but also by breaching them.

This was a highly radical perspective in studying social interaction at the time. Unlike the Chomskian notion, which views talk as too messy to be analysed (Chomsky, 1965), EM/CA proposes that "human interaction is *organised* and *procedural*" (Ten Have, 2007, p. 9) consisting of sets of practices, which can be observed in the moment-by-moment unfolding of interaction. People continuously work to establish and maintain intersubjectivity or mutual understanding through their locally produced activities in talk, which are displayed in talk-in-interaction and can be recognised through using next-turn-proof-procedure. Therefore, as a critique to the Chomskian approach, Sacks, Schegloff and Jefferson published their pioneering

work 'Simplest Systematics' in 1974, through which they argued and demonstrated that "there is order at all points" in talk-in-interaction (Sacks, 1984, p. 22). This paper is followed by another one published in 1977 by Sacks, Schegloff and Jefferson, both of which pioneered and established the foundations of CA studies.

Having addressed ethnomethodological foundations of CA and explicated theoretical origins of EM/CA, the following section will discuss adopting EM/CA approach in L2 classroom in research.

3.2.2. EM/CA in L2 classroom interaction research

Although ordinary conversation has been the most basic site of social relations in EM/CA studies and it has constituted the empirical database for a large body of CA studies (Mortensen and Wagner, 2013), since the late 1970s, the researchers' interests have expanded to the institutional contexts (Drew and Heritage, 1992) such as courtrooms (e.g. Kometer, 1995), and classrooms (e.g. Markee, 2000). These studies have provided significant insights as to distinct features of talk in such settings and demonstrated how institutions are "talked into being" (Heritage, 1984, p.290). As noted earlier in the literature review (see Chapter 2), CA studies in L2 classrooms have advanced our understanding of how classroom interaction is organised, and its unique characteristics in terms of turn-taking, sequence organisation, and repair (Gardner, 2013, p.594). That is, these studies have demonstrated that classroom interaction, like any other form of institutional interaction, displays characteristic features regarding "the distribution of knowledge, access to conversational resources, and to participation in the interaction" (Drew and Heritage, 1992, p.49), and thus, it is "very complex, dynamic, and fluid" (Seedhouse and Jenks, 2015, p.6). In doing so, EM/CA studies in L2 classrooms have informed pedagogical practices as they can reveal how opportunities for L2 learning/teaching arise in different interactional activities by focusing on participants' display of relevancies and orientations towards each other through their interactional conduct (Kasper, 2006). Put differently, through adopting an emic perspective, EM/CA enables to reveal how teachers and students achieve intersubjectivity while accomplishing institutional business of teaching/learning a second language. With the emphasis on the principle of 'unmotivated looking', these studies have enabled researchers to identify actions and practices that are seen but unnoticed in the classrooms, which help participants to organise classroom activities.

Additionally, through providing the opportunity to examine non-vocal semiotic resources such as gaze, hand gestures, facial expressions, etc. (e.g. Kääntä, 2015; Mortensen, 2016; Mori and Hayashi, 2006; Belhiah, 2009; Majlesi, 2015), EM/CA studies have opened up a new array of opportunities for researchers and provided pedagogic implications for teacher education and foreign language teaching. For instance, through examining teachers' nonverbal conduct while providing feedback (e.g. Kääntä, 2015; Mortensen, 2016) can inform teacher education and enable teacher researcher to develop new strategies and methods in language teaching. According to CA, as Kasper (2006) points out, "cognition is seen socially distributed between participants through their publicly displayed interactional conduct" (p. 84). Therefore, through sequential analysis displaying participants' orientations, EM/CA studies can reveal changes in participants' practices over time, which may help researchers to bring evidence to students' understandings, and arguably to micro-moments of language learning (Sert, 2015).

Overall, EM/CA approach has contributed to L2 classroom interaction research a great deal by informing teacher education and informing language teaching practice. Given the focus of the current study, EM/CA approach is considered to be advantageous in revealing indexical and systematic aspects of how participants engender a humorous frame in the classroom. In what follows, EM/CA approach to humour in interaction will be discussed.

3.2.3 Humour in interaction from EM/CA perspective

While it is an established phenomenon in various disciplines such as pragmatics and linguistics, conversation analytic studies do not treat humour as a social practice. It is argued that humour does not represent a specific social action, which can easily be described; therefore, it is considered as an abstract and conceptual category, which is used as an initial gloss of interactive sequences rather than as an analytic category in ethnomethodological studies (Glenn and Holt, 2017; Kaukomaa *et al.*, 2013). As such, conversation analysts tend to rely on action-oriented terms such as 'laughables' (Glenn, 2003, p. 4), which display the source of the laughter, rather than using the term 'humour' as an analytic category as it is considered as a kind of 'labelling' that reflects the analyst's judgement instead of focusing on participant orientations, which does not align with the analytic approach of EM/CA. In other words, humour is considered as kind of 'typification' (Heritage, 1984, pp. 144-150), which identifies it as a sort of abstract category that is "insufficient to describe social actions and sequences, or visible orientations of the participants" (Glenn and Holt, 2017, p.295).

Even though there has not been an agreement about how to term or identify 'humour', it is still a social phenomenon in interaction that can be investigated. In this regard, EM/CA approach to the examination of humour in interaction has proven to be a powerful tool. Given the emic perspective adopted in EM/CA research, it is possible to examine participant orientations regarding what and how a turn is produced as humorous. Although CA with its principles is considered as a powerful method in analysing talk-in-interaction, which differentiates it from other social scientific research traditions, CA's insistence on documenting evidence for analytic claims in participants' orientations and the resistance to imposing analyst's interpretations as a limitation of CA to the examination of humour in interaction (Glenn and Holt, 2017). Nevertheless, the current research argues and demonstrates that it is this 'insistence on documenting evidence for analytic claims in participants' orientations' that enables researchers to understand the social phenomenon of humour. That is, it is possible to explore how participants produce and/or treat turns-at-talk as humorous through sequential examination of participants' observable orientations rather than external claims or 'labelling' actions as 'humorous' from the analysts' perspective. Thus, the sequential details provided in CA analysis (e.g. voice quality, gaze shift, a particular body movement) enable researchers to comprehend and develop insights into the dynamics of humour in interaction by gaining analytic grounding of what is oriented to as humorous by the participants (e.g. Reddington and Waring, 2015; Norrick, 2010).

In this regard, although interaction analytic research on laughter (e.g. Glenn, 2003; Jefferson, 1979; Hay, 2001; Holt, 2010, 2012) has informed humour studies, focusing on action-oriented terms such as laughables and smilables may not always be enough in examining cases where, for instance, speakers design the turn as 'dead-pan'. Additionally, earlier studies (e.g. Reddington and Waring, 2015; Lehtimaja, 2011; Haakana, 2010; Kaukomaa *et al.*, 2013) have illustrated that participants may produce turns as humorous through various verbal and bodily conduct such as 'swinging the torso while smiling',' throwing back the head' (Ford and Fox, 2010, pp. 355-357). For instance, in a conversation analytic study in Finnish-as-a-second-language classrooms, Lehtimaja (2011) demonstrates how students' reproach turns including a mid-TCU or TCU-final teacher-oriented address terms could be constructed as humorous through prosodic and non-verbal elements. Therefore, humour may be considered as a more comprehensive phenomenon in the examination of social interaction.

Overall, although it is not straightforward to describe or identify humour in interaction, it is still a social phenomenon in interaction, which can be investigated in order to gain insights with regards to how social interaction is accomplished. In this EM/CA approach has proven to be powerful method by enabling researchers to unpack how participants engender a humorous frame through deploying multimodal resources (e.g. Kaukomaa *et. al.*, 2013; Reddington and Waring, 2015; Norrick, 2010). Thus, the current study aims to contribute to the existing literature through conducting an EM/CA approach in examining how participants produce turns-at-talk as humorous while achieving teaching/learning practices in L2 classrooms.

3.2.4 Interactional structures in CA

CA concentrates on sequential organisation of talk and employs analytic concepts in the examination of unfolding interaction to be able to characterise how interactants negotiate meaning and accomplish social interaction. Having laid out the theoretical background of CA, this section will briefly introduce some of the key interactional structures in CA, which will enable us to gain further insights with regards to how CA examines both vocal and non-verbal conduct in 'talk-and-bodies-in-interaction' (Mortensen and Wagner, 2006, p. 3).

According to CA paradigm, at the heart of social interaction lies the turn taking system. A turn can be defined as a unit of conversation based on comprehending when to start talking and when to stop (Wong and Waring, 2010, p. 9). Schegloff (2007, p. 2) points out that turn taking concerns with the relative ordering of speakers, of turn-constructional units (TCU), and of different types of utterances. At the end of every TCU such as a sentence, a transition relevance place (TRP) appears, where the speaker either continues to talk or changes through the current speaker selecting next speaker or the next speaker self-selecting (Sacks *et al.*, 1974). In mundane talk, turn taking is organised as 'one party talking at a time' (Sacks, 2004, p. 37) to minimise gaps, in which nobody is talking as well as overlaps where more than one interactant is talking. Of course, there are exceptions to this as for example laughter, and assessments are usually done together (Sidnell, 2010, p. 37). Additionally, turn taking mechanism may change depending on the context. For instance, L2 classrooms display distinct characteristics in which there is a reflexive relationship between the organisation of turn taking and pedagogical focus (Seedhouse, 2004, p. 101). Space precludes full account of turn taking organisation, see Sacks, Schegloff and Jefferson (1974) and Schegloff (2007) for further information.

Sequence organisation is another key interactional organisation in CA, which can be defined as the organisation of the courses of action accomplished through turns-at-talk (Schegloff, 2007, p. 2). That is, "one thing can lead to another" (Ten Have, 2007, p. 130), and the courses of actions follow each other. Sequences consist of adjacency pairs (e.g. greeting-greeting, question-answer, etc.) which are the smallest units of talk based on two parts as the First Pair Part (FPP) and Second Pair Part (SPP) (Schegloff, 2007). The FPP makes the SPP relevant next (Hutchby and Wooffitt, 2008, p. 46), which can be preferred or dispreferred. For instance, a request can be accepted (preferred) or declined (dispreferred).

When communication breakdowns occur, participants initiate repair sequences, which is another fundamental notion in CA. Repair can be defined as a set of practices to solve the troubles arising during the talk due to hearing, understanding, or speaking (Sidnell, 2010, p.110). The treatment of the trouble source can be crucial in maintaining reciprocity of perspectives and intersubjectivity between speakers (Seedhouse, 2004, p. 34). In that sense, four types of repair can be encountered in interaction as self-initiated self-repair, self-initiated other repair, other-initiated self-repair, and other-initiated other repair (Schegloff, 2007, p. 101). Moreover, repair is not necessarily at linguistic level. Clarification requests, confirmation checks, or repetition requests can also be an attempt to deal with the trouble source.

It is worth noting here that the above-mentioned components represent the basis for CA analysis of social interaction, and they do not display or represent all the ways of conducting a CA analysis. Space precludes full account of interactional structures in CA, see Sacks, Schegloff and Jefferson (1974) and Schegloff (2007) for further information. Up to now, theoretical and methodological foundation of EM/CA has been discussed. The next section will briefly address criticisms and limitations of CA.

3.2.5 Criticisms and limitations of CA

Despite its methodological strengths explicated so far in this section, there are also criticisms against CA, which are all accepted and acknowledged in this research given that there is no approach in social research which can be defined as flawless. One of the main criticisms to CA concerns the issue of generalisability, and thus external validity, which refers to the extent of the analytic observations that can be generalised to other settings beyond the specific context of the research (Seedhouse, 2005, p. 256). Although generalisability in the past has been

referred to the quantification of the results, Schegloff (1987) argues that this kind of approach ignores individual differences. In this regard, although being context-bound prevents CA from examining interaction at macro-level, which is argued to decrease the generalisability of the results (Peräkylä, 1997; Seedhouse, 2005). However, as Seedhouse (2005) argues, CA studies, through examining micro-details of social interaction can reveal participants' general and normative expectations of the social world and thus macro social issues, or general expectations of the participants. That is, CA, with its micro-detailed nature, provides fine-grained details from the data, and enables researchers to gain insights about the patterns in talk not only in general extent but also in micro-level contexts (Seedhouse, 2004). Thus, it can unearth patterns in talk which can be generalizable to similar other contexts.

Another criticism raised against CA is the potential effect of observer's paradox (Labov, 1972), which can be defined as the possible changes occurring in the participants' behaviour during the research process. Nonetheless, it is also true that recordings are the only way to see the naturally occurring interaction. therefore, the only solution to this can be to make sure recording process as unintrusive as possible such as placing cameras out of sight and on tripods. As noted earlier, there is no approach that can be flawless and thus these criticisms, although acknowledged in the current study, does not alter the position of this study as CA proves to be a powerful tool for analysing social interaction, and more specifically -as the main focus of the study-multimodal work of engendering a humorous frame.

3.3 Data Analysis

3.3.1 Data selection and analysis procedures

Data analysis in every CA study starts with an unmotivated look at the data until finding a repeated and systematic pattern. The 'unmotivated look' here refers to keeping the mind open for any potential analytic phenomenon that may appear in the data rather than searching for a pre-defined phenomenon in the recordings. As is the case for every conversation analytic study, in this thesis, the analysis process also started with an unmotivated look at a small piece of data (3 hours) collected from EFL classrooms at a university until finding an interesting or significant or unusual phenomenon. Initial process of identifying candidate phenomenon included watching recording multiple times and the initial cases of interest- moments that I found interesting and noteworthy- have been transcribed and presented in data sessions. These

moments were identified as the cases that is noticeably distinct in L2 classroom interaction. For example a student smiling while bidding for the turn (see Chapter 4), a student's response leading to shared laughter in the class or a student resisting turn allocation (see Chapter 5), teacher producing squeezed mouth smile in response to a student utterance instead of providing verbal evaluation of the response (see Chapter 6), all of which appear to be disaligning with the normative behaviours or routines in L2 classrooms, and thus can be potential areas for research. The candidate phenomena are selected are transcribed using Jeffersonian transcription conventions (Jefferson, 2004), and after presented at conferences and data sessions (which will be outlined in section 3.5), the analytic foci for each chapter has been identified. After conducting a summer project on 'student-initiated humour' in 2016 as a part of the current PhD programme, more data was collected for the purposes of this thesis. Following the initial examination of the corpus of 29-hour data in the way mentioned above, the phenomenon of interest was selected and analysed in each analysis chapter.

3.3.2 Transcription

This section explicates the transcription process of the data, and briefly discusses the key issues of transcription in CA in relation to the current study. Transcription is a convenient way of capturing the topic of interest in the written form (Ten Have, 2007, p. 95). It is widely accepted as the representation of interaction rather than the data itself. As Hepburn and Bolden (2017) puts it, it is a way of "reanimating talk" (p. 4).

A transcription basically consists of three main features as the speakers, talk as it is produced, and a fixed width font to illustrate overlapping talk and/or visible behaviour (Hepburn and Bolden, 2013, p.57). Furthermore, adding details about timing and the sequential position in interaction (Hepburn and Bolden, 2013, p.59) provides advantages to gain insights as to on-going interaction. The current study employs Jeffersonion transcription conventions (Jefferson, 2004, see Appendix A) adapted from Hepburn and Bolden (2017). Throughout the study, a coding system has been identified as the titles of the extracts used in the study:

Extract 4.1: chess_haram

In this coding system, the first part (**Extract 4.1**) refers to the number of the chapter and later the number of the extract in the chapter: for instance '4.1' stands for Chapter 4, extract 1.

The latter part starts with the title of the extract '`chess_haram`', which serves as a reminder of the theme in the ongoing conversational exchange.

In order to make transcripts clear and readable, certain strategies were followed. Contractions for the participants' pseudonyms are used on each line. For example, in the transcripts, 'Ss' represents talk and/or actions by multiple students and 'TEA' refers to the teacher. Considering that the analytic focus of the study does not require differentiating each teacher's practices, all teachers are illustrated with 'TEA'. Student turns are displayed with the first three letters of the pseudonyms (e.g. HAK). Another noteworthy point regarding the transcripts is how the translations were presented. As mentioned earlier, data for this study comes from a Turkish context, due to which conversations include L1 use as well. Therefore, in order to make them accessible to English language readers, translations of L1 contributions are added below the turns displayed in bold, italic and with the same font. Additionally, the comments and the embodied conduct are given in parenthesis in bold and different font to make them recognisable in the transcripts.

In humour research, laughter can be the main and the most daunting aspect of talk-in-interaction to transcribe. Nevertheless, despite its complex and multifaceted nature, laughter displays its own orderliness, and contributes to the ongoing interaction (Holt, 2013). While developing a notation system for detailed transcripts, one of the phenomena that Gail Jefferson pioneered is the transcription of laughter, for example appearing as *hha hha* and *hhe hhe*. Through this approach, researchers could begin to more easily see the social work which laughter does in interaction (Mortensen and Wagner, 2013, p.4). This study has adopted guidelines for transcribing laughter provided by Hepburn and Bolden (2017).

Additionally, in order to overcome the challenges of transcribing shared laughter and overlapping talk, a strategy has been developed following Mondada's (2014) approach to transcribing embodied actions. Mondada (ibid.) illustrates the onset and the end of the embodied action through using different symbols such as "* + Δ ⊥" (the same symbol for the onset and end of each embodied conduct). She also uses dashes to demonstrate the duration of the ongoing embodied action. She adopts different symbols for each person's embodied actions such as "Δ for gestures done by LAU" and "⊥ gestures by VIV" (for further discussion of transcribing embodied action, see Mondada, 2014). In the current study, dashes and arrows have been used to show the onset and the end as well as the continuation of the shared laughter

throughout a particular segment. In doing so, the overlapping aspect of shared laughter has been displayed while the conversational exchange continues. It also enabled readers to read and analyse extracts more easily as the extracts do not display the messy turns with too many laughter particles 'hhahhahh'. A sample extract is given below:

```
Extract 5.1: should_be_yes

01    TEA: okay sema + i heard that you can't stop=
02    SEM:          + #1
03    TEA: =biting your nails (.) is that correct?
04         (0.3)
05 →  SEM: no.
06         (0.4)
07 →  TEA: >£it [should be yes£< hhahh[hahhahhah
08 →  Ss:       [*↑hhhahahahhahhah[hahhahhah
                *shared laughter --------->
09 →  SEM:                        [+hhahhahhahhah
10                                +#2
           --------------------------------------
11    TEA: £it should be [ye(hh)s£*
12         -------------------->*
13    EBR:              [£( )£
14         (0.5)
```
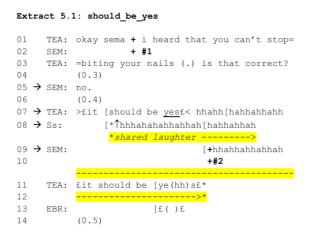
Figure 1: Transcription of shared laughter

In this sample extract, shared laughter starts in line 08 (highlighted in the transcript) and continues in the subsequent lines. Therefore, in order to show the overlapping interaction clearly, the onset of the shared laughter is identified and transcribed in line 08 (*shared laughter --->). Dashes are added to demonstrate the duration of the ongoing laughter until it ends in line 12, which is marked with the arrow reaching to the identical symbol used at the onset (--->*).

In addition to laughter, another significant issue to clarify here is the term 'smiley voice' (or 'smile voice' in some studies) used in the analysis and displayed in sterling signs '£' in the transcripts. It refers to "a raspy way of speaking that correlates with smiling, nearly laughing, or preparing to laugh" (Glenn and Holt, 2013, p. 6). In the literature, smiley voice has been considered as affiliative (e.g. Lavin and Maynard, 2001) displaying "a less critical stance" (Holt, 2012, p. 442), and "ironic, joking stance" (Auburn and Pullock, 2013, p. 143). Haakana (2010) also notes that smiley voice is a way to show positive stance and to provide clues regarding the "affective character" of the forthcoming talk (p. 1500).

With the purpose of portraying the ongoing interaction accurately, Audacity software (see Figure 2 below) has been utilised during transcription process. It has not only facilitated to

measure the exact length of pauses and silences in the talk but also provided significant opportunities (i.e. decreasing background noise, slow play option) to help clarify the overlapping talk – especially during moments with ongoing shared laughter.
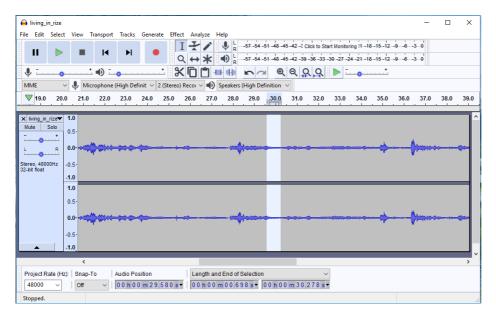
Figure 2: Audacity Software

As a final point, given the analytic focus of the current study, transcribing nonverbal conduct is crucial in revealing how humour is produced in turns-at-talk. Therefore, screenshots are added where necessary in the transcripts. The onset of the embodied action is marked with '+' and the action itself is shown with '#' followed by the number of the screenshot used in the chapter (i.e. **#1, #2**).

Transcribing social interaction is not without its limitations. The rest of this section will briefly address potential constraints of transcription conducted in the current study. Firstly, one must accept that even though transcripts are the representation of talk, they cannot reflect the talk-in-interaction accurately. As Sert (2015) states, a potential reliability problem of transcription is that it is influenced by the researchers own theoretical stance or approach to the core data since it is the researcher who decides what to transcribe or leave out in the data. Transcribing multilingual data also carries certain challenges. Given the fact that a researcher goes one step away from the reality when s/he transcribes naturally occurring interaction, translating the language means going one more step away from reflecting the real interaction. For instance, in this study, translating utterances in L1 (Turkish) produced and/or treated as humorous may cause losing crucial details in the on-going interaction as humour can be a local and culture-

related phenomenon. That is, an utterance oriented as humorous cannot (always) be translated in a way to carry the same effect. Nevertheless, it is worth noting here that transcripts have been analysed in L1 Turkish rather than in translations. The translations are included for the convenience of readers who cannot read Turkish.

Nevertheless, the emic approach and the micro-details adopted in CA transcripts decrease the limitations to minimum. As Ten Have (2007) notes, "transcripts are not the data of CA, but rather a convenient way to capture and present the phenomena of interest in written form" (p. 95). Additionally, although researchers seem to be interfering the on-going interaction by deciding what to transcribe, leaving out the details that are not related to the research questions at hand enables them to take attention to particular issues, and save time and energy (Hepburn and Bolden, 2013).

Having discussed the major details regarding transcription of the data, the following section will address the validity and reliability of the study.

3.4 Validity and Reliability

Validity and reliability are two crucial phenomena to be considered thoroughly for conducting a sound research. Validity of a research is concerned about the correctness of the study (Dörnyei, 2007). As Seedhouse (2004) states, the validity of CA analysis is concerned with the relationship with the researcher's claims and extent of how much the data supports them. In that sense, validity in a CA-driven study relates to the emic perspective employed in the analysis, through which the researcher cannot claim anything beyond what is demonstrated in the data (Seedhouse, 2004), and the evidence is gathered through next-turn-proof-procedure. As mentioned throughout the thesis, this study does not aim to label utterances as humorous but to examine how participants produce turns as humorous drawing on evidence in the details of participants' displayed orientations in L2 classroom interaction, which is achieved through the emic approach adopted in CA providing fine-grained turn-based and sequential analysis of L2 classroom interaction. In order to ensure validity further, data used in this study was presented in data sessions organised weekly by CA researchers to share ideas in different universities in the UK (i.e. Multimodal Analysis Research Group –MARG- in Newcastle University, Discourse and Rhetoric Group –DARG- in Loughborough University) and also in Remote Data Sessions (RSD), which are online sessions held monthly by EMCA researchers.

The initial analysis was also presented in ICCA 2018 conference held in Loughborough University, and ICOP-L2 2019 conference in Vasteras in Sweden.

Reliability of a study, on the other hand, depends on obtaining the same results when the research is replicated (Dörnyei, 2007). Seedhouse argues that reliability in a conversation analytic study concerns the accuracy of transcription and the clarity of the recordings, and sharing the transcripts with readers makes a study replicable in the sense that they gain access to check the accuracy of the analysis. In this study, since the transcripts are not the data, this has been achieved by sharing the video data with colleagues via the above-mentioned data session forums and conferences, and receiving feedback from colleagues. Lastly, it is worth noting here that in order to obtain high quality data with clear image of nonverbal means of interaction (e.g. facial expressions), which can be considered crucial in examining multimodal work of creating a humorous frame, HD quality camcorders (Sony HD and Canon HD) were used to collect the data, which were supported by two voice recorders to increase the quality of verbal interaction.

3.5 Chapter Summary

This chapter has addressed the research design of the study (3.1) including the purpose of the research and research questions, research context and participant, data collection procedures, and ethical considerations. Research methodology has been introduced in section 3.2 along with its theoretical underpinnings and its significance for L2 classroom research (3.2.2) and humour research (3.2.3) as well as introducing some of the key interactional structures of CA (3.2.4) and addressing the limitations and criticisms of CA (3.2.5). Section 3.3 has explicated how the data was selected and analysed (3.3.1), and the transcription procedures along with significant issues regarding transcripts such as transcribing shared laughter (3.3.2). Finally, the validity and reliability of the study have been discussed in section 3.4. Having explained the research design and methodologies adopted, the following three chapters will present the analysis of the data.

Chapter 4. Designing a Turn as Humorous in IRF Sequences

4.0 Introduction

This chapter explores indexical aspects of how students design a turn as humorous in Initiation-Response-Feedback (IRF) sequences in L2 classroom interaction. More specifically, it examines and unpacks semiotic resources deployed by participants and their sequential placement in producing utterances as humorous and how they are responded to within task-based context. Through sequential analysis, I will demonstrate that the resources deployed by the speaker in different sequential placements work together and serve as "prospective indexicals" (Goodwin, 1996), through which speakers (1) mobilise participants' attention and (2) prepare them as to the nature of the forthcoming utterance and thus, what to listen for, and (3) signal that the utterance is to be treated as non-serious/humorous as well as clearly locating which specific part of the utterance is. Drawing on extracts from the dataset, this chapter demonstrates where and how these resources are deployed as well as how they are responded to by participants.

As noted earlier, all the extracts presented in this chapter come from task-based contexts, in which teacher asks a question or provides a prompt, students produce an answer, and their responses are subsequently evaluated by the teacher, which is typically called an IRF (Initiation-Response-Feedback) sequence (e.g. Sinclair and Coulthard, 1975;Waring, 2008; Park, 2014). Analysis suggests that students put in a lot of work to design a turn as humorous/non-serious in response to a teacher question such that the turns are not misconstrued by teacher or other students as 'language errors', 'incorrect answers', etc. In doing so, as section 4.1 presents, they deploy multimodal resources (e.g. vocal, non-verbal) in various sequential positions, all of which appear to work in a congruent way building on each other to mark the turn as humorous. Thereby, as section 4.2 demonstrates, the absence of any of this collective set of resources results in changes in the timing and type of participants' responses treating the turn as humorous. The chapter will be concluded with a summary outlining the main observations gathered throughout the chapter (section 4.3).

4.1 Designing a Turn as Humorous with Prospective Indexicals

This section examines how students produce a response as humorous by deploying various resources in different sequential positions. As mentioned earlier, these resources appear to serve as prospective indexicals through mobilising participants' attention, signalling the forthcoming utterance to be humorous and clearly locating which part of the utterance should be treated as humorous. Therefore, these resources work together in a congruent way building on each other and thus, constitute a set of collective resources deployed by students to mark a response as humorous. The following extracts will demonstrate a sequential analysis of these turns designed as humorous as well as how they are oriented to by other participants.

In the first extract below, participants are working on a task, in which TEA reads some imaginary rumours about the students and the students are required to respond affirmatively using emphatic 'do' in present or past tense (i.e. '*I do love chocolate', 'I did go to school'*) as well as adding an account for their responses. It is worth noting here that '*haram*' is a religious term used in Islam referring to forbidden things.

Extract 4.1: chess_haram

```
01    TEA:  ↑hamit (0.7) i heard that you don't know
02          how to play chess
03          (0.5)
04    HAM:  [+ i do know (.) but u::h i don't ↓like °playing°=
05    RAH:  [+ #1
06    TEA:  = >i (don't like it) because< i do know how to
07          play (it) but (.) i don't like playing so i don't
08          [+ ↓play (it) [+huh uh
09 →  RAH:  [+ #2         [+ #3
10          (0.5)  ((Students are looking at TEA; TEA looks at RAH))
```

Figure #1	Figure #2	Figure #3
((looking at the phone screen and fixing his hair))	((shifts his gaze away from the phone and looks at TEA))	((smiles and raises his hand))

```
11   TEA:  +rahmi
12         + #4
13   RAH:  i + do know [how to play=
14         + ((RAH stops smiling, looks down and starts rocking himself))
15 → Ss:                [((some students look at RAH))
16 → RAH:  =chess but + £it's haram
                       forbidden by religion
17         + ((RAH looks at TEA))
18         so i [can't do it£ hhahhahhahhahahahh
19 → Ss:       [*↑hhhahhah[hahhahahhahhahhah
               *shared laughter -->
20   TEA:             [+ £sorry i couldn't hear sorry?£
21                     + #5
           --------------------------------------------------
```


Figure #4
((looks at RAH))

Figure #5
((smiles with an open mouth and leans forward))

```
22   S?:   £ha[r(hh)am£*
23         ----------->*
24   EBR:     [£it's ↑ha(hh)ram£ hhhahahhahahhah
25   TEA:  £u:h it's hara:m + o::h£ [hhahhahahhahhahhahhahh
26                          + ((TEA leans back))
27   Ss:                         [*hhhahhahhahhhahhahh
                                  * shared laughter -->
28   EBR:  £forbidden in our co[u(hh)ntry (reli:gion)£*
29         ---------------------------------------->*
```

While TEA nominates HAM and attends to his response (lines 01-08), RAH continues looking at his phone and fixing his hair (**#1**, line 05). Through the end of TEA's feedback for HAM's response, RAH shifts his gaze away from his phone to TEA and sits in an upright position. He then smiles and raises his hand (line 09). The sequential timing of this, alongside offering himself as the next speaker through eye contact with TEA and raising his hand, suggests that the smile is acting here as a prospective indexical. That is, the smile is indicating how something upcoming ought to be treated. Following a 0.5-second silence, during which TEA shifts her gaze from HAM to RAH, she nominates RAH as the next speaker (line 11). At this

point, TEA does not show any orientation to RAH's pre-turn smile as she maintains a neutral face, without any affective markers (e.g. smile), and fixed body posture (see figure **#4**, line 12). Also, there is no orientation towards RAH from other students, as they continue looking at TEA (line 10).

When nominated RAH stops smiling, looks down and starts rocking himself as he provides his response (line 13). Soon after RAH begins his turn, some students shift their gaze towards him (line 15). While students may look at him simply because he has got the floor, it is not always the case that students attend to one another while giving responses. So, it is also possible that RAH's rocking himself is playing a role in attracting others' attention. At around the mid-turn point, RAH establishes mutual gaze with TEA, and shifts to producing the rest of the turn through a smiley voice, using a Turkish word (`£it's haram`', line 16). In doing so, he seems to mark the part of the utterance that is to be connected to the 'prospective indexical' smile at the turn onset; that is, he is indicating that this part of the turn is to be treated as humorous. This is also interpreted as such by other students as they produce multiple laughter tokens immediately after RAH's 'it's haram', which is in overlap with the remained of his turn (line 18). RAH also joins in the ongoing laughter at turn-completion point (line 18), which further indexes the preceding utterance as laughable, in this case humorous.

TEA does not treat RAH's turn as humorous, instead responding with an open class repair initiator (Drew, 1997) `£sorry`' (line 20) and continues by explicitly indicating trouble in hearing, both verbally `i couldn't hear sorry?£`' and nonverbally by leaning forward (see figure **#5**). In doing so, she also accounts for not joining in the ongoing laughter. With the use of smiley voice, changing the body posture and smiling as she leans forward, and providing an account, TEA may be mitigating her utterance as it does not sequentially align with the ongoing laughter and with RAH's turn design as humorous. In response to TEA, students cease the ongoing laughter (line 23) and some students self-select to repeat the part of the utterance that they treat as humorous: S? `£har[(hh)am£`' (line 22) and EBR `£it's ↑ha(hh)ram£`' (line 24). This shows that what RAH has marked as humorous is also receipted as such by the participants, and reproduced as such too, through smiley voice, and embedded laughter particles. Following this, TEA shows resolution of trouble by leaning back and producing a change of state token followed by partial repeat and laughter particles (`£u:h it's hara:m o::h£`', line 25). Thus, she affiliates with the students by laughing along and treats the

utterance as humorous. Although they have already produced laughter in response to the utterance, students initiate shared laughter again in line 26 and EBR upgrades RAH's utterance in a self-selected turn in line 28 by generalising it to the whole country and by accounting for it '(reli:gion)'.

Therefore, the resources deployed by RAH appear to make clues available for participants as to not only the nature of the upcoming response (thus, how it should be understood) but also which specific part of the utterance to be treated as humorous. In addition to vocal resources (e.g. smiley voice, laughter), he also nonverbally attempts at mobilising participants' attention by rocking himself and smiling. In combination, this set of resources at various sequential positions (smile, rocking himself, the use of smiley voice and (potentially) L1, turn-final laughter) seem to interact with each other to serve as prospective indexicals by mobilising other participants' attention, contextualising RAH's upcoming utterance as humorous, and locating which part of the turn that others should treat as such.

The following extract presents a similar case by clearly demonstrating how these resources serve as prospective indexicals by mobilising other participants' attention and preparing them with regards to what to listen for. More specifically, Extract 4.2 will present how the pre-turn smile of the student bidding for the turn is receipted and interpreted by other students as a signal of forthcoming utterance to be produced as humorous. In Extract 4.2, participants are working on a task, in which TEA ask some questions (i.e. 'how can you get money fast?') and students are required to describe the methods for accomplishing an action by using the target form 'by … ing' (i.e. '*by robbing a bank*'). Prior to the extract, they have completed the discussion about how to get money fast and TEA is getting ready to move on to the next question (lines 01-04).

Extract 4.2: selling_your_friends

```
01    TEA: how can you get money fast?
             ((lines omitted; TEA is eliciting student responses))
02    KAD: uh by laying to people
03    TEA: lying [to people +
04                          + ((TEA looks down at the book))
05    YAL:      [+ °£robinson cru[ise style£°]=
06                  + ((YAL looks at AHM sitting behind him))
07    KAD:                        [yeah      ]
08  → YAL: =[#6 ((looks at TEA, smiles and raises his hand))
09  → Ss:   [#6 ((some students look at YAL and smile))
```

```
10    TEA:  +↑how: [u:::h                        ]
11          +  ((TEA starts reading the next question))
12  → YAL:        [+ ↑£by selling your friends£]=
13                   +  ((YAL starts waving his hand up in the air))]
14  → GUL:  =↑hahahhahhah[hahhhahhahahhhahahhahhhahhahahh]
15  → Ss:                [↑hhahahhahahahhhhhahhhahhahahhh]
16    KAD:             [((smiles, raises his eyebrows, turns back to look at YAL))
17    TEA:             [how can you stop a- + sorry?    ]
18                                          +  ((TEA looks at YAL))
```


Figure #6
((YAL looks at TEA, smiles and raises his hand;
AHM, GUL, KAD and ELA look at YAL and smile))

```
19    YAL:  <£by selling your> (0.2) friends [+like robinson=
20    TEA:                                    [+ #7
21    YAL:  =cruise did£
22          (0.5)
23    TEA:  £oh£ +
24               + #8
25    Ss:   hhahahhahahhahhahhah
26    TEA:  did he sell >his crew i didn't know [that<
27    GUL:                                       [£yeah£
28          ((TEA moves on and reads the next question))
```


Figure #7
((starts smiling open
mouth))

Figure #8
((smiles with a squeezed
mouth))

After correcting KAD's response provided in line 02, TEA signals moving on by shifting her gaze away from the students to look at the course book (line 03-04). Following an utterance which appears to be directed to AHM (line 05), YAL turns, shifts his gaze towards TEA, smiles

and raises his hand (line 08). While he is waiting to be nominated, some students shift their gaze towards him and smile (see figure **#6**, line 09). The reciprocated smile by other students here may show their interpretation of YAL's pre-turn smile indicating that what is forthcoming is to be treated as non-serious, even humorous. TEA does not respond to YAL's request to take the floor, but instead moves on and starts the next question (line 10). As such, YAL self-selects and provides his response in smiley voice and with turn-initial rising intonation as well as waving his hand up in the air, which may serve as additional means to take TEA's attention as she is still looking at the book. Before TEA provides a response, GUL responds to YAL's answer as humorous with a high pitch laughter in a latched turn (line 14), which is soon overlapped by other students' shared laughter (line 15). The lack of any break between YAL's turn completion and the first laughter as well as the high pitch production of it may further display students' orientation to YAL's pre-turn smile as an indication of forthcoming humour.

Unlike other participants, TEA does not show any orientation to YAL's pre-turn smile which may be because she has been looking at the book. She cuts off her utterance when overlapped by first YAL and later by other students' shared laughter and responds with an open class repair initiator (Drew, 1986) (`sorry?`, line 17) as well as establishing mutual gaze with YAL. In response to TEA, students cease the ongoing laughter, which may serve to increase the audibility of the forthcoming utterance. YAL repeats his response in smiley voice (line 19); however, this time, he produces the utterance without turn-initial rising intonation and also builds on his utterance through an elaboration (`like robinson cruise did£`). TEA starts smiling before YAL completes his turn and following 0.5-second silence, she responds with a change of state token produced in smiley voice (`£oh£`) and completes the turn with a squeezed mouth smile (**#3**, lines 23-24), which may show a hedged alignment. This is again treated as laughable by the students (line 25), although the students' response in this case is clearly more delayed than the previous response to YAL's turn (line 12). TEA takes the floor again in line 26 with a confirmation check `did he sell >his crew`, but without waiting for the students to respond, she continues with a disclaimer uttered at speed `>i didn't know [that<`. Although confirmation check makes a response from the students as relevant next, TEA's disclaimer does not require any response and thus closes the sequence. Following GUL's overlapping acknowledgement, TEA moves on to the next question (lines 27-28).

