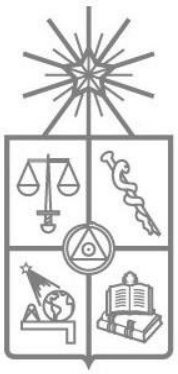

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Construction of Context and Language Acquisition Through Interaction:

A semiotic investigation among Chilean English language learners

Informe final de Seminario de Grado para optar al grado de Licenciado en Lengua y Literatura Inglesas

Autores
Valeria Barría Jaramillo
Elisa Cifuentes Culaciati
Yaritza Cuevas Jara
España Espinoza Arce
Valentina Saavedra Acosta
Paula Vargas Cisternas
Camila Vásquez Bermejo
Felipe Vivar Jelic

Profesores Guía
Saeid Atoofi
Alfonsina Doddis

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Abstract

Second Language Acquisition (SLA) theory has traditionally focused on the mere learning of linguistic contents. Context from a semiotic perspective is an emerging field which is now taking increasing importance in the area, since recent research has highlighted the relevance of context when communicating in a second language (L2). This study focuses on the ways in which Chilean English language learners use a L2 in order to communicate their real-life experiences, skills and knowledge. The purpose of the study is to understand the functional categories through which context is collectively constructed to facilitate communication in a second language. To develop this study, 18 sessions about various topics were recorded with language learners, participants in each one were three novices and one expert who taught them. Eight of these recordings were selected as meaningful data and thoroughly analysed regarding context making and interaction. Through the analysis, three functional categories were identified as commonly used to establish a common context: learners' prior knowledge, question/response routines and common sense. Additionally, non-verbal communication and discourse markers played an important role as supporters of interaction. As a conclusion, this study shows that the category of prior knowledge was the most recurrent strategy used to establish a common context. Nonetheless, the three previously mentioned categories are necessarily intertwined to interact in a second language.

Key Words: semiotics, context, Second Language Acquisition (SLA), prior knowledge, common sense, question/response routines, non-verbal communication, discourse markers.

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Introduction

Second Language Acquisition (SLA) has traditionally focused on the student's progress when learning vocabulary, grammar and other aspects of the target language. However, minimal attention has been paid to the semiotic perspective of language learning. i.e., the approach that considers all features of language as signs. This perspective is the one adopted in the development of the present investigation. In SLA studies, it is important not to overlook the semiotic perspective, given the fact that signs are subjected to interpretation, and the creation of meaning is involved in a constantly-changing symbolic network. The semiotic perspective allows the learner to experience and engage in a system of changing elements, following Atkinson's principle which states that a person learns a language "in order to act, and by acting" (2002, p. 537). Semiotics is an emergent approach that can be used to account for language learning, which considers context to be a crucial element that allows for the creation of relations within the symbolic network, instead of focusing on its isolated components.

Over the last two decades, studies concerning the semiotic field have dealt with their own definition and scopes. According to Chandler (2002), the semiotic field is "the study of signs", which "not only involves a sign in everyday speech, but of anything which 'stands for' something else". This idea entailed that signs were not only words or images, but objects, sounds and even acts (Chandler, 2002). In this sense, semiotics provided an important opportunity to enhance the analysis of SLA. In the early 90s, a study carried out by Sebeok (1994) pointed out the importance of the concept of representation as a main objective of the semiotic field. It was defined as the "knowledge-making activity that allows us to make and understand signs" (p. 8). Also, the author stated that "we are constantly engaged in a sign-based representational behaviour" (p. 8), since signs are used during communicative instances.

Another author who referred to the topic of semiotics was Nöth (1990), who previously established that the concept of sign has been developed and discussed as a "vehicle connected with meaning" (p. 79). Up to this point, it was possible to infer that signs and symbols are elements that contribute to meaning comprehension, which has been historically involved with context and interaction.

Sebeok (1994) considered that representations varied depending on specific cultural aspects. However, Van Dijk (2005) proposes that context, instead of being constrained by

cultural or social rules, was determined by the participants within the communicative act. Taking this notion into consideration, it is possible to assume that semiotics and context are on a structure of interaction which is configured in the following manner: first, signs with a specific meaning; second, the signs interpreted by the participants in the communicative act that belong to a specific situation; and finally, the situation conceived by the participants as context. To understand this structure, it is imperative to complement and support this notion.

Regarding discourse analysis, it can be said that it does not have a fixed meaning, and it has been used in a wide range of activities (Brown & Yule, 2008). Also, it has multidisciplinary characteristics as it is used to describe different phenomena in fields such as psycholinguistics, computational linguistics, sociolinguistics, and several others (Brown and Yule, 2008). Moreover, scholars are concerned with analysing real instances of language. Therefore, discourse analysis is often defined as the study of language in-use (Fasold, 1990). In this sense, this definition will be useful to understand the analysis and results obtained in the present study, because of the type of data that was retrieved. The data collected represents real-life experience and interaction among participants, so it fits the definition of discourse provided by Fasold.

Regarding the local situation of discourse analysis (DA) studies, in Chile they are mainly focused on looking for discourse markers and discourse patterns using a quantitative approach. For instance, a study by Darinka Radovic and David Preiss (2010), they looked for triadic sequences of initiation-response-follow up within a mathematics class context. The study counted the questions that the teachers asked according to their type (open-ended and close-ended) and they correlated these questions with the number of students' interventions in classes. Another example is the research conducted by Abelardo San Martín (2011), about interrogative markers of contact control in inhabitants of Santiago, Chile. Essentially, he presented the distribution and the frequency of these discourse markers which fulfilled an interrogative function, and he also related them to different variables between the participants, such as social class and educational level.

Second language acquisition (SLA) from a semiotic point of view, which was the approach developed in the present investigation, requires that the learner to be involved with and aware of the constant changes in the meaning of signs. According to authors such as Goodwin (as cited in Atkinson, 2011), SLA is a complex process, which demands learners to

partake in real-life activities in order to achieve proficiency in and understanding of the second language by relying on context.

Context, from a semiotic perspective, proposes different scopes of study, such as the analysis of in-class elements, for instance: interaction, signs, and symbols, among others. A relevant investigation that considered context as an important aspect was carried out by Jørgensen and Phillips (2002), in which the authors stated that discourse and language cannot be separated from the notion of context, i.e., people's speech is variable and their "utterances followed different kind of domains on the real life" (p. 1)

The present research brought together the previously mentioned theories of semiotics, second language acquisition and discourse analysis. These were applied to the collection of data, as well as its analysis, which allows to provide a distinctive approach.

The main focus of the present research was to observe and analyse the creation of context based on the interaction between Chilean English language learners in a teaching environment. This approach differed from previous traditional investigations because, in most studies, it is assumed that the English teacher has a higher knowledge and proficiency in the English language than its students. In contrast, in the present study, the level of English was even among all participants, *expert* and *novices*, all of them being in their third or fourth year at an English-related programme. The level of expertise regarding other topics, which were not language-related, was what established an asymmetry among the participants. The classes that were recorded as data exhibited different topics, such as music in its theoretical and practical aspects, and the process of how to make sushi, among several others.

In order to outline the analysis, it must be explained that three types of functional categories directed the analysis: prior knowledge, common sense and question-response routines. These categories were guides for analyzing the participant's interaction in the sessions, to identify certain signs and symbols, and to study the discourse spoken by the novices and the expert. One of the main strategies used to understand the three main functional categories was the analysis of discourse markers that occurred during the interaction of the participants. Another important strategy was the analysis of nonverbal communication such as gestures or pauses.

When analysing the data, it was possible to observe how participants share real-life knowledge and skills, where interaction and the communicative process are crucial. It is important to highlight that, in this case, the participants who are playing the role of an *expert* do not have a higher proficiency in English than the other participants, who are playing the role of an expert do have greater knowledge in the specific topic that they are developing in their class. The purpose in this analysis was to observe how the participants communicate among one another in a target language common to all of them, and what resources they use in order to convey meaning when dealing with topics that involve real-life knowledge and skills.

The present investigation aimed to study the communication between second language learners from a semiotic point of view, in order to understand the process of language acquisition in communicative practices by actual learners. By adopting a semiotic perspective, there is a contrast with traditional second language acquisition theories, which rather than considering SLA a real-life interactive experience, they view SLA as the transference of content, such as lexicon, grammatical structures, and sounds from a target language from teachers to students.

This project report has the following structure: firstly, a theoretical framework on the topics of Semiotics, Discourse Analysis, Context, and Second Language Acquisition; secondly, the research questions that guided this investigation are presented, along with the hypothesis, and both general and specific objectives. Later, the methodology section is explained. Subsequently, results and their analysis are developed. Finally, conclusions are drawn with further research and limitations of the study.