Similar to the previous extract, starting from pre-turn position, YAL deploys various resources such as pre-turn smile, waving his hand, and using smiley voice, which appear to serve as prospective indexicals signalling that what is forthcoming should not be treated as a serious response. In doing so, he mobilises participants' attention to the upcoming response, as can be observed in the reciprocated smile by other students as they shift their gaze at YAL. Therefore, students seem to display their interpretation of these resources as something humorous is coming even before YAL produces his turn. This is further evidenced in the shared laughter coming in a latched turn after YAL completes his response.

In both cases presented so far, we have observed students' explicit orientations and responses coming in different sequential positions to the resources employed by the speaker. More specifically, the two extracts have demonstrated how students treat a specific part of the utterance as humorous through, laughter, repetitions, smile, etc. The following three extracts present cases where teacher -in addition to other students- explicitly displays her orientation to these resources - particularly to the resources at pre-turn position- deployed by the student bidding for the turn as something non-serious/transgressive is forthcoming.

In Extract 4.3 below, participants are collaboratively creating a story by making sentences using the words given in either gerund or infinitive form. When students repeatedly cut the story short by having the main character commit suicide and die, TEA asks students not to kill the main character and make the story longer. The extract starts when a student (BEY) completes her turn and TEA moves on by looking for the next and final speaker for the task.

Extract 4.3: finished_her_life

```
01    BEY:  and then she started a new job
02    TEA:  okay [she started a new jo:b [and then-
03    YAL:       [( )
04    BEY:                               [she was more- more happy
05    TEA:  + okay lastly?
06          + ((TEA is looking at Ss and holding the activity card up in the air))
07    ZEH:  + £hocam [ben happy ile biti[riyim mi?£
                £teacher shall i end it with happy£
08          + ((ZEH raises her hand))
09    GUL:            [#9
10    TEA:                              [((turns towards ZEH))
11 →  GUL:  +↑£hocam sonunu ben [getirebilir [↓miyim£
                ↑£teacher can i do the ending£
```

```
12              +  ((GUL waves her hand up in the air))
13   TEA:                              [#10         [+okay gulhan
14                                                  +((TEA passes the activity card))
15 → GUL:  [#11
16 → TEA:  [please don't make it too dramatic


        lines omitted ((GUL asks BEY to sum up her response))
```


Figure #9	Figure #10	Figure #11
((raises her hand))	((TEA turns and looks at GUL while still holding the card towards ZEH))	((smiles and sticks her tongue out))

```
17    TEA: okay gulhan (0.2) your last sentence?
18         (0.6)
19    GUL: u::hm (0.4) a:ndhh
20         (0.4) ((GUL looks at TEA))
21 → YAL: °she couldn't stand it°+
22    GUL:                        + ((GUL looks at YAL))
23 → BEY: >↑£happily [ever [after< hhhahha[hahhh£
24    GUL:            [((looks at BEY and smiles while also leaning towards YAL))
25    YAL: +  °°(  )°°
26         +  ((YAL leans towards GUL and whispers))
27    TEA:                              [ye::s she::?
28    YAL: °finished her° °°[life°°
29 → GUL:                  [+£afterwards£ u:::hmm+
30                         +((GUL looks at TEA))      + ((GUL looks at ceiling))
31         she was too- she earned too much money
32         (0.2) that she couldn't (0.3) stand it
33 →      and £then sh(hh)e hehhehh [+com(hh)mi(hh)tted=
34                                   +#12
35 → Ss:                            [((some students look at GUL and smile))
36    GUL: =su(hh)ic(hh)ide hhhahhah[hahhahhahahhahahhahh
37 → Ss:                            [↑hahhahahhahhahhahahahahhahh
38 → TEA:                            [+#13 #14 #15
39 → TEA: what about finish?
40    GUL: oh fin[ish
41    YAL:       [£↑finished her life£
42         (0.2)
43    GUL: finished her life=
44    Ss:  =hhahahhhahhahhhahhh
```

Figure #12 ((covers her mouth with the card while laughing)) **Figure #13** ((gaze left-upwards, smiles with a squeezed mouth)) **Figure #14** ((gaze up, smiling with a squeezed mouth, moves her hand)) **Figure #15** ((gaze down, smiling with a squeezed mouth))

When teacher acknowledges BEY's response (line 02) and starts looking for the next speaker to finish the story, ZEH bids for the turn both verbally in L1 and nonverbally through hand raise (lines 07-08). As teacher turns towards ZEH, GUL, who has been raising her hand (see figure **#9**, line 08), bids for the turn verbally by switching to L1 and producing the turn with turn-initial rising intonation ('+↑£hocam *sonunu ben* [*getirebilir* [↓*miyim£*', '↑£**teacher can i do the ending**£', line 11) as well as waving her hand up in the air (line 12). While GUL is still at mid-turn, TEA establishes mutual gaze with GUL while still bodily orienting towards ZEH (see figure **#10**) and through the end of GUL's utterance, she nominates her as the next speaker. Although both students bid for the turn in a similar way (verbally in L1 and nonverbally by hand raise), it may be possible that GUL gets nominated by attracting TEA's attention through waving her hand and shouting (marked with turn-initial rising intonation). While TEA passes the activity card to GUL, clearly indicating that the next turn is allocated to her, GUL smiles and sticks her tongue out as she takes the card from TEA (see figure **#11**). Despite next-speakership being now allocated to GUL, TEA takes the floor again in line 15 and makes a request regarding the nature of GUL's forthcoming response 'please don't make it too dramatic'. This would appear to be treating GUL's aforementioned non-verbal conduct as indexing something forthcoming as potentially non-serious, even transgressive.

GUL starts providing her response in line 18 starting with a hedge, elongated speech and 0.4-second in-turn pause ('u::hm(0.4)a:ndhh'). Following another 0.4-second silence, during which she shifts her gaze towards TEA, other students self-select and provide candidate responses for GUL in smiley voice: YAL '°finished her° °°[life°°' (line 20), BEY '>↑£happily [ever [after<' (line 22). The fact that these students self-select to offer

candidate responses and produce them in smiley voice may also show their orientation towards GUL's pre-turn resources as something humorous/transgressive is forthcoming. This can be clearly observed in YAL's suggested response, as it does not align with TEA's instructions about not killing the main character, and is thus potentially transgressive. GUL looks at both students successively and smiles; however, she does not take up any of the suggestions offered or produce a response of her own. Thus, TEA provides a prompt ('`ye::s she::?`') and asks for her response again in line 26, which is followed by YAL's self-selected turn repeating his prior candidate response in quiet voice (line 28).

GUL produces her response between lines 29-32. She changes into smiley voice around the mid-turn point (line 32) and produces the rest of the utterance with embedded laughter particles. She later covers her mouth with the activity card (see figure **#12**, line 33), and just as she begins production of the next part of her turn, some students shift their gaze towards her and smile (line 34), showing that they are projecting the forthcoming as something to be treated non-seriously. Therefore, through the use of smiley voice and the subsequent embodied conduct (covering her mouth with the activity card while continuing to smile), GUL mobilises others' attention and also indicates the nature of the forthcoming utterance as humorous. As GUL produces 'commit suicide', with embedded and full laughter particles immediately after – as with the first extract in this chapter, this serves to clearly indicate which part of the turn is to be treated as humorous.

GUL's laughter particles are soon overlapped by participants' high-pitch shared laughter (line 37). The timing (overlapping GUL's turn-final laughter) and the production (high pitch marked with turn-initial rising intonation) of the shared laughter here suggests something that has been projected by the students, which further displays their interpretation of the pre-turn resources deployed by GUL. TEA responds to this with a squeezed mouth smile accompanied by gaze aversions (see figures **#13#14#15**, line 38), through which she displays a hedged alignment. She initiates repair in line 39, focusing not on the response failing to align with her request of being 'not too dramatic', but instead focusing on the form, and the missing target verb in GUL's response. GUL responds with a change of state token followed by the repetition of the target form '`oh fin[ish`', which is overlapped by YAL offering a candidate response '`£↑finished her life£`' (line 41). GUL picks up YAL's suggestion and provides it as her

own response, which is again treated as humorous by the students through ensuing shared laughter (lines 43-44).

Therefore, as with previous cases, through turn-initial and pre-turn resources (e.g. waving the hand, smiling, sticking the tongue out) serving as prospective indexicals, participants mobilise others' attention to the upcoming talk as well as projecting the nature of the utterance as something not to be treated seriously, which prepares participants what to listen for. This can be clearly observed in teacher's (line 16) and other participants' (lines 21, 23, 35) orientation to these resources to indicate pre-empting the upcoming as something humorous, before GUL produces her response. Although participants display their understanding of these resources (for example through reciprocated smile, line 35), they do not produce any laughter but wait as well as maintaining their gaze at GUL until the first laughter comes from GUL, which appears to be treated as the cue signalling the part of the utterance to be treated as humorous. That is, while, the use of smiley voice and the nonverbal cues (e.g. sticking tongue out, covering her mouth with the activity card) appear to serve as prospective indexicals paving the way for the upcoming humour and preparing participants as to what to listen for, laughter seems to be oriented as the sequentially relevant point in the utterance to produce a response. As GUL seems to mark the part of the utterance (and potentially what follows) that is to be treated as humorous with use of smiley voice, embedded laughter particles, and the subsequent embodied conduct (e.g. covering her mouth with the activity card), participants produce an immediate response as overlapping high-pitch shared laughter. Therefore, in addition to marking the part of the utterance to be treated as humorous, GUL's first laughter is treated as projecting the preferred response and as an invitation for others to laugh along (Jefferson, 1979).

A similar case is observed in Extract 4.4, where TEA pre-empts the student's nonverbal conduct at pre-turn position as indexing that something transgressive is coming. Here, TEA asks students to provide example sentences using "let's" a kind of revision activity before she starts the lesson. Prior to the extract, TEA has elicited responses in affirmative form and in what follows, she asks for the responses in negative form.

Extract 4.4: is_it_an_appropriate_one?

```
01   TEA:  what about the negative form?
02         (0.5)
03   EBR:  don't let (no) ( )
```

```
04    GIZ: let's [not
05    S?:       [never le↓t-
06 →  RAH:          [#16
07    TEA: let's not
08         (0.5)
09    HAL: let's [not play(ing)] any
10    TEA:       [huh uh        ]
11         (0.4)
12    TEA: let's not (.) [play (.) any video games=
13    HAL:                [play
14    ASU: =hadi oynamayalım mı diyo-(anlamadım)
15         does that mean let's not play (i don't understand)
16    TEA: no for example u:::h your kids play too much
17         >and you say< oh let's not [play video ga[mes any more
18    ASU:                            [hu::::h       [o:h i see
19         (0.5)
20    TEA: =let's stop it now
21 →       (1.0) ((TEA looks at RAH))
22 →  TEA: rahmi is [it an appropriate one [i'm asking (.) ↓first
23 →  RAH:          [#17                    [#18
24 →       (2.4) ((#19))
```


Figure #16 **Figure #17** **Figure #18** **Figure #19**
((smiles with a **((drops his hand and** **((covers his mouth with** **((averts his gaze while**
squeezed mouth and **continues smiling))** **his book while smiling))** **continuing to smile))**
raises his hand))

```
25    TEA: + yes [say it
26         + #20
27 →  RAH:       [£let's not eat babies£
28 →  TEA: [+ oh ] come [o::n +
29         [+ #21]              + #22
30    GIZ:              [mhhehhehheh[hhh
31    Ss:                  [ ((some students smile))
32    MAH:                 [ ((smiles))     [((looks at TEA and raises his hand))
33         [ (1.2)    +      [(0.9)
34    TEA: [((looking at RAH))   [((looks at MAH))
```

Figure #20
((looking at RAH, hands merged at the chest))

Figure #21
((drops her hands down with a sudden move))

Figure #22
((smiles with a squeezed mouth))

```
35    MAH: let's [no-
36 → TEA:       [+if- uh-   +
37                +#23 ---> +
38         (0.8)
39 → TEA: if it is about eat[ing    ] peop[le (.) i
40    MAH:                   [>£no.£<]+ hheh[hehhehhehh
41                                    + #24
42    Ss:                                  [hhahhhahhahhah
43 → TEA: °don't° want to hear ↓it (.) [uh huh
```


Figure #23
((points at MAH))

Figure #24
((laughs and hides his face))

TEA produces a question at line 01, and in response, a number of students self-select to provide answers (lines 03-05). While TEA attends to these, RAH smiles and raises his hand (lines 06-07, see figure **#16**), which he continues until TEA shifts her gaze towards him in line 21. After establishing mutual gaze with RAH, TEA does not take the typical course of action, which would be to nominate him as the next speaker; instead, she interrogates the appropriateness of his forthcoming response as a conditional for him to be given the floor ('i'm asking (.)↓first'). In doing so, she shows her interpretation of RAH's pre-turn smile and pre-empts that a non-serious, 'inappropriate', response is forthcoming. Having received TEA's attention, when TEA is still mid-turn, RAH drops his hand, but continues to smile while maintaining mutual gaze with her (see figure **#17**). Upon the completion of TEA's turn, he moves the course book in front of his mouth (see figure **#18**) and averts his gaze away from TEA while continuing to smile (see figure **#19**) and keeping the book in front of his mouth for 2.4 seconds. In doing so, he displays unwillingness to respond by delaying his response to TEA's question.

The delay of the response combined with the nonverbal actions (smile, avoiding mutual gaze, covering his mouth with the book) may suggest that the answer to TEA's question is not the 'appropriate' response that she is pursuing. Thus, he further signals that the upcoming response will be produced as humorous and/or potentially 'inappropriate'.

Despite the lack of any response regarding the appropriateness of the utterance, TEA gives him a go-ahead ('yes [say it', line 25) while merging her hands on the chest and looking at RAH (see fig **#20**). Even before this go-ahead turn is completed, RAH begins to produce his response, in smiley voice ('£let's not eat babies£', line 27), which is receipted with a kind of hedged admonishment by TEA as she drops her hands and smiles with a squeezed mouth following a change of state token 'oh] come [o::n' (see figures **#21** and **#22**). At the same time, students treat the utterance as humorous as GIZ starts laughing while some students smile (lines 30-31). In line 32, MAH smiles and raises his hand. Unlike RAH's pre-turn smile coming in at a sequential position where there are no prior turns marked as humorous, MAH's smile here can be seen as relevant to prior turns. That is, as it comes in at the same time with other students' smile and laughter, it may be treating the prior turn(s) as humorous. Therefore, although it is deployed while bidding for the turn, MAH's smile here may not serve to indicate the nature of the forthcoming utterance to be humorous, in the same way as the examples explored in this chapter so far. Following 1.2 seconds, TEA shifts her gaze towards MAH (line 34). MAH seems to treat this as turn nomination and starts producing his turn (line 35). At this point, there is no indication that the response will be produced in the same way that can be perceived as transgressive, 'inappropriate'. However, TEA seems to treat as such since she interrupts him as well as pointing at him (see figure **#23**, lines 36-37), which she withdraws when both of them cut off their utterances. TEA takes the floor again in line 39 and provides a pre-requisite for MAH to respond: the utterance should not be about eating people, which is denied and later treated as humorous by MAH in an overlapping turn. In doing so, TEA also retrospectively shows admonishment for RAH's utterance about 'eating babies' and treats it as inappropriate.

As with previous examples, RAH's pre-turn actions - pre-turn smile while bidding for the turn and the subsequent nonverbal conduct (see figures **#16#17#17#18**) – appear to index that the upcoming utterance will be produced as humorous. This is further supported by the teacher's response, before he commences his turn, displaying her understanding that something

potentially 'inappropriate' is forthcoming. Additionally, this also appears to have implications on the forthcoming turns as teacher interprets MAH's pre-turn smile in the same way as RAH's smile even though there is no evidence provided suggesting that the utterance will be produced as transgressive, in this case 'inappropriate'. Thus, these resources convey strong indications for participants regarding the nature of the forthcoming utterance as humorous/non-serious. Therefore, in both Extract 4.3 and Extract 4.4, teacher's orientation to these pre-turn and/or turn-initial resources pre-empting that something non-serious/transgressive is forthcoming provides strong evidence that these resources serve as prospective indexicals by not only mobilising participants' attention but also signalling the forthcoming utterance to be treated non-seriously.

The following extract presents a slightly different case in that unlike the previous cases, the resources deployed by the student at pre-turn position do not come in while bidding for the turn to respond a teacher question as the student producing these resources is already in the middle of an exchange with the teacher. In Extract 4.5 below, the participants are working on a task, in which they are required to complete the sentence 'Nobody has ever given ..'. TEA nominates GIZ after reading the prompt. It is worth noting here that the types of bread mentioned in the extract (vakfikebir bread and Trabzon bread) refer to large size breads produced in this part of the country.

Extract 4.5: buying_bread

```
01   TEA:  ↑nobody has ever given (.) what? (.) gizem
02   GIZ:  five liras for buying a bread
03   TEA:  >sorry< nobody has ever given↑
04   GIZ:  five liras
05   TEA:  [huh uh
06   HAK:  [for for
07   GIZ:  for buying a bread=
08   TEA:  =↑hmm:: okay (.) what if that person buys five breads?
09   HAK:  hhheh+hehhh
10            +  ((HAK turns to look at GIZ))
         lines omitted ((TEA and HAK discuss about possible cases where
                         a person can pay five liras to buy a bread))
```

```
11    GIZ:  [#25
12    HAK:  [or- or the bread was very big so it cost- =
13    TEA:  =yeah like- u::h [vakfikebir and]=
14    HAK:                   [trab- trabzon-]
15    TEA:  =+ other breads [maybe=
16        + ((TEA looks at GIZ))
17  → GIZ:                  [#26
18    HAK:  =[trabzon bread maybe
19    TEA:  [#27
20  → GIZ:  [#28
```


Figure #26
((sits in an upright position, covers her face with both hands))

Figure #27
((TEA looks at HAK; GIZ is smiling with a squeezed mouth and looking at TEA, see figure #28))

Figure #28
((merges her hands in front of her mouth, smiles with a squeezed mouth and looks at TEA))

```
21  → TEA:  +£>↑i mean< hhehhhehh >you were
22        + ((TEA suddenly turns to look at GIZ and points at her))
23        [right< we were just-
24  → GIZ:  [£yazmaz ola(hh)ydım [hhahahhahhahhahh ( )£
              £i really shou(hh)ldn't have said anything£
25    TEA:                       [hahahahahah £n(hh)o£ hhahahahh
26    Ss:                        [hahahahahahhahahahahahahahahah
27    TEA:  [£no i really like your sentence =
28    GIZ:  [hahhahahhahhahahh
29    TEA:  =£i mean i'm just think(hh)ing aloud- sorry your
30        sentence was really ↓good (0.2) ↑and(.)i
31        think it was really original£ hahahahh
32    GIZ:  °£thank you£°
33        (1.8)
34    GIZ:  £çok düşündüm (yazarken)£
              £i put a lot of thought in it£
35    TEA:  £yeah it is original£
```

GIZ provides her response by completing the sentence as 'Nobody has ever given five liras for buying a bread', which is acknowledged by TEA after a repair sequence between lines 03-08. In the subsequent lines, TEA and HAK collaboratively provide candidate scenarios where someone might pay five liras for buying bread such as buying five breads and living abroad

(lines are omitted). HAK continues in line 12 and suggests that buying large size bread may cost five liras, which is acknowledged by TEA in line 13. TEA continues by building on HAK's suggestion by providing examples for large size breads such as 'vakfikebir', which is overlapped by HAK to offer another type of bread 'trabzon bread'. While TEA and HAK continue their discussion, GIZ continues to look at them with her head leant on one side and placed on her hand (see figure **#25**, line 11). In line 15, TEA shifts her gaze towards GIZ while producing her utterance, during which GIZ changes her body posture by sitting in an upright position, covers her face with both hands, and then establishes mutual gaze with TEA (see figures **#26** and **#28**, lines 17, 20). As such, with the change in the body posture to sitting in an upright position and establishing mutual gaze with TEA, GIZ displays a change in her role from the listener to incipient speaker. Also, the nonverbal conduct deployed (e.g. covering her face with both hands) may serve to attract others' attention. However, TEA does not show any orientation to these resources as she shifts her gaze back towards HAK when he repeats 'trabzon bread' as an example for a type of large size bread (line 18). GIZ maintains her gaze at TEA while smiling with a squeezed mouth after merging her hands on her mouth (see figure **#28**). Through smiling in this particular sequential position, she may be signalling that the forthcoming utterance will be designed as humorous. However, given the prior embodied conduct (e.g. covering her face with both hands) and that the smile is produced with a squeezed mouth, it may also display a hedged disaffiliation with TEA's prior response(s).

In line 21, TEA suddenly turns and shifts her gaze towards GIZ as well as pointing at her and stops the ongoing discussion with HAK by signalling transition (£>↑i mean<) followed by mid-turn laughter particles. She confirms GIZ ('>you were right<') and starts giving an account ('we were just-') but cuts off her utterance when overlapped by GIZ (line 24). In doing so, TEA displays her interpretation of GIZ's nonverbal conduct as disaffiliating as she starts providing an account for her utterances. Therefore, TEA's response here seems to be a delayed response for GIZ's nonverbal conduct produced in lines 17 and 20 (see figures **#26** and **#28**). GIZ, through switching to L1, displays admonishment in smiley voice '£yazmaz ola(hh)ydım£' ('***i really shouldn't have said anything***', line 24), which is further mitigated and marked as humorous through embedded and turn-final laughter particles. Other students and TEA treat GIZ's utterance as humorous by producing shared laughter overlapping her turn-final laughter (line 26). TEA continues by positively assessing GIZ's utterance (lines 27-31), which is receipted by GIZ with laughter (line 28) and later with an

appreciation token 'thank you' treating TEA's feedback as a compliment (line 32). GIZ self-selects and provides elaboration in L1 ('£*çok düşündüm (yazarken)£*', '**£*i put a lot of thought in it£***', line 34), which is acknowledged by TEA in the following turn.

Similar to the previous cases, here, GIZ deploys a set of resources starting from pre-turn position (e.g. sitting upright and covering her face with both hands, squeezed mouth smile; see figures **#26** and **#28**) signalling that what is forthcoming should not be treated as serious. In doing so, she also mobilises others' attention, as can be observed in teacher's responses, in which she ceases her discussion and displays orientation to GIZ by establishing mutual gaze and pointing at her while signalling topic transition. GIZ's pre-turn smile is receipted with (mid-turn) laughter by teacher, but perhaps because it is a squeezed mouth smile, teacher also orients to it as a kind of admonishment as she continues by providing an account. GIZ produces her utterance with smiley voice, embedded and turn-final laughter, which indexes that the utterance should not be treated as serious, and is accordingly receipted with overlapping shared laughter by participants. These resources seem to be congruent with each other and constitute a set of resources deployed in various sequential positions building on each other to contextualise the utterance as humorous/non-serious.

The extracts presented so far has demonstrated that in order to index an utterance as humorous, participants deploy a set of resources at various sequential positions, which serve as prospective indexicals projecting the nature of the upcoming utterance as humorous, mobilising others' attention and also clearly locating which specific part of the utterance is to be treated as humorous/non-serious. As such, we have observed how students orient to this combination of resources, for example, through reciprocated smile at pre-turn position and laughter which is produced immediately after the part of the turn that is designed as non-serious, and also through explicit repetitions of those non-serious elements of the turn, amongst the laughter particles. Additionally, we have seen how teachers will also orient to such pre-turn indexicals as potentially signalling something non-serious is forthcoming, through explicit statements prior to turn allocation. Collectively, these resources seem to be congruent with each other (e.g. pre-turn smile and mid-turn smiley voice) as well as building on each other to design a response as humorous. As such, if this set of resources are not followed or if they are slightly changed, it may be harder for participants to recognise that the forthcoming turn is being produced as humorous, which will be explored in the following section.

4.2 Response Turns Designed as Humorous But not Fully Following Prospective Indexicals

As discussed in the previous section, participants deploy various semiotic resources in different sequential placements which serve as prospective indexicals by mobilising other participants' attention, indicating not only the forthcoming utterance to be treated as humorous but also locating the exact part of the utterance to be treated as such. This section examines cases from task-based contexts where the above-mentioned collective set of resources are not (fully) deployed to design a response as humorous. As these pre-turn and within-turn resources appear to work together and contribute to each other, if this set of resources are not followed or if they are slightly changed, it may be harder for participants to recognise that the forthcoming turn is being produced as humorous. Thus, a type-fitted response from the other participants may be delayed, or it may not be provided at all.

This is clearly observed in the following extract, where the student producing the turn does not deploy any of the aforementioned prospective indexical resources throughout the turn (pre-turn or mid-turn, see section 4.1) to mobilise others' attention and to index the (forthcoming) utterance as humorous, as a result of which other participants' response treating the turn as humorous is delayed, albeit eventually forthcoming.

Extract 4.6 comes from a grammar class, where the focus is on being able to use adjectives with infinitives (i.e. boiled eggs are *nice to eat*). Participants are working on a task from the course book, for which they are required to construct sentences by using different combinations of the vocabulary (adjectives and verbs) provided in the boxes on the course book. Prior to the extract, TEA nominates PEL as the next speaker, who has not been bidding for the turn.

Extract 4.6: cooking_small_children

```
01    TEA:  pelin
02          (0.4)
03 → PEL:  e::r small children are hard to cook
04          (0.7)
05 → TEA:  ↑£hard to cook?£=
06 → Ss:   =[ahhahhahhahh[ahhahhhhahhhahha[hhahhahh
07    PEL:   [((smiles))
08    TEA:                [£↑small children [are hard to cook?£
09    YAL:  £she maybe [a witch£
```

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```
10    TEA:                [u::h what are you? are you from- you-
11         e- [you know e::r there was=
12    GUL:    [£cannibal£
13    TEA: =this fairy- e- (.) [this tale hansel and
14    YAL:                     [movie?
15    TEA: =gretel (0.7) e::r she used to cook you know
16         kids hansel and [gretel and eat them=
17    Ss:                  [u:::::::::h
18    PEL:                 [((smiles))
19    TEA: =them so are <you like that old lady?>
20         (1.5)
21    TEA: small children < are hard ↑to > (0.5) cook
```

When nominated, PEL provides her response after 0.4 seconds in line 03. At this point, there are none of the pre-turn or within-turn resources which we have observed in the extracts in the previous section, and so it is not possible to make the same claim that this turn is being produced as non-serious, or humorous despite the absurd action proposed ('cooking small children'). Following a 0.7-second silence (line 04), TEA responds with partial repetition of the utterance in smiley voice '↑£hard to cook?£', which is produced as a confirmation check with slightly rising intonation at the end. While the use of smiley voice can mitigate the turn requesting confirmation from PEL, TEA may also be displaying surprise as she produces the turn with turn-initial rising intonation in addition to the use of smiley voice throughout the turn. At this point, other students do produce laughter, treating the utterance as humorous (line 06), while PEL starts smiling (line 07). In comparison with the previous extracts (see section 4.1), in this case, PEL's response is not produced as humorous as there is none of the aforementioned set of resources indexing this utterance as humorous, and thus making students' shared laughter relevant. Thus, other participants' laughter treating the response as humorous is delayed as they seem to be unsure about how to interpret and respond to PEL's utterance suggesting 'cooking small children' since it could be perceived as an incorrect L2 production or as a response that is not to be treated as serious. This can be clearly observed in TEA's (delayed) turn treating the response as repairable by partially repeating it with turn-final rising intonation marking a request for confirmation from PEL. With this in mind, PEL's smile (line 07) in response to TEA and ongoing shared laughter can be produced to display embarrassment for having failed to produce a correct response.

As there is no response coming from PEL for TEA's confirmation check, TEA self-selects in line 08 and makes another request for confirmation, this time, with full repetition of PEL's

response in smiley voice and with slightly rising intonation at the end. In the subsequent turns, while teacher links it to a fairy tale (Hansel and Gretel) (line 10-19), some students chime in with suggestions produced in smiley voice: YAL 'a witch£' (line 09) and GUL '£cannibal£' (line 12). Therefore, as there are no resources provided to mark the utterance as non-serious, participants offer candidate contexts such as fairy tales, which would mark 'cooking small children' as a typical and congruent course of action. In doing so, they produce these turns as non-serious through the use of smiley voice. Following TEA's turn telling about the fairy tale Hansel and Gretel, PEL produces smile but does not provide a response for TEA's question 'are <you like that old lady?>'. Following a 1.5-second silence, TEA repeats the utterance in line 21, which, this time, appears to be an acknowledgement as there is no rising intonation at the end.

Therefore, although students' shared laughter treats PEL's response as humorous, it comes in a delayed turn. That is, unlike the extracts provided so far, in this case, the student producing the turn does not receive an immediate response from the participants as there are no resources provided to signal and index PEL's (upcoming) response to be produced as non-serious/humorous. As such, other participants seem to be unsure about when and how to respond to PEL's utterance, which can be clearly observed in teacher's delayed response with partial repeat in smiley voice treating PEL's utterance as repairable and also the candidate contexts provided by participants in smiley voice in the subsequent turns trying to make sense of PEL's response.

A similar case is observed where the aforementioned set of resources are not fully followed. As an example of this, in the following extract, there is no pre-turn and/or turn-initial resources deployed to serve as prospective indexicals to mobilise other participants' attention and signal the nature of the upcoming response to be humorous/non-serious. Thus, despite the mid-turn cues marking the part of the utterance to be understood as humorous, the student producing the turn does not receive any response from the other participants in the subsequent turns, which treat the utterance as humorous.

In the following extract, TEA is checking homework assignments. For the assignment, students were required to produce sentences using target forms as follows: 'be used to', 'be not used

to', 'look forward to', 'not look forward to', 'object to'. When nominated, students are reading their sentences aloud.

Extract 4.7: liar_people

```
01    TEA:  sema
02    SEM:  i'm used to living without you
03    TEA:  hmm
04    SEM:  i am used to getting up at eight o'clock
05    TEA:  huh uh
06          (0.7)
07    SEM:  u:::h i am not used to living in rize,
08    TEA:  huh uh
09    HAK:  hmm↑
10          (0.6)
11    SEM:  u::hm i am not used to sleeping less
12    TEA:  huh uh
13    SEM:  i look forward to going my city
14    TEA:  huh uh
15          (0.6)
16    SEM:  u::hm (0.4) that's enough °i think°
17    TEA:  oka:y +you didn't do the negative i am not looking
18                + ((TEA looks at the book))
19          forward to (0.3) +is there anything↑ (0.2) ↓that
20                           + ((TEA looks at SEM))
21          (0.7)
22    TEA:  >↑you don't look forward to< +
23                                       + #29
24  → SEM:  + i don't lo- look forward to meeting
25          + ((SEM reads from her notebook))
26          £new + ↑liar pe(hh)ople hhehhehh£
27              + #30
28  → TEA:  ↑oh + oka:y
29              + #31
30          (2.2)
31    TEA:  yes? (.) the rest of the class?
```

Figure #29
((looks at the book))

Figure #30
((smiles, and looks at TEA))

Figure #31
((shifts her gaze from the book and looks at the students))

When nominated, SEM starts providing her responses in lines 02-16, which are acknowledged by TEA in the subsequent turns. When she signals the completion of her responses 'that's enough °i think°', TEA takes the turn and reminds her the missing target form and asks for her answer (lines 17-23). Thus, SEM takes the floor again in line 24 and provides her answer using the target form highlighted by TEA. Unlike her previous responses, this time, she produces smiley voice around mid-turn point and also shifts her gaze away from her notebook towards TEA (see figure **#30**, line 24). After establishing mutual gaze with TEA, she continues producing the rest of her utterance with interpolated laughter particles and completes the turn with turn-final laughter. Similar to the previous cases provided in section 4.1, here, SEM clearly marks the part of the utterance that is to be treated as humorous with a gradual shift into smiley voice and the subsequent interpolated laughter particles, which is further indexed as humorous with turn-final laughter inviting other participants to laugh along. However, unlike the cases provided so far in this chapter, SEM has not had the interactional space to produce pre-turn resources as she is in the middle of a conversational exchange with TEA and thus, she does not need to bid for the turn. As such, despite the vocal and nonverbal resources provided at different sequential placements *within* the turn, students do not show orientation to them in the following turns displaying that they are treating SEM's response as humorous. In line 28, TEA responds with a change of state token followed by a stretched acknowledgement, which appears to close the sequence. She further marks sequence closure in the subsequent lines as she searches for the next speaker first nonverbally by shifting her gaze away from the book to the students, which lasts for 2.2 seconds, and later verbally by asking for the next speaker ('yes? (.) the rest of the class?', line 31).

Unlike the cases where participants receive immediate responses from participants even at pre-turn position before they produce the utterance (see extracts 4.1- 4.5), in this case, SEM does

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not receive any response from other students despite the within-turn resources marking the part of the response as humorous. The only difference in turn design in this case seems to be the lack of any pre-turn and/or turn initial resources, which could have prospectively indexed the utterance as humorous and mobilised others' attention. Given that SEM is already in the middle of an exchange with the teacher and thus, does not need to bid for the turn, it can be argued that she has not had the interactional space before the turn to produce pre-turn resources mobilising other participants' attention and signalling that what is forthcoming ought to be treated as humorous. Thus, as she produces her prior responses without any of the aforementioned resources, the mid-turn resources deployed in her final response, which clearly locate the part of the utterance is to be treated as humorous, do not appear to be enough to attract others' attention and receive a relevant response from other participants in the subsequent turns treating the utterance as humorous. Therefore, Extracts 4.6 and 4.7 demonstrate that when the collective set of the resources produced at different sequential positions (e.g. pre-turn, turn-initial, mid-turn) are not deployed or not fully followed (e.g. lack of pre-turn and/or turn-initial resources), a laughter-as-response from the participants may be delayed, or not forthcoming at all.

The following extract presents another similar case, in which, despite the mid-turn resources indexing the utterance as humorous, there are not any pre-turn and/or turn-initial cues deployed by the student producing the turn, even though – unlike the previous case – she has had the interactional space to produce them while bidding for the turn. As such, in this case, again, other participants' response treating the utterance as humorous is delayed. In Extract 4.8 below, participants are working on a task to practice gerunds and infinitives. For this task, TEA writes an incomplete sentence on the board and asks the students to complete it either affirmatively or negatively by choosing an option given as the object of the sentence: 'I want/don't want my friend/my neighbour/my teacher/my parents/the government/the university/the world ...'.

Extract 4.8: gossip

```
01    GIZ:   ((raises her hand))
02           (0.3)
03    TEA:   gizem
04  → GIZ:   i want my neighbour (0.4) <£to do
05           gos(hh)sip£> hhhehhhehhh
06           (0.4)
07  → TEA:   to?=
08  → Ss:    =hehhehe[hehhhehhhehh
09    TEA:          [£to gossip (.) okay you want your neighbour
10           to gossip (.)you are interested in gossip?£
```

```
11    GIZ:  + hhehhehhehhehhhh
12          + ((GIZ nods))
13    TEA:  + £hmm::hh + women£ hehehhhh
14          + #32        + #33
15          (0.5)
16    TEA:  hakan
```

Figure #32
(smiles with a squeezed mouth)

Figure #33
**((continues smiling open
mouth and opens her
arms to the opposite sides))**

GIZ raises her hand to volunteer as the next speaker in line 01. At this point, there is no indication that the forthcoming utterance is to be produced as non-serious/humorous. When nominated after 0.3 seconds, she produces her response in lines 04-05. Around mid-turn point, following a 0.4-second pause, she shifts to produce smiley voice and continues with interpolated and turn-final laughter particles. In so doing, as with the extracts presented so far, she indexes the part of the utterance to be treated as humorous. Through completing her utterance with turn-final laughter, she further marks the just completed turn as humorous and also invites others to laugh along by producing the first laughter (Jefferson, 1979). However, despite the cues (e.g. smiley voice and interpolated laughter around mid-turn, turn-final laughter) made available for other participants to interpret the utterance as humorous, there is no response coming from them in the next 0.4 seconds. Following this, TEA displays orientation to the form and initiates repair with partial repeat ending with turn-final rising intonation ('to?', line 07), which may also suggest trouble in hearing. Before TEA receives a response, students produce laughter particles in a latched turn (line 08). Given that TEA does not mark her utterance as humorous in line 07, the shared laughter here seems to be a delayed response treating GIZ's response as humorous. Therefore, in the absence of pre-turn and/or turn initial resources mobilising other participants' attention to the forthcoming utterance and signalling it to be non-serious/humorous, a type-fitted response from other participants here is delayed.

Instead of joining in the ongoing laughter, TEA continues to focus on the form and overlaps students' shared laughter by explicitly correcting GIZ's response and mitigating it in smiley

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voice '[£to gossip' (line 09), which displays that TEA has not had a trouble in hearing. TEA continues by reformulating the response with the correct form of the verb in smiley voice and completes the turn with a follow-up question interrogating GIZ's interest in gossip (line 09-10). GIZ acknowledges TEA nonverbally through nodding and then produces laughter treating TEA's question as humorous (lines 11-12). Following this, TEA responds with an upgrade generalising GIZ's response to all women accompanied by a squeezed mouth smile and opening her arms to opposite sides (lines 13-14). After 0.5 seconds, she signals moving on with the task at hand by nominating another student (HAK) (line 16).

This case has demonstrated a similar pattern in the turn design with the previous case (see Extract 4.7) as the student indexes the utterance as humorous and clearly marks the part of the utterance to be treated as such by producing smiley voice and laughter particles around the mid-turn and turn-final positions. Also, similarly, there is no pre-turn and/or turn initial resources produced even though, this time, GIZ has had the interactional space to produce them while bidding for the turn. In the absence of any pre-turn and/or turn-initial resources, resources deployed in mid-turn and/or turn-final sequential placements do not seem to be enough in attracting other participants' attention and signalling the forthcoming response to be treated as non-serious/humorous. As such, a type-fitted response from other participants treating the response as humorous is delayed, albeit forthcoming.

Similarly, the following extract presents a case where aforementioned set of resources in different sequential positions are not fully followed by the student while producing a response. However, unlike the previous cases in this section, in this extract, the student produces pre-turn resources signalling the forthcoming response to be treated as humorous while she does not deploy any within turn resources to mark the specific part of the response to be perceived as such. Thus, a response from majority of the other participants treating the response as humorous is not produced.

In Extract 4.9, participants are working on a task from the course book, in which they are required to complete the sentence 'I think it is difficult to teach …'. Prior to the extract, TEA and SEM have been discussing about SEM's response 'it is difficult to teach geography to children'. It is worth noting here that Rize is the name of the city that the university is located in. SEY is a local student while SEM is a student coming from a different city. *(SEY and EBR are sitting next to each other)*

Extract 4.9: living_in_rize