2. THEORETICAL FRAMEWORK

2.1 Semiotics

2.1.1 Semiotics and Sign Definition

Broadly speaking, semiotics is "the study of signs" (Chandler 2002, p.2). As such, it is essentially related to the notion of sign. However, there are "considerable variations among semioticians regarding what semiotics involved" (p.2). Therefore, an initial approach to what a sign is will be discussed in order to develop a more precise understanding of semiotics.

Historically, the understanding of signs has been challenging but necessary (Eco, 1981) for linguistics along with other classical definitions of sign, such as the Saussurean dichotomy and also Hjelmslev's economy of unit. A correct approach to signs is probably linked to their own manifestations; that is to say, signs "can take form of words, images, sounds, flavours, odours, acts or even objects, but these things seems that only become signs when we invest them with meaning" (Chandler 2002, p. 13). In other words, the notions of signs and meaning are intrinsically connected. According to Nöth (1990), the concept of sign has been developed and discussed as a "sign vehicle connected with meaning" (p. 79), and the most important models are those proposed by Peirce, Saussure, Morris and Hjelmslev. Nöth also considered that the word 'sign' was ambiguous, because on the one hand it has a wider sense of a "semiotic entity which links a sign vehicle with a meaning" (p. 79), and on the other hand a "narrower sense of a sign vehicle only" (p. 80).

The term 'sign' has been related to meaning, senses and also as a vehicle, and despite the ambiguity that Nöth (1990) stated, there are common features to achieve a notion of sign. Considering how signs were presented, a semiotic perspective on according to Chandler (2002) "involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else" (p. 2). These signs that stand for something are perceived by the senses, and in any real situation like a face-to-face conversation, a phone call, a videochat, or a letter it might be possible to find them out. But signs are not isolated physical entities, because they are perceived by the senses, and the senses are managed from our minds: that is the reason why a sign by itself is not sufficient. Fetzer (1988) explained the relationship between thought and language and how "it is not uncommon to suppose...when it

is presumed that all thinking takes place in language" (p. 134). Additionally he thought that there was a deeper point of view, the "semiotic theory" or "theory of signs" developed; by Pierce. Then, again, the most important concept taken from his work is that a sign is "something that stands for something (else) in some respect or other for somebody" (p. 134).

The starting point for this kind of organisation of the sign has been studied since Aristotle's time (Sebeok 1994), when he defined the sign as a three dimensional concept: "the first one is the part of the sign itself; second, the referent to which it call; and third, its evolution of a meaning (this means the referent entails psychologically and socially)" (p. 4). These three dimensions are simultaneous. Chandler (2002) considered that Peirce and Saussure were probably "the co-founders of what is now more generally known as semiotics" (p. 3). According to Saussure, the term to describe this study was 'semiology'. As mentioned above, the signifier/signified dichotomy marked a path for linguistics studies during the first half of the twentieth century (Sebeok 1994, Chandler 2002); the physical aspects such as sounds, letters or gestures were understood as signifier, and the concept or image of them were called the signified; this relationship was arbitrary. Moreover, Peirce's signifier or *'representamen'* (Sebeok 1994) is interpreted as "something that does the representing" (p. 6); and meaning, a sort of negotiation between the interpretant and the object (something displaced from its context of occurrence). So, in order to speak, it is necessary to perform an evaluation from the sign-user of its sign by means of social or personal context (Sebeok 1994, Chandler 2002).

Semiotics definition has been discussed by several authors and it is in the origin of the notion of sign, the relationship between meaning and sign, and how mental configuration understands the signals and then interprets them, where it might be possible to achieve a correct sense. To enhance the properties of the sign and how these might reflect some possible issues in the interpretation of symbols, it will be reviewed below in this section the structural properties of the sign, and also the semiotic representation. How the semiotic field is involved in the discourse analysis field will also be reviewed further at the end of this section.