```
     ((lines omitted; SEM provides her response))
01   TEA: don't you like geography
02   SEM: u:h + no.
03             + ((lateral headshakes))
04   TEA: hmm that's why i think +
05 → 							  + ((SEY raises her hand))
06   SEM: it is my ( )
07   TEA: ↑really: it is not a very difficult subject
08        >i mean< (.) for me:: °at least° (0.4) is it?
09        (1.1)
10   TEA: didn't you [+like it when you were in high [+ school?
11 → SEY:            [+ #34                            [+ #35
```


Figure #34
((starts smiling with a squeezed mouth))

Figure #35
((talks to EBR))

```
12   SEM: [+ yes i don't like (it) in high [+ school
13 → SEY: [+ #36                            [+ #37
14   EBR: [((smiles))                       [((looks at SEM and giggles))
```


Figure #36
((laughs and covers her mouth with her hand))

Figure #37
((looks at TEA and continues smiling))

```
15   TEA: seyma
16 → SEY: i think it is difficult to te- (.) teach u::h
17        <live in rize> to sema (0.3) [thhehhehhehh
18 → SEM:                              [((looks at SEY and smiles))
19   HAK:                              [living + living
20                                            + ((HAK looks at SEY))
21   SEY: [↑£hu:h living °yes°£
22   TEA: [liv-living yes because you- you
23        shou- you [should make it a noun (object)=
24   SEM:           [((looks at TEA, still smiling))
25   TEA: =[i- i think it is difficult to teach- ]
```

```
26  → SEM:   [+£i didn't understand            ]
27             +  ((SEM looks at SEY, still smiling))
28         can you repeat aga(hh)in£ hhehhehh
29  Ss:    hahhahahhahhahahhah
30  SEY:   £i can't£ thhhahahahahahhh
31  TEA:   £say it again£
32  SEY:   uh i think (.) it is difficult to
33         +teach (.) <living in rize to sema>
34           +  ((SEY looks at SEM))
```

While TEA and SEM continue their discussion drawing on TEA's follow-up question as to whether SEM likes geography or not, SEY smiles and raises her hand to bid for the turn in line 05. In doing so, she signals that the forthcoming response is to be produced as humorous; however, at this point, there is no orientation towards SEY's smile from other participants. While keeping her hand up in the air, she soon turns and talks to EBR sitting next to her (line 11), which is inaudible in the recordings and presumably was not audible to other participants either. Upon completion of an utterance which appears to be directed to EBR, SEY shifts her gaze back towards TEA and continues to smile as well as covering her mouth with one hand while EBR produces smile and giggles as well as shifting her gaze towards SEM sitting in the opposite side of the room. Up to this point, while SEY's pre-turn smile may signal that the forthcoming turn will be produced as humorous, it may also suggest having a funny thought which she has shared with EBR and accordingly receipted by EBR with smile and giggles. EBR's gaze shift at SEM at this point may suggest that the conversation with SEY has been relevant to SEM. In either case, there is no orientation from other participants -except for EBR- to SEY's pre-turn smile at this point.

SEY continues to smile while holding her hand up in the air still bidding for the turn. When nominated in line 15, SEY stops smiling at turn-initial position and provides her response (lines 16-17) without producing any resources to index it as non-serious/humorous and marking the specific part that is to be interpreted as such until turn completion point, where following a 0.3-second pause, she produces laughter particles. With the completion of SEY's response suggesting that 'living in Rize' is something to be taught to SEM, which might be face-threatening for SEM, SEM shifts her gaze towards SEY and smiles after 0.3 seconds (line 18), which may serve to work through face concerns as the response is potentially face-threatening for her, or to treat the response as humorous. Additionally, in either case, SEM's response comes in a delayed turn following 0.3-second silence and there is no response coming from

other participants treating SEY's utterance as humorous. HAK (lines 19) and TEA (lines 22-23) show orientation to the form and explicitly correct the response (e.g. '`living + living`', line 19). SEM, still maintaining her gaze at SEY, asks SEY to repeat her response by explicitly displaying lack of understanding as an account for her request, which is produced in smiley voice and completed with interpolated and turn-final laughter particles, thus marked as non-serious. At this point, other students produce shared laughter and treat SEM's response as humorous (line 29). As such while SEY's response, which she produces with pre-turn smile and turn-final laughter, does not receive a laughter-as-a response from other participants, SEM producing her response with pre-turn smile and within turn resources such as smiley voice and interpolated laughter particles, attracts other participants' attention and receives a type-fitted response. This further supports the observations gathered from previous cases and demonstrates that the collective set of resources ought to be deployed together to design a turn as humorous and to receive a type-fitted response from other participants.

In line 30, SEY explicitly rejects SEM's request to repeat her response, which she mitigates through the use of smiley voice and turn-final laughter particles. Although SEY produces the target form following HAK's repair initiation earlier in line 21, TEA explicitly asks SEY to repeat the correct form in smiley voice '`£say it again£`' (line 31) and thus continues to display orientation to the form. Following this, even though she rejects SEM's request asking for repeating her utterance, SEY complies with TEA's request and repeats her full response using the correct form (lines 32-34).

As with previous examples, in this case, the student producing the turn does not deploy aforementioned resources fully and does not receive an immediate response from majority of participants treating her response as humorous/non-serious. Although SEY employs pre-turn smile and turn-final laughter (which comes 0.3 seconds after turn completion point) to signal and index her utterance as humorous, there are no cues deployed within the turn marking the part of the utterance to be interpreted as such. Additionally, SEY appears to attract only for one student's (EBR) attention with pre-turn resources, which proves to be inadequate to mobilise others' attention to the forthcoming response to be produced as humorous. This further supports and demonstrates the role and significance of deploying prospective indexicals in designing a response as humorous. Therefore, despite the pre-turn smile, in the absence of any resources (vocal, non-verbal, etc.) marking the part of the utterance to be understood as non-serious, a

type-fitted response treating the response as humorous (from majority of the participants) is not forthcoming.

Finally, the following extract presents a case where the turn is delivered without deploying any resources marking it as non-serious until turn completion point where smile is produced to retrospectively index the response as humorous. Again, in this case, (majority of) participants' response treating the response as humorous is delayed. In Extract 4.10, below, participants are about to start an activity. TEA is giving instructions for the activity, in which she will read some imaginary rumours about students and students will respond using exclamations with 'how' and what' (i.e. *'how nice'*, *'what a great idea'*).

Extract 4.10: holy-

```
01    TEA:  so:: (.) ↑i will read the:se to you:, (0.4) and i
02          want you:: to:: (0.4) react with (.) exclamations.
03    HAK:  [uhm ]
05    TEA:  [it's] like ho:w interesti:ng, or:: >what
06          an interesting< idea::
07    HAK:  are we finished with the book [may i-
08    TEA:                                [yes
09          huh uh you can close it
10          (1.9)  ((TEA arranges the activity cards in her hand))
11    TEA:  ↑s:::o:
12          (0.4)
13 →  MAH:  can we say things like ho↓ly- +
14                                        + #38
15 →        (0.8)  ((HAK looks at MAH and smiles))
16 →  TEA:  + £no.£=
17          + ((TEA smiles with a squeezed mouth))
18    MAH:  =hhahhahhah[hah°ahahhh°        °£okay£°      ]
19    TEA:             [£don't swe[ar please£          ]=
20    HAK:                        [°ho:l:y (guacamole)°]
21    TEA:  =↑use (.) exclamations with how or [what
22    MAH:                                     [↑£i was
23          going to say holy bible£ +
24                                   + ((MAH continues smiling))
25          (0.5)
26    TEA:  £hu:::h (.) holy jesus£
```


Figure #38
((smiles))

TEA provides the instructions for the activity between lines 01-06 and signals commencing the task both verbally '↑s:::o:' and nonverbally by arranging the activity cards in her hands (lines 10-11). Following a 0.4-second silence, MAH self-selects and raises a question

interrogating the validity of a candidate response but cuts off his utterance at turn-final position ('`can we say things like ho`↓`ly-`') and starts smiling (see figure **#12**, lines 13-14). Until the turn-completion point, the turn has not included prospective indexicals (at pre-turn, turn-initial or mid-turn point) mobilising other participants' attention and signalling that the utterance should be treated as non-serious. Following MAH's turn-completion, while majority of the participants do not provide any response, HAK establishes mutual gaze with MAH and smiles (line 15). Through reciprocating MAH's turn final-smile, HAK displays that he treats the response as non-serious.

TEA responds in line 16 and directly rejects MAH's question. She mitigates the rejection with the use of smiley voice and turn-initial squeezed mouth smile (line 17). Perhaps as an orientation to 'holy' as commonly associated with 'shit' in the English language, forming the exclamation 'holy shit', she continues by pre-empting the rest of the utterance, which was left unsaid, as a swear word and treats it as transgressive, which she mitigates with the use of smiley voice and turn-final 'please', to mark this as a request. In doing so, she also accounts for her rejection of MAH's request. She later repeats the instructions (line 21), which further accounts for her rejection as the candidate response suggested does not align with the target form. MAH treats teacher's response as laughable, which may also mitigate the potentially delicate moment as his request has been rejected, and acknowledges her with an acknowledgement token uttered in a quiet and smiley voice ('`°£okay£°`', line 18).

MAH self-selects in line 22 again and this time with another word 'bible', which commonly collocates with 'holy', rephrases his utterance in a way that aligns with teacher's request about not including a swear word, but still disaligns with the target form. In doing so, he also indirectly implies that teacher's interpretation of his incomplete utterance as a swear word was incorrect (e.g. '*I wasn't going to swear!*'). In addition to using smiley voice throughout the turn, he continues to smile at turn-completion point, through which he indexes his utterance as humorous. Following a 0.5-second silence, teacher responds with an elongated change of state token produced in smiley voice ('`£hu:::h`') and builds on his utterance by providing an alternative response which is also commonly collates with 'holy-', '`holy jesus£`' (line 26).

Therefore, as discussed throughout the chapter, in the cases where students project the nature of their responses at pre-turn and/or turn-initial positions through resources working as

prospective indexicals, they seem to receive (immediate) responses from the others. Unlike those extracts, through resources at turn-final position, students display that what has come just before should be treated as humorous. That is, they *retrospectively* index the turn as humorous. In the case provided above, participants' response is delayed as there is no cues made available for them regarding the nature of the utterance as humorous until turn completion point, where the student producing the turn starts smiling. As such, students do not leave enough interactional space to prepare participants by mobilising their attention towards the forthcoming response to be treated as non-serious/humorous, which appears to be a gradual process starting from pre-turn position as can be observed in cases presented in section 4.1.

This section has examined cases where students design their responses as humorous with producing some resources at different sequential positions rather than deploying a set of resources working together in a congruent way. Compared to previous cases presented in section 4.1, the extracts in this section have demonstrated that participants' responses treating a turn as humorous may be delayed or not provided at all in the absence of some resources deployed at particular sequential positions. That is, for example, if pre-turn and/or turn-initial resources are not deployed to mobilise others' attention and prepare them as to what to listen for by signalling the forthcoming utterance to be produced as humorous, resources employed within the turn and/or at the completion of the turn may not be enough to receive a type-fitted response. As such, it provides further evidence that in order to design a response as humorous, a collective set of resources is to be produced in various sequential placements, which interact with and build on each other.

4.3 Chapter Summary

This chapter has demonstrated indexical aspects of how students produce their utterances as humorous through various resources working as prospective indexical at different sequential placements (pre-turn, mid-turn, and turn-final), through which they mobilise participants' attention, signal the nature of the forthcoming utterance as non-serious/humorous and clearly locate the part of the utterance to be interpreted as such (see section 4.1). Analysis shows that when this set of resources followed, speakers receive immediate and relevant responses treating the utterance as humorous such as laughter, smile, and repetitions in smiley voice and sometimes with embedded laughter. While participants display their understanding of pre-turn resources deployed by the speaker by reciprocated smile and by suggesting candidate responses

designed as humorous, they further demonstrate their interpretation of these resources through shared laughter in an overlapping turn or in the subsequent turn. However, if the set of resources are not followed or at least fully deployed, there is either delayed or no response coming from the participants as can be observed in the extracts presented in section 4.2. Overall, this chapter demonstrates that students put a lot of work in order to produce a turn as humorous and to be playful but also through deploying a set of resources, they try to ensure that they are not misunderstood as simply producing incorrect English or having misunderstood the task.

Chapter 5. Producing a Jocular Frame in Response to a Prior Student Turn

5.0 Introduction

This chapter examines sequential environments where participants use various resources (e.g. laughter) to produce a jocular frame in response to student turns which are treated as somewhat laughable and 'atypical'. As Hazel and Mortensen (2017) point out, violating 'normality' in the classroom, such as transgression in the participation framework, is accountable, and as such, it may threaten the social status of the member; thus, participants deploy various mitigation strategies such as producing a jocular frame to manage the tension while attending to transgression. Similarly, this chapter outlines the cases of 'transgression in participation framework', as in *how to participate* and *when to participate*, and explores how they are responded to by other participants. Additionally, through sequential analysis, I will also demonstrate that student responses that do not meet participants' shared cultural expectations are also responded to with laughter, assessments, and comments that appear to produce jocular frames. It will be argued that since these student responses are not visibly produced as humorous (in the ways outlined in Chapter 4), other participants' laughter in the subsequent turns can be potentially delicate for the student producing the turn as being perceived as, for example, having misunderstood (or momentarily forgotten) the task requirements. Thus, participants' engendering of jocular frames serve to not only account for their laughter, as well as identifying which part of the utterance is the source of their laughter, but also mitigate the potentially delicate moment for the student in addition to progressing the task at hand and accomplishing pedagogical goals.

All extracts presented throughout the chapter come from IRF sequences in task-based settings, in which teachers either ask a question or provide a prompt, and students produce a response in accordance with the pre-introduced target form, and teachers evaluate these responses. The chapter is constituted of two sections. Section 5.1 presents cases where students' responses to a teacher question/prompt do not align with task requirements/target form and thus oriented as disaligning with participants' normative expectations with regards to how to participate, which leads to production of jocular frames by participants. Section 5.2 contributes to the first section by exploring cases where students' responses do not align with the participation framework

with regards to when to participate, which is treated as laughable by others. Additionally, it presents cases where participants' shared cultural expectations is another account for why a prior response is oriented as 'atypical' and laughable. The chapter will be concluded by providing a summary (section 5.3) which outlines the main observations gathered throughout both sections.

5.1 Jocular Frames When Students' Responses do not Align with Task Requirements

Task-based activities in language classrooms provide participants with opportunities to practice particular pedagogical concerns and language skills (e.g. speaking, writing). In task-based settings, students are provided with pre-structured exercises and to complete these exercises, students are required to understand and follow the rules introduced to them. Thus, when students' responses somehow fail to comply with the rules or disalign with "perceivably normal courses of action" (Garfinkel, 1964, p. 225) with regards to the task requirements, they are held accountable for their 'breaching' (Hazel and Mortensen, 2017). This section explores cases where student responses do not follow the task as set, and thus, they are treated as disaligning with the norms with regards to *how to participate* in this particular context. Those responses, even though not visibly produced as humorous through semiotic resources (e.g. laughter, smile, etc., see Chapter 4), are responded to with laughter, assessments, and comments by other participants that produces a jocular frame accounting for those responses in an affiliative and supportive way, which mitigates the potentially delicate moment for the students producing the responses.

In the first extract below, participants are working on a task to practice how to do emphasis in English using emphatic 'do' in present or past tense (e.g. *I do like chocolate)*. TEA nominates students and reads imaginary rumours about them. Students are required to respond affirmatively by acknowledging the rumour using the target form emphatic 'do' and later by adding an account for it.

Extract 5.1: should_be_yes

```
01    TEA: okay sema + i heard that you can't stop=
02    SEM:          + #1
03    TEA: =biting your nails (.) is that correct?
04         (0.3)
```

```
05 → SEM:  no.
06        (0.4)
07 → TEA:  >£it [should be yes£< hhahh[hahhahhahh
08 → Ss:        [*↑hhhahahahhahhah[hahhahhah
                *shared laughter --------->
09 → SEM:                          [+hhahhahhahhah
10                                 +#2
          ---------------------------------------
11    TEA:  £it should be [ye(hh)s£*
12          --------------------->*
13    EBR:               [£( )£
14        (0.5)
```


Figure #1
((looks at TEA))

Figure #2
((laughs and throws her head back with a sudden move))

```
15 → TEA:  but you can say (.) yes i do (.)but rarely (.) ↓you
16         can complete it (.) with other ways huh uh
17    SEM:  yes i do
18    TEA:  i do
19    SEM:  bite
20    TEA:  huh uh
21    SEM:  my nails
22    TEA:  huh uh
23    SEM:  £sometimes when i'm bored£ hhahahahh
24    Ss:   hhahahhahahhahh
25    TEA:  when i'm bored yes huh uh it's not actually
26         that often it is not like i can't stop
```

TEA nominates SEM and provides the prompt, in which she reports having been told that SEM cannot stop biting her nails. Following a micro pause, she completes the turn by interrogating the correctness of the rumour 'is that correct?' (lines 01-02). SEM establishes mutual gaze with TEA and starts smiling before TEA completes her turn (see figure **#1**), which she continues for 0.3 seconds until she provides a verbal response in line 05 'no.'. SEM's response here appears to be treating TEA's question as a genuine enquiry, rather than as a prompt to produce some target language within the frame of a classroom activity, in which she is asked to respond affirmatively by acknowledging the rumour (i.e. *yes I do*) and providing an account

for it. Further, the formatting of TEA's initial turn projects agreement, and so, a 'no' response might normatively be expected to be produced as a dispreferred response; although there is pause of 0.3 seconds between the turns, SEM's 'no' is not hedged, and does not come with an account. However, SEM is perhaps mitigating this through smiling at pre-turn position. Following 0.4 seconds, TEA comments on the nature of the response in smiley voice and at fast speed '>£it [should be yes£<', and later completes her turn with laughter. In doing so, she reminds SEM the target form and displays that the response is not aligning with the task requirements. She also treats the utterance as humorous through the turn-final laughter and the use of smiley voice throughout the turn, which may also be considered as mitigating the turn as it is a direct correction of the response. Even before TEA produces those laughter particles, her turn is soon overlapped with a burst of shared laughter from a number of students in the class (line 08). After TEA's correction, SEM displays recognition through an embodied change of state token by throwing her head back with a sudden move (see figure #2) while laughing along with the others. Additionally, through the collective use of embodied change of state token and laughter, she may also be retrospectively mitigating her disaligning response as having misunderstood (or momentarily forgotten) the task.

As the TEA takes the floor again and repeats the correction with interpolated laughter in line 11, students cease the ongoing laughter, which may suggest students' orientation to TEA's response as a sign showing that she is moving on. Following a 0.5-second silence, during which SEM does not produce any response for TEA's correction, TEA provides a model response for her 'yes i do (.)but rarely' (line 15). In doing so, she decreases the frequency of the action 'but rarely' as an account, through which she links the target form to SEM's prior response (rejecting the rumour). Thus, she provides a context where student's response, in which SEM takes teacher's question literally, makes sense and aligns with the task requirements. TEA completes her turn with a go ahead 'huh uh' and thus gives SEM the floor again to reformulate her response. In the subsequent lines, SEM produces her response in accordance with TEA's guidance 'yes i do bite my nails' (lines 17, 19, 21) and completes it in line 23 by providing an alternative account for it, in smiley voice '£sometimes when i'm bored£' followed by laughter particles, through which with the smiley voice used through the turn, she indexes the turn as humorous. Following this, students also affiliate with SEM's turn design and produce shared laughter (line 23). TEA acknowledges the response in line 24 and builds on it through elaboration (e.g. 'it is not like i can't stop') and

thus further links it to the prompt ('you can't stop biting your nails'). Thus, again, teacher makes SEM's revised response align with her prior response in a way that indirectly rejects the rumour (i.e. *I can stop biting my nails!*) as well as aligning with the target form.

SEM's response here is sequentially inappropriate and accountable, as it does not align with the language learning task at hand. Therefore, the work that the teacher and other students put in, through laughter, smiley voice, etc. is producing a jocular frame to account for SEM's response – it treats it as non-serious, and laughable. This could potentially be face-threatening (if they were laughing *at* her) but it is done in such a way as to be affiliative and supportive. Thus, this serves not to embarrass SEM or highlight her 'mistake', but to treat the whole thing as something non-serious/humorous, and so comes across as playful. Given the classroom context, it would also possible for the teacher to scold the student for making a 'mistake', and/or for the students to laugh at SEM, leading to some display of embarrassment/shame on her part. However, instead, teacher's correction produced in smiley voice displays and accounts for why participants treat SEM's response as laughable: it is not aligning with the target form. In doing so, the teacher not only progresses her agenda by reminding SEM (and other students) the target form as well as continuing with the task at hand, but also joins in the jocularity by laughing along with the students. As this can be potentially a delicate moment for SEM for having misunderstood the task, the teacher mitigates the turn with the use of smiley voice. Also, through laughing along, she may be downgrading the significance of the mistake and taking it lightly, which may also serve to mitigate this moment for the student.

As mentioned earlier, one could also argue that the ongoing laughter can be face-threatening for SEM as it can be perceived as making fun of her failure to follow the task requirements. However, teacher's response in the subsequent turns mitigates this further as she provides a model response, through which she not only reminds the target form but also creates a context which links SEM's response (taking teacher's question literally and providing a genuine answer) with the target form by downgrading the frequency of the action as an account for it. As such, she and other students produce a jocular frame in which SEM's response makes sense and is no longer perceived as disaligning with the task. Therefore, the teacher seems to strike a balance while orienting to the response by managing it pedagogically and laughing along with other students and contributing to the jocular frame.

The following extract presents a similar case where a student provides a response disaligning with the task requirements. Here, participants are about to start working on a task, in which students will read the description of the chosen item out loud and other students have to guess what the item is.

Extract 5.2: notebook_pc

```
01    TEA: >okay< let's hear your descriptions of the
02         items + (0.2) >let's start with hamit<
03              +((HAM raises his hand))
04  → HAM: notebook pc (.) ↑a notebook computer
05         [is a- +
06              + #3
07  → TEA: [↑u::[::h hhahhahahhah
08  → Ss:      [↑hhahahhahhahhahahhhahahahahhahhhahh
09  → TEA: <£you shouldn't say the name>[+ they are=
10  → HAM:                              [+ #4 #5
11    TEA: =going to [guess it£
12    Ss:            [hhahahhahahhahhhahahhahhahahhahahh
13    ASU: £spoilerın böylesi£
           £what a spoiler£
14    Ss:  hhahahhahahhahhhahhah[hahhhahhhahh
15    EBR:                      [£( )£
```


Figure #3	Figure #4	Figure #5
((looks at TEA))	((smiles))	((covers his face with both hands))

```
16    TEA: £okay [let's-£
17    RAH:       [£ismini söyledi biz açıkla[yalım£
                 £he said the name then maybe we can describe it£
18    HAM:                                 [£ben okuyım
19         artık yazmışım o kadar£
           £since i have already written it, let me read it£
20    TEA: okay so ye- yes >i- i think rahmi's idea ( )<
21         (0.8) okay so i think rahmi's idea was good (.) so
22         you said notebook p:c: (0.5) <let's let one of u::h>
23         let's make one of your <friends explain that>
24         notebook pc how can you describe it to a person?
```

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When TEA signals moving on and starting the task (lines 01-02), HAM raises his hand (line 03) and bids for the turn. Once he is nominated and prompted to begin the description of his chosen item, HAM provides his response in line 04 starting with the name of the item and moving on to its description. However, TEA overlaps him '[↑u::[::h' (line 07) when he starts reading the description aloud and produces laughter particles which are also accompanied by a burst of shared laughter in the class (line 08). When interrupted by TEA, HAM cuts off his utterance and shifts his gaze, from the textbook he has been reading from, towards TEA (see figure **#3**, line 06). HAM does not align with the laughter of TEA and other students – does not join in laughter, and does not smile, instead maintains gaze at TEA, which makes an account from her relevant. TEA takes the floor in line 09 and reminds HAM the requirements of the task as he is not supposed to say the name of the item since the other students are asked to guess it based on HAM's description. She produces the turn in smiley voice and thus mitigates it. In doing so, she also accounts for her (and possibly other students') prior laughter interrupting HAM's utterance.

After TEA points out to the disaligning part in his response ('<£you shouldn't say the name>'), HAM displays recognition through embodied change of state token as he starts smiling and later covers his face with both hands (see figures **#4** and **#5**, line 10). As TEA is completing her turn accounting for why HAM's response is met with smiles and laughter, other students produce shared laughter overlapping TEA's turn (line 12). ASU self-selects in line 13 and provides an assessment in smiley voice registering the response as a spoiler for them. In doing so, she also mitigates the face-threatening nature of the response as a failure to understand the task by providing a jocular frame. ASU's response leads to more laughter from other students (line 15). EBR also self-selects and produces a turn overlapping the ongoing laughter, which is inaudible in the recordings, but given the ongoing laughter and that the turn produced in smiley voice, it might be concluded that EBR's turn here might be produced to add up to ASU's jocular frame. When TEA signals moving on '£okay [let's-£' (line 16), RAH overlaps to offer a candidate suggestion in smiley voice to maintain the pedagogical goals and progress the task (line 17), in which students can describe the item mentioned by HAM. HAM also self-selects and suggests reading the whole response on the grounds that he has already written it (line 18). TEA accepts RAH's suggestion and inverts the task by asking the

students to describe the item that has been identified by HAM (line 20-24). Thus, she adapts the task requirements so that HAM's response is no longer disaligning.

In both cases provided so far, students responses do not align with the task at hand as they are not following task requirements and/or the target form and thus, oriented as disaligning with the norms with regards to *how to participate* in this particular context. These responses are receipted with laughter, assessments, and comments that produce a jocular frame accounting for those disaligning responses in an affiliative and supportive way, which mitigates the potentially delicate moment for the students producing the responses. Therefore, both teacher and students put in some work to make sense of the response by producing a jocular frame in the subsequent turns (e.g. lines 12, 16), which will mitigate the disaligning response. As well as her role in producing the jocular frame through production of laughter, the teacher manages it pedagogically by reminding the student of the task requirements in smiley voice in addition to laughing along with others. In doing so, she not only accounts for the ongoing laughter but also mitigates the potentially delicate moment for the student for having misunderstood the task, which could potentially be face-threatening.

A similar case is observed when students provide responses including the production of L2 which is potentially marked as 'atypical', such as language errors. These responses are also oriented as disaligning with the normative expectations about how to respond and are responded to with laughter. However, unlike in the previous examples, in these cases, the teacher does not initiate, or join in with, shared laughter, but orients to the trouble source. Once the trouble is resolved, the teacher then affiliates with other students through laughing along and providing further elaboration, which also treats students' responses as acceptable, and thus mitigates the potentially delicate situation for the student who produced the initial turn. This can be clearly observed in the following extract.

In Extract 5.3, participants are working on a task to practice gerunds and infinitives. For this task, students are required to complete the sentence 'I speak English fluently after …'

Extract 5.3: burning_london

```
01   TEA:  hamdi
02 → HAM:  after burning london
03         (0.6)
```

```
04 → EBR:  thhahahah[hhahahahhhh
05 → MAH:          [((smiles and looks at HAM sitting behind him))
06 → TEA:          [after? (.) £burning london£=
07    Ss:   =hahahhahahhahahhahhahhahhh
08    HAM:  +°yeah°
09          + ((HAM nods))
10    TEA:  °oka:y°
11    MAH:  + £rome£ hhehhehehh
12          + ((MAH looks at TEA))
13    RAH:  £burni[ng£
14 → TEA:         [↑burn + this-
15                     + ((TEA writes 'burn' on the whiteboard))
16    HAM:  burn
17          (0.2)
18    GIZ:  £yanma[k£
             £to get burned£
19    HAM:        [doğmak °doğmak°
             being born °being born°
20 → TEA:  ↑o::::h [>okay< after + being born okay
21                              + ((TEA writes 'being born' on the whiteboard))
22    Ss:         [↑ahahahahahahahhahahahahahhahahahahah
23          (16.0)((laughter continues while some students talk among themselves))
24 → TEA:  [£because if you£ bu(hh)rn- hhhahahahahah
25    EBR:  [£eğer öyle ingilizce ögrenilirse ben gideyim biraz
26          londrada yana(hh)yim£ hahhahhahhahh
             £if that's the case then let me go and
             get burned in london for a while£
27          (1.2) ((Ss continue giggling and talking among themselves))
28 → TEA:  £you are burning >you are + burning london down< £
29                                  + ((TEA holds both hands facing down))
30    Ss:   =↑hahhah[hahhahhahhhh
31 → TEA:          [and there are no english people left=
32    HAM:         [((HAM smiles))
33    TEA:  =so you are the best speaker=
34    Ss:   =↑hahh[hahahahahahahah
35    EBR:        [↑£ya::(hh)ay£ hahhahhahhahahh
36    MAH:        [↑£ye::(.hh)ah£ hahhahhahhahh
37 → TEA:  £it's a good wa(hhh)y hhehhehhehhehh£
38          (2.3) ((Ss continue giggling and talking among themselves))
39 → TEA:  £after after being born in london£
40          (1.2) ((Ss continue giggling and talking among themselves))
41    TEA:  £good£
```

When nominated, HAM delivers his response in line 02 by completing the sentence as 'after burning london'. This is oriented as humorous by some students as, following a 0.6-second silence, EBR starts laughing in line 04 and MAH shifts his gaze towards HAM and smiles in

line 05. TEA responds with a repair initiator in line 06 where she partially repeats HAM's response ('after?') making a repetition from HAM as relevant next. In doing so, she displays trouble in hearing for the part that follows 'after', which constitutes HAM's response for the task. However, before, HAM produces a turn, she repeats HAM's response in smiley voice '£burning london£', with emphasis on 'burning'. Thus, she displays that there has not been a trouble in hearing and the question was raised as a confirmation check, which may suggest that TEA is unsure about the appropriateness of the response as it may be a language error or it may be produced as transgressive. By producing 'burning' with emphasis, she identifies the part of the utterance that she wants to clarify. Students produce shared laughter in a latched turn following TEA's utterance (line 07). When HAM acknowledges TEA both nonverbally through nodding and verbally in quiet voice '°yeah°', which may be a display of uncertainty, TEA confirms him in a stretched minimal response token '°oka:y°', which is also produced in quiet voice, and thus, it may display TEA's uncertainty about how to respond.

Other students self-select and continue with the jocular frame by building on the laughter with further responses produced as non-serious. First, MAH produces '£rome£ hhehhehehh' by linking HAM's mention of a major city burning to a historical event of fire in Rome, which is marked as humorous through smiley voice and turn-final giggling. RAH partially repeats HAM's response in smiley voice '£burni[ng£', which also demonstrates which part of the utterance is being treated as laughable. TEA initiates another clarification request, and this time she makes use of a classroom material and writes the verb on the whiteboard (lines 14-15). In response to TEA, HAM repeats the verb 'burn', which is followed by GIZ translating it into L1 in smiley voice '£yanma[k£'. Following GIZ's shift to the use of L1, HAM also produces a verb in Turkish 'doğmak' ('being born')), repeating it again in a quieter voice (line 19). Given that emphasis has been on HAM's production of the English verb 'burn', his production of Turkish 'doğmak' here can be heard as the verb he wished to use in his English sentence. Following this, TEA produces a change of state token accompanied by acknowledgment '↑o::::h [>okay<', through which she displays understanding of the source of the trouble. She then corrects HAM's utterance with emphasis 'after + being born' and writes the correct form on the whiteboard (lines 20-21), through which she makes it visible for everyone. Students produce a burst of shared laughter overlapping TEA's turn (line 22), which continues for a length of time (16 seconds).

TEA takes the floor again in line 24, beginning to provide further explanation to HAM, with interpolated laughter '£because if you£ bu(hh)rn-', but cuts it off and continues to laugh. This laughter may be treating this misunderstanding on the part of HAM as humorous, or may be signalling that the forthcoming utterance is to be treated as humorous. EBR overlaps TEA and builds on HAM's response, producing a longer turn in Turkish, and in smiley voice (lines 25-26), and suggests she will go to London to get burned in order to be able to speak fluently. This turn too ends with the production of laughter particles, adding to the jocular frame. Similarly, TEA continues to build on her utterance in the subsequent lines (28, 31, 37), in which she not only treats the utterance as humorous but also presents a hypothetical scenario in which HAM's response would become true (namely, that burning London would kill all English speakers, leaving HAM as the best remaining speaker of English). This is clearly an absurd proposition, and adds to the jocular frame. In producing this turn, she may also be mitigating the delicate moment for the student for lacking the required linguistic knowledge by providing an elaboration that accounts for the response. Students treat TEA's elaboration as humorous and continue to laugh overlapping her. Following 1.2-second silence, during which students continue to laugh and talk among themselves, which is not included in the transcript as it is inaudible due to the ongoing laughter, TEA signals closure of the sequence by positively assessing the response in smiley voice '£good£' (line 41).

Despite the lack of any cues suggesting that HAM's response is designed as humorous (e.g. nonverbal cues such as smile and other facial configurations, or vocal cues such as laughter, smiley voice, as outlined in Chapter 4), participants respond to it with laughter and providing elaborations designed as humorous. The fact that teacher's response comes with a delay (0.6 seconds) and initiates confirmation requests may display teacher's uncertainty about how to respond to this, as it could have been a deliberate attempt at transgression, or it could have been a language mistake. Thus, she first orients to the form and initiates repair sequences to resolve the trouble and clarify the appropriateness of the response. She later affiliates with others by laughing along and elaborating on the response in smiley voice once the trouble is resolved, and thus produces a jocular frame which mitigates the potentially delicate moment for the student.

Extract 5.4 presents another case of the student not following the task as set (the response doesn't match the teacher's prompt, as in the case of 'notebook pc') and student's response

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results in the production of jocular frame by others. Extract 5.4 is the continuation of Extract 5.1 ('should be yes'), in which as noted earlier, participants are working on a task to practice using emphatic 'do' by responding to the TEA's prompts (imaginary rumours about students). As a reminder, prior to the extract, TEA has nominated SEM and provided the prompt 'I heard that you can't stop biting your nails, is that correct?'. Extract 5.4 starts where this sequence comes to a close and SEY volunteers to provide another response for the same prompt by raising her hand.

Extract 5.4: biting_fingers

```
           ((lines omitted; SEM provides the first part of
           her response, see Extract 5.1))
01    SEM:  £sometimes when i'm bored£ hhahahahh
02    Ss:   hhahahhahahhahh
03    TEA:  when i'm bored yes huh uh it's not actually that
04          often it is not like i [can't stop + (0.2) seyma
05                                            +((TEA looks at SEY))
06    SEY:                          [((smiles and raises her hand))
07  → SEY:  i d- i do bite my (.) u:h >fingers becau:se<
08    TEA:  nails
09  → GIZ:  ↑fing[e(hh)rs   hhahhahahh
10    SEY:       [↑nail- + [hhahhahahh
11                       + ((SEY briefly glances at GIZ))
12  → Ss:             [*hahahhahahah[hhahhhh
                       *shared laughter -->
13  → OZG:                         [£etcil seyma£
                           £carnivorous seyma£
           --------------------------------------------------
14    TEA:  [hahhahhahhahhahhhahhhahhhahhhahh
           ----------------------------------
15  → EBR:  [+ £alış(hh)mış artı(hh)k£ hhahahahahh
              apparently she ca(hh)n't sto(hh)p now
              --------------------------------------
16           +#6
17    GIZ:  £my foot finger£
             ---------------
18  → TEA:  £u::h she hahhahh bit her (.) e:r [nails=
             --------------------------------------
19    EBR:                                    [£fing(hh)ers£
             ----------------------------------------------
20    TEA:  =but there were not* any left so she
21           ------------------>*
22          [continued with her fingers£
23    Ss:   [hahahhahaahhhahahah .hhhhehhh
```


Figure #6
((scans her hand from fingers to the wrist))

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```
24   SEY: £because my mother's cook(s) (.) is as
25        delicious as my e:r nails£=
26   TEA: =£↑oh [alright£
27   Ss:        [hahhahhahhahhahahh
28   TEA: £interesting£
```

SEM completes her response with smiley voice and turn-final laughter and indexes it as humorous, which is responded to with laughter by other students (lines 01-02). When TEA signals closing the sequence by evaluating and confirming the response, SEY smiles and raises her hand to volunteer to provide another response (line 06). Through smiling at pre-turn position, she is either treating a prior turn as humorous (given that SEM's turn is marked as humorous) or signalling that the forthcoming utterance to be produced as non-serious. After establishing mutual gaze with SEY (line 05) and following a 0.2-second pause, TEA nominates SEY as the next speaker by stating her name (line 04). In her response (line 07), SEY fails to utter the target form ('biting nails') and says 'fingers' instead of 'nails', which is quickly corrected by TEA 'nails' (line 08), without waiting SEY to complete the rest of her response. Despite being a direct correction of the response, TEA's turn here is not mitigated, which may be face-threatening for SEY. Before SEY takes up the correct target form, GIZ self-selects and produces a partial repeat of SEY's turn, focusing on the part TEA has indicated as erroneous, with interpolated and turn-final laughter as well as turn-initial rising intonation '↑fing[e(hh)rs' (line 09). SEY produces the correct form in line 10 overlapping GIZ, but she cuts off her talk ('↑nail-') - perhaps a resolution of the overlap, briefly glances at GIZ and produces laughter, which is overlapped by a burst of shared laughter in the class.

Participants' responses in the subsequent turns display not only the part of the utterance treated as laughable but also provide an account for their laughter. In line 13, OZG self-selects and upgrades SEY's response in the sense of giving an account by linking the action produced in SEY's response ('biting fingers') to her eating habits ('£etcil seyma£', '*£carnivorous seyma£*'). EBR picks up OZG's contribution and builds on it both verbally (line 15) and nonverbally (line 16). She scans her hand from nails to the wrist (**#6**) and claims that SEY cannot stop now, which also relates to the task prompt 'you can't stop biting your nails'. She marks her turn as humorous through embedded laughter ('alış(hh)mış artı(hh)k£', '*apparently she ca(hh)n't sto(hh)p now*', line 15) and turn-final laughter particles. GIZ also extends the proposed action of biting fingers to 'foot finger' (toes) in smiley voice in line 17, which is not taken up by others. TEA later picks up EBR's contribution and elaborates

on it by producing an absurd scenario in which SEY starts biting her nails and continues with her fingers when there is not any left (lines 18, 20, 22). In doing so, she provides an account, which somewhat aligns with the prompt given at the beginning in literal sense ('can't stop biting nails') and makes sense of the student's original erroneous response. She further contributes to the production of a jocular frame with the use of smiley voice and laughter particles. This triggers more shared laughter in the class (line 23). SEY takes the floor again and provides the rest of her response in smiley voice indexing it as humorous (lines 24-25), which is acknowledged by TEA in line 26 '£↑oh [alright£', again produced with smiley voice. While students produce shared laughter and treat the response as humorous (line 27), TEA provides an assessment in smiley voice to close the sequence '£interesting£' (line 28).

As can be observed in Extracts 5.3 and 5.4, when students provide answers which are hearable as absurd or pragmatically atypical (e.g. 'burning London'; 'biting fingers') and thus responded to with laughter by other students, teacher first fixes the problem by initiating repair, and later joins in the jocularity and treats the responses as humorous by laughing along. Additionally, teacher also produces some hypothetical account which aligns with the task and target form, adds to the jocularity, and also retrospectively makes sense of the original student response. Where the response clearly does not align with the target form (e.g. 'biting nails' in Extract 5.4), teacher immediately corrects it. However, when the response is not produced clearly and can be perceived either as transgressive or as a language error (e.g. 'burning london' in Extract 5.3), teacher seems to delay her response by putting in some work to clarify it before providing a response. Apart from the teacher, other participants also seem to put in some work not only to account for their laughter but also to frame the response in a jocular context where it would make sense (e.g. line 07 '£etcil seyma£', '*£carnivorous seyma£*' in Extract 5.4; line 25-26 in Extract 5.3), which also mitigates the delicate moment for the student.

The following extract presents another similar case. Prior to the extract, participants are working on a task to practice how to use adjectives with infinitives (i.e. boiled eggs are *nice to eat*). In this task, students are asked to construct sentences by using different combinations of the vocabulary (adjectives and verbs) provided in the boxes on the course book. TEA allocates the turn to PEL by stating her name, who has not been bidding for the turn.

Extract 5.5: cooking_small_children

```
01   TEA: pelin
02        (0.3)
03 → PEL: u::h small children are hard to cook
04        (0.7)
05   TEA: £hard to ↑cook£=
06   Ss:  =↑ahhahhahhahh[ahhahhhhahhhahhh
07   TEA:                [£small children are hard to cook£
08 → YAL: £she maybe [a witch£
09   TEA:            [£u::h what are you are you from
10        y- e-[ y'know£  ]=
11 → GUL:      [£cannibal£]
12   TEA: =e:::r there was this fairy- a- a-
13        [this  ] tale hansel and gretel
14   YAL: [movie?]
15        (0.7)
16   TEA: u::h she used to cook you know kids hansel
17        and g[ratel and eat them] them so =
18   Ss:       [u:::::::h          ]
19 → TEA: =£are <you like that old lady?£>
20        (1.5)
21   TEA: small children < are hard ↑to > (0.5) cook
22        (2.1)
23   Ss:  ((some students smile and giggle))
24   TEA: okay so you know what this sentence means
25        right↑ <you cook small children>
26   PEL: °£yeah£°=
27 → GUL: =£evet cünkü (.) £tencereden hopluyo(hh)rlar£
             £yes because (.) £they jum(hh)p off the pan£
28        [hhhahhahahhhahhhhh
29 → Ss:  *[hahhahahahhhahhah
          *shared laughter --->
30 → TEA: [hhahhahahhahhahh .hh .hh ye(hh)ah £they just
          ----------------------------------------------
31        try to get out of hhahhahhhahh yeah they
          ----------------------------------------
32        just try to get o:::ut* and  ] it is
          -------------------->*
33
34        kind of difficult to keep them (.) in the pan £
35        ahhah[hahahhahhahh
36   GUL:      [£ye(hh)ah hhehhehhehh£
37   Ss:       [hehehhehhehhehhhhehhhhehh
38 → TEA: £is it so hhehehh? okay i mean this is
39        grammatically correct °of course° and meaningful
40        in a way if you are::::: in a::=
41 → YAL: =£sata[nist movie£
42 → TEA:       [horror hahahahh movie or i don't kno(hh)w
```

```
43           ahhahhahh small children are hard to cook i mean
44           >it must be diffi- i've never tried so- £<
45    Ss:    hahhahhhahhh
46    TEA:   £i don't know£
47    YAL:   £(you'd better) not try that at home£
48    TEA:   £yeah don't try that at home£
```

When nominated, PEL provides her response 'small children are hard to cook' in line 03 after 0.3-second delay, which may result from being nominated without having bid for the turn. Despite the absurd suggestion in her utterance ('cooking small children'), PEL delivers her response without deploying any resources (e.g. smile, laughter, smiley voice, etc.) that could have marked it as non-serious. PEL's response leads to 0.7-second silence in the class, which is followed by TEA's repair initiator with a partial repeat of the response '£hard to ↑cook£' in smiley voice and with emphasis on the proposed action 'cook' (line 05). Producing 'cook' with emphasis and rising intonation, TEA might be identifying this part of the utterance as 'unexpected'. In this regard, this is similar to the case presented in Extract 5.3 ('burning london'), in which TEA first responds with partial repeat produced to check for confirmation; though, unlike Extract 5.3 where students' shared laughter precedes TEA's request for confirmation, in this case, shared laughter follows TEA's repair initiator (line 06). Thus, TEA seems to be unsure about how to respond to this as she requests for confirmation and checks appropriateness of the response as it could be a language mistake or deliberately produced as transgression.

In line 07, TEA overlaps the ongoing laughter and with full repetition of the utterance in smiley voice, but this time without any emphasis and rising intonation. She begins producing a question but cuts it off ('[£u::h what are you are you from y- e-[y'know£', lines 09-10) and continues by providing a context for PEL's response ('cooking small children'), a fairy tale 'Hansel and Gretel', in the subsequent turns (lines 12-13, 16-17, 19). As such, she provides a jocular frame which acts as a candidate account to make sense of the response. Other students also contribute to the jocular frame by providing responses as accounts for the response, all which are produced through smiley voice. For example, YAL self-selects in line 08, and provides an assessment in smiley voice '£she maybe [a witch£'. This is also affiliated and built upon by GUL, who suggests another context drawing on eating habits '£cannibal£' in line 11.

Although TEA completes her turn with a polar question in line 19, which appears to be addressed to PEL by linking a fairy tale character eating small children to PEL's response '£are <you like that old lady?£>', there is no response coming from PEL for 1.5 seconds. Thus, TEA takes the floor and again repeats the response in line 21. This leads to another lengthy silence (2.1 seconds) in the class, following which some students smile and giggle (lines 22-23). In lines 24-25, TEA produces an understanding check by explicitly interrogating whether PEL knows the meaning of the sentence, which is confirmed by PEL in smiley and quiet voice (line 26). At this point, the jocular frame could potentially continue, or TEA could emphasise pedagogy, orienting to a focus on the task and target language (i.e. treating the response as inappropriate). GUL self-selects and by shifting to Turkish, elaborates on PEL's response by drawing on common-sense knowledge (*children do not sit still*) as an account, which she produces as humorous through the use of smiley voice and in-turn and turn-final laughter particles (line 27). In doing so, like other participants, she provides another jocular frame and designs it as humorous through smiley voice and laughter particles. GUL's response is treated as humorous by other students through an overlapping burst of shared laughter (line 27). TEA also contributes to this jocular frame by laughing along with the students and elaborating on GUL's utterance in lines 30-35. GUL acknowledges TEA's elaboration and continues to laugh along with other students. TEA takes to floor again in line 38 and shifts the focus to language, first evaluating the response in terms of the form and confirms it 'this is grammatically correct °of course°'. She later continues with assessing it as 'meaningful in a way' with the condition of being in a different context and starts a word search with elongated speech before identifying the context 'if you are:::: in a::' (line 40). YAL self-selects in a latched turn either to respond to TEA's word search or to build on TEA's utterance by offering another candidate context 'satanist movie', produced through smiley voice. TEA aligns with this suggestion by producing another, more commonly used, category of film: 'horror movie', again with embedded laughter particles in the turn. Thus, participants continue their efforts to both make sense of the response provided by offering candidate contexts where the response will be congruous, and (2) do so within a jocular frame.

Compared to the case in the previous extract ('biting fingers'), which is more likely to be a language mistake in producing the target form 'biting nails', in this case, it is less clear whether the student's response is a language error, or a deliberate production of 'transgressive' answer.

This is evidenced by teacher's conduct, as she delays her response and responds with confirmation requests through repetitions (e.g. lines 05) and explicitly checking understanding (e.g. lines 24-25). Students and the teacher both work to produce a jocular frame that will account for their laughter and make sense of the response throughout the ensuing sequence, but at the same time, teacher chooses to focus on it pedagogically, by evaluating it as grammatically correct, and as pragmatically meaningful in some hypothetical contexts ('horror movies'). Through this, the teacher both maintains and balances pedagogical goals as well as progressing the task and contributing to the jocular frame. In so doing, she also mitigates the potentially delicate moment for the student.

Collectively, the extracts provided so far have explored cases where student responses are not following the tasks as set and somewhat disaligns with the task requirements and thus with participation framework about *how to participate*. Analysis demonstrates that although those students' utterances are not visibly produced as humorous (namely, produced without any vocal and nonverbal resources as outlined in Chapter 4 that could have marked them as humorous), they are responded to by other participants with laughter, smile, comments, assessments that produce a jocular frame. As such, participants not only account for their laughter but also mitigate those responses in an affiliative and supportive way as these can be potentially face-threatening for the student producing the turn to be perceived as having misunderstood (or temporarily forgotten) the task. In addition to contributing to jocular frame by, for example, laughing along and providing hypothetical contexts, teacher focuses on the responses pedagogically as well through corrections and confirmation requests. While she immediately corrects the student's response when it is clearly a language mistake (e.g. 'biting nails' in Extract 5.4), she puts in some work through delaying the response and/or initiating confirmation requests to clarify the responses when the responses can be hearable as transgressive or as a language error (e.g. 'burning london', Extract 5.3; 'cooking small children', Extract 5.5). In doing so, participants' production of jocular frames appears to mitigate the potentially delicate moments for the students producing the responses as well as progressing the task at hand and accomplishing pedagogical goals.

5.2 Jocular Frames When Students' Responses do not Align with Turn Allocation or Shared Cultural Knowledge

In addition to the nature of students' responses not following tasks as set, this section demonstrates that student utterances that do not follow the requirements of the sequential environment that they are provided in can also lead to the production of jocular frames by other participants. These responses are met with laughter by others as they are treated as disaligning with regards to turn allocation, more specifically, *when to participate*. Additionally, following extracts will reveal that student responses can also be responded to with laughter -even if they align with task requirements and turn allocation- when they do not meet participants' shared cultural expectations. In both types of cases, these moments can be potentially face-threatening for the student producing the turn for being laughed at by others. As a result, these responses lead to production of jocular frames by others which appear to mitigate the potentially delicate and face-threatening moments for the students producing the response, and in the meantime, participants maintain and progress the pedagogical agenda.

In what follows, a student response is responded to with smiles and laughter as it does not align with participants' normative expectations with regards to turn allocation. In Extract 5.6, participants are working on an in-class activity based on a course book exercise to practice emphatic 'do', in which the first part of the sentence is given, and the students are required to, first, find the correct ending for the first part among the sentences given in the second column on the course book and, later, rewrite the second part by using emphatic 'do'. TEA reads the first part of the sentence and nominates students to complete the second part. Prior to the extract, TEA is having an off-task discussion with a student based on his comment about learning Russian, while other students have been working on the exercise individually. The extract starts when TEA completes her discussion and signals moving on and starting the task.

Extract 5.6: onu_yapmamışım

```
01   TEA:  okay(.) >anyway< (.) [+ let's:: continue
02   HAM:                       [+ #7
03         (0.6)
04   TEA:  +i'll be ready in a minute + (.) hamit
05         +((TEA reads from the coursebook))  +((TEA looks at the students))
06         (0.5)((#8))
07 → HAM:  + no.
```

```
08              + #9
09              (0.8)
10  → RAH:   [hhahhahahhahhahha[hh
11    HAM:   [((lateral headshakes))
12  → HAK:   [((looks at HAM))
13  → HAM:                [+£onu [yapmamış(hh)[ım £ hhehhehheh
                            £oh! i haven't do(hh)ne that one£
14                         + #10
15  → HAK:                          [((HAK smiles))
16  → TEA:                                   [£oh okay (.)
17           al+ri::ght£ +
18            +((TEA opens her arms to opposite sides))
19                    +((ASU looks at TEA))
20           (0.9)  ((ASU raises her hand and TEA looks at her))
21    TEA:   asu then
```

Figure #7	Figure #8	Figure #9	Figure #10
((looks at TEA and raises his hand))	((lowers his hand halfway down, looks at his notebook))	((hides his hand under the desk with a rapid move))	((looks at TEA, waves his hand))
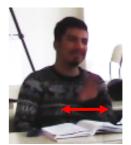
When teacher signals moving on 'okay(.) >anyway<' and starting the task 'let's:: continue', HAM shows willingness to respond and bids for the turn by raising his hand in line 02 (see figure **#7**). TEA reads the first part of the question out loud and moves her gaze around the room, visibly searching for the next speaker and nominates HAM to complete the sentence (lines 01, 04-05). When nominated, HAM looks down at his notebook while lowering his hand halfway down (see figure **#8**). Soon, he hides his hand under the desk with a rapid move (**#9**) and rejects responding verbally ('no.', line 07). The sudden movement of the hands can be a display of embodied change of state token and can mitigate his direct rejection to respond. There is no response to this from TEA, or any other students, in the following 0.8-second pause, until RAH starts laughing (line 10) while HAK shifts his gaze towards HAM and smiles (lines 12 and 15). HAM shakes his head laterally in line 11 and later shifts his gaze from his notebook towards TEA, smiles and waves his hand (see figure **#10**), which appears to further confirm that he has withdrawn his offer to take the next turn. He continues by

providing an account for why he has withdrawn his offer to take the turn (he hasn't done that question), which is produced in smiley voice and with interpolated laughter as well as turn-final laughter particles (line 13). Thus, perhaps as an orientation to his response as atypical, HAM retrospectively mitigates his rejection to respond through embodied withdrawal of his offer to respond the next question (e.g. hiding his hand, lateral headshakes, smiling, waving his hand) as well as by providing an account, which is produced through smiley voice and laughter particles.

Following HAM's account giving, TEA acknowledges his withdrawal from responding with two acknowledgement tokens produced in smiley voice and preceded by a change of state token ('£oh okay al+ri::ght£') as well as opening her arms to opposite sides (lines 15-16). Given that TEA's response comes with a delay (after eight lines), she seems to be treating the response as atypical and unexpected, which can also be observed in the display of surprise through turn-initial change of state token ('oh') and in the use of double acknowledgement tokens (the second one is elongated). Following this, she nominates ASU in line 21, who bids for the turn with a hand raise (line 20).

Therefore, in this extract, given that HAM has shown willingness to answer the question by raising his hand at the beginning but rejected to respond after being nominated, he violates the requirements of a response turn by deselecting himself. This could have been potentially face-threatening for the student or even the teacher (since the student's 'no' seems to be in direct violation of normal turn-taking allocation in classrooms – namely, that teacher selects responses, and students act accordingly). Instead though, the students, including HAM, and the teacher produce a jocular frame, perhaps to mitigate the risk of face-threatening. While some students produce laughter and smile towards HAM, the teacher mitigates the potentially delicate moment for HAM through acknowledgement tokens produced in smiley voice and by immediately giving the floor to another student after HAM's withdrawal of his request to respond, through which she also progresses her pedagogical agenda.

Extract 5.7 below presents a similar case. Here, instead of withdrawing from responding, the student contests her being nominated, which is also treated as disaligning with classroom norms about participation framework and leads to production of a jocular frame. Extract 5.7 is the continuation of extracts 5.1 ('should be yes') and 5.3 ('biting fingers'). As a reminder, in this task, participants are practicing how to do emphasis by using emphatic 'do' in present or past

tense. TEA provides a prompt (imaginary rumours about students, usually starting with 'someone said that..', as in 'someone said that you can't stop biting your nails') and asks students to respond using the target form and providing an account for it. The extract starts when TEA moves on and starts searching the whole class to select the next speaker. It's worth noting here that none of the students are bidding for the turn while TEA is searching for the next speaker.

Extract 5.7: why_asu_now

```
01    TEA:  + u- u:[:h
02          +  ((TEA is looking at the students))
03    HAK:       [°£who is next?£°
04  → OZG:  +↑asu hhehheh+hehhehehh=
05          + ((points at ASU sitting next to her))
06                          + ((TEA turns to look at ASU))
07  → TEA:  =↑asu=
08  → ASU:  + =<↑ne alaka [şimdi asu>+
              ↑what! why asu now?
09          + ((ASU is looking at TEA))      + ((ASU smiles))
10  → Ss:                [hhhahahahhah[hahhahhhahhahhahh
11  → TEA:                            [+ £okay asu£
12                                    + ((smiles))
13    EBR:  £asu hocam asu (ya::)£   (('ya' is a filler in Turkish))
            £asu teacher asu£
14    ASU:  £neyse£ +
            £whatever£
15              + #11
16  → Ss:   hhahahahhahhh
17    TEA:  £asu ↑don't you like coming to the grammar class?£
18    Ss:   [↑hhahhahahahahahhahhahahhahh
19    ASU:  [((smiles))
20    OZG:  £i [do£
21    GIZ:     [£ye:::ah£
22          (1.4)
23    ASU:  £i do:::+ like (.) <com(hh)ing to>
24                 +((ASU looks at OZG))
25          +gra(hh)mma(hh)r- hahah[hahahahh
26          +((ASU looks at TEA))
27    TEA:                        [£huh uh£=
28    OZG:  ↑£because i love meryem hoca£
                              teacher
29    TEA:  [£ye(hh)s£ hhahahhhahahhahhh
30    Ss:   [hahhahahhahah[hahahahh
31    TEA:               [(>£that's right£<) i'm [forcing
```


Figure #11

((looks at TEA and merges her hands on her lap))

```
32   GIZ:                                        [£i do love£
33        you here >to say that< i do like hhahahhahhah
34        [because >you have to say that< huh uh£
35   GIZ: [+£i do love£
36         +((GIZ looks at ASU))
37   ASU: ↑yes i do like to ↓coming to grammar class
38   TEA: £hmm okay (.) >and that's all?<£
39   ASU: [((smiles and nods))
40   Ss:  [hhahahhahhah
41   TEA: £that's all okay£
```

When teacher searches for the next speaker, OZG self-selects and suggests ASU as the next speaker both nonverbally by pointing at ASU (line 05) and verbally (↑asu) (line 04), which is followed by turn-final laughter, perhaps as acknowledgement that it is atypical for a student to select the next-speaker in such sequential environments. TEA turns and shifts her gaze towards ASU and soon takes up OZG's suggestion and nominates her as the next speaker, by stating her name, in line 07. Having been nominated without bidding for the turn, ASU immediately contests this and questions the reason for turn allocation with a marked shift into L1 '<↑*ne alaka* [*şimdi asu*>' ('↑**what! why asu now?**') while she maintains her gaze at TEA (lines 08-09). Rather than accepting turn nomination and waiting for TEA's prompt, ASU displays resistance to respond, which disaligns with the sequential placement of the response. ASU's resistance and display of admonishment for being nominated is responded to with laughter by other students overlapping ASU's turn (line 10).

As in the previous extract, this is a potentially face-threatening moment for TEA, who could potentially exert her authority and/or admonish the student for their refusal to follow classroom turn-allocation norms. Instead, TEA pursues a response from ASU, but begins to produce a jocular frame in doing so; in line 11, she repeats turn nomination but this time starting with an acknowledgement token and producing the turn with smiley voice '£okay asu£'. The turn-initial 'okay' may perhaps orient to this being a second request, which is mitigated through the use of smiley voice. Following TEA's insistence on turn allocation, ASU takes the floor in line 14 in a kind of concession produced in smiley voice ('£*neyse*£', '**£whatever£**'), which is also displayed nonverbally as she merges her hands on her lap and establishes mutual gaze with TEA (see figure **#11**, line 15). This marks a shift from ASU's previous response, which was not produced through smile voice. Further, ASU's response accepting the turn allocation with a concession results in more shared laughter in the class (line 16). TEA takes the floor in line

17 to provide a prompt for ASU in smiley voice, which questions her desire to come to grammar class. TEA's question here does not fit with the nature of the task as she provides imaginary rumours as prompts produced in a reporting format as in 'I heard that you can't stop biting your nails' (see Extract 5.3). However, in this case, TEA produces a jocular frame by changing the format of the prompt and producing a polar question in smiley voice. TEA's question here requires an affirmative response confirming her love for the class, which adds to the jocular frame as it challenges ASU's resistance and unwillingness to respond and frames it in a jocular context. Hence, TEA not only progresses the pedagogical activity but also orients to ASU's initial resistance to respond.

Before ASU can respond to TEA's question, students produce a burst of shared laughter (line 18), perhaps treating TEA's question interrogating ASU's love for the class as an orientation to ASU's initial resistance to respond. ASU does not join in the ongoing laughter or produce a response to TEA's question, instead she starts smiling (line 19), which seems to be a mitigated embodied response not showing full commitment like other students' laughter. OZG self-selects and provides a response in target form '£i [do£' produced with smiley voice (line 20). GIZ also responds with an elongated confirmation '[£ye:::ah£', again produced with smiley voice. None of these candidate responses are picked up by others for 1.4 seconds. ASU takes the turn in line 23 and starts producing the target form with elongations and embedded laughter particles. Around mid-turn point, she shifts her gaze towards OZG and then shifts it back towards TEA before she cuts off her utterance before completing the target form and continues to laugh (lines 23-26). TEA responds to this with a go-ahead as ASU has not provided an account for her response, which constitutes the second part of the target form in the task. However, before ASU produces a response, OZG self-selects and provides a candidate response in smiley voice reporting TEA as the reason for coming to the class, which could make up for ASU's initial resistance to turn allocation. Thus, participants continue to contribute to the jocular frame that would account for ASU's initial response violating participation norms in the class.

Even though the turn has not been allocated to OZG, TEA confirms OZG's suggested response '[£ye(hh)s£' and treats it as humorous with laughter particles (line 29). Students also produce shared laughter following OZG's turn (line 30). TEA continues in line 31 and builds on OZG's jocular frame by suggesting that her research format has been deliberate so that

students will provide what OZG has suggested as an account for it 'because >you have to say that', which she produces with smiley voice and in-turn laughter particles indexing it as non-serious. GIZ also provides a candidate response in lines 32 '[£i do love£' and repeats it in line 35, but it is not taken up by others. ASU takes the floor again in line 37 and provides the target form, but this time without smiley voice or laughter particles. TEA confirms the response in smiley voice and following a micro-pause, checks for possible turn completion '£hmm okay (.) >and that's all?<£' (line 38). TEA's question here can be treated as asking for the second part of the target form, namely, giving an account, or it may be heard as an orientation and contribution to the jocular frame produced in the prior turn suggesting 'TEA (meryem teacher)' as the main reason for their love for coming to grammar class. ASU confirms TEA nonverbally through smiling and nodding while other students produce shared laughter (lines 39-40). Even though, TEA has not elicited the second part of the target form, she confirms ASU's response and signals closing the sequence '£that's all okay£' (line 41).

Thus, resisting turn allocation is another action which is potentially face-threatening, but in this dataset results in teacher and students producing a jocular frame to account for the action, and to move the task forward, without the need for face loss or admonishments. However, unlike the previous case (see Extract 5.6), ASU does not provide an account for her resistance to respond. Therefore, while, in the previous extract, teacher confirms HAM's withdrawal from responding and nominates another student; here, she insists on turn allocation 'okay asu'.

In the extracts provided so far, student responses are treated as disaligning with participants' normative expectations with regards to *how* and *when* to participate in the classroom. Teacher manages these moments pedagogically by reminding them task requirements and correcting the utterances while at the same time affiliating and laughing along with other students, and thus contributing to the jocular frame. In doing so, she strikes a balance so that she not only progresses her pedagogical agenda but also mitigates the potentially delicate moments for students as having misunderstood the task, or as deliberately violating the norms of classroom conduct.

In addition to norms in the classroom in terms of participation, a jocular frame can be produced when a student's response does not align with the shared cultural knowledge of the participants.

In what follows, the student's answer is responded to with laughter, even though it aligns with the target form. Extract 5.8 comes from the same task-based setting as the previous extract. As a reminder, in this task, students are required to respond by using emphatic 'do' in present or past tense as well as providing an account in response to prompts provided by TEA. The extract starts when TEA allocates the turn to SEY, who has not been bidding for the turn.

Extract 5.8: spaghetti

```
01    TEA:  seyma↑ (0.5) some students- some- a- u::h
02          another student told me that (0.4) you
03          (.) u:::h >plan to go to france<
04          (1.4)
05    EBR:  °( )° hehh[ehehehh
06    SEY:           [i do >↓plan to go to france<
07          (1.4)
08    SEY:  <because> u:::h hehehh=
09    TEA:  =huh uh
10  → SEY:  i like spaghetti=
11  → Ss:   =*↑thhah[hahahhahahahh
              *shared laughter ---->
12    SEY:         [hhha[hahhahhahh
              -----------------------
13  → TEA:              [£spaghetti↑ (.) isn't it
              --------------------------------------
14          [in italy?£
              -----------
15    SEY:  [£orda hehhehh mıydı +↑ya::£ (('ya' is a filler in Turkish))
16          £is it there?£          +((SEY turns to look at EBR sitting next to her))
              ---------------------------
17    EBR:  £orda- orda hehhehh miydi?£
              £there- is it there?£
              ---------------------------
18    RAH:  [£spa(hhh)ghe[tti£ hehehehhhh
              ---------------------------
19  → TEA:                [↑it is italy (.)haha[hhahhahahh *
20          -------------------------------------------->*
21    SEY:                                    [↑£hu::h£ (.) hehehh
22          (0.8)
23    TEA:  [£↑eiffel [tower£
24    RAH:  [£( )£
25    OZG:          [£↑işte siz düşü[nün hhhahahahahah
                    £see! she doesn't even know that!£
26    SEY:  £eiffel °tower°£=
27    Ss:   = +↑hhahahah[hahahahhahahhahh
              + ((some students look at OZG))
28
```

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```
29    SEY:                    [hhahhah+hahhahhahh
30                            +((SEY looks at OZG sitting behind her))
31 →  TEA:  [£i mean <£there must be some spaghetti]
32          the::re (.) as we::ll (.) [i-£>
33 →  HAK:                            [£°ye::ah° french
34          spagetti ↑or french fries£
35    TEA:  £maybe: (.) ↓french fries£
```

TEA nominates SEY by stating her name and provides a prompt for her reporting that she had plans to go to France between lines 01-03. Perhaps for having been nominated without bidding for the turn (and showing readiness to answer), SEY delays her response for 1.4 seconds following TEA's turn. Even though the turn has been allocated to SEY, EBR self-selects in line 05 and produces an utterance that is inaudible in the recordings and completes the turn with laughter, which is not picked up by others. SEY starts producing her response in line 06 and after providing the first part of the target form (acknowledging the rumour by using emphatic 'do'), there follows a pause of 1.4 seconds. She starts producing the second part of the target form '<because>' in slow speed but later initiates a word search with verbalised thinking 'u:::h' accompanied by giggling (line 07). TEA provides a go-ahead in a latched turn 'huh uh', following which SEY completes her response in line 10 'i like spaghetti'. Although SEY's response aligns with the requirements of the task ('providing an account'), it is responded to by the participants with a burst of shared laughter coming in a latched turn (line 11). SEY also joins in the ongoing laughter, which may serve as a mitigation strategy since students' laughter here can be face-threatening for potentially being perceived as laughing *at* her given that her response has not been designed as humorous.

TEA initiates repair for SEY's utterance in the form of a confirmation check uttered in smiley voice in lines 13-14. She first highlights the trouble source '[£spaghetti↑', which also identifies the part of the utterance as the source of their laughter. She continues by producing a correction, formulated as a question 'isn't it [in italy?£', which makes self-repair from SEY as relevant next. In doing so, TEA not only corrects SEY's response but also provides an account for the ongoing laughter by pointing out that spaghetti is typically associated with Italy not France. Thus, TEA's turn implies that SEY's response providing the popular cuisine of Italy (spaghetti) as an account for her visit to France is treated as laughable by the participants. Through producing the turn in smiley voice and laughing along with other

students, TEA mitigates the repair turn, which can be a delicate moment for SEY due to her apparent mistake.

Overlapping TEA's turn, SEY shifts her gaze towards EBR sitting next to her and requests confirmation by switching to L1 ('[£orda hehhehh mıydı +↑ya::£', '**£is it there?£**') followed by an elongated filler in Turkish 'ya', which does not translate into English, but interactionally displays uncertainty (lines 15-16). As SEY's confirmation request comes following TEA's repetition of 'spaghetti' formatted as a question with turn-final rising intonation, it can be concluded that SEY displays uncertainty about her response for the task and with '*orda*' (there), she refers to 'France'. EBR responds to SEY's confirmation request by repeating her question in L1 and with in-turn laughter particles '£orda- orda hehhehh mıydı?£' ('**£there- is it there?£**', line 17). As it is produced without 'ya' as in SEY's turn, EBR does not show uncertainty but may be treating the question as laughable and by repeating 'orda' ('there') twice, she identifies the source of her laughter. RAH also self-selects in line 18 and partially repeats SEY's response in smiley voice and with embedded laughter particles (£spag(hhh)he[tti£). In doing so, both participants display the part of the utterance that is the source of their laughter. In line 19, TEA takes the floor again and provides the correct information '↑it is italy' and completes the turn with laughter particles following a micro-pause. TEA's response ceases the ongoing laughter in the class (line 20), which may show participants' orientation to TEA's direct correction of the response as signalling that she is moving on. This is overlapped by SEY displaying receipt of information through a change of state token produced in smiley voice, which treats TEA's utterance as news (line 21).

Following 0.8-second silence, TEA takes the floor again and builds on her utterance by providing an alternative answer- that is, an answer aligning with socially shared expectations of the participants in this particular context- in smiley voice '£↑eiffel [tower£' (line 23). Given the initial shared laughter and TEA's direct correction of the response can be face-threatening for SEY, in the subsequent turns, participants produce jocular frames to mitigate this moment for her. Before SEY takes the suggested response ('£eiffel °tower°£', line 26), OZG self-selects and addresses others by explicitly stating that SEY does not even know it, which may show her orientation to SEY's response in line 21 treating TEA's turn as news through change of state token. She designs her turn as non-serious through the use of smiley

voice and turn-final laughter (line 25), which may serve to mitigate the utterance as publicly declaring SEY's lack of shared knowledge in her presence. This results in more laughter in the class while at the same time some students shift their gaze towards OZG (line 28). SEY also joins in the ongoing laughter and establishes mutual gaze with OZG sitting behind her (lines 29-30). TEA takes the floor in line 31 and provides an elaboration in smiley voice '`<£there must be some spaghetti the::re(.)as we::ll`', through which she provides a context where SEY's response can be perceived as a plausible account for wanting to visit France. Thus, she retrospectively mitigates the potentially delicate moment for SEY, which is also picked up by HAK and built upon by combining spaghetti with French cuisine '`£°yea::h° french spagetti`' (line 33). HAK later upgrades it and contributes to the jocular frame by bringing up another type of food '`↑or french fries£`' (line 34) - although French fries are more commonly associated with the USA not France-, which is acknowledged by TEA in the following turn. Thus, both TEA and students produce laughter, assessments, and comments that produce a jocular frame which account for SEY's response and mitigates the potentially delicate moment for her for having failed to meeting shared cultural norms in the class.

As can be observed, teacher's feedback for SEY's response concerns the topic rather than the form. Thus, participants' orientations show that SEY's response here is met with laughter as it does not meet the socially shared normative expectations of the participants ('spaghetti is a famous cuisine of Italy'). Given that SEY's response is not produced as humorous (line 09), participants also put in some work in the subsequent turns to explicitly display the source of laughter (e.g. lines 12, 15, 16) and accounting for why they treat the utterance as laughable, which produce a jocular frame. They also provide food names that appear incongruous (e.g. 'french spaghetti'; lines 33-34), which builds on the jocular frame. Thus, even though this is potentially a face-threatening moment for SEY as others are essentially laughing at her mistake and even making direct assertions for her mistake (e.g. 'she doesn't even know that!', line 28), teacher's and some other students' work here mitigates this moment for SEY by producing a jocular frame.

The following extract provides a similar case in the sense that student's utterance aligns with the target form, but it is responded to with laughter as it does not align with participants' shared cultural knowledge. However, it is slightly different from the previous extract in that shared

laughter comes in before the student completes his utterance and thus, instead of laughing along, teacher displays orientation to the task and shuts down the shared laughter until the student provides the complete answer.

Extract 5.9 is the continuation of the task in the previous extract. As noted earlier, in this task, students are required to provide answers using emphatic 'do' and provide an account for it in response to TEA's prompts. It is worth noting here that Ayse mentioned in the extract is not a student in the class but an imaginary female person.

Extract 5.9: love_ayse

```
01    TEA: hamdi (0.4) i heard you love ayse +
02                                           + ((TEA smiles))
03    EBR: .hhh↑u:::hhh
04         (0.3)
05  → HAM: yes i [do
06  → Ss:        [↑hhahahahahhahah[hahhhahahhhahahhh]
07    TEA:                        [£yeah that's what] (.) he
08         should say >huh uh<£
09  → HAM: i do love ayse because u:::h
10         (0.5)
11  → HAM: she is my sister=
12  → Ss:  =[+↑hahhhah[hahahahhahhahahahhahhahahhahahhahah
13  → RAH: =[+ #14
14    TEA:           [↑£o::hhhahhah[hahahhahhhahahh
15    HAM:                         [hhahhahh[ahahh
16    SEY:                                  [+£wo:::w£ hhehehhehh
17    HAM:                                  [+ #15
18    HAK: £nice- nice escape£
19    TEA: £yeah go[od£
20    SEY:         [+ £bacımsın£=
                   £friend zoned£
21                 +((SEY looks at HAM))
22    HAM: =[hhhahhahhahahhahhhahahhaahhahh
23    Ss:   [hhhahhahhahahhahhhahahhaahhahh
```

Figure #14
((smiles squeezed mouth and swings himself to the left with a sudden move))

Figure #15
((smiles, looks at TEA and nods))

TEA nominates HAM and provides a prompt for him in line 01, which she completes with turn-final smile. Before HAM provides a response, EBR self-selects and displays surprise with a recognizable inbreath (line 03). Both EBR's displayed surprise and TEA's turn-final smile can be an orientation to the topic of love being sensitive/taboo for this age group. Following 0.3 seconds, HAM provides the first part of the target form by acknowledging the rumour 'yes i [do' (line 05). Although HAM does not produce the turn as humorous and the response aligns with the target form, students respond to it with a burst of shared laughter overlapping his turn (line 06). Again, like EBR and TEA, students' laughter here may display their orientation to the topic as sensitive/taboo and treat it as laughable as one would not expect a young man to publicly declare his love for a young woman in this way, at least not without any hedges or hesitation, students' treat this as laughable. At this point, TEA overlaps the ongoing laughter and shows orientation to the task and the target form, by acknowledging the response as well as pointing out to the task requirements '£yeah that's what] (.) he should say£'. In prioritising the task at hand, she also displays disaffiliation with the students' shared laughter treating the utterance as humorous. TEA's response shuts down students' shared laughter, and she completes the ongoing turn with a go-ahead '>huh uh<£', which is a signal for HAM to continue.

HAM repeats the first part of his utterance and continues by providing an account for it as the second part of his response 'she is my sister' (line 09). This is met with a burst of shared laughter produced by other students in a latched turn (line 12). Participants also display surprise through vocal and nonverbal resources in the subsequent turns. For example, RAH swings himself to one side with a sudden move as well as smiling with a squeezed mouth (see figure **#14**, line 13). TEA responds with a change of state token produced with smiley voice '↑£o::h' and followed by laughter (line 14). SEY also self-selects and displays surprise '£wo:::w£' accompanied by laughter (line 16). That is, HAM's response is not met with laughter in the

class but also receipted with a display of surprise, through which participants treat the response as unexpected. That is, "you love Ayse" is hearable as romantic love, but in confirming, HAM subverts this expectation by stating that it is the love of a family member, as Ayse is his sister. In line 15, HAM also joins in the ongoing laughter and later continues to smile in line 17 (**#15**).

After laughing along with other students (line 14), TEA takes the floor in line 19 and provides a positive assessment of the response in smiley voice '£yeah go[od£' and thus, signals moving on with the task. HAK also provides a positive assessment in a self-selected turn '£nice- nice escape£' (line 18), and SEY states '***£friend zoned£***' (line 20), both of which suggest participants' expectations of this imaginary relationship to be romantic, and their expectations have not been met. Thus, they display disbelief in HAM's response and indirectly show their orientation to the first part of the utterance ('i do love ayse') as romantic love rather than sibling love. This provides further evidence about participants' socially shared expectations and accounts for treating the utterance as marked by suggesting that it is not type-fitted for a young man to publicly declare his love for a young woman without any hedges or hesitation.

As can be observed, unlike the previous extracts, in this case, shared laughter comes in before the student (HAM) completes his utterance. As the response aligns with the task requirements (and is not produced with smiley voice or laughter tokens), teacher challenges students' shared laughter and acknowledges the response as well as pointing out to the task requirements. This ceases the student laughter and thus, teacher prioritises her pedagogical agenda and she does not affiliate with the students until she receives the full response. Therefore, the way teacher responds appears to depend on whether the response treated by some students as laughable aligns with the task and pedagogical goals. While in the previous case, she affiliates by laughing along, providing elaboration, and treating the utterance as humorous; in this case, she displays orientation to the task and ceases the ongoing laughter by taking students' attention to task requirements. Considering that the task requires a confirming response ('yes I do') for a sensitive topic 'love', which is hearable as romantic love, for this age group, HAM's response is treated as laughable even if it aligns with the target form, which is potentially a face-threatening moment for him. Thus, the teacher's and other students' vocal, verbal and nonverbal responses in the subsequent turns such as laughter, display of surprise (e.g.

'£wo:::w£', line 16; figure **#15**, line 14), and assessments (e.g. '£nice- nice escape£', line 18) appear to produce a jocular frame that mitigates this moment for HAM.

Overall, this chapter has demonstrated sequential environments where student's responses in IRF sequences are oriented as in some way laughable and atypical, and lead to the other students and the teacher, producing a jocular frame in response. In doing so, as these moments can potentially be delicate and face-threatening for the students producing the turn, the jocular frame mitigates this risk and 'makes light' of the 'error'. In some cases, participants appear to account for why they are responding with laughter as well as displaying which part of the utterance is oriented as humorous. in addition to contributing to producing jocular frames, teachers seem to balance the way they manage these moments by orienting to them pedagogically and progressing the task and/or affiliating with others through laughing along. They also mitigate these moments for the students through various strategies such as the use of smiley voice and providing candidate contexts.

5.3 Chapter Summary

This chapter has explored sequential environments in which participants produce jocular frames in response to a prior student utterance which is treated as somewhat laughable and 'atypical'. Analysis throughout the chapter has demonstrated that those student responses are treated as laughable and are held accountable since they do not meet participants' normative expectations about participation framework in the class (how to participate and when to participate) and participants' shared cultural expectations. In this regard, section 5.1 has demonstrated cases where students' responses are oriented as disaligning with participants' expectations about how to participate in the ongoing activity, in which student responses are treated as laughable as they do not meet task requirements/target form. Section 5.2 has examined cases in which student utterances do not meet participants' normative expectations with regards to turn allocation, more specifically when to participate, and participants' shared cultural expectations. Thus, those students' utterances presented in both sections are responded to with laughter, assessments and comments produced in smiley voice and/or laughter. Given that these responses are not visibly produced as humorous (e.g. lack of verbal and nonverbal resources such as smile, laughter, etc. as outlined in Chapter 4), these moments are potentially face-threatening for the students producing those responses for being sanctioned as for example having misunderstood the task. Thus, teachers and students put in some work that produce

jocular frames in the subsequent turns not only accounting for their laughter but also mitigating these potentially face-threatening moments for the students in a supportive and affiliative way.

At the same time, it is observed that teachers manage these moments pedagogically by progressing their agenda as well as tasks at hand. They strike a balance between going along with jocularity, which may also be considered as mitigating these moments by making light of the mistake, and progressing their pedagogical agenda. Additionally, analysis throughout the chapter demonstrates that the way the way teacher responds appears to depend on whether the response treated by students as laughable aligns with the task and pedagogical goals or not. While in some cases teachers laugh along with others and contribute to the jocular frames, in other cases, they display orientation to the task and their pedagogical agenda by initiating repair sequences (e.g. Extract 5.3) and ceasing the ongoing laughter to elicit the full response (e.g. Extract 5.9).

Overall, this chapter has outlined participants production of jocular frames in response to prior student turns that are somewhat disaligning and 'atypical' in terms of normative expectations in the classroom context. In doing so, it has provided significant insight regarding how these moments are managed by teachers and other students in a supportive and affiliative way that mitigates the potentially face-threatening moments for the students producing the turn as well as progressing the pedagogical agenda.

Chapter 6. Teacher Responses to Student Utterances Produced and/or Treated as Humorous

6.0 Introduction

This chapter builds on the previous chapters by examining teacher responses to student utterances produced as humorous in L2 classroom interaction. Although previous chapters have also addressed the way teachers respond to student utterances, this chapter mainly focuses on teachers' use of a specific social practice – the squeezed mouth smile – in response to student utterances produced as humorous, and teachers' repair initiator in response to students' shared laughter. In doing so, it draws on Chapter 4, which examines how students produce turns as humorous, and Chapter 5, in which teachers contribute to the production of jocular frames. Thus, this final chapter provides further insights with regards to some of the ways in which teachers might manage classroom interaction when responding to students' non-serious and/or jocular classroom contributions.

This chapter consists of three sections. Sections 6.1 and 6.2 explore teachers' squeezed mouth smile (SMS) as a social practice in L2 classrooms. The first section (6.1) examines cases where teachers employ SMS when they treat student utterances as 'inappropriate'. Through analysis of extracts from the data, an argument will be developed that SMS is employed by the teachers when they are treating a student utterance as inappropriate, but at the same time, are displaying some sort of hedged alignment with them. The second section (6.2) examines teachers' use of SMS in response to students' utterances that they orient to as compliments. In doing so, teachers display affiliation and acknowledgement in their responses with SMS, but SMS here appear to do additional work by indexing the response as playful and nonserious. The chapter will continue by addressing teachers' repair initiator in the moments of shared laughter in the class (6.3) and explores how teachers manage these moments pedagogically. Finally, the summary of main observations gathered throughout the chapter will be presented in section 6.4.

6.1 SMS When Treating Student Responses as Inappropriate

This section examines teachers' use of SMS when they orient to students' responses as inappropriate. Analysis suggests that SMS as a social practice can be very complex

accomplishing multiple actions in the class. The following extracts will illustrate that although teachers' use of SMS sometimes may be enough to display teacher's stance (as disaffiliative, albeit mitigated) and elicit target responses, it may also give the students a 'get-away' opportunity to continue with the transgressive line that they take because (1) it is not oriented as a strong display of anger or frustration and (2) it does not explicitly comment on the nature of the '(in)appropriate' responses. As a result, sometimes, teachers appear to follow SMS with explicit comments, through which they not only exercise control on the nature of the responses that they wish to elicit by leaving no space for transgressive utterances but also promote participation by giving students another opportunity to revise their responses.

In the first extract below, participants are collaboratively creating a story by making sentences using the given verbs in gerund or infinitive form. However, a pattern soon emerges in which, soon after a story is started, students have the main character commit suicide and die; thus, they cut the story short. Therefore, the teacher asks them to make the story longer by not killing the story character. Prior to the extract, TEA nominates YAL as the next speaker and gives him the verb 'finish' to be used in a sentence. (*GUL is sitting next to YAL*)

Extract 6.1: come_on

```
01    TEA:  okay + so:::
02              + ((TEA looks down and starts mixing the activity cards in her hand))
03          (2.9)
04    TEA:  + ho::w did (0.3) her friend (.) help her?
05              + ((TEA stands up and starts walking around the class))
06          (0.9)
07    TEA:  yalçın ( [ )
08    GUL:           [↑o:::h hhahhahhahhh (  )
09          (1.5) ((YAL takes the activity card from TEA and reads it quietly))
10    GUL:  + °°£(wante(hh)d) him to be de(hh)ad£°° hhehhhehh
11              + ((GUL smiles and whispers while looking at the card in YAL's hand))
12          (1.5)
13    BEY:  ( [ )
14 → YAL:    [they wanted her to £commit
15          suici(hhhh)de [hhahhhahahhha[hahh=
16    GUL:                 [hhhahhahahahha[hahhhahh
17 → TEA:                 [#1           [£come o:n£
18 → YAL:  =hhahhhahh.hh £ok(hh)ay (then) okay
19          they wanted to motivate her to::£
20          (1.0)
21 → YAL:  be happy with he:r
22          (0.4)
23    BEY:  ↑li[fe
```


Figure #1
((smiles with a squeezed mouth, tilts her head to the left))

```
24 → YAL:     [u::h life
25          (0.2)
26    TEA: hu:[h huh uh ]
27    YAL:    [life (  )]=
28    TEA: =huh uh and then? (0.2) >go on<
29          (0.5)
30    YAL: and they s- succeeded (it)
31          (0.4)
32    TEA: they succeeded
```

TEA signals that she is moving on both verbally 'so::::' and nonverbally by mixing the activity cards in her hand. While she is searching for the next speaker, she provides a prompt for the next student to take up the story ('ho::w did (0.3) her friend (.) help her?', lines 04-05) and nominates YAL as the next speaker. GUL treats YAL's nomination as laughable and shows surprise with an elongated change of state token uttered with turn-initial rising intonation ('↑o:::h', line 08). While YAL takes the card and examines it (line 09), GUL whispers a candidate response, which does not align with teacher's instructions about making the story longer, and interrupts her turn with embedded laughter particles ('°°£(wante(hh)d) him to be de(hh)ad£°°', line 10). After a silence of 1.5 seconds, YAL produces his response by having the main character commit suicide (line 14) and thus by taking up the transgressive line that GUL suggested. He begins to produce his turn through smiley voice around the mid-turn point and continues with interpolated and turn-final laughter ('£commit suici(hhhh)de'), through which he indexes the turn as humorous. GUL treats the response as humorous and starts laughing along (line 16).

TEA responds to this nonverbally with a SMS and tilting her head to one side (see fig **#1**), which is followed by 'come on' produced in smiley voice (line 17). TEA's 'come on' here does not confirm the response as good and appropriate; thus, we can conclude that it is treating the response as inappropriate. The production of it alongside SMS and in smiley voice does suggest that it is not being produced as an admonishment. It comes across as non-serious, while still serving to treat the turn as not suitable for the ongoing activity. This demonstrates that SMS and smiley voice do indeed serve as mitigations/hedges for the treatment of the turn as transgressive.

YAL treats teacher's 'come on' preceded by SMS as disaffiliating but also as a reallocation of the turn to himself and thus, acknowledges her with acknowledgement tokens produced with

smiley voice and embedded laughter particles before providing an alternative response ('£ok(hh)ay (then) okay', line 18). Even if his previous response has been rejected, YAL's turn-initial laughter and smiley voice display that he does not treat teacher's response as indicating strong admonishment, which also supports the argument that SMS mitigates teacher's response. The use of 'then' in his response to TEA suggests coming to an agreement with her, following which he rephrases his utterance in the subsequent lines. In doing so, despite the lack of an explicit comment from the teacher regarding the nature of his response, YAL orients to teacher's response with SMS as treating his previous utterance as inappropriate. He produces a word search with elongated speech ('to::£') and a pause of 1.0 second (lines 19-21). BEY self-selects to offer a candidate completion 'life' in line 23 with rising intonation indicating that it is try-marked. YAL picks up BEY's suggestion to complete his utterance by having the story character be happy with her life (rather than commit suicide and die) (line 24). TEA confirms YAL's response in the following turns and gives him a go-ahead (lines 26, 29). Following TEA's go-ahead, YAL completes his contribution ('and they s- succeeded (it)'), which is also acknowledged by TEA with full repetition of the utterance (line 32).

Here, teacher's 'come on' preceded by SMS is understood to treat the student response as inappropriate and to be reallocating the turn to the same student by giving him another opportunity to revise the response. Despite the lack of explicit comment on the nature of the target response and why it is treated as inappropriate, the student orients to teacher's SMS and the accompanying 'come on' as disaffiliating and thus, reformulates his response in a way that is later acknowledged by the teacher. The embodied conduct in teacher's response -SMS and tilting head to one side- seems to mitigate the turn, as a result of which, teacher's response is not registered as showing strong admonishment or anger. This is supported by the turn-initial laughter by the student in response to the teacher.

A similar case is observed in the following extract. Here, participants are about to start working on a task on the course book. The teacher asks students to provide example sentences using 'let's' in a kind of revision activity. After eliciting sentences 'let's swim', and 'let's go to the party', teacher nominates RAH as the next speaker (line 01).

Extract 6.2: let's_suicide

```
01    TEA:  rahmi
02          (0.7)
03  → RAH:  let's °suicide°
04          (0.5)
05    TEA:  le+t's↑
06             +  ((TEA leans forward))
07  → RAH:  £suici(hh)de£ [hahhahahhahhahh[hahhahhahhahhahh
08    Ss:                 [hahhahhahahhahh[hahhhahhahahahhh
09  → TEA:               [((leans back))      [+ £come o:n£ +
10                                          +#2          + #3
11          (0.7)((students continue giggling))
```


Figure #2
((tilts her head to the left))

Figure #3
((blinks slowly, smiles squeezed mouth))

```
12  → TEA:  let's e:r answe- >by the way<
13          it is commit (.) ↓suicide=
14    RAH:  =£yeah£
15    Ss:   hehhehhehhehhehhehh
16          (0.8)
17    HAL:  let's play tennis
18    TEA:  let's play tenni::s
```

With a 0.7-second delay, RAH provides his response in line 03 producing the final word in quiet voice 'let's °suicide°'. RAH's response is subjected to repair initiated by TEA as a designedly incomplete utterance (Koshik, 2002) with partial repeat with rising intonation at the end (line 05) and leaning forward. Here, by producing a partial repeat as a repair initiator, TEA indicates the specific item which is the source of trouble (namely, the word which followed "let's"); and further by leaning forward, she also displays that the trouble was one of hearing. Considering the final part of the response is uttered in quiet voice may increase this possibility of trouble in hearing. Thus, a repair as repetition is made relevant. In response to TEA's repair initiation, RAH repeats the missing part ('£suici(hh)de£', line 07). Unlike his initial utterance in line 03, here, he produces the turn with interpolated and turn-final laughter particles, through which he marks it as humorous. Also, the turn is not produced quietly, as previously. By performing the first laughter, he also invites others to laugh along and displays

that laughter is the preferred response (Jefferson, 1979). Although there has been no response coming from the students until this moment, students treat RAH's utterance as humorous by producing shared laughter (line 08) overlapping RAH's turn-final laughter particles.

In line 09, TEA displays the resolution of the trouble source by leaning back. She then tilts her head to one side and responds verbally with '£come o:n£', while producing a SMS and blinking slowly at turn-final position (see figures **#2**, **#3**). Again, through 'come on' and the embodied conduct here, TEA does not confirm the response as good and appropriate, and thus treats it as inappropriate. Following a 0.7-second silence, during which students continue laughing (line 11), TEA takes the floor again. She starts by providing further instructions ('let's e:r answe-'), which seems like a comment on the nature of the target response, but cuts off her utterance by signalling topic transition ('>by the way<', line 12). With the use of 'by the way', she indicates that the forthcoming utterance will be off-topic (Sacks, 1992, p.343). In line 13, she produces a correction for the form ('it is commit(.)↓suicide'). The repair on the form here makes the first part of teacher's response relevant to the topic of the utterance (suicide) and treats it as inappropriate. RAH acknowledges TEA in a latched turn produced in smiley voice ('=£yeah£', line 14), which is treated as laughable by other students (line 15). Before the student can offer an alternative response, or the teacher can request one, another student (HAL) self-selects to produce a response of their own ('let's play tennis', line 17), which TEA repeats as confirmation (lines 18). The interaction moves on, and RAH neither offers, or is asked for, an alternative response.

As with the previous case, in this extract, the teacher treats a student response as inappropriate by responding with 'come on', which she mitigates through the use of SMS and tilting the head to one side. However, unlike the previous extract, where the teacher elicits target response from the student following her response with SMS, in this case, there is no answer coming from the student except for an acknowledgement in response to teacher's correction of the form. It is then possible that the teacher's response with SMS may not be enough to elicit the target response. Though, in some cases, it may mobilise responses from other students who orient to teacher's response with SMS as disaffiliating and thus provide candidate answers in self-selected turns, which can be observed in the following extract.

In Extract 6.3, participants are doing an exercise from the course book, in which they are describing the activity in the pictures given by using 'let's' (e.g. '*let's swim*'). Here, TEA nominates RAH to describe the final picture, in which a man and a woman are having dinner.

Extract 6.3: let's_make_love

```
01    TEA:  rahmi
02  → RAH:  let's make + love
03                     + ((RAH looks at TEA))
04  → TEA:  le[t's- +
05                  + ((TEA looks at the course book))
06    RAH:    [#4
07          (0.3)
08    HAK:  [((smiles))
09    SEV:  [((smiles))
10    GIZ:  [fall in [°love°
11  → TEA:           [↓make °lo::ve::[:hhh° +
12                                        + #7
13    RAH:           [#5            [#6
14    HAK:                          [u:::hm
15    ASU:         [make lo[ve mi what make-
16    HAK:                 [have- +have a date i guess is better=
17                                + ((HAK looks at TEA))
18    GIZ:  =let's love
19  → TEA:  let's (.) love each other [or-
20    Ss:                             [hehhehhehhh
21    TEA:  ↑maybe +let's-
22               + ((TEA leans towards the course book))
23          (1.2)
24    HAK:  ha[ve a date
25    GIZ:    [fall in love
          ((the extract continues with students providing candidate responses))
```

Figure #4	Figure #5	Figure #6	Figure #7
((smiles, gaze at TEA))	((laughs, gaze at TEA))	((smiling, gaze down))	((smiles with a squeezed mouth and frowns))

After being nominated, RAH provides his response in line 02 and looks at TEA through the end of his turn signalling turn completion. RAH delivers his response without any resources to mark it as non-serious/humorous (e.g. smile, laughter, smiley voice, etc., see chapter 4); however, the combination of the subsequent nonverbal actions (smile, laughter, gaze aversion;

see figures **#4, #5, #6**) overlapping TEA's turns suggest playful and subversive design of the utterance. TEA responds to the student's utterance with a full repetition. She starts in line 04 but cuts off her utterance halfway through ('`le[t's-`') and withdraws her gaze from RAH to look at the course book (lines 04-05). This could be seen as a repair initiation indicating trouble in hearing and making repetition of the rest of the response relevant next. However, the fact that TEA continues repeating the rest of RAH's utterance in line 11, albeit with distinct prosodic patterns, illustrates that she has had no trouble in hearing. Starting with falling intonation and stretching the final word in quiet voice (`↓make °lo:ve::[:hhh°`), TEA completes her turn with exhalation of air followed by a SMS and frowning (see figure **#7**, lines, 11-12). In doing so, she indexes the whole turn as a negative assessment treating the response as inappropriate. As earlier research suggests, negative teacher assessments are sometimes delivered verbally by using lexis from the students' responses in altered prosodic patterns (Seedhouse, 2004, Hellermann, 2003), and nonverbally through gestures and mobilizing gaze to look for more candidate responses (Waring, 2016). However, given that smiles are considered to show affiliation treating a prior contribution as humorous (e.g. Glenn, 2003; Jefferson, 1979; Hay, 2001; Bell and Attardo, 2010; Schenkein, 1972), TEA's turn-final SMS seems to display some affiliation without showing full commitment. Hence, in this particular case, turn-final SMS along with the altered prosodic patterns through the turns appears to mark the turn as a negative assessment and also mitigate its potential face-threatening nature for the student. This is further supported in RAH's nonverbal actions overlapping TEA's turn as he starts laughing and continues to do so when he averts mutual gaze, through which he treats TEA's turns with SMS as not a strong admonishment.

Following TEA's response with SMS, other students provide candidate responses in self-selected turns, through which they show that they treat TEA's response as showing disapproval for RAH's utterance. Following TEA's cut-off utterance, HAK (line 08) and SEV (line 09) start smiling while GIZ self-selects and provides another candidate response ('`[fall in [°love°`', line 10), which is not picked up by TEA. In line 14, HAK self-selects and shows incipient speakership (Mortensen, 2009) with verbalised thinking '`u:::hm`' as a pre-beginning (Schegloff, 1996, p.93) of an upcoming talk. He continues in line 16 to provide another candidate response ('`have- have a date i guess is better`'), which displays an evaluation of RAH's utterance as not appropriate and suggests a 'better' response. This also shows HAK's interpretation of TEA's response as treating RAH's utterance as transgressive.

GIZ self-selects again in line 18 and provides another candidate response 'let's love', which is picked up and upgraded by TEA in the following line 'let's(.)love each other'. TEA completes her turn with a word search (or-), which is overlapped by students' giggling (line 20) and continues in line 21 ('↑maybe +let's-') but, again, leaves it incomplete. TEA does not complete her utterance for 1.2 seconds. HAK self-selects in line 24 and completes TEA's turn by repeating his prior response ('ha[ve a date'), which is overlapped by GIZ providing another candidate response ('fall in love', line 25). The extract continues with other students providing responses.

Therefore, teacher's turn-final SMS along with frowning and altered prosodic patterns treat the student response as inappropriate by framing teacher's turn as a negative assessment. Similar to the previous extracts, SMS appears to mitigate the teacher's turns. However, students' apparent orientation towards teacher's response with SMS as not a strong and full admonishment (as argued in all extracts so far) may provide them the opportunity to continue with the transgressive line that they take. Although this may potentially be beneficial in terms of face issues and promoting participation, it may not facilitate eliciting the target response and thus achieving pedagogical goals. The following extract presents an example case of this.

In Extract 6.4, participants are working on a speaking task to practice gerunds. In this segment, TEA asks students to complete the sentence "What I really like is …" and nominates YAL as the next speaker.

Extract 6.4: smoking_weed

```
01    TEA: yalcin what about you?
02    YAL: uhmm what i really like i:s
03         (0.9)
04    YAL: hmm:m
05         (2.2)
06    YAL: i: like >listening to music<
07    TEA: okay=
08    YAL: =playing guitar
09    TEA: °uh huh°
10    YAL: studying (.) >£↓english£< hhehhehh
11    TEA: £oka:y£
12    YAL: i like it but i'm not -sometimes i just
13         don't feel [like participa[ting=
14    TEA:            [hmm           [uh huhmm
```

```
15    YAL:  =£it doesn't mean that i don't
16          >study£< and i also like
17          (0.8)
18 →  YAL:  smoking weed >but i never did tha:t< so
19          [i do[n't °know° it just looks    ]=
20    Ss:   [hehe[+hhehhehhehheh              ]
21 →  TEA:       [+ #8 --->
23 →  YAL:  =<£cool>+ >you know< (0.4) in my opi[nion£
24    TEA:  ------->+
25 →  TEA:                              [<+£ i don't think+
26                                       +#9 ----------->+
27          +it's appropri[ate+  + here::>£ +
28          + #10------------->+  + #11----->+
29    Ss:                   [hahahahahhahhhahhahhh
30    YAL:                  [hhhahahhahhahhahhhahhahh
```


| **Figure #8** ((SMS, tilts her head to the right, and blinks slowly)) | **Figure #9** ((gaze to right-upwards)) | **Figure #10** ((tilts head to the centre and gazes up)) | **Figure #11** ((tilts head to the right and gazes down)) |

```
31 →  YAL:  £i wanna use (0.2) a different (.) unique
32          things in the sentences becau[se£=
33    TEA:                               [okay
34 →  YAL:  =£saying same things are- [is boring£
35    TEA:                            [hu::h alri::ght
```

When nominated, YAL takes the floor in line 02 and following long pauses (0.9 seconds in line 03; 2.2 seconds in line 05), he provides his first two responses in lines 06 and 08. TEA acknowledges each one of them in the following turns ('okay', line 07; '°uh huh°', line 09) without treating them as completed turns. This continues until line 10, where YAL produces his third answer differently from the preceding ones with the use of smiley voice, turn-final giggling, and falling intonation before uttering 'English' at speed ('studying(.)>£↓english£<'). TEA acknowledges this response as well but this time with a stretched minimal response token uttered in smiley voice (£oka:y£', line 11). Even though his answer has been accepted by TEA, YAL treats TEA's response as a display of disagreement – or at the very least, not a strong agreement-, as a result of which he provides an account for

his inadequate participation in the class and makes it irrelevant to his love for studying English (lines 12-13, 15-16).

Following a pause of 0.8 seconds, YAL continues by providing his fourth answer 'smoking weed' in line 18. Unlike his prior responses, he immediately distances himself from doing the action through an elaboration produced at fast speed ('>but £i never did tha:t£<') and continues quickly to this, without giving TEA space to produce an evaluation. He continues with a disclaimer ('i do[n't °know°') and an account ('it just looks <£cool>'), which he later registers as shared understanding with the use of common knowledge component ('>you know<') (Stokoe, 2010) (lines 19, 23). While students treat YAL's utterance as humorous through laughter (line 20), TEA does not produce any kind of verbal assessment/evaluation of the response, as she has for the other responses. She smiles with a squeezed mouth at the same time tilting her head to the one side and blinking slowly (see figure **#8**; lines 21-24). But through the sequential placement of this gestural conduct, it can be seen as an embodied assessment of the student's just prior contribution. YAL orients to TEA's SMS as disaffiliative since, following a 0.4-second pause, he downgrades his utterance from one of shared understanding to a personal opinion ('in my opi[nion£').

As YAL continues to produce an account, TEA overlaps YAL with a verbal assessment very explicitly evaluating the utterance as inappropriate (lines 25-28). She mitigates the turn with a hedge ('i don't think') and use of smiley voice (£) accompanied by gaze configurations (see figures **#9, #10, #11**), which is overlapped by shared laughter by the students including YAL treating TEA's response as humorous. Following this, YAL continues to provide an account in smiley voice to validate his response (e.g. using unique things in the sentences) (lines 31-32, 34), which later gets the utterance acknowledged by TEA twice ('okay', line 32; 'hu::h alri::ght', line 35). Though, with the elongated speech, TEA does not show full agreement and affiliation with YAL's account.

In this extract, teacher's nonverbal response with SMS is interpreted as not fully affiliating and thus, has implications on the student's contribution as YAL downgrades his utterance ('in my opinion'). However, since SMS is less directly interpretable as an admonishment, it does not necessarily result in the students immediately ceasing their course of action, as is the case here. When the student continues with his transgressive response, albeit with a downgrade, teacher

then makes her assessment more explicit by verbally evaluating the utterance as inappropriate, albeit mitigated with hedging, smiley voice, and gaze configurations. This would suggest that the verbal admonishment is an upgrade on the initial response – the SMS – which was not sufficiently treated by the student as a signal that his turn was inappropriate.

However, even though teacher treats the response as inappropriate with SMS and later with a verbal assessment, an explicit comment on the nature of the response – namely, why it is treated as inappropriate- is noticeably absent. Thus, the student continues the transgressive line and provides an account validating his response by evaluating it as a 'unique' and 'different' sentence for the task. The following extract differs from the previous cases as the teacher explicitly comments on the nature of the student response in addition to treating it as inappropriate nonverbally with SMS.

The following extract comes from the beginning of a task. TEA is providing instructions for the activity, in which she will read some imaginary rumours about students and students will respond using exclamations with 'how' and what' (i.e. *'how nice'*, *'what a great idea'*).

Extract 6.5: holy-

```
01    TEA:  so:: (.) ↑i will read the:se to you:, (0.4) and i
02          want you:: to:: (0.4) react with (.) exclamations.
03    HAK:  [uhm ]
05    TEA:  [it's] like ho:w interesti:ng, or:: >what
06          an interesting< idea::
07    HAK:  are we finished with the book [may i-
08    TEA:                                 [yes
09          huh uh you can close it
10          (1.9)  ((TEA arranges the activity cards in her hand))
11    TEA:  ↑s:::o:
12          (0.4)
13 →  MAH:  can we say things like ho↓ly- +
14                               + #12
15          (0.8)  ((HAK looks at MAH and smiles))
16 →  TEA:  + £no.£=
17          + ((TEA smiles with a squeezed mouth))
18 →  MAH:  =hhahhahhah[hah°ahahhh°        °£okay£°      ]
19 →  TEA:            [£don't swe[ar please£           ]=
20    HAK:                       [°ho:l:y (guacamole)°]
21 →  TEA:  =↑use (.) exclamations with how or [what
22 →  MAH:                                     [↑£i was
```


Figure #12
((smiles))

```
23          going to say holy bible£ +
24                                     +  ((MAH continues smiling))
25          (0.5)
26    TEA: £hu:::h (.) holy jesus£
```

TEA provides the instructions for the activity and models the response in lines 01-02 and 05-06. When she marks commencement of the activity, nonverbally through arranging the activity cards in her hand and verbally ('↑s:::o:', lines 10-11), MAH self-selects and makes a request for a candidate response 'can we say things like ho↓ly-' (lines 13-14). The way this is designed shows that it is not an actual contribution to be assessed by the teacher, but it is a question regarding whether it would be a valid contribution. He abandons the turn by cutting off his utterance and starts smiling at turn-final position (see figure **#12**), through which he indexes the whole just completed turn as humorous. HAK shows recipiency through looking at MAH and smiling (line 15), through which he treats the utterance as humorous.

Following a 0.8-second silence, during which MAH does not complete his utterance, TEA directly rejects MAH's request in line 16 ('£n[o.£ '), and thus treats it as inappropriate. As being a rejection (which might normatively be a dispreferred response to a request), TEA's utterance here is mitigated through various resources. After delaying the response for 0.8 seconds, she employs SMS and uses smiley voice throughout the turn. Following this, she continues by explicitly commenting on the nature of the response ('£don't swe[ar please£'), which is also mitigated through the use of smiley voice and turn-final 'please' marking it as a request. Thus, perhaps as an orientation to 'holy' as commonly associated with 'shit' in the English language, forming the exclamation 'holy shit', TEA pre-empts the remainder of the student's turn (what was left unsaid) would be a swear word and in doing so, she accounts for why she treats the response as inappropriate. MAH orients to TEA's response as laughable and responds to her request with an acknowledgement token produced in a quiet and smiley voice ('°£okay£°', line 18). As laughter can be employed to work through interactional difficulties such as face concerns (Glenn, 2003, p. 105), MAH's laughter here may serve to alleviate the potential face-threatening nature of the rejection of his request.

In line 20, HAK self-selects to provide another candidate response in quiet voice completing MAH's incomplete utterance as '°hho:l:y (guacamole)°' which is not picked up by TEA. Although it fits with TEA's request by completing the utterance in the proposed/requested way

without including the swear word that TEA has pre-empted, it is still not aligning with the instructions for this activity. TEA continues in line 21 by repeating the instructions ('↑use(.) exclamations with how or [what'). This serves to remind MAH of the requirements of the task as well as indicating the nature of the target response that she is looking for. Additionally, it further demonstrates why MAH's request has been treated as inappropriate: it is not aligning with the target form (exclamations with 'how and 'what'). Following TEA's responses, MAH self-selects and rephrases his utterance indicating his past intentions ('↑£i was going to say'). He completes his utterance in a way that fits with TEA's request about not including the swear word but still disaligning with the target form ('holy bible£', lines 22-24). He marks his turns as humorous through turn-final smile along with the use of smiley voice. Although this response also goes against TEA's instructions, MAH treats it as potentially acceptable - and thus 'appropriate'. It also indirectly implies that the TEA's interpretation of 'holy-' as swearing was incorrect (i.e. '*I wasn't going to swear!*'). Following a 0.5-second silence, TEA responds to this with an elongated change of state token (£hu:::h) produced in smiley voice and thus aligning with the humorous frame that MAH has displayed in lines 22-24. She later builds on MAH's utterance by providing an alternative response, which is also commonly collates with 'holy-' 'holy jesus£' (line 26). In doing so, she goes along with MAH's transgressive utterance, even though this also does not align with the target form.

Therefore, in this case, teacher's turn-initial SMS not only displays that teacher treats the utterance as inappropriate but also mitigates the explicit rejection of the request, which is normatively a dispreferred response. Therefore, this particular case illustrates that dispreferred responses (e.g. rejection of a request) may also be mitigated through turn-initial SMS in addition to other resources suggested in earlier studies such as indirectness, delay and structural elaboration (e.g. Brown and Levinson, 1987; Schegloff, 2007). Perhaps, to mitigate the explicit nature of this rejection even more, the teacher continues to provide an explicit comment on the nature of the response indicating why it is treated as inappropriate and, later on, the nature of the target response that she is pursuing. Following this, she elicits responses without including swear word and thus aligning with her first request in line 19. Therefore, one might argue that by providing explicit comments on the nature of the response indicating the 'inappropriate' and the 'desired' utterances, the teacher does not leave any space for students to continue the transgressive line.

Extract 6.6 presents a similar case. Here, students are working on the same activity as in Extract 6.1, in which participants are collaboratively creating a story by making sentences using the verbs given to them in gerund or infinitive form. However, a pattern soon emerges in which, soon after a story is started, students have the main character commit suicide and die; thus, they cut the story short (as is the case in Extract 6.1). Prior to the extract below, TEA nominates RAH to start a new story and asks him to use the verb 'finish'. RAH waits for a length of time without providing a response, due to which TEA provides a model response for him (lines 01-02).

Extract 6.6: make_this_story_humanistic

Figure #13
((smiles))

```
01    TEA:  you fi̲n̲i̲s̲h̲e̲d̲ something >for example you
02          finished< doing something=
03    RAH:  =u::h +
04                + #13
05          (0.8)((RAH continues smiling))
06 →  RAH:  +£i (.) finished £my plans on +(0.2) killing
07          +((RAH closes his book))           +((RAH looks at TEA))
08          this person£ hhahhahha+hhahhahahhahh=
09                                 +((RAH covers his mouth with his book))
10 →  TEA:  =[((smiles with a squeezed mouth))
11    Ss:   [hahahahahah[hahhahhahhahhahhah
12 →  TEA:              [£plea::se make this story h̲u̲m̲a̲n̲i̲s̲t̲i̲:c£
13    RAH:  £oka:y£
14    MAH:  u::h +it's possible
15               +((MAH looks at TEA))
16 →  RAH:  <£i finished> my plans o::n u::h£
17          (3.6)
18 →  RAH:  invite- inviting t̲h̲i̲s̲: person to my home
19    TEA:  >sorry< you're fini↑shed
20    RAH:  ↑my plans on inviting this person to my home=
21    TEA:  =hmm::
22          (0.4)
23    RAH:  u::h (0.5) she finally accepted
24          (0.6)
25    RAH:  she was £ready to come to my home£
26          (0.8)
27    Ss:   hhahhah[hhahhha[hhahhahhh
28    RAH:         [hhhehhe[hhehhehhehh
29    TEA:                 [oka:y so:: you wanted to (0.5) invite
30          this person s̲h̲e̲:: <to: your hou::se a:nd>
31          (0.3) <she is about to> (0.3) c̲o̲m̲e̲
```

After TEA's model response (lines 01-02), RAH takes the floor in line 03 (`u::h`) and starts smiling (see figure **#11**), which he continues for 0.8 seconds until he provides his response in lines 06-08. He maintains smiley voice throughout the turn until turn completion, where he starts laughing and covering his mouth with his book, through which he indexes the turns as humorous (lines 08-09). TEA responds to this with a SMS (line 10) while students treat RAH's utterance as humorous by producing shared laughter (line 11). TEA continues in line 12 and makes a request for making the story 'humanistic'. In doing so, she treats the student response as inappropriate and also provides a comment indicating both why it is treated as inappropriate (as it is not humanistic) and the nature of the response that she is pursuing (humanistic sentences). Again here, TEA's SMS appears to suggest hedged/mitigated disaffiliation with the student's response, and this appears to be confirmed subsequently, with the TEA's subsequent verbal evaluation of the turn (again, hedged through use of smiley voice).

Following TEA's response, RAH first acknowledges TEA with a stretched acknowledgement token uttered in smiley voice ('`£oka:y£`', line 13) and provides an alternative response in the subsequent lines, which is aligning with TEA's request in line 12 as he swaps 'killing' with 'inviting' in his response (lines 16-18). Following the resolution of a repair sequence initiated by TEA in the subsequent turns signalling a hearing problem ('`>sorry< you're fini↑shed`', lines 19-20), TEA confirms the response ('`hmm::`') in line 21. RAH continues adding to the story in the following lines (25 and 27), which is treated as humorous by other students (line 26). RAH also joins in the shared laughter in line 28, which is overlapped by TEA signalling sequence closure by summing up RAH's responses so far (lines 29-31).

Similar to the previous cases, here, the teacher treats the utterance as inappropriate and mitigates her response through a SMS and use of smiley voice. As SMS comes in at the same time with shared laughter, it also shows some alignment and thus, it is not registered as a display of strong admonishment. As the laughter continues despite teacher's SMS, she makes her assessment more explicit through producing a request which comments on the nature of both the 'inappropriate' and the 'desired' responses. Following this, she elicits the response that she assesses as appropriate by confirming it. Therefore, one might argue that when teachers provide comments on the nature of the response- both the response that they treat as inappropriate and the response that they pursue, they not only foster participation by

reallocating the turn but also exercise control on the nature of the response that they will elicit afterwards. The following extract presents another example of this case.

Extract 6.7 comes from a different class doing the same activity as in the previous extract. As a reminder, participants are collaboratively creating a story by making sentences using the words given to them either in gerund or infinitive form. As students repeatedly cut the story short by having the main character commit suicide and die, teacher asks students to make the story longer and thus not to kill the main character. Prior to the extract, there is only one word left ('finish') to complete the story and TEA is looking for the next speaker.

Extract 6.7: finished_her_life

```
01    GUL:  + £hocam sonunu ben getirebilir miyim£
               £teacher can i do the ending£
02            +((GUL raises her hand and swings it in the air))
03    TEA:  + okay gulhan
04            +  ((TEA passes the activity card to GUL))
05    GUL:  +#14
06  → TEA:  please don't make it too dramatic

              --lines omitted--

07  → GUL:                    [afterwards u:::hmm
08            she was too- she earned too much money
09            (0.2) that she couldn't (0.3) stand it
10            and £then sh(hh)e hehhehh com(hh)mi(hh)tted
11            su(hh)ic(hh)idehhhahhah[hahhahhahahhahahhahh
12    Ss:                           [HAHHAHAHHAHHAHHAHAHAHAHHAHH
13  → TEA:                          [tchh +
14                                       + #15 #16 #17
```


Figure #14
((smiles and sticks her tongue out))

Figure #15
((gaze left-upwards, smiles squeezed mouth))

Figure #16
((gaze up, smiling squeezed mouth, moves her hand))

Figure #17
((gaze down, smiling squeezed mouth))

```
15  → TEA:  what about finish?
16    GUL:  oh fin[ish
17    YAL:        [£↑finished her life£
18          (0.2)
```

```
19   GUL:   finished her life=
20   Ss:    =hhahahhhahhahh
```

GUL bids for the turn both verbally in smiley voice and nonverbally by raising her hand and waving it in the air (lines 01-02). She continues smiling once she receives a go-ahead (line 03) and sticks her tongue out while taking the activity card from TEA (see fig **#14,** line 05). Perhaps in response to the protruding tongue, or perhaps in relation to the nature of previous turns, TEA self-selects again in line 06 and makes a request regarding the nature of GUL's forthcoming response ('please don't make it <u>too</u> dramatic'), which hints at TEA pre-empting the possibility that GUL may produce another response which might be perceived as inappropriate.

GUL provides her utterance in lines 07-11 and ends the story by having the main character commit suicide. Around the mid-turn point, she begins to produce her turn through a smiley voice (line 10) and gradually produces interpolated laughter particles through the turn. This reaches a crescendo with production of the word 'suicide', which can be seen as a 'punchline' of sorts, and she produces laughter at this point, which continues beyond completion of her verbal contribution to the story. Many of the other students treat GUL's response as humorous by engaging in a burst of shared laughter (line 12) overlapping GUL's turn final laughter. In lines 13-14, TEA produces a SMS, averts her gaze, and changes body posture, iconically placing her right hand on the nearby lectern (see figures **#15#16#17**).

As with previous examples, the sequential placement of the SMS, alongside the other embodied conduct of TEA, would suggest that it is a display of hedged disaffiliation with the student's response. At this point, TEA could highlight the fact that the response has gone against her request (not to make it 'too dramatic'), but instead she highlights the fact that GUL has not used the target verb (finish) in her response, and has therefore not met the task requirements (line 15). This serves to remind GUL of the aim of the task, but also gives her an opportunity to change her utterance. At the same time, a comment from TEA on the nature of the response (not meeting her request) is noticeably absent. GUL acknowledges her omission of the target verb through change of state token plus repetition (line 16). But before she produces another response, YAL self-selects and provides a candidate response using the target word ('£↑finished her life£'). This is then picked up by GUL, who repeats it in the following line, thus producing it as her own response. What GUL and YAL have achieved here between

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them is to address the repair initiation by TEA (by producing the target verb) while maintaining the transgressive nature of the response, by still having the story character commit suicide, against the request of TEA. Other students treat this response as also humorous through ensuing shared laughter (line 20).

It could then be argued that TEA's focus on the omission of the target verb, as opposed to an explicit comment on 'commit suicide' qualifying as 'too dramatic' and so against her wishes, has provided GUL with the opportunity to continue along the transgressive line which she takes. In this case, then, it appears that the SMS, and accompanying embodied conduct, produced by TEA at line 14 has not been sufficient in preventing the student from pursuing the somewhat inappropriate nature of her initial response. This is further supported by how the extract continues, which is provided below.

```
19   GUL:  finished her life=
20   Ss:   =hhahahhhahhahh
21         (0.6)
22   BEY:  she found a [new-
23   AHM:              [£kitap yazmayalım hocam olmuyor böyle
                        £teacher we shouldn't write a book
24         hep [sonunda ölüm oluyor£
                there is always death at the end£
25   TEA:      [£yes£
26   Ss:       [( )
27   YAL:  hocam maybe she finished her working life and then u:h
            teacher
28   S?:   ( [ )
29   YAL:    [then ↓her- (.) ↑spent rest of her
30         life (0.2) by tra[ve↓ling
31 → TEA:                   [don't make her >commit
32         suicide [( )<
33   Ss:           [ahhahhahha[hhahhahhahhahh
34   YAL:                     [tamam iş[te para var   ]
                               okay then she has the money
35 → TEA:                              [↑make her live]
36   YAL:  gitti colombia'ya falan gezmeye basladı işte
            she went to colombia, started travelling and so on
37   TEA:  okay gu- gulhan
38   YAL:  ( )
39 → TEA:  make it a happy ending=
40   GUL:  =£happy ending u:hm£
41         (0.5)
42   YAL:  sui[cide
```

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```
43   GUL:    [after she u::hm earned a lot of money
44        (0.7)
45   AHM: [£she died (  )£]
46   GUL: [<she had     ] finished her>
47        (1.1)
48   GUL: finished her uhm
49        (1.4)
50   GUL: [her      ] (0.4) her +
51                              + ((GUL looks at YAL))
52   YAL: [°her life°]
53   GUL:           [  °ney? °   ] her hha[hhahh£
                       what?
54   YAL:            [>°job life°<]        [°job
55        life diyelim (işte)°=
                let's just say
56   GUL: =her job life
57        (0.4)
58   TEA: huh [uh
59 → GUL:    [and settled down in a village and
60        £↑lived happily ever af[te(hh)r£ hhahahhahahhahh
61 → TEA:                     [↑£go::[od yeah this
62        is (0.3) good okay she lived happily
63        ever after okay thank you£
```

Unlike her prior response with SMS, teacher, in this part of the extract, explicitly comments on the nature of the student response by highlighting why it is treated as inappropriate 'don't make her >commit suicide<' (lines 31-32) as well as how it needs to be changed to be accepted ('↑make her live', line 35; 'make it a happy ending', line 39). Even though YAL self-selects and responds to TEA's request by having the story character earn money and start travelling (lines 27, 29, 30, 34, 36), TEA specifically orients to and addresses GUL in line 37 and thus gives her the floor once more to provide a response aligning with her request 'a happy ending' (line 39). Following this, GUL reformulates her response by using the target verb in a way that will not end up with the death of the story character ('finished her job life') and completes the story with a happy ending as TEA has requested ('£↑lived happily ever af[te(hh)r£', lines 59-60). Between lines 61-63, TEA acknowledges GUL's response starting with a positive assessment produced with rising intonation ('↑£go::[od'), which is followed with an upgrade ('yeah this is (0.3) good') and the repetition of the ending ('she lived happily ever after'). Having received a response aligning with her wishes, she later signals sequence closure ('okay thank you£'). Thus, unlike TEA's prior response with SMS and accompanying embodied conduct, her explicit comments on the nature of the

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prior student response ('don't make her commit suicide') and the target response ('make her live', 'make it a happy ending') here seem to cease the transgressive line that students has taken and elicit the response aligning with her requests.

The final extract in this section presents a similar case by providing further evidence for the observations so far. This extract is the continuation of Extract 6.2 ('let's suicide'), where TEA elicits example sentences with 'let's' in affirmative form (e.g. 'let's go to the party'). Here, TEA asks the students to provide sentences in negative form ('let's not'). Prior to this extract, RAH smiles and raises his hand while TEA attends to other students self-selecting and providing candidate responses.

Extract 6.8: is_it_an_appropriate_one?

```
01              (1.0) ((TEA looks at RAH))
02  → TEA:  rahmi is [it an appropriate one [i'm asking (.) ↓first
03    RAH:         [#18                     [#19
04              (2.4) ((#20))
```

Figure 18
((drops his hand and continues smiling))

Figure 19
((covers his mouth with his book while smiling))

Figure 20
((averts his gaze while continuing to smile))

```
05    TEA:  + yes [say it
06           + #21
07  → RAH:        [£let's not eat babies£
08  → TEA:  [+ oh] come [o::n +
09          [+ #22]            + #23
10    GIZ:              [mhhehhehheh[hhh
11    Ss:              [ ((some students smile))
12    MAH:             [ ((smiles))     [((looks at TEA and raises his hand))
13          [ (1.2)    +     [(0.9)
14    TEA:  [((looking at RAH))   [((looks at MAH))
```

Figure 21
((looking at RAH, hands merged at the chest))

Figure 22
((drops her hands down with a sudden move))

Figure 23
((smiles with a squeezed mouth))

```
15    MAH: let's [no-
16 →  TEA:      [+if- uh- +
17               +#24---->+
18         (0.8)
19 →  TEA: if it is about eat[ing    ] peop[le (.) i
20    MAH:                   [>£no.£<]+ hheh[hehhehhehh
21                                     +#25
22    Ss:                                   [hhahhhahhahhah
23 →  TEA: °don't° want to hear ↓it (.) [uh huh
```


Figure 24
((points at MAH))

Figure 25
((laughs and hides his face))

In line 01, TEA looks at RAH who has been smiling and bidding for the turn with a hand-raise. She first orients to RAH's pre-turn smile by interrogating the appropriateness of the upcoming response ('is [it an appropriate one') as a conditional to take the turn ('i'm asking (.)↓first', line 02). Though, TEA does not clarify the nature of an 'appropriate' response here. Having taken TEA's attention, RAH drops his hand and continues smiling (see figure **#18**) and later covers his mouth with his book (see figure **#19**) (line 03). He shows unwillingness to answer TEA's question by further delaying his response for a length of time (2.4 seconds), during which he shifts his gaze away from the teacher while continuing to smile and keeping the book in front of his mouth (line 04). Here, the delay of the response combined with the nonverbal actions (smile, avoiding mutual gaze, covering his mouth) may suggest that his answer to TEA's question is not the 'appropriate' response that she is pursuing.

Despite the absence of a response by RAH, and what that implies about what is to come, TEA takes the floor in line 05 and gives him a go ahead ('yes [say it', line 05) while merging

her hands on the chest and looking at RAH (see fig **#21**). Here, TEA asks RAH to provide his response without restricting it to be 'appropriate' – unlike her earlier conditional to respond in line 02. Therefore, here, TEA seems to be prioritizing progressivity over eliciting an 'appropriate' answer. In line 07, RAH interprets TEA's 'yes' as a go-ahead and overlapping TEA's turn, provides his response for the task in smiley voice (`£let's not eat babies£`) and thus indexing it as humorous. She responds to this with `oh] come [o::n'` (line 08) at the same time suddenly dropping her hands that have been merged on her chest (see figure **#22**). In combination, this could be interpreted as a sign of incredulity or frustration. At the end of this turn, TEA produces a SMS. This SMS appears to mitigate TEA's "oh come on", perhaps indicating that it is not a serious or strong indication of frustration and is not a strong admonishment. This is supported by the fact that, at the same time, GIZ giggles and some other students smile (lines 10-11). One might imagine that students would not smile or giggle if they interpreted TEA's response as a strong sign of anger, or as an admonishment.

Students appear to move on with the activity; in line 12, MAH raises his hand, which would seem to be a request to provide the next response. After 1.2 seconds, TEA shifts her gaze towards him, and MAH appears to treat this as speaker nomination as he begins to produce a turn (`let's [no- `, line 15). At this point, there is no indication that this turn will be similarly transgressive or inappropriate, as the turn so far fits with the target format. However, TEA interrupts while pointing at him (see figure **#24**) (line 16-17). At this point, both MAH and TEA cut off their turns, and there is a 0.8-second pause (perhaps as an overlap resolution), during which time TEA also withdraws her pointing, before she resumes her turn and provides a pre-requisite for MAH to respond (line 19 and 23): the answer should not be about eating people. Before TEA completes her utterance, MAH overlaps and explicitly denies that the answer will be about eating people (`>£no.£<`), which is uttered at fast speed and in smiley voice (line 20) and followed by laughter particles, as well as MAH hiding his face (see figure **#25**). Students treat this as humorous through ensuing shared laughter (line 22). When TEA completes her utterance in line 23 following MAH's assurance in the previous turn, she marks a transition relevance place with falling intonation in her utterance (`°don't° want to hear ↓it'`) and gives a go-ahead (`uh huh`) for MAH to respond. This can be hearable as a much stronger indicator by TEA that the upcoming response should be appropriate, because of the explicit nature of "I don't want to hear it", as well as the direct pointing at the student. Also,

despite MAH's response in smile voice and with laughter particles, TEA's turn, unlike just previously, is not accompanied by an SMS.

In this extract, teacher's policing appropriateness of the response at pre-turn position does not seem to prevent the student from providing a transgressive response. Thus, with 'oh come o::n' followed by SMS, teacher treats RAH's utterance ('let's not eat babies') as an inappropriate response (albeit in a mitigated way). The sudden movement of the hands overlapping the change of state token ('oh') shows that the answer does not meet her expectations for an 'appropriate' response and thus, arguably displays teacher's frustration. However, turn-final SMS seems to mitigate the display of admonishment and indicates that it is not a serious or strong indication of frustration, and is not a strong admonishment as some students smile and giggle. Teacher's response in lines 19 and 23 (if it's about eating people, I don't want to hear it) not only retrospectively and explicitly shows admonishment for the prior student utterance but also displays the nature of the 'appropriate' response that the teacher has been pursuing.

This section has presented cases where teachers respond to students' utterances with SMS to treat the utterances as inappropriate. Something in here about how SMS is used as a resource to manage disaffiliation, indicating that a turn might not be appropriate, while at the same time not producing it as a strong admonishment (so hedged/mitigated disaffiliation) so managing a potentially delicate moment in the classroom where students are using English, which is good, and enjoying themselves, which should not be discouraged, but getting close to the boundaries of what the teachers request and expect from them. However, on the other hand, this can have another consequence at times; on occasions, these turns with SMS do not appear to be enough to prevent students from pursuing somewhat transgressive line as SMS seems to mitigate teachers' responses and thus, these turns are not treated as a display of strong frustration or anger. Therefore, it seems necessary for teachers to sometimes follow SMS with explicit comments on the nature of the responses displaying both why the response is treated as inappropriate and the nature of the 'desired' or 'appropriate' response. In doing so, teachers exercise control over the response that they wish to elicit by not leaving space for students to continue with the inappropriate responses. Thus, they meet the pedagogical goals and maintain order in the classroom.

6.2 SMS When Responding to Compliments

This section focuses on teacher's use of SMS while responding to student responses produced as compliments, which are designed as humorous. This sequential placement of teacher's SMS appears to be less frequent than SMS used in teacher responses while treating student utterances as inappropriate (see the previous section). Responses to compliments are considered to be preferably acknowledgement and agreement without self-praise, which tends to be sanctioned by listeners (e.g. Pomerantz, 1978; Golato, 2005). In the following cases, teacher responds to student utterances that she orients to as compliments first nonverbally through SMS and associated embodied conduct such as nodding and later verbally with acknowledgement and affiliation. Analysis suggests that through SMS, teacher (1) reinforces her stance as affiliative and (2) indexes her response as playful and non-serious as well as (3) treating the student response as humorous. In doing so, she strikes a balance between going along with the 'humour' and pursuing the pedagogical goals (e.g. continuing with the task, evaluating the student responses).

The first extract comes from a grammar class. Participants are working on a task, in which they are making sentences using adjectives and verbs given in the box on the coursebook. Prior to the extract, TEA nominates MAH as the next speaker. *(Meryem is the anonymised name of the teacher)*

Extract 6.9: learning_english

```
01    MAH:  + english is really + + nice to learn
02          +((looking at the book))-->+  +((looks at TEA)) -->
03    TEA:  +english [is-
04          + ((looking at the book))
05  → MAH:          [£especially grammar£ [#26      +
06          --------------------------->+
07    TEA:                                [#27
08          [#28
09    Ss:   [ahhahahah[hahahhahhahahh
10    MAH:  [#29
11  → TEA:          [£i kn(hh)ow (0.4) >i know< u::h
12          english is really nice to ↑learn
13          fr↑o::m (.)>£meryem teacher right?£<
14    MAH:  [£yeah£
15    EBR:  [£↑yea:::h£
16    Ss:   ↑ahah[hahahahahahhhhahahhahh
```

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```
17   TEA:          [hhahahhahahhahhahhahhahhh
```


Figure #26
((smiles))

Figure #27
((SMS, closes her eyes, opens her arms wide and nods a few times))

Figure #28
((opens her eyes, hands in her lap, continues smiling with an open mouth))

Figure #29
((laughs and hides his face by leaning forward and looking down at his book))

MAH provides the target form in line 01 ('nice to learn') and by establishing mutual gaze with TEA through the end of the turn (line 02), he signals a possible turn completion. TEA starts giving feedback in line 03 by repeating the response but cuts it off when overlapped by MAH's elaboration on his utterance ('£especially grammar£', line 05). He changes into smiley voice and continues smiling at turn-final position (see figure **#26**), through which he marks his utterance- more specifically this part of the utterance- as humorous. Upon MAH's upgrade, TEA does not resume verbal contribution that she has left incomplete, but instead, she smiles with a squeezed mouth, which is accompanied by nodding a few times with closed eyes and opening her arms wide to opposite sides (see figure **#27**, line. 07). While TEA continues by smiling open mouth dropping her hand in her lap in line 08 (see figure **#28**), students treat teacher's response as humorous by producing shared laughter (line 09). MAH also joins in the ongoing shared laughter and hides his face by leaning forward and looking down at his book (see figure **#29**) (line 10).

TEA takes the floor again in line 11 and acknowledges MAH twice in smiley voice (£) and interrupting her talk with interpolated laughter particles ('£i kn(hh)ow (0.4) >i know<'). She confirms MAH's utterance with partial repeat ('english is really nice to ↑learn', line 12). Later, she picks up the name of the class 'grammar' in the student's response and narrows it down to *her* class by stating the name of the teacher - namely, herself-, which she completes with a confirmation check ('fr↑o::m (.)>£meryem teacher right?£<', line 13). In doing so, she treats MAH's response as a compliment for 'her' grammar class (thus for herself) and acknowledges it as well as treating it as humorous. Additionally, she builds on the student's response by reformulating it with an upgrade addressing herself. This suggests that TEA's initial response with SMS and the accompanying embodied conduct (nodding, opening arms wide) in line 07 serve as a compliment receipt showing agreement and affiliation

with the student's utterance. Given that nodding itself would suggest affiliation and agreement with the speaker (Stivers, 2008), SMS seems to be doing additional work here by indexing teacher's response as playful and non-serious as well as treating the prior student response as humorous. MAH (line 14) and EBR (line 15) responds to TEA's confirmation check ('`right?£<`') by acknowledging her, which is followed by shared laughter (line 16) treating teacher's response as humorous. TEA also shows alignment and affiliation by joining in the ongoing laughter (line 17).

Earlier studies (e.g. Pomerantz, 1978; Golato, 2005) argue that the preferred response to compliments is often acknowledgement and agreement without self-praise, which tends to be sanctioned by listeners. In this case, teacher's nodding and the following upgrade of the utterance addressing herself as a third person ('`fr↑o::m £meryem teacher`') are both treated as incongruous and atypical and thus laughable by the students, and the inclusion of the SMS in this is potentially to index the playful nature of this 'atypical' compliment response. In turn, this treats the student's initial compliment (also arguably 'atypical', given the classroom context) as non-serious and playful. Of course, the teacher here is not genuinely saying that her class is brilliant (which can be considered as self-praising and thus, dispreferred), but she plays along by continuing the humorous frame initiated by MAH in line 05.

The following extract presents a similar case, where TEA response to a student utterance that might be registered as a compliment, with SMS. It is the continuation of Extract 6.7. As a reminder, prior to the sequence below, one of the students has provided a response 'let's not eat babies', which TEA has treated as inappropriate. Here, TEA nominates MAH, who has been bidding for the turn by raising his hand and smiling at the same time.

Extract 6.10: let's_not_annoy_meryem_hoca
```
          ((lines omitted))
01        [ (1.2)   +      [(0.9)
02    TEA: [((looking at RAH))   [((looks at MAH))
03    MAH: let's [no-
04 → TEA:       [+if- uh-  +
05               +#30 ---->+
06        (0.8)
07 → TEA: if it is about eat[ing    ]  peop[le (.) i
08    MAH:                  [>£no.£<]+ hheh[hehhehhehhh
09                                   +#31
10    Ss:                                 [hhahhhahhahhah
```

```
11 → TEA: °don't° want to hear ↓it (.) [uh huh
12   MAH:                                [£let's not
13        annoy meryem hoca£ +
                        teacher
14                               +((MAH looks at TEA, continues smiling))
15        [+(1.1) + [(0.8)        +]
16 → TEA: [+#32 --------------->+]
17   Ss:           [hahahahhahhahh[hahhhahh]
18 → TEA:                         [↑£yes£   ]
19        (1.0)
20 → TEA: £va::lla:£
         £true:::£
```
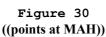
Figure 30   Figure 31   Figure 32
((points at MAH))   ((laughs and hides   ((closes her eyes, smiles
                          his face))   with a squeezed mouth and
                                               nods a few times))

MAH treats teacher's gaze shift (line 02) to himself as turn nomination and begins to produce his turn in line 03 ('let's [no-'). MAH's response so far fits with the target form and it does not show any indication showing that the answer will similarly be transgressive as is the prior response ('let's not eat babies'), which is not included in the extract. However, TEA interrupts MAH's turn while pointing at him (see figure **#30**) (line 04). At this point, both TEA and MAH cut off their utterances and TEA withdraws her pointing, which is followed by a 0.8-second pause before she resumes her turn and provides a pre-requisite for MAH to respond (lines 07, 11): the answer should not be about eating people. In doing so, combined with the direct pointing at the student, TEA explicitly state that the forthcoming response should be appropriate. Here, she also clarifies the nature of the 'appropriate' response that she is pursuing.

Before TEA completes her utterance, MAH overlaps and rejects that the answer will be about eating people ('>£no.£<', line 08) which is uttered at fast speed and in smiley voice. Later, he starts laughing and hiding his face (see figure **#31**), which may suggest playfulness regarding the nature of his forthcoming response. He may also simply be treating TEA's conditional as humorous. In the following line, students treat this as laughable through shared laughter overlapping MAH's turn. When TEA completes her utterance in line 11 following MAH's

assurance, she marks a transition relevance place with falling intonation in her utterance ('°don't° want to hear ↓it') and gives a go-ahead 'uh huh' for MAH to respond. MAH provides his response in overlap with TEA's go-ahead ('£let's not annoy meryem hoca£') and established mutual gaze with TEA at turn completion as well as continuing to smile (lines 12-13). In doing so, he marks his utterance as humorous.

TEA responds to this nonverbally by averting her gaze from MAH, closing her eyes and finally smiling with a squeezed mouth as well as nodding a few times (see figure **#32**, line 16). As is the case in the previous extract, nodding could be enough to display agreement and affiliation with the speaker. SMS, combined with nodding, appears to not only add up to and thus reinforce the display of affiliation and agreement, but also mark her response as playful and non-serious. Students treat teacher's response as humorous through shared laughter coming in after a 1.1-second silence (line 17). TEA overlaps the ongoing laughter and confirms MAH verbally in smiley voice ('↑£yes£', line 18). Following a 1.0-second pause, she takes the turn again with an upgrade by switching to L1 ('£va::lla:£', **£true:::£**', line 20), which further displays TEA's interpretation of MAH's utterance as a compliment.

Again, teacher responds to the student first nonverbally through SMS and nodding and later verbally with acknowledgement tokens produced in L2 ('yes') and L1 ('valla'). In doing so, she displays affiliation and agreement with the prior student utterance that she orients to as a compliment. Given that nodding itself can be considered to show agreement and affiliation, the inclusion of SMS seems to design the response as playful as well as treating the student response as humorous. It can also be suggested that it reinforces teacher's stance as affiliative, which is also displayed in nodding. The final extract presented below contributes to the arguments observed in the extracts presented so far in this section by providing another similar case.

In Extract 6.11, participants are working on a task to practice how to do emphasis in English using phrases such as 'all I need', 'what I want..', etc. Prior to the extract, teacher asks students to provide sentences using 'all I need is ..'. MAH takes the turn and provides a response: 'All I need is recovering', following which he states his illness. After some time, he bids for the turn again and gets nominated.

Extract 6.11: having_grammar_all_day

```
01 → MAH: all i need is having grammar
02        class (.) [>all day long< [hhahhahahhahh
03 → TEA:           [#33
04   Ss:                            [mmhhahha[hhahhahhhahhh
05 → TEA:                                    [£yeah ↑i [know£
06   MAH:                                              [#34
07 → TEA: £especially with your (0.2) ill condition£
08        [£i know this is (.) all [you need£
09   MAH: [£yeah£ *                 [(£recovering£)
10              * ((MAH nods))
11        (0.4)
12   TEA: £mhm[m oka↓y£
13   Ss:      [hehhehehhehhehh
14   TEA: £this is not what i need£
15        thhheh[ehehehhehhehh .hheheh.hhh
16   Ss:        [hahhahhahahhahh
17 → TEA: £you can ha[ve your grammar class=
18   GIZ:           [it is-
19 → TEA: =£on your o(hh)wn£ hhahhahhahahahh
20   GIZ: £it makes you ill£
21   TEA: huh?
22   GIZ: it makes you ill
23   TEA: £yeah it makes me ill£
```

Figure #33
((closes her eyes, smiles with a squeezed mouth))

Figure #34
((continues laughing, hides his face))

MAH provides his response in lines 01-02 and completes it with turn-final laughter, through which he indexes the whole just completed turn as humorous. By specifically naming the class as grammar -rather than choosing any other English classes- and using extreme case formulation 'all day long' (Pomerantz, 1986), MAH may be teasing the teacher by showing a kind of admonishment for being in the class despite his illness, which he stated prior to the extract. MAH's response mobilizes shared laughter in the class overlapping his turn-final laughter (line 04). TEA initially responds to this with a SMS (see figure **#33**) overlapping MAH's utterance at the point where he utters 'grammar class'. Later, she shows acknowledgement verbally in smiley voice (£ye:ah ↑i [know£) (line 05). This frames SMS

as displaying affiliation and acknowledgement prior to teacher's verbal response. MAH treats teacher's response as laughable as well as hiding his face by covering it with his arm (see figure **#34**) while continuing to laugh. TEA takes the floor again in line 07 and builds on MAH's response by providing further elaboration, in which she unpacks the contrastive aspect in his response through bringing up his bad health condition ('£especially with you:r (0.2) ↑ill condition£', lines 07-08). In doing so, she unearths the contrastive nature of MAH's response with his current health status in smiley voice and thus contributes to the humorous framework taking it light-heartedly. MAH confirms TEA in smiley voice (£yeah£) and provides an elaboration on his utterance ((£recovering£)). In line 12, TEA confirms him once more in smiley voice and signals closing the sequence with turn-final falling intonation (£mhm[m oka↓y£), which is overlapped by other students' giggle treating it as laughable.

In line 14, TEA initiates a post-expansion sequence by picking up MAH's utterance and building on it. That is, for MAH to have a grammar class all day, teacher will have to be working all day. Therefore, she teases him back in smiley voice ('£this is not what i need£', line 14) and she does so by using the target form. She further frames it as non-serious with turn-final laughter. The subsequent lines (17, 19) display that teacher treats MAH's response as a compliment for her, which is particularly evident when she asks them to have their grammar class on their own. This may indicate that she orients to MAH's utterance as paying her a compliment by showing his desire to have grammar class all day (with her) despite his illness. Following this, GIZ self-selects and provides an account on teacher's behalf ('£it makes you ill£', line 20). Following a repair initiation by TEA indicating trouble in hearing, GIZ repeats her utterance (line 22), which is acknowledged by TEA in smiley voice in line 23.

Again, the teacher responds to student utterance first nonverbally with SMS and later by verbally acknowledging the student. Teacher's SMS here (and in the previous extracts in this section) reinforces her display of affiliation and indexes the teacher's response as playful and nonserious. In doing so, she aligns with the jocular frame which has been produced and builds on it with further upgrade indicating his bad health condition.

Overall, the extracts provided in this section have presented cases where teacher produces SMS and associated embodied conduct (e.g. nodding, opening arms wide) before she verbally

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responds to, and affiliates with, the student utterances that she orients to as compliments directed to her. In doing so, the teacher seems to show affiliation and acknowledgment with the students' utterances, but also through SMS, she marks the turn as non-serious and playful so that it does not come across as 'self-praise'. What also contributes to hearing of teacher's SMS as affiliative is the subsequent laughter by the students treating it as humorous. Unlike the cases presented in the previous section, where teachers show some affiliation (as a mitigation strategy) without showing full commitment in response to student utterances that they orient to as inappropriate, teachers convey full affiliation through SMS while responding to student utterances that they orient as compliments. With the subsequent follow-ups through upgrades and elaboration, teacher also creates teaching/learning opportunities in the class, which opens up space for participation through self-selection (e.g. extract 6.11). In this way, teacher strikes a balance in the way that she responds to the student both to acknowledge the answer and to play along with the humorous frame.

6.3 Teacher's Repair Initiator in the Moments of Students' Shared Laughter

This section examines teachers' repair initiator in the moments of students' shared laughter and its implications on the subsequent talk-in-interaction. Analysis will illustrate that teacher's repair initiation brings the ongoing laughter to a halt, after which participants orient to resolving the trouble in interaction. The way teachers respond afterwards shapes the subsequent talk. The section presents three cases to illustrate teachers' different orientations towards students' laughter. While they allow further contribution and encourage participation by displaying affiliation through laughing along and sequentially attending to student utterances (Extracts 6.12 and 6.14), they prioritise the progressivity of the task-at-hand by closing the sequence through displaying a hedged alignment (Extract 6.13).

In the first extract presented below, participants are working on a task, in which TEA reads some made up rumours about the students and the students are required to respond affirmatively using emphatic 'do' in present or past tense (i.e. '*I do love chocolate', 'I did go to school'*) as well as adding an account for their responses. Prior to the segment, TEA nominates HAM and reads the rumour 'I heard that you don't know how to play chess'. When the question-answer sequence comes to a close, RAH smiles and raises his hand to bid for the turn to answer the same question. Prior to the extract, there are not any turns that are not marked as humorous. *(* sign shows the onset of the nonverbal conduct)*

Extract 6.12: chess_haram

Figure #35
((smiles and raises his hand))

```
01     RAH:  [* #35
02     Ss:    [((students are looking at TEA))
03     TEA:  rahmi
04     RAH:  i * do know how to play
05            * ((looks down, starts rocking himself))
06  →         [*chess but * £it's haram =
                          forbidden by religion
07                        * ((looks at TEA))
08     Ss:    [*((some students look at RAH))
09     RAH:  =so i [can't do it£ hhahhahhahhahahahh
10  → Ss:          [*↑hhhahhah[hahhahahhahhahhah
                     *shared laughter -->
11  → TEA:                [£sorry i couldn't hear£ sorry?
               -------------------------------------------------
12     S?:   £har[(hh)am£*
13          ----------->*
14     EBR:      [£it's ↑ha(hh)ram£ hhhahahhahahhh
15     TEA:  £u:h it's hara:m o::h£ [hhahhahahhahhahhahhahh
16     Ss:                          [*hhhahhahhahhhahhahhahh
                                     * shared laughter -->
17     EBR:  £forbidden in our co[u(hh)ntry] (reli:gion)£*
18          --------------------------------------->*
```

RAH smiles (see figure **#35**) and bids for the turn by raising his hand in line 01 while other students are looking at the teacher. Considering that the prior turns are not marked as humorous (which is not included in the transcript), RAH's turn initial smile may be relevant to the upcoming talk signalling that it will be produced as humorous. When nominated, he quits smiling, looks down and starts rocking himself while providing his answer (lines 04-09). Through mid-turn point, he produces smiley voice, which appears to be just before the part that is produced in L1 unlike the rest of the sentence uttered in English. He also shifts his gaze back to the teacher. Switching to smiley voice (and possibly to L1), he marks the part of the utterance that can be treated as laughable. Evidence for this comes in the subsequent turn as the students interrupt him just after this part with a burst of shared laughter treating the response as humorous before RAH completes his utterance.

In line 11, TEA overlaps the ongoing shared laughter and produces an open class repair initiator ('£sorry', line 11) (Drew, 1997) and later displays trouble in hearing ('i couldn't hear£ sorry?'). Given the ongoing hearty laughter from the students, teacher's response appears to

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be a disaligning response (as she does not reciprocate laughter). Perhaps, as an orientation to this, she mitigates her response with the use of smiley voice. Also, through displaying trouble in hearing, she accounts for not laughing along. Students' shared laughter comes in interrupting a question-answer sequence as it overlaps RAH's utterance and occupies the sequential placement for teacher's feedback for the utterance. Therefore, teacher's response initiating repair may treat the shared laughter sequentially inappropriate and serve as a way not to join the ongoing laughter, which may display teacher's orientation to the task-at-hand. Shortly after teacher's repair initiation, the students cease the shared laughter (line 13). This may indicate a potential orientation towards teacher's response as disaffiliating. It also orients to the fact that there has been a problem in hearing and thus, by ceasing the laughter, students allow for a greater chance that the repair will be heard. Some students self-select and respond to the teacher by partially repeating RAH's utterance, which seems to be the part that they treat as laughable, thus, the punchline: S? '£har[(hh)am£' (line 12), EBR '£it's ↑ha(hh)ram£' (line 14). In teacher's repair initiation, it is not made clear which part of the utterance was inaudible and thus, it might be referring to the whole utterance. However, students' responses repeating only the punchline suggest that they orient to the lack of teacher's reciprocation of laughter is because she has had trouble in hearing the punchline. This also suggests that they do not register teacher's repair initiation as a display of admonishment for the ongoing laughter, which might have been a possible interpretation if TEA had just said 'sorry' without specifying the problem in hearing and then they could have hear it as a 'problem in acceptability' (Svennevig 2008).

TEA picks up EBR's response and repeats it in smiley voice with preceding and turn-final change of state tokens ('u:h it's hara:m£ o::h', line 15), through which she displays resolution of trouble. She completes the turn with laughter particles and treats the utterance as humorous and thus affiliates with the students' laughter. With the resolution of trouble and/or with the teacher's display of affiliation through smiley voice and turn-final laughter, students engage in shared laughter again in line 16 treating RAH's utterance as humorous. Another possible interpretation here might be that they are treating teacher's response as humorous. The timing of the students coming in with more laughter here is interesting as they've already laughed at the joke, but they join in again with the teacher's laughter here. Presumably because now she has 'caught up' with the joke, and aligned with it, and they can all 'enjoy' it together. In the subsequent line, EBR upgrades RAH's utterance by generalising the response to the whole country rather than being a case only for RAH ('£forbidden in our

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co[u(hh)ntry’) as well as accounting for it '(reli:gion)', which may also serve as a kind of translation of 'haram' thus orienting to the preference to use English in the setting. This shows that the ongoing shared laughter is still relevant to RAH's utterance.

Therefore, teacher's repair initiator in response to students' shared laughter here (temporarily) brings the interaction and the ongoing laughter to a halt by raising trouble in hearing. Teacher mitigates her response with the use of smiley voice as it appears to be disaligning with the prior student turns as teacher does not reciprocate shared laughter treating RAH's utterance as humorous, which is also designed as such through various embodied resources (e.g. turn-initial smile, turn-final laughter, smiley voice). Despite the lack of clarity in teacher's stance taking in that she is either not joining them because she is treating the shared laughter as sequentially inappropriate or simply because she could not hear the utterance, students orient to teacher's response as not a display of admonishment but as a communication breakdown. Thus, even though they quit laughing shortly after teacher's repair initiation, during which they repeat the part of the utterance as the source of their laughter in self-selected turns, they resume it once the teacher affiliates with the students by treating the response as humorous through laughter. This opens up space for further talk in self-selected turns as can be observed in EBR's upgrade in line 17. In the following extract, however, teacher's response is relatively less affiliative as it does not allow further talk from the students.

In Extract 6.13 below, participants are working on an exercise from the course book, TEA reads some questions (i.e. 'how can you get money fast?') asking to describe the methods for accomplishing an action. Students are required to respond by choosing an option from the answers given in the box and using the target form 'by … ing' (i.e. 'by robbing a bank'). Prior to the extract, they have been discussing about how to get money fast. We join in when TEA is getting ready to move on to the next question.

Extract 6.13: selling_your_friends

```
01    TEA:  how can you get money fast?

             ((lines omitted)) ((TEA eliciting student responses))

02    KAD:  uh by laying to people
03    TEA:  lying [to people +
04                          +  ((TEA looks down at the book))
```

```
05    YAL:          [+ °£robinson cru[ise style£°]=
06                   + ((looks at AHM sitting behind him))
07    KAD:                         [yeah      ]
08 →  YAL:  =[#36 ((smiles and raises his hand))
09 →  Ss:    [#36 ((some students look at YAL and smile))
10    TEA:  [+↑how: [+ u:::h                    ]
11                   + ((TEA starts reading the next question))
12 →  YAL:          [+ ↑£by selling your friends£]=
13                   [+ ((YAL starts waving his hand up in the air))]
14 →  GUL:  =↑hahahhahhah[hahhhahhahahhhahahhahhhahhahahh]
15 →  Ss:              [↑hhahahhahahahhhhhahhhahhahahhh]
16    KAD:            [((smiles, raises his eyebrows, turns back and looks at YAL))
17    TEA:            [how can you stop a- + sorry?   ]
18                                    + ((TEA looks at YAL))
```
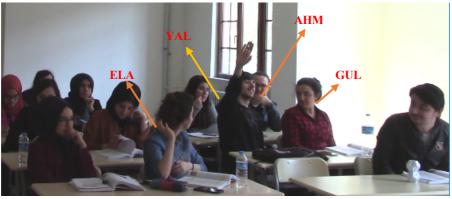

Figure #36
((YAL looks at TEA, smiles and raises his hand;
AHM, GUL, KAD and ELA look at YAL and smile))

```
19    YAL: <£by selling your> (0.2) friends [+like robinson=
20    TEA:                                  [+#37
21    YAL: =cruise did£
22         (0.5)
23    TEA: £oh£ +
24              +#38
25    Ss:  hhahahhahahhahh
26    TEA: did he sell >his crew i didn't know [that<
27    GUL:                                     [£yeah£
28         ((Teacher moves on and reads the next question))
```


Figure #37
((starts smiling open
mouth))

Figure #38
((smiles with a squeezed
mouth))

TEA attends to other students' responses between lines 01-03 (lines are omitted) and looks down at the book in line 04 signalling that she is moving on. YAL smiles and raises his hand in line 08; however, the fact that TEA is looking at the book decreases the possibility of her noticing YAL's bidding for the turn. While YAL is waiting to be nominated, some students look at him and smile (see figure `#36`). The reciprocated smile by other students here may suggest an expectation of the forthcoming utterance to be humorous. When TEA moves on and starts reading the next question in line 10, YAL self-selects while keeping her hand up and provides his response in smiley voice and with turn-initial rising intonation as well as waving his hand up in the air, which may serve to take teacher's attention as she is still looking at the book. GUL treats YAL's answer as humorous with a high pitch laughter in a latched turn, which is soon overlapped and accompanied by other students' shared laughter. The lack any break between YAL's turn completion and GUL's laughter as well as the high pitch in the production of the laughter may display participants' orientation to YAL's pre-turn as an indication of forthcoming humour.

In line 17, TEA cuts off her utterance perhaps as a resolution for the overlap. Also, she is initiating the next task when students start laughing, which is related to the previous/ongoing task; therefore, she cannot move on and cuts off her utterance to initiate repair ('`sorry?`') as well as looking at YAL. Again, as in the previous extract, teacher's response here appears to be disaligning with YAL's turn design (as humorous) and the ongoing laughter. Though, unlike the previous extract, here, she does not use smiley voice to mitigate her response. YAL repeats his response using smiley voice in line 19. Having gained the speakership, he does not produce his turn with turn-initial rising intonation. He also upgrades his response by providing elaboration ('`like robinson cruise did£`').

TEA starts smiling before YAL completes his turn and thus shows "mild affiliation" (Haakana, 2010). Following 0.5-second silence, she responds with a change of state token produced in smiley voice ('`£oh£`') and completes the turn with a squeezed mouth smile (`#38`, lines 23-24), which is treated as laughable by the students (line 25). Unlike the previous extract, where teacher starts laughing after resolution of the trouble with students' repetitions of the response, in this extract, teacher displays mitigated alignment with the student(s) through squeezed mouth smile without showing full commitment and affiliation. TEA takes the floor again in

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line 26 and responds with a confirmation check ('<u>did</u> he sell >his crew'), but without waiting for the students to respond, she produces a disclaimer at fast speed ('i didn't know [that'). While the confirmation check on its own requires a relevant next, teacher's subsequent disclaimer does not require any response from the students and thus closes the sequence. Therefore, despite the use of smiley voice mitigating the turn, teacher's response here seems to be produced as serious and does not allow further student contribution by closing the sequence. This is further observed in the subsequent turns as the teacher moves on to the next question of the task (line 28).

As is the case in the previous extract, teacher's repair initiation appears to be disaligning with the ongoing shared laughter, but this time, it is not mitigated in any way (e.g. lack of smiley voice or an account). Thus, teacher's responses following student's repetition of the response as a resolution of the trouble appears to be less affiliative. She does not reciprocate students' laughter even after the resolution of the trouble. Instead, she displays a hedged alignment by responding with a squeezed mouth smile following a change of state token uttered in smiley voice. Additionally, teacher's subsequent response with a confirmation check and accompanying disclaimer produced at fast speed appears to close the sequence and does not allow further contributions from the students. Therefore, unlike the previous extract, teacher's repair initiation here ceases the ongoing shared laughter by treating it as sequentially inappropriate (albeit mitigated with squeezed mouth smile and smile voice).

In the two cases presented so far, teacher's repair initiator stops the ongoing laughter and the way the teacher responds after the resolution of trouble shapes the classroom interaction differently. In Extract 6.12, teacher's responses create space for further talk as she displays affiliation by laughing along and providing elaboration. Extract 6.13 has presented a case where teacher orients to task progressivity and displays hedged alignment with the ongoing student laughter and ceases it. Timing of the student responses and the shared laughter treating them as humorous might have implications on the way teacher responds to them. While in the first case, shared laughter comes in overlapping a student response produced in a turn nominated by the teacher, shared laughter in the second case follows a self-selected student's response overlapping teacher's turn. However, the following extract displays that teacher can manage the ongoing shared laughter and the preceding student contributions through sequentially

attending to them. That is, the final extract below presents a case where teacher strikes a balance between going along with the humour and progressing her pedagogical agenda.

In Extract 6.14 below, the participants are working on a task, in which they complete sentences in a way to include two objects (one direct and one indirect). There are two target forms required. Therefore, once the students complete the sentences, teacher asks them to reconstruct the sentence by changing the places of the objects. In this segment, students are providing different endings for 'I never lend …'.

Extract 6.14: i_never_lend

```
01    TEA:  hamit
02          (1.1)
03    HAM:  i never lend u:h my phone to my brother
04    TEA:  hm[m okay
05    RAH:    [hh-hh-hh
06          (0.3)
07    TEA:  u:h can you change the pla↑ces
08          (0.7)
09    HAM:  i never lend my brother [(.) °my phone°
10  → RAH:                          [↑ahahahahhh £to my
11          pho(hh)ne [hahhahhhhahahahhhahhahhahah
12    Ss:             [*hhahahahhah[hahhahhahahahh
                       *shared laughter --->
13  → TEA:                        [*£i never lend?£
14                      *((TEA is looking at RAH))
          ------------------------------------------
15          (1.3)
          -----
16  → TEA:  £sorry *i- i don't get i:t£
17                 *((TEA looks at whole class))
          ---------------------------
18          (0.8)*
19          ---->*
20  → RAH:  £i nev(hh)er lend my brother to my
21          phone£ hhah[hahhahhahhahhahahhahhahahahha]
22    Ss:             [hhahahahahhahahahhahahhahhh]
23  → TEA:            [£hu:::h yeah£ hhahahhhahhh ]
24          (1.1)
25  → TEA:  £then the meaning changes (.) ↑look hhhahhahahh
26          you shouldn't add to£
27          (1.2)
28  → TEA:  yes hamit well done i never le:nd (0.4) my::
29          u:::h brother my phone >you said< huh uh
```

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Following 1.1-second silence after teacher's turn nomination, HAM provides his response in line 03, which is acknowledged by TEA in the following turn ('`hm[m okay`'). RAH overlaps TEA with laughter particles in the form of exhalation of air (line 05), but this is not picked up by others. Following a 0.3-second pause, TEA asks for the second target form in which HAM needs to change the places of the direct and indirect objects as well as deleting 'to' in between. HAM responds to this in line 09 by producing the indirect object in quiet voice at the end of the turn following a minimal pause ('`°my phone°`'). At this point, RAH overlaps him with laughter particles and provides a candidate ending for HAM's response ('`£to my pho(hh)ne`'). His turn-initial laughter here can be considered as a way of gaining next speakership (Ikeda and Bysouth, 2013, p. 52) as the turn is already allocated to someone else and he is interrupting him. He may also be signalling that the forthcoming utterance will be designed as humorous. He completes the utterance through changing the places of the objects but keeping the form the same (`i never lend my brother to my phone`), which treats the indirect object (my phone) as alive rather than an object, and the direct object 'my brother' as an object, a possession that can be given. This creates an incongruity and is treated as humorous in the class through a long burst of shared laughter (line 12).

TEA overlaps the ongoing shared laughter and initiates repair with partial repeat produced in smiley voice and as a designedly incomplete utterance (Koshik, 2002) ('`£i never lend?£`', line 13). In doing so, she identifies the trouble source, namely, the part following 'I never lend', and makes the repetition of the rest of the utterance as relevant next. As there is no answer coming from the students for 1.3 seconds, during which students continue laughing, TEA takes the floor again in line 16 ('`£sorry`'), which could be an open class repair initiator or an apology- either way, it makes relevant an explanation or repetition in the next sequential position. She continues her turn by displaying trouble in understanding ('`i- i don't get i:t?£`'), which is hedged with the use of smiley voice. In doing so, she accounts for not joining in the ongoing laughter (because, she claims, she couldn't understand it). Also, this time, teacher treats the whole utterance as the trouble source unlike her previous repair initiation, which appeared to target one part of the utterance. Students continue laughing for 0.8 seconds more before they cease the shared laughter (line 19). RAH responds to TEA in lines 20-21 by repeating his utterance in smiley voice and with embedded and turn-final laughter particles. This triggers more shared laughter in the class (line 22). TEA displays resolution of the trouble with a change of state token and acknowledgement token uttered in smiley voice ('`£hu:::h`'

yeah£'), and later joins in the ongoing laughter. In doing so, she affiliates with the students and treats the utterance as humorous. Following a 1.1-second silence, she gradually moves back to pedagogical mood by first referring to RAH's utterance to highlight the target form (lines 25-26); hence, she uses it as a prompt to create a teaching opportunity. This works as both explaining how the 'joke' has worked, and also moving into an explanation of grammar. Following 1.2-second silence, she signals moving back to the task by addressing the previous student ('yes hamit'). She first acknowledges the response with a positive assessment ('well done') and later confirms it again by repeating the full utterance and producing an acknowledgement token ('huh uh', lines 26-27), through which she closes the sequence.

As is the case in the previous extracts, teacher responds with a repair initiator in the moment of an ongoing shared laughter in the class. Given RAH's turn design which is marked as humorous through laughter particles and the students' shared laughter treating the utterance as humorous, teacher's repair initiator here appears to be disaligning. She mitigates her turns with the use of smiley voice and later accounts for not joining in as she could not understand it. Therefore, she does not seem to be treating the ongoing laughter or RAH's utterance produced in a self-selected turn as sequentially inappropriate. Instead, she manages this moment in a way to create a teaching opportunity as well as going along with the joviality. Although teacher's repair initiator stops the ongoing laughter for a while, once the trouble is resolved with the repetition of the utterance, she joins in the shared laughter and thus affiliates with the students by treating the utterance as humorous. She gradually moves back to pedagogical mood and uses RAH's utterance (and the incongruity it creates) as an example to highlight the target form, which may also serve as feedback for his utterance. She later signals moving back to the previous student's response and provides feedback. Therefore, through sequentially attending to student contributions, she strikes a balance between going along with the joviality and progressing her pedagogical agenda by encouraging participation.

This section has examined teacher's repair initiator in the moments of students' shared laughter. Since teacher's response is not aligning with the ongoing laughter (and with the turn design as humorous), it brings the ongoing laughter to a halt, but students do not seem to orient to it as a display of admonishment. Analysis has demonstrated that teacher's stance towards the ongoing laughter is not clear at the moment of repair initiation but is revealed in the way that teacher responds after the resolution of trouble. Teachers may open up space for further

student contribution and thus encourage participation while also progressing their pedagogical agenda when they display affiliation, for example, by laughing along with the students (as in the first and third case). In doing so, they balance aligning with the jocular frame and managing control while at the same time creating teaching/learning opportunities in the classroom.

6.4 Chapter Summary

This chapter has examined teachers' responses to student utterances produced and/or treated as humorous. The first section (6.1) has presented cases where teacher produce responses with SMS and accompanying conduct, such as verbal ones (e.g. 'come on') and/or nonverbal (e.g. frowning, leaning the head to one side). In doing so, analysis suggests that they manage disaffiliation and display that the response may not be appropriate while also mitigating it so that it does not come across as a strong display of admonishment. Even though this encourages participation by mitigating the potentially delicate moment of teacher's disaffiliation towards their responses, analysis demonstrates that teacher responses with SMS may not always be enough to prevent students from pursuing the somewhat transgressive line that they take and thus may make it hard to elicit 'desired' responses and accomplish pedagogical goals. Thus, it appears to be necessary for teachers to sometimes follow SMS with explicit comments on the nature of the responses demonstrating not only why the response is treated as humorous but also the nature of the 'desired' or 'appropriate' responses.

The second section (6.2) has presented a smaller collection where teacher produce turns with SMS in response to students' utterances that they treat as compliments. Thus, unlike the previous section, SMS and the associated embodied conduct (e.g. nodding, opening arms to opposite sides) here is used to show affiliation and acknowledgement, and in doing so, the teacher also seems to index the turn as non-serious and playful so that it does not come across as self-praise. In doing so, analysis demonstrates that teacher encourages participation and creates teaching/learning opportunities with the subsequent follow-ups through upgrades and elaboration. Thus, she balances playing along and also maintaining pedagogical goals.

Finally, section 6.3 has demonstrated the sequential environments where teachers respond to students' shared laughter with open class repair initiator (Drew, 1997) (e.g. 'sorry'). Analysis illustrates that teachers' repair initiator temporarily cease the ongoing shared laughter. However, even though teachers' stance is not clear at the moment of repair initiation – it can

be treating the laughter as transgressive or it can be displaying trouble in communication-, analysis indicates that students do not orient to teachers' response as a display of admonishment but as a communication breakdown. Thus, they respond with repetitions of the utterance (mostly partial repetitions), which also show the part of the utterances treated as laughable, to resolve the trouble. The way teacher responds after the resolution of trouble seems to shape the ongoing interaction. While they may open up space for further student contribution by showing affiliation through laughing along with the students, they may cease the sequence and signal moving on the task through a hedged disaffiliation such as producing a comment in smiley voice.

Overall, this chapter has revealed the delicate and complex work that the teachers put in to manage the control and accomplish pedagogical goals when students produce a response as humorous. As can be observed throughout this and the preceding analytic chapters, these moments are pervasive parts of classroom interaction. Thus, this chapter (just like previous chapters) has provided significant insights and implications for teacher education and foreign language teaching, as will be discussed in the next chapter.

Chapter 7. Discussion

7.0 Introduction

Drawing on Conversation Analysis, this study has explored multimodal work of creating a humorous frame in task-based settings in L2 classrooms. More specifically, it has sought to gain insights about (1) how student responses are produced as humorous in IRF sequences, and (2) the sequential placements and role of jocular frames, and (3) how teachers respond to student turns produced and/or treated as humorous. Through above-mentioned research questions, this study represents a shift in emphasis from previous research that has mostly focused on the roles and functions of humour and provides an interaction analytic approach to the examination of indexical aspects of 'producing a turn as humorous' in the participants' displayed orientations and actions.

This chapter revisits the main observations gathered in this research and provides a discussion of the contributions in relation to the relevant literature. To serve as a reminder, it starts with a brief summary of the main observations in the analysis chapters (7.1). These observations are discussed in more detail in the following sections with regards to contributions to L2 classroom research (7.2) and contributions to humour research (7.3).

7.1 Summary of the Main Observations

As noted earlier, this study has examined how participants engender a humorous frame at turns-at-talk in task-based settings through employing multimodal resources at different sequential positions as well as how such turns are responded to by teachers and other students. Also, it has explored the sequential environments, in which participants delineate between a jocular and non-jocular frame during an ongoing classroom activity and its implications on the forthcoming classroom interaction. This has been achieved through conversation analytic examination of 29-hour video and audio recordings gathered from four EFL classrooms in Turkey. This section provides the summary of the main observations gathered through analysis chapters.

Chapter 4 has provided significant insights regarding the indexical aspects of designing a response as humorous in IRF sequences in task-based contexts, and its implications on the forthcoming interaction. This chapter has demonstrated that there appears to be a systematicity with regards to the sequential placement of multimodal resources within the sequences. Through sequential analysis of the extracts, the chapter has revealed that participants deploy various interactional resources in different sequential positions, which serve as prospective indexicals, to (1) mobilise participants' attention, (2) signal the nature of the forthcoming response as humorous and thus prepare participants what to listen for, and (3) mark the specific part of the utterance to be treated as humorous. Thus, these pre-turn and within-turn resources appear to work together and contribute to each other. As can be observed in section 4.1, the multimodal resources and their employment in different sequential placements seem to constitute a set of collective resources deployed by the students in designing a response as humorous such that they are not understood as, for example, having produced incorrect L2 or misunderstood the task requirements. For instance, through smiling while bidding for the turn (e.g. Extract 4.1), students may be signalling that the forthcoming turn should be interpreted non-seriously. The smile at this sequential position may also serve to attract others' attention along with other associated embodied conduct such as rocking (e.g. Extract 4.1), waving a hand up in the air (e.g. Extract 4.2) and sticking the tongue out while smiling (Extract 4.3). Thus, this chapter has also demonstrated fine-grained examination of the non-verbal conduct deployed by the participants in signalling an upcoming turn as humorous.

Analysis demonstrates that these resources are also interpreted as indexing something humorous is coming by the participants and they display their interpretation by for example reciprocating these resources in various sequential positions such as pre-turn smile (e.g. Extract 4.2) or a burst of shared laughter coming in immediately after the speaker marks the part of the utterance as humorous- sometimes even before turn completion point (e.g. Extract 4.3). However, as section 4.2 demonstrates, if this set of resources are not followed in this specific configuration, it may be harder for participants to recognise that the forthcoming turn is to be treated as humorous. As such, a type-fitted response from the other participants may be delayed, or it may not be produced at all. For instance, without deploying pre-turn and/or turn-initial resources to mobilise others' attention, even if the student marks the part of the utterance to be treated as humorous through mid-turn resources, such as shifting to smiley voice, producing embedded laughter particles and establishing mutual gaze, she/he may not receive a response from others treating the utterance as humorous (e.g. Extract 4.7). Thus, section 4.2

provided further examples of such cases, which seem much different from the previous section where students always receive a type-fitted response from others treating their responses as humorous.

Therefore, this chapter suggests a complex and systematic relationship of the multimodal resources used by the participants in indexing that a turn is to be treated as humorous. Thus, unlike previous studies focusing on individual resources indexing a humorous frame such as smile and laughter (e.g. Attardo, 2008; Hay, 2001; Bell and Attardo, 2010; Glenn, 2003), this chapter, through sequential analysis, reveals that it is the deployment of collective set of multimodal resources in different sequential positions that participants design a turn as humorous. As such, it extends our understanding of how participants mobilise multimodal resources to produce a humorous frame in L2 classrooms, and in a broader sense, in social interaction.

Chapter 5 explores sequential environments where participants use various resources (e.g. laughter, assessments, comments, etc.) to produce a jocular frame in response to student turns which are treated as somewhat laughable (e.g. Extract 5.1) and 'atypical' (e.g. Extracts 5.3, 5.5). This chapter outlines that students' responses that do not align with participants' normative expectations with regards to participation framework, more specifically about *how to participate* (e.g. Extracts 5.1 - 5.5) and *when to participate* (Extracts 5.6 and 5.7)*,* are responded to with laughter, assessments, and comments that appear to produce jocular frames. In this regard, this chapter builds on the study by Hazel and Mortensen (2017) examining 'transgression in participation framework' by outlining and revealing specific sequential environments where transgression occurs and how they are responded to by other participants. Additionally, analysis has demonstrated that student responses that do not meet participants' shared cultural expectations – even if they align with task requirements- also lead to the production of jocular frames by other participants.

It is argued throughout the chapter that since these responses are not designed as humorous/non-serious (in the ways discussed throughout Chapter 4), ensuing laughter by other participants could potentially be face-threatening (if they were laughing *at* the student), if interpreted as a sanction for having misunderstood the task, and/or produced a mistake. However, analysis throughout the chapter demonstrates that the work that the teacher and other students put in, through laughter (e.g. Extracts 5.1), smiley voice (e.g. Extract 5.5), assessments

(e.g. Extracts 5.2, 5.4), comments (e.g. Extracts 5.4, 5.9), etc. engenders a jocular frame that serves to not only account for participants' laughter, as well as identifying which part of the utterance is the source of their laughter, but also mitigates this potentially face-threatening moment for the student producing the turn.

In the meantime, it is observed that participants also progress the task at hand and accomplish pedagogical goals. In this regard, teachers seem to manage a balance between orienting to students' responses pedagogically, for example, by reminding the student of the task requirements (e.g. Extracts 5.1, 5.2), initiating requests for confirmation (e.g. Extracts 5.3, 5.5) as well as correcting the responses explicitly (e.g. Extract 5.4), and laughing along and contributing to the jocular frame (e.g. Extract 5.8). The way teachers respond seems to be relevant to whether the response provided aligns with the target form or not. When the response is not produced clearly and can be perceived either as transgressive or as a language error (e.g. 'burning london' in Extract 5.3), teachers seem to delay their responses by putting in some work to clarify it before providing a response through, for example, confirmation requests in the form of (partial) repetitions (e.g. lines 05) and explicitly checking understanding (e.g. lines 24-25).Where the response clearly does not align with the target from (e.g. 'biting nails' in Extract 5.4), they immediately correct it. Once the trouble is resolved, teachers then affiliate with other students and add to the jocular frame that has been produced through laughing along and providing further elaboration and some hypothetical accounts (e.g. Extracts 5.3, 5.5), which also treats students' responses as acceptable and retrospectively makes sense of the original student response and thus mitigates the potentially delicate situation for the student who produced the initial turn.

Finally, Chapter 6 builds on this by providing significant insights regarding not only how teachers orient towards student utterances produced and/or treated as humorous, but also the outcomes of these episodes on the subsequent interaction. This chapter underscores the significance of the complex and delicate work to be employed by teachers to handle these episodes in a way which does not discourage participation but manages the inappropriate moments that these episodes may (potentially) lead to. The chapter consists of three sections. The first two sections examine teachers' use of squeezed mouth smile (SMS) following a student response produced as humorous, and the third section explores teachers' repair initiator in the moments of shared student laughter.

Section 6.1 has presented cases where teachers use SMS as a resource to display and manage disaffiliation indicating that the response might not be appropriate, while at the same time producing it in a hedged/mitigated way, such that it is not treated as a strong admonishment by students. In doing so, teachers also manage and mitigate a potentially delicate moment (as teacher disaffiliates with their turn design) for students without discouraging them from using L2 and enjoying themselves. However, it is also observed that as teachers' responses with SMS are not oriented as strong admonishment or anger, at times, these turns do not appear to prevent students from pursuing the somewhat transgressive line that they take (e.g. Extract 6.4). Hence, teachers sometimes follow SMS with explicit comments not only on the nature of responses that they treat as inappropriate/transgressive but also on the nature of 'appropriate' or 'desired' responses that they are pursuing (e.g. Extracts 6.5, 6.7), which exercise control on students' responses by leaving no space for them to continue the transgressive line that they take. These responses seem to be more effective in eliciting their pedagogical goals and in maintaining classroom order.

Section 6.2 also examines teachers' production of SMS, this time following student turns oriented to as compliments. While responding to these responses with SMS and associated embodied conduct (e.g. nodding, opening arms wide), the teacher appears to (1) reinforce her stance as affiliative and (2) index her response as playful and non-serious as well as (3) treating the student response as humorous. As such, she contributes to the jocular frame that has been engendered. After orienting to compliments both nonverbally, for instance, through SMS and nodding, and later verbally, with acknowledgement and affiliation, teacher shifts focus and orients to her pedagogical agenda (Extracts 6.9 - 6.11). In doing so, she manages a balance between going along with the jocular frame that has been produced and pursuing the pedagogical goals (e.g. continuing with the task, evaluating the student responses).

Section 6.3 has explored teachers' repair initiator (e.g. 'sorry') in moments of students' shared laughter and its implications on the subsequent talk. The analysis throughout the section has demonstrated that even though teacher's repair initiator brings the laughter to a halt, students do not appear to treat teacher's repair initiator as a display of admonishment. Instead, they orient to it as a kind of communication breakdown as they self-select and provide repetitions of the utterances (mainly the parts that they treat as laughable) in smiley voice and sometimes with embedded laughter particles until teacher signals resolution of trouble. If the teacher displays affiliation by laughing along and sequentially attending to student contributions

(Extracts 6.12 and 6.14), the teacher's turn is followed by further contribution from the students. Thus, they can create space for further contribution and progress their agenda without discouraging student participation. However, this is not the case when the teacher closes the sequence through displaying a hedged alignment (Extract 6.13) as students do not contribute more following teacher responses in these sequences.

Overall, through conducting an interaction analytic approach, all three analysis chapters have provided significant insights and implications with regards to L2 classroom research, which will be discussed further in relation to the relevant literature in the following section. Also, section 7.3 will address contributions relevant to humour research.

7.2 Contributions to L2 Classroom Research

Drawing on Conversation Analysis, this study has examined multimodal work of how participants create a humorous frame in turns-at-talk and how such turns are responded to as well as exploring the sequential environments in which participants delineate between jocular and non-jocular frames during an ongoing classroom activity. In doing so, it reveals the way multimodal resources are mobilised to engender a humorous frame in task-based settings in EFL classrooms as well as further demonstrating that it is a pervasive part of L2 classroom interaction. In this respect, it contributes to existing literature on humour in language classrooms (e.g. Schmidt, 1994; Pomerantz and Bell, 2007; Chabeli, 2008; Bell, 2009b; Hovelynck and Peeters, 2003; Senior, 2001; Cekaite and Aransson, 2005; Egan, 2005).

Although earlier studies acknowledge that humour is a significant and pervasive part of L2 classrooms and thus suggest that it should be included in teaching materials and methods (e.g. Illés and Akcan, 2017; Deneire, 1995; Schmitz, 2002; Ozdogru and McMorris, 2013; Bell and Pomerantz, 2016; Bell, 2009b), far too little attention has been paid to how participants mobilise multimodal resources that can index that an utterance is to be understood within a humorous frame in the 'interactional architecture' (Seedhouse, 2004) of L2 classrooms. For instance, even though there are so many studies on task-based interaction (e.g. Mortensen and Hazel, 2011; Schwab, 2011; S. H. Park, 2015; Seedhouse and Almutairi, 2009; Seedhouse, 2015; Hellerman and Pekarek Doehler, 2010) there are so very few (e.g. Reddington and Waring, 2015; Lehtimaja, 2011) on this phenomenon. In this regard, the current study has revealed how participants achieve intersubjectivity and accomplish pedagogical goals during

classroom tasks when students produce and/or treat utterances as humorous, and also how teachers can manage humorous frames to encourage a positive atmosphere in the classroom, as well as playful language use, and also support students' learning.

Until the 21ˢᵗ century, humour was typically addressed in terms of classroom management perspective as disruptive, off-task, and unprofessional potentially leading to uncontrolled classroom atmosphere (Pomerantz and Bell, 2011; Korobkin, 1988), which can be understandable since such moments, may interrupt the flow of classroom activities, ostensibly putting the task-at-hand on hold. As can be seen in section 6.3, students' shared laughter treating a prior turn as humorous brings the classroom task to a halt, during which the teacher initiates repair, and students respond to resolve the trouble. However, the observations gathered throughout this study suggest that when managed pedagogically, the moments in which students engender a humorous frame can also be conducive to creating teaching/learning opportunities.

For example, in the case of 'learning_English' (see Extract 6.9), the student extends his response for the task ('English is really nice to learn') by producing an elaboration in smiley voice '£especially grammar£'. Similarly, students may sometimes subvert task requirements as is the case in 'let's_not_annoy_meryem_hoca' (Extract 6.10), in which the student forms his response in line with the target form and in response to the teacher's display of admonishment to a prior student turn that is produced as transgressive and marked as humorous through smiley voice and preceding nonverbal conduct. These examples, along with others provided in the analysis chapters, show some kind of initiative by the students to contribute more without violating the task requirements, but doing so in a playful way. They extend their participation, create learning opportunities, bring their world into classroom context, and perhaps develop learner agency through shaping the ongoing interaction as they desire in an ongoing classroom task. Thus, these outcomes demonstrate how participants achieve certain actions specific to classrooms and negotiate meaning when turns-at-talk are designed and/or treated as humorous. These turns appear to be valuable moments to be encouraged in teaching/learning practices as they give more flexibility to students to use and enjoy using L2. Therefore, teachers should strike a difficult balance between the potentially competing tasks of maintaining control and monitoring the unfolding activities as well as soliciting participation (Paoletti and Fele, 2004).

In this respect, this study provides insights regarding how these moments can be managed pedagogically. For instance, Chapter 6 examines and suggests two practices for teachers, namely SMS (sections 6.1 and 6.2) and repair initiator (section 6.3), that can be employed to handle these moments pedagogically. Analysis shows that teachers' turns produced with SMS appear to mitigate teachers' utterances indicating that the prior student response may not be appropriate (section 6.1). As such, they seem to both manage the moral order (Hazel and Mortensen, 2017), but also promote participation, as students continue participating and laughing after teachers' responses, and progress the task at hand (and their pedagogical agenda). For example, in the case of 'smoking weed' (Extract 6.4), in response to teacher's embodied turn with SMS and accompanying non-verbal conduct, the student not only extends his response through providing more elaboration (even if it is not required in the task) but also mitigates his response by distancing himself 'I never did that' and subverting task requirements 'I just want to provide unique sentences', thus orienting to teacher's response as disaffiliative and so, 'backing down' from his transgressive attempt. At this point, the teacher could also end the topic in a more direct way such as by scolding the student and indicating that it is inappropriate and should not be used in the class, which might discourage student participation in the class. However, teacher's response with SMS appears to display a 'smooth' way of handling these moments as the teacher not only demonstrates that it is a transgressive response but also maintains control without discouraging participation through, for example, scolding the student. Therefore, this study suggests that SMS appears to be one way of managing these moments where students produce transgressive turns, which may be beneficial for teacher training.

Students' responses produced within a humorous frame can lead to transgressive moments in the classroom by, for instance, bringing up delicate topics or violating participation framework through, for example, self-selected turns when none is required, etc. But they may also create additional interactional spaces, or "wiggle room" (Jacknick, 2011b) during teacher-initiated activity shifts, where students may redirect talk back to a prior talk and jointly negotiate meaning with the teacher. As Hazel and Mortensen (2017) argue, students may employ humour and embodied displays including smiling and laughter as mitigating strategies to manage tension during 'transgression sequences', which may change the participation framework by expanding them beyond their minimal sequence organisation and include other participants. Thus, while these turns can (temporarily) interrupt the flow of classroom activities, they may also provide students to contribute more and practice L2.

This can be seen in 'i_never_lend' case (Extract 6.14) where even though the turn is allocated to another student (HAM), the student (RAH) self-selects and completes HAM's response and marks it as humorous with laughter particles. Similarly, in the case of 'holy-' (Extract 6.5) where the student self-selects after teacher completes giving instructions and checks the validity of a candidate response 'holy-', even if it does not align with teacher's just completed turn outlining the target forms to be used in the task. In this regard, even though there is a possibility for them to interrupt the pedagogical tasks, student-initiated turns have always been encouraged in language classrooms over classrooms based mainly on teacher talk (e.g. Waring, 2014; Rymes, 2009; Waring *et al*., 2016; Garton, 2012; Mehan, 1979b; Jacknick, 2011a, 2011b; Can Daskin, 2015). For instance, Rymes (2009) proposes "border talk", which she defines as the impromptu talk between classes or classroom events occurring within "the cracks of institutionally sanctioned discourse" (p. 2013), as a good opportunity for integrating the students' world into the classroom discourse.

Earlier studies (e.g. Waring, 2013b, 2011; Hazel and Mortensen, 2017; Waring *et al*., 2016) have yielded significant insights regarding teacher responses to student-initiated turns highlighting the significance of creating learning opportunities and promoting participation. Waring (2011), for instance, points out to the importance of understanding the initiative-potentials in different sequential environments to develop practices nurturing learner voices, and argues that:

> … becoming cognisant and appreciative of learner sophistication in exercising initiatives through, for example, responding when responses are not expected or exploiting an assigned opportunity would go a long way to enhancing teacher effectiveness in facilitating such initiatives. (p. 215)

In this regard, this study demonstrates that the way teachers respond to students' utterances that are produced within a humorous frame and manage these moments proves to be of great significance. As Waring (2011) argues, 'jokes' can be a way of doing learner initiatives in the class, through which learners gain access to learning opportunities by stretching the extent of their participation and making their voices heard. Thus, in these moments, teachers have to create a balance between laughing along with the students and accomplishing pedagogical goals without discouraging participation. In this regard, Waring *et al*. (2016) highlight the

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significance of the way teachers respond to students in a way to preserve or forward their own agendas as well as prioritising participation and learning. Hence, by looking at how teachers respond to student turns designed as humorous, this study offers insights with regards to managing these episodes in language classrooms and demonstrates how teaching/learning opportunities arise during classroom tasks when participants delineate between jocular and non-jocular frames. As such, it provides implications for teacher training, for example, suggesting practices to be employed while responding to student utterances such as SMS and repair initiator (see Chapter 6), or when and how to contribute to jocular frames that has been produced (see Chapter 5), through which they encourage participation and create language teaching/learning opportunities through attending to these episodes in the classroom. For instance, analysis throughout the study demonstrates that the way teachers respond depends on whether the student response aligns with the task requirements and the sequential environment in which it is provided. When the student response somehow does not align with the task requirements, which lead to the production of jocular frames by other students, teachers affiliate with others by laughing along and contributing to jocular frames through for instance producing a hypothetical context (e.g. Extract 5.5), or repeating the task requirements with smiley voice and/or laughter particles that can mitigate the potentially delicate moment for the student producing the turn, as can be observed in the case of 'should_be_yes' (Extract 5.1). When the response meets the requirements of the task, as in the case of 'love_ayse' (Extract 5.9), they may shut down the students' shared laughter (albeit with accompanying mitigation) to receive the full response. Also, in response to student turns that is hearable as absurd and pragmatically atypical (e.g. 'burning_london', Extract 5.3), they may initiate repair in the form of clarification requests, corrections, but do so in a hedged way. Once the trouble is resolved, they contribute to the jocular frame, which also presents hypothetical contexts that would treat the response acceptable, and thus mitigates the potentially face-threatening moment for the student producing the turn. Thus, the observations gathered throughout the analytic chapters can be informative and insightful about candidate ways of managing the moments, in which students engender a humorous frame, pedagogically and in a supportive and affiliative way.

As disaffiliative responses are more direct, reproaching, challenging, and destructive for social solidarity (Steensig and Drew, 2008) in mundane talk, it may also have implications in classrooms such as (potentially) discouraging participation. However, teachers in this dataset manage these responses through mitigation strategies, and in doing so, they promote and encourage participation as well as creating teaching/learning opportunities, as can be observed

in section 6.1, where teachers display a hedged alignment through employing SMS and accompanying embodied conduct in response to student utterances that are oriented as inappropriate and transgressive. As such, teachers balance these moments in such a delicate and complex way that they both open up space for students to enjoy and experiment with using L2 but also accomplish pedagogical goals and enhance teaching/learning opportunities. As Lehtimaja (2011) argues, teachers can still accomplish 'serious' pedagogical work by 'playing along', and as this study suggests, by affiliating with students through laughing along and contributing to jocular frames.

Overall, this study has advanced our understanding of the way multimodal resources are mobilised to create a humorous frame during on-going classroom activities in L2 classrooms, and as such, it has revealed significant insights regarding the "interactional architecture" (Seedhouse, 2004) of L2 classrooms and thus about teaching/learning practices.

7.3 Contributions to Humour Research

In addition to its main contributions to research on L2 classroom interaction, this study provides insights relevant to humour research. As noted earlier, this study has adopted an interaction analytic approach to examine how participants engender a humorous frame in turns-at-talk through mobilising multimodal resources in different sequential positions. In this regard, the observations gathered throughout Chapter 4 suggest a systematic relationship in the way these resources are deployed in various sequential positions (e.g. pre-turn, turn-initial, mid-turn). That is, analysis shows that the way participants produce a turn as humorous is based on deployment of a collective set of multimodal resources in different sequential positions, for example, serving as prospective indexicals. Thus, for instance, through resources employed at pre-turn or turn-initial position, participants not only mobilise others' attention but also signal that the forthcoming utterance not to be treated as serious (e.g. Extracts 4.1-4.5). They also locate the part of the utterance to be treated as humorous through mid-turn resources (e.g. Extract 4.3) and index the turn as humorous retrospectively through turn-final resources (e.g. Extract 4.10). For example, in the case of 'finished_her_life' (Extract 4.3), student's pre-turn smile and the subsequent embodied conduct (e.g. waving the hand while bidding for the turn, sticking the tongue out) appear to work as prospective indexicals to signal that the response will be designed as humorous and to attract others' attention. The participant further indexes a humorous frame through switching to smiley voice around mid-turn point and producing

embedded and turn-final laughter particles, through which she locates the part of the utterance to be treated as humorous/non-serious. These multimodal resources appear to build on each other and constitute a specific configuration that engenders a humorous frame. As such, when this set of collective resources are not fully followed, a type-fitted response from others may be delayed (or not provided at all) as is observed in the cases presented in section 4.2.

Therefore, the current study demonstrates and argues that there is a specific configuration of the way multimodal resources can be employed to engender a humorous frame in turns-at-talk. In this regard, earlier studies suggest significant roles for the resources used by interactants in producing a turn as humorous. Some studies focused on the roles, functions, and sequentiality of laughter and smile (e.g. Glenn and Holt, 2013; Schenkein, 1972; Jefferson, 1979; Shaw *et al.*, 2013; Kaukomaa *et al.*, 2013). Additionally, different kinds of non-verbal resources such as 'swinging the torso while smiling',' throwing back the head' (Ford and Fox, 2010, pp. 355-357), prosodic resources such as volume, pitch and speech rate (e.g. Attardo *et al.*, 2013; Gironzetti, 2017; Pickering *et al.*, 2009) and sequential aspects (e.g. 'disaligning extensions, sequence misfits, sequence pivots', see Reddington and Waring, 2015) deployed to produce/signal a humorous frame have been afforded attention in the existing literature. However, such studies have seemingly treated the multimodal resources as individual phenomena, or at least examined them individually. For instance, Kaukoma *et al.* (2013) specifically focus on smile at turn-initial position and argue that it marks a shift in the emotional state from neutral or serious to positive or humorous. The authors also suggest that what smile at turn-initial position projects is later supported by lexical, prosodic or gestural resources throughout the turn, which implies a secondary role to the accompanying resources in mid-turn position. Similarly, Haakana (2010) argues that smile at pre-turn and mid-turn position may serve as a 'pre-laughing device' paving the way for (potential) forthcoming laughter. Thus, concentrating specifically on smile deployed in turn-initial and/or mid-turn positions, both studies then argue that it signals that the forthcoming utterance should be understood within a humorous frame.

However, the current study adopts a more holistic approach and through sequential analysis, it reveals and suggests that it is the specific configuration of the multimodal resources employed in a systematic way which can prospectively index a humorous frame in turns-at-talk. As such, rather than exploring multimodal resources deployed by the participants as individual phenomena, this study examines the systematic relationship in the way they are employed in

specific sequential placements. In doing so, while the observations gathered throughout the current study contribute to aforementioned studies by demonstrating that pre-turn smile signals that the forthcoming utterance to be treated non-seriously, this study also reveals that pre-turn and/or turn-initial smile alone may not be enough to produce a turn to be treated as humorous by others. As can be observed in 'living in rize' case (Extract 4.9), even though the participant employs pre-turn smile while bidding for the turn and signals that the forthcoming utterance to be designed as humorous, a response from majority of the participants treating it as humorous is noticeably absent. However, in 'chess_haram' case (Extract 4.1), the pre-turn smile is followed by embodied conduct such as the participant rocking himself when he starts producing his answer and later switching to smiley voice and producing embedded laughter to mark the part of the utterance to be treated as humorous. As a result, a burst of shared laughter from other participants overlaps the turn and thus orient to it as humorous, even before it reaches to turn completion point. Thus, the observations gathered throughout the study (more specifically in Chapter 4) suggest that a collective set of multimodal resources deployed in different sequential positions should be followed to engender a humorous frame and receive a type-fitted response from other participants.

These observations also show that embodied conduct is constitutive of indexing a humorous frame in a turn in addition to verbal and vocal (e.g. smiley voice) contributions. Further evidence for this comes from the examination of SMS in Chapter 6. Analysis shows that smiling with squeezed mouth can be framed as affiliative or disaffiliative depending on the way that the turns are designed through the employment of accompanying multimodal resources. For instance, analysis demonstrates that (teacher) turns with SMS accompanied by verbal (e.g. 'come on', Extract 6.1) and non-verbal resources such as gaze movements (e.g. Extract 6.4), frowning (e.g. Extract 6.3), changing the body posture and/or moving hands (e.g. Extract 6.7) serve to display a hedged disaffiliation in response to the prior (student) utterance. However, turns accompanied by explicit verbal acknowledgements (e.g. Extract 6.10) and/or non-verbal resources such as nodding (e.g. Extract 6.10), opening arms wide (e.g. Extract 6.9) appear to convey an affiliative stance by designing the turn as non-serious and playful as well as contributing to the humorous frame that has been produced in the prior (student) turn. This again shows that multimodal resources are employed in a systematic way by the participants, which can only be seen through a sequential analysis of participants' displayed orientations in 'talk-and-bodies-in-interaction' (Mortensen and Wagner, 2006, p. 3). In this regard, this is the

first study to closely examine (teacher's) use of SMS in response to (student) utterances produced as humorous (sections 6.1 and 6.2).

These observations also show us how participants can manage ensuring that a humorous frame prevents them from being misunderstood (as, for example, having made a mistake) in institutional settings. For example, in the context examined in this study, namely L2 classrooms, participants design utterances as humorous during classroom activities in which these utterances could potentially be treated as language errors. The collective set of multimodal resources employed in different sequential positions starting from pre-turn position suggest a delicate work put in by participants to communicate that an utterance should be treated as humorous. In this regard, although (interaction analytic) research in institutional settings (e.g. Holmes, 2007, 2000; Holmes and Marra, 2002; Schnurr, 2009) have addressed various phenomena such as identity work (e.g. Schnurr, 2009), social functions of humour (e.g. Holmes, 2007, 2000; Holmes and Marra, 2002), and response strategies to teasing and self-denigrating humour (e.g. Schnurr and Chan, 2011), there appears to be less research on exploring how turns-at-talk are designed as humorous by the participants, which may reveal significant insights with regards to the way participants achieve intersubjectivity and accomplish social actions specific to institutional settings. Overall, through conducting sequential analysis of the data, this study provides an extra level of understanding into how a humorous frame can be engendered through deployment of multimodal resources in turns-at-talk.

7.4 Chapter Summary

This chapter has revisited and discussed the main analytic observations gathered throughout the study in relation to the relevant literature. Section 7.1 has provided the summary of the main observations. This has been followed by further discussion of the main observations and contributions of the study in relation to the existing literature of L2 classroom interaction research (7.2). Finally, section 7.3 has addressed contributions to humour research.

Overall, the current study has advanced our understanding of multimodal work of creating humorous frames in L2 classroom interaction, which has been an under-researched area, and contributed to existing literature on humour in L2 classrooms. It has also provided significant insights for humour scholarship. The observations gathered throughout the study have enabled

us to gain insights with regards to how participants in L2 classrooms negotiate meaning and maintain intersubjectivity during classroom tasks in which they index and/or treat utterances as humorous. Adopting an interaction analytic approach, it has revealed that there is a systematicity in how utterances are designed as humorous through deploying a collective set of multimodal resources in different sequential positions (e.g. pre-turn, turn-initial, mid-turn, turn-final), and suggested that this systematicity can be tracked in micro-details of turns-at-talk (Chapter 4). While it is observed that participants deploy these resources to index a turn as humorous and receive a type-fitted response from others, it is also argued that students' response not including any of these resources can also be responded to with jocular frames by others when they violate shared norms in the classroom (Chapter 5). Apart from these, through conducting a sequential analysis, this study has also demonstrated how teachers respond to these student responses through SMS and repair initiator, and thus how they strike a delicate balance in going along with the humorous frame that has been produced but also managing control and accomplishing pedagogical tasks in a way to promote participation (Chapter 6). As such, it has added an extra level of understanding with regards to the multimodal work of engendering a humorous frame in turns-at-talk in L2 classroom interaction, and in a broader sense, social interaction.

Chapter 8. Conclusion

8.0 Introduction

In this final chapter, the aims of the current study and the main outcomes will be revisited. In doing so, it will also outline the contributions of the study to L2 classroom interaction research and humour research. The chapter starts with the summary of the thesis (8.1) addressing the aims of the research and the main observations presented throughout the study as well as discussing the significance and contributions. It will then proceed to providing practical implications for teacher education and foreign language teaching/learning (8.2). The chapter will be concluded with recommendations for future research (8.3).

8.1 Summary of the Thesis

This study has explored multimodal work of engendering a humorous frame in task-based settings in L2 classroom interaction. The study is based on the examination of 29 hours of video and audio recordings gathered from four EFL classrooms at a university in Turkey. Drawing on an interaction analytic method, CA, this research has illuminated the way utterances are designed as humorous in IRF sequences, the sequential environments that participants produce jocular frames, and teachers' responses with SMS and repair initiator to student utterances produced and/or treated as humorous. In doing so, it has advanced our knowledge about a pervasive but an under-research phenomenon in L2 classroom research and provided significant insights into how participants negotiate meaning and achieve certain activities specific to L2 classroom in these moments.

Chapter 4 demonstrates that there is a systematicity in how utterances are produced as humorous through multimodal resources in a way to, for example, serve as prospective indexicals to mobilise others' attention, signal that the forthcoming utterance is to be treated non-seriously, and locate the part of the utterance to be treated as humorous. As such, when this collective set of resources are not followed or slightly changed, a type-fitted response from the participants is delayed or not provided at all. Additionally, as the observations in Chapter 5 suggest, students' utterances can sometimes be responded to with jocular frames even if they do not include aforementioned resources in any sequential placements. The chapter examines

specific sequential contexts where participants delineate between jocular and non-jocular frames such as student responses that do not align with classroom norms in terms of participation and turn allocation (such as when or how to respond), or participants' shared cultural expectations. Since these responses are not initially produced as humorous in the ways outlined in Chapter 4, it is observed that participants put in a delicate and complex work to mitigate the disaligning student responses in a supportive and affiliative way through for example laughter, assessments, comments, etc that appear to produce jocular frames.

Chapter 6 provides a fine-grained analysis of teachers' responses with two specific practices, SMS and repair initiator, to student utterances produced and/or treated as humorous. The first two sections present SMS as a specific practice that can be used to display a hedged disaffiliation while indicating that the response might not be appropriate, and to respond to compliments in a playful and affiliative way. The final section in this chapter examines the examination of teachers' use of repair initiator in the moments of students' shared laughter and demonstrates how teachers manage these moments pedagogically in a way to forward their pedagogical agenda but also encourage participation and manage control in the classroom.

The observations gathered throughout the study suggest that through engendering a humorous frame in turns-at-talk, students extend their participation, bring their world into classroom context, create learning opportunities, and perhaps develop learner agency by shaping the ongoing interaction as they desire. These observations also outline the significance of how teachers and other students respond to the utterances produced as humorous in the classroom. As noted earlier, Chapter 5 demonstrates the delicate and complex work put in by the participants to mitigate potentially face-threatening moments through the production of jocular frames. Also, Chapter 6 outline how teacher responds to student utterances designed as humorous by using SMS and repair initiator. Thus, by putting a conversation analytic lens on these episodes in L2 classroom interaction, this study has illuminated the systematic use of multimodal resourced deployed by the participants in producing utterances as humorous, as well as how they are responded to by other participants. In doing so, it contributes to the earlier research investigating humour in L2 classroom interaction (e.g. Reddington and Waring, 2015; Lehtimaja, 2011; Bell and Pomerantz, 2016; Waring, 2013c; Jacknick, 2013; Forman, 2011; Cook, 2000). Therefore, this study demonstrates the complex and dynamic nature of humour and its management in L2 classroom interaction. It has thrown light onto the under-researched area in the literature and advanced our understanding by providing fine-detailed analysis of

participants' deployment of multimodal resources in creating a humorous frame and provided significant implications for teacher education and language teaching/learning practices, which will be addressed in the following section.

8.2 Practical Implications

This study has shed light on how students produce a response turn as humorous *within* task-requirements through systematic employment of multimodal resources in different sequential placements as well as how they are responded to by other participants. It has also examined the sequential environments where participants produce jocular frames in response to prior student turns. As such, observations gathered throughout the study suggest that these episodes in L2 classroom interaction have proven to be valuable moments to be encouraged for the business of teaching/learning a foreign language. Hence, drawing on extracts from the data, this study has provided significant insights with regards to attending to and managing these responses in a way to create teaching/learning opportunities, promote participation and thus encourage extended student talk where students practice, use and perhaps even *learn* L2.

In this regard, observations presented throughout the study have outlined a significant role for teacher responses to these utterances in a way which encourages, rather than discourages, participation, thus helping to accomplish pedagogical goals (even if seemingly indirectly). In this respect, it examines specific practices such as SMS and repair initiator that can be used while managing such moments where students engender humorous frames during classroom activities. It has been argued that through attending to these moments in an affiliative and supportive way or through a hedged disaffiliation displayed with, for example, the deployment of SMS, rather than shutting them down, teachers may not only preserve and progress their pedagogical agendas but also prioritise participation and learning. The observations presented with regards to the specific configuration of multimodal resources deployed by the students can inform teachers regarding how students index their responses as humorous. Also, the way teachers form their responses as discussed throughout the study highlights the significance of multimodal resources used. As such, even the potentially face-threatening moments in the classroom such as correcting a student response, rejecting a (transgressive) response, or speaking out of turn, teachers can still promote participation and forward their pedagogical agenda by mitigating their responses through multimodal resources such as SMS. Additionally, it is demonstrated that teacher can still accomplish serious work by laughing along and

contributing to the jocular frame that has been produced by the students. In fact, these moments can be valuable in enhancing participation and teaching/learning opportunities.

Overall, the analytic observations obtained throughout the study not only suggest that gaining insights with regards to multimodal work of creating a humorous frame in the classroom bear a significant role in creating teaching/learning opportunities, but also outline a crucial role for teachers to handle these episodes in a way to promote participation and forward their pedagogical agenda by attending to student utterances produced and/or treated as humorous.

8.3 Recommendations for Future Research

The principle aim of the current study has been to examine how participants engender a humorous frame in turns-at-talk as well as how they are responded to, and the sequential environments where participants produce jocular frames in task-based settings in EFL classrooms. As such, this study has advanced the general understanding of humour in L2 classroom interaction. However, much remains to be understood about these episodes in the classroom talk and, in a broader sense, about the dynamic, and complex nature of the "interactional architecture" (Seedhouse, 2004) of L2 classroom interaction.

In the light of the observations provided so far, it is suggested that more research can be conducted in this setting. This study has provided only a glimpse at the fascinating and, at the same time, complex and dynamic interactional practices prevalent in L2 classroom interaction. Firstly, all the extracts provided in this study come from task-based settings and teacher-fronted interaction. More data can be examined to see whether there are similar patterns occurring in different settings beyond IRF and tasks, such as off-task settings. It would also be interesting to examine how humorous frames are produced and managed in student group-work. Additionally, future research can examine teachers' attempts at producing humorous frames. Although previous studies (e.g. Illés and Akcan, 2017; Schmitz, 2002; Ozdogru and McMorris, 2013; Bell and Pomerantz, 2016) suggest using 'humour' in teaching materials as a way of creating a positive atmosphere and facilitating teaching/learning practices, responses to 'humorous' teaching materials remains as a potential area for research, which may provide implications for designing materials for foreign language teaching. In this dataset, there were interesting hints in the data regarding the category work invoked while engendering a humorous frame, which can be another avenue for future studies in L2 classrooms.

Analytic chapters in this study also suggest a significant role in the way teachers respond to student utterances produced within a humorous frame. Therefore, more work can be done on exploring multimodal resources employed by teachers in response to these utterances. Additionally, in this dataset, teachers always mitigated their responses through various resources such as SMS, smiley voice, gaze configurations, etc., which appears to be effective in promoting participation and creating teaching/learning opportunities. In order to gain a fuller understanding of teachers' role in these episodes, more data can be examined in order to see whether there are cases where teachers explicitly disaffiliate with the students.

Finally, this study has been conducted in EFL classrooms at a university with young-adult participants. Future research in the examination of can extend this context in two ways. There have been few studies investigating teaching foreign languages to very young learners (e.g. Cameron, 2001; Watanabe, 2017), and even less attention has been paid to multimodal work of engendering a humorous frame in teaching/learning practices (e.g. Cook, 2000; Walker, 2017). Therefore, more data can be gathered from classrooms with participants with different age range such as English classes at high schools or primary schools. It would be interesting to observe if similar and/or different patterns appear in these contexts with young learners; if so, how classroom interaction is organised. Furthermore, examining how participants mobilise multimodal resources to create a humorous frame in varying English learning settings such as ESL classrooms or online language learning platforms may provide new insights contributing to the observations gathered in this study.

Overall, this study has provided only a glimpse over a complex and dynamic nature of multimodal work of engendering a humorous frame in L2 classroom interaction, and offered significant insights regarding not only how they are produced and/or treated in the classroom, but also how these episodes contribute to teaching/learning practices. There remains lots of potential future avenues for exploration in this area of humour research in classrooms, which ought to be recognised as central to the classroom environment, and a key element of how students can use, and learn, a second language.

Appendix A: CA Transcription Conventions

This study adopts Jefferson Transcription Conventions, which were adapted from Hepburn and Bolden (2017).

(0.5)	Number in brackets indicates a time gap in tenths of a second.
(.)	A dot enclosed in brackets indicates a pause in the talk of less than two-tenths of a second.
=	'Equals' sign indicates 'latching' between utterances.
[ ]	Square brackets between adjacent lines of concurrent speech indicate the onset and end of a spate of overlapping talk.
(( ))	A description enclosed in a double bracket indicates researcher's comments.
-	A dash indicates the sharp cut-off of the prior sound or word.
:	Colons indicate that the speaker has stretched the preceding sound or letter.
(inaudible)	Indicates speech that is difficult to make out.
.	A full stop indicates a stopping fall in tone. It does not necessarily indicate the end of a sentence.
?	A question mark indicates a rising inflection. It does not necessarily indicate a question.
↑	Up arrow indicates a marked rising intonation. It is placed just before the syllable where the change in the intonation occurs.
↓	Down arrow indicates a marked falling intonation. It is placed just before the syllable where the change in the intonation occurs.
<u>Under</u>	Underlined fragments indicate speaker emphasis.
CAPITALS	Words in capitals mark a section of speech noticeably louder than that surrounding it.
° °	Degree signs are used to indicate that the talk they encompass is spoken noticeably quieter than the surrounding talk.

< >	'Less than' and 'signs indicate that the talk they encompass was produced noticeable slower than the surrounding talk.
> <	'Greater than' signs indicate that the talk they encompass was produced noticeable faster than the surrounding talk.
£word£	Sterling signs are used to indicate a smiley or jokey voice.
+	Plus sign marks the onset of a nonverbal action (e.g. shift of gaze, pointing).
italics	English translation
wo(hh)rd	The speaker starts laughing in the middle of uttering a word.
'hahaha', 'HAHAHA', 'hihihi', etc.	These represent different variations of laughter in conversation.
.hh	This indicates an audible inhalation of air, for example, as a gasp. The more h's, the longer the in-breath.
(hh)	This is onomatopoetic representation of the audible exhalation of air.
#	It represents the visuals added to the transcript.

Appendix B: Collection of the Extracts

Class A

Date	Topic	Videos	Class activities	Extracts
07/03/2017	▪ Gerunds and infinitives	MVI_0017	• 00:02:00 = homework check; exercise completing sentences with gerunds and infinitives • Classroom task guessing the item based on the descriptions provided	
	▪ Using objects with verbs	MVI_0018	Classroom task guessing the item based on the descriptions provided—continues • 00:02:33 = TEA moves on to the next subject 'verbs' • 00:20:21 = classroom activity; completing sentences *I want/don't want my friend/my neighbour/my teacher/my parents/the government/the university/the world/ Rize .....*	1. **I don't want them** (front: 00:18:40-00:19:00) 2. **Parents going to party** (front: 00:22:54-00:23:28, rear: 01:00:24) 3. **Notebook pc** (front: 00:25:40) 4. **Government going to school** (front: 00:26:37-00:26:58, rear: 01: 04: 20) 5. **Gossip** (front: 00:27:08-00:27:22, rear: 01: 04: 39)
		MVI_0019	• Classroom activity: where, when, what • 00:05:44 = they watch a short film and then do some exercises regarding the film	

Date	Topic	Videos	Class activities	Extracts
09/03/2017	▪ Adjective + verb (how to use adjectives with verbs) ▪ Gerunds and infinitives	MVI_0038	• 00:01:20 = revising and summarising previous lesson; asking students to give example sentences using adjectives with verbs • 00:03:00 = Course book exercise: p.134 exercise 1 (table including adjectives and infinitives) • 00:15:00 = dice game ---giving adjectives and verbs, asking them to make sentences	6. **Eating small children** (front: 00:03:40-00:05:43, rear: 03: 20) 7. **Learning English** (front: 00:11:37-00:11:54, rear: 00:11: 18) 8. **Maths interesting** (front: 00:11:57-00:12:07) 9. **Doing maths** (front: 00:12:33-00:14:36)

	▪ Gerunds and infinitives
	▪ Before, after
	▪ Since, for
	▪ by + -ing
		MVI_0039	• 00:23:30 = course book exercise p. 135
			• 00:28:52 = tea gives the beginning of the sentences and students complete them using before or after and gerunds.
			  I will get married .....
			  I drink lots of water .... (00:29:58)
			  I leave home .... (00:31:01)
			  You can speak English fluently .... (00:31:48)
			
			• 00:33:52 = course book 'by + -ing'
				10. **Burning London** (front: 00:32:22-00:33:05, rear:01:06:28)
				11. **Eating adana kebap** (front: 00:29:58-00:30:32)
				12. **leaving home** (front: 00:31:35-00:31:48, rear: 01:05:40-01:05:51)
				13. **meeting meryem hoca** (front: 00:33:22-00:33:25)

	• by + -ing	MVI_0040	• tea asks questions and let students answer by using 'by + -ing'
			  ○ *how can you open a jar?*
			  ○ *How can you start a car?*
			  ○ *How can you annoy your neighbours? (00:02:18)*
			  ○ *How can you get money fast? (00:03:21)*
			  ○ *How do you find out what a word means? (00:04:00)*
			  ○ *How do you open a door without touching its handle? (00:04:20)*
			  ○ *How can you pick up a pencil without touching it? (00:06:10)*
			
			• *00:08:19 = 'story completion task' = tea gives a verb to a person and that person starts the story. When s/he stops, tea gives another word to another student, s/he continues the story.*
			  ○ *postpone, refuse, sorry, suggest, finish, promise, allow, help*
				14. **Getting money** (front: 00:03:21-00:03:45)
				15. **Make this story humanistic** (front: 00:14:30-00:15:48)

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	• 'used to' • 'be used to ' • 'get used to'	MVI_0062	00:16:57 = practice activity; aliens and earth : they complete the worksheet 00:28:00 = they start responding and acting out	
15/03/2017	• 'used to' • 'be used to ' • 'get used to' • Gerunds and infinitives	MVI_0063	The activity continues: 00:13:27 = course book p.136 00:21:30 = practice task; role-play cards; describing the changes in their lives using 'used to' 'get used to' etc. to allow the other to guess	16. **Bad grammar** (front: 00:06:40-00:06:57)
	• Imperatives	MVI_0064	00:02:30 = course book p.142; TEA moves on to the next subject 'imperatives' 00:09:00 = 'simon says' game	17. **Put off** (front: 00:07:10-00:07:41)

	• imperatives
	• 'let's'
	  (course book p. 142)
	• verbs with two objects
	  (course book p. 143)
		MVI_0078	00:01:30 = homework check (course book exercise)
			00:15:00 = homework check writing 10 sentences 'rules in the school'
			00:21:30 = course book 142
			00:24:07 = exercise 2 – course book
			00:27:47= course book p. 143
			00:32:25 = course book exercise 1 p. 143 (the first 5 sentences) → in-class activity
				18. **Looking beautiful** (front: 00:00:16, rear: 00:01:27)
				19. **Being perfect** (00:05:19-00:06:10)
				20. liar-people (front: 00:06:11, rear: 00:07:25)
				21. **Wearing socks with sandals** (front: 00:16:32-00:16:51, rear: 00:17:07)
				22. **Study grammar** (front: 00:17:10, rear: 00:18:20)
				23. **Let's suicide** (front: 00:21:47-00:22:16, rear: 00:23:17)
				24. **Is it an appropriate one?** (front: 00:22:50-00:23:50, rear: 00:24:29)
				25. **Let's make love** (front: 00:26:26-00:27:17, rear: 00:27:38)

16/03/2017	• Causatives with 'have' and 'get' (have/get something done)	MVI_0079	• 00:02:00 = bicycle example for warm-up to causatives *(you have a bicycle and there is something wrong with its chain … would you repair it yourself or would you take it to somebody..)*
			
			• *00:04:51 = repairing the roof* example for warm-up to causatives
			
			• *00:06:55 = teacher starts teaching causatives with 'have' and 'get' target form:" have/get something done" →today's focus "have somebody do something"→TEA mentions about it but does not focus on it, she says that it will be looked at on another day.*
			
			• 00:09:50 = teacher gives situations for students to practice the target form
			  ✓ *burying a pet (discussion starts at 00:09:55)*
			  ✓ *dying your hair (discussion starts at 00:11:12)*
			  ✓ *cutting your hair (00:14:48)*
			  ✓ *cleaning your flat*
			• *00:17:48 = teacher continues with the exercise on the course book (page 144)*
			• *00:25:47 = they start giving responses for the exercise*
			• *00:32:48 = watching a scene from a movie. After the video, students are asked to tell what needs to be fixed using the target form 'have/get something fixed/repaired/changed/ etc.'*
				26. **Bicycle** (front: 00:03:04-00:03:57)
				27. **Burying a pet** (front: 00:10:33-00:11:11)
				28. **Dying hair** (front: 00:13:57-00:14: 34)
				29. **Cleaning flat** (front: 00:15:59-00:17: 11)

	• Exclamations; 'how' and 'what'	MVI_0080	00:02:43 = video ends here and they start discussing the video. 00:05:00 = they start the next page of the course book. The topic is exclamations 00:06:48 = students start doing exercise 1 on the course book. 00:10:00 = they start giving answers for the exercise; whole-class activity. 00:13:35 = task about rumours; TEA reads some made-up rumours and asks the students to react with exclamations using 'how' and 'what'.	30. **Stupid hat** (front: 00:12:05- 00:12:17) 31. **What a star** (front: 00:12:23-00:13:00) 32. **Holy-** (front: 00:14:18-00:00:14:57, rear: 01:24:05) 33. **Asu got an A** (front: 00:15:45-00:16:38) 34. **How poor** (front: 00:17:23 – 00:17:40) 35. **Grammar on Saturday** (front: 00:17:53-00:18:08) 36. **Snow** (front: 00:19:30 – 00:19:42) 37. **Moving to main campus** (front: 00:20:14 – 00:20:36)
21/03/2017	• 'do' emphatic auxiliary	MVI_0102	• 00:07:30 = homework check – 1st exercise on the course book • 00:10:00 = homework check – 2nd exercise on the course book *(writing about themselves) (ebook page: 143)* *What would you like to buy? (extract chocolate lover)* *I think it is difficult to teach …* *Nobody has ever given .. (00:20:00)* *I never lend ………* • 00:25:23 = TEA finishes the activity and continues with the next page on the course book (p.146) (topic: 'do' emphatic auxiliary).	38. **Skip grammar** (front: 00:06:37 – 00:07:29, rear: 00:06:58) 39. **Chocolate lover** (front: 00:10:41 – 00:10:51) 40. **I never lend** (front: 00:13:23 – 00:13:59, rear: 00:13:45) 41. **Living in rize** (front: 00:17:51- 00:18:22, rear: 00:17:52) 42. **Teaching grammar to class B** (front: 00:18:30-00:19:30) 43. **Buying bread** (front: 00:20:00-00:21:22, rear: 00:20:25) 44. **Money for breathing** (front: 00:21:22-00:21:27) 45. **Bana guvenilmez** (front: 00:21:55-00:22:28) 46. **Take that money** (front: 00:22:38-00:23:13, rear: 00:23:01) 47. **Allah var allah** (front: 00:24:46 – 00:25:22, rear: 00: 25:07- 00:25:45)

		MVI_0103	00:12:38 = Course book p. 146 exercise 2 – students giving answers 00:17:18 = activity = TEA reads some rumours and students reply by using emphatic 'do'.	48. **Onu yapmamisim** (front: 00:12:40-00:12:49, rear: 00:47:24) 49. **Dinner with ayse** (front: 00:18:00-00:18:50, rear: 00:52:44) 50. **They bite me** (front: 00:23:06-00:24:07, rear: 00: 58:00) 51. **Should be yes** (front: 00:24:07-00:24:40, rear: 00:58:52) 52. **Biting fingers** (front: 00:24:48-00:25:38) 53. **Chess haram** (front: 00:26:13-00:26:38, rear: 00:01:43) 54. **Swam with dolphins** (front: 00:26:41-00:27:18, rear: 01:01:25-01:01:41) 55. **I love fish** (front: 00:27:16-00:27:33) 56. **Were you from Kayseri?** (front: 00:29:15-00:29:30) 57. **Spaghetti** (front: 00:31:15-00:31:49) 58. **Getting married next year** (front: 00:31:53- 00:32:20) 59. **Why asu now?** (front: 00:33:29-00:34:12, rear: 01:08:10)
		MVI_0104	• 00:03:27 = activity ends, TEA continues with -----on the course book (p.147) • 00:05:30 = they start working on the exercise on the course book, rewriting sentences • 00:13:12 = They start the next exercise on the book • 00:17:04 = they move on to next part, TEA explains emphasis with 'how' and 'what' • extracts 'hoca turkce konuscak' and 'carl' => are related to the sentence: 'it was carl who broke the kitchen window yesterday'	60. **Doing homework** (front: 00:34:19(MVI_103)-00:00:19 (MVI_104) 61. **Coming to grammar class** (front: 00:00:19-00:01:21) 62. **Love ayse** (front: 00:02:15-00:02:37, rear: 01:11:21-01:11:43) 63. **Love Pablo** (front: 00:02:38-00:03:00, rear: 01:11:45-01:12:12) 64. **Hoca turkce konuscak** (front: 00:24:30-00:24:56, rear: 00:02:40-00:03:03) 65. **Carl** (front: 00:25:25-00:25:35)

Date	Topic	Videos	Class activities	Extracts
		MVI_0110	00:03:08 = homework check: exercise 1 on course book p.148 00:08:05 = homework check: exercise 2 00:16:25 = next exercise (4); completing sentences *All I need is ...* *All I want is ...* *What I really like is...* *What I really hate is ....* *What I want to know is ...* 00:28:03 = moving on to studying phrasal verbs	**66. Chocolate** (front: 00:16:30-00:16:54) **67. Having grammar all day** (front: 00:17:55-00:18:27, rear: 00:18:00-00:18:29) **68. Delicious food** (front: 00:19:18-00:19:50) **69. Visas are close** (front: 00:21:10-00:21:38)
22/03/2017		MVI_0111	00:00:12 = exercise 1: matching exercise about phrasal verbs 00:13:27 = exercise 3 on the book 00:20:47 = next page on the book 00:25:00 = practice activity; acting out the phrasal verb given without speaking, letting others guess the phrasal verb	
		MVI_0112	Practice activity continues here too. Then they watch a video and the class ends.	

Class B

Date	Topic	Videos	Class activities	Extracts
09/03/2017	▪ Adjective + verb (how to use adjectives with verbs) ▪ Gerunds and infinitives	MVI_0035	• 00:03:00 = revising and summarising previous lesson; asking students to give example sentences using adjectives with verbs (course book p. 134, exercise 1) • 00:08:29 = they start doing the exercise about the school subjects on the course book p.134 exercise 2 • 00:12:00 = they are talking about the advertisements given (Course book p.134 exercise 3 at the bottom) • 00:13:00 = TEA divides the class into two groups for the dice game. There is one dice with the adjectives on it, there is another dice with the verbs on it. Focus is giving adjectives and verbs, TEA asks them to make sentences with the words she tells them after rolling the dice.	**1. Easy to please** (front: 00:05:44-00:05:52) **2. Cooking small children** (00:06:31-00:07:58) **3. Religious education** (front: 00:11:28-00:12:00)
	▪ Gerunds and infinitives ▪ Before, after ▪ Since, for ▪ by + -ing	MVI_0036	• 00:17:20 = TEA explains "before, after", 'by+ -ing', 'since, for' (course book p. 135) • 00:21:10 => course book exercise; rewriting sentences • 00:22:43 = they start giving responses for the exercise, TEA checks responses • TEA gives the beginning of the sentences and students complete them using before or after and gerunds. *I will get married .....* *I drink lots of water ....* *I leave home ....* *You can speak English fluently ....* • *00:31:33 = course book 'by + -ing': tea asks questions and let students answer by using 'by + -ing'* *How do you open a door without touching its handle?* *How can you pick up a pencil without touching it?* *How can you sit on a chair without bending your knees?*	**4. Opening my oruc** (front: 00:26:10-00:26:17) **5. Selling your friends** (front: 00:30:30-00:30:44, rear:01:04:40-01:04:54) **6. Zenginsiniz** (front: 00:31:11-00:31:27)

	• by + -ing • gerunds and infinitives	MVI_0037	*How can you sit on a chair without bending your knees? (discussion continues)* *how can you open a tin while holding one hand behind your back?* *How can you get into your home after losing your key and without using the windows?* • *00:08:19 = 'story completion task' to practice gerunds and infinitives= tea gives a verb to a person and that person starts the story. When s/he stops, tea gives another word to another student, s/he continues the story.* *Impossible, promise, postpone, refuse, sorry, suggest, finish, allow, help*	**7. Come on** (front: 00:15:35-00:16:22, rear: 01:24:08-01:24:57) **8. Holiday** (front: 00:19:13-00:19:40) **9. Finished her life** (front: 00:21:28-00:21:54)

16/03/2017	• revising gerunds and infinitives
	• imperatives
	• 'let's'
	  (course book p. 142)
	• verbs with two objects
	  (course book p. 143)
		MVI_0075	• 00:00:40 = homework check (course book exercises 2 and 3, p. 136)
			• 00:05:07 = 2 sentences 'be used to', 'be not used to' 'look forward to' 'not looking forward to' 'be object to'
			• 00:16:30 = homework check writing 10 sentences 'rules in the school'
			• 00:22:52 = course book p. 142
			• 00:26:00 = using two objects (direct and indirect) in one sentence
			• 00:33:00 = course book exercise 1 p. 143 (the first 5 sentences) → in-class activity
				10. Not used to smoking (front: 00:11:22-00:12:36)
				11. Homework given by meryem hoca (front: 00:18:00-00:18:33)
				12. Love your teacher (front: 00:21:30-00:21:58)
				13. Giving homework to the teacher (front: 00:32:16-00:32:40)

	• Causatives with 'have' and 'get' (have/get something done)	MVI_0076	00:03:07 = 'you have a hole in your jacket, do you fix it yourself or do you ask someone else to do it?' example for warm-up to causatives
			
			00:05:15 = repairing the roof example for warm-up to causatives
			teacher starts teaching causatives with 'have' and 'get'
			target form:" have/get something done" →today's focus
			"have somebody do something" →TEA mentions about it but does not focus on it, she says that it will be looked at on another day.
			
			00:07:10 = teacher gives situations for students to practice the target form
			  • *burying a pet (discussion starts at 00:07:20)*
			  • *changing the tyre of your bicycle (00:08:40)*
			  • *cleaning your flat (00:09:50)*
			  • *dying your hair (discussion starts at 00:11:12)*
			  • *entertaining kids at a party*	

			00:13:36 = teacher continues with the exercise on the course book - the first 4 questions (page 144) *00:28:05 = watching a scene from a movie. After the video, students are asked to tell what needs to be fixed using the target form 'have/get something fixed/repaired/changed/ etc.'*	
	• Exclamations; 'how' and 'what'	MVI_0077	00:00:30 = they start the next page of the course book. The topic is exclamations 00:06:45 = task about rumours; TEA reads some made-up rumours and asks the students to react with exclamations using 'how' and 'what'.	**14. How normal** (front: 00:10:16-00:10:19)

22/03/2017	• 'do' emphatic auxiliary	MVI_0108	00:01:00 = homework check – 1st exercise on the course book
			
			00:08:17 = homework check – 2nd exercise on the course book *(writing about themselves) (ebook page: 143)*
			  all I need is ..
			  all I want is ....
			  What I really like is ...
			  What I really hate is ...
			  What I want to know is ...
			
			00:20:50 = TEA finishes the activity and continues with the phrasal verbs
			The next page on the course book (p.146) (topic: 'do' emphatic auxiliary).
				15. Jesus (front: 00:08:56-00:09:07, rear: 00:08:28-00:08:41)
				16. Smoking weed (front: 00:11:46-00:12:25)
				17. What I want to know (front: 00:18:00-00:18:50)

		MVI_109	00:12:38 = Course book p. 146 exercise 2 – students giving answers 00:17:18 = activity = TEA reads some rumours and students reply by using emphatic 'do'.	

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