2.1.2 Structural Properties of Signs

All types of signs share some predictable and regular structural properties that allow us to recognise them as such. Along the same vein, humans have the capacity to encode signs into two primary types of referents: denotation and connotation. On the one hand, according to Thomas Sebeok (1994), denotation can be defined as the initial referent a sign intends to capture. On the other hand, Keith Allan (2007) claims that "the connotations of a language expression are pragmatic effects that arise from encyclopaedic knowledge about its denotation (or reference) and also from experiences, beliefs, and prejudices about the contexts in which the expression is typically used." (p. 1047) Thus, "we shall accordingly speak about the meaning of a term as its connotation, and the relation which exists between the meaning of a term and the term itself will be called the relation of connotation." (Czeżowski 1979, p. 74)

2.1.3 Semiotics and Representation

One of the main objectives of semiotics is to understand the concept of representation, which can be defined as the knowledge-making activity that allows us to make and understand signs. (Sebeok, 1994) Also, the author claims that representation is a deliberate use of signs to probe, classify, and hence know the world. Therefore, as Sebeok claims, since we constantly use signs in order to communicate with the world (through talking, writing, reading, gestures, listening to music, etc), it can be stated that we are constantly engaged in a sign-based representational behaviour. Hence, representation has endowed humans with the ability to communicate with each other. However, it is important to take into consideration the fact that these representations vary depending on specific cultural aspects. Thus, representations of signs can constitute a mediating worldview template of its users. (Sebeok, 1994).

2.1.4 The Sign

There have been several definitions of the ‘sign’, from Greek times to the present. For the purpose of this study, Pierce's theoretical proposal on sign will be considered. As stated by Sebeok (1994), “for Peirce, Sign was a generic concept, of which there are a very large number of species, multiplying from a trichotomous base of icon, index, and symbol, each defined according to that sign category’s relation to its object in a particular context” (p. 33).

2.1.5 The Signs and its Features

According to Peirce's classification of signs, there are three types of signs: icons, indexes and symbols. He claims that “an icon is a sign that is made to resemble, simulate, or reproduce its referent in some way.” (Sebeok 1994, p. 10). Therefore, according to this pictures and onomatopoeic expressions can be considered as iconic signs, since both of them reproduce its referents visually and acoustically, respectively.

In relation to the concept of index, the author states that “an index is a sign that refers to something or someone in terms of its existence or location in time or space, or in relation to some-thing or someone else.” (Sebeok 1994, p. 10) Consequently, smoke and cough could be considered good index examples, since the first one works as an index that is pointing out where the fire comes from, and the second is an index of a cold.

Finally, a symbol is a sign that stands for its referent in an arbitrary, con-ventional way (Sebeok 1994, p. 11). Here, the author mentions several examples such as: colours, white and black often related to purity and impurity or corruption; the cross figure which can be considered as the main symbol of christianity, just to mention some. It is important to take into consideration that symbols are always established by social conventions.

2.1.6 Indexicality and Iconicity

Both terms, indexicality and iconicity, have been defined by several authors through history. Elizabeth Bruss noted that indexicality is “a relationship rather than a quality. Hence, the signifier does not need to have particular properties of its own, only a demonstrable connection to something else. The most important of these connections are spatial co-

occurrence, temporal sequence, and cause and effect" (Bruss, 1978). Later on, in 1988, Hodge and Kress suggested that indexicality is based on an act of judgement or inference whereas iconicity is closer to 'direct perception', making the highest 'modality' that of iconic signs (Hodge and Kress, 1988). Almost twenty years later, Chandler (2002) posited that iconicity is characterised by similarity, indexicality is characterised by contiguity.

Nevertheless, for the purposes of this investigation, is going to be considered Peirce's conception of these terms. As Daniel Chandler (2002) points out in his book, as soon as we adopt the Peircean concepts of iconicity and indexicality we need to remind ourselves that we are no longer 'bracketing the referent' and are acknowledging not only a systemic frame of reference but also some kind of referential context beyond the sign-system itself. Iconicity is based on (at least perceived) 'resemblance' and indexicality is based on (at least perceived) 'direct connection' (p. 37). In other words, adopting such concepts means that – even if we are not embracing a wholly Peircean approach – we have moved beyond the formal bounds of the original Saussurean framework (as in Roman Jakobson's version of structuralism). In simple words, it should be understood that whereas iconicity is characterised by similarity, indexicality is characterised by contiguity.

2.1.7 Semiotics and Discourse Analysis

The Semiotic field nowadays has been part of many areas of development and study, not only as an important matter to linguistics, but also within cognitive science, anthropology and even mathematics. In relation to discourse, specifically discourse analysis, the situation is not different, but the possible applications of semiotics are different. In the next section of the present theoretical framework, discourse and discourse analysis will be treated and developed extensively.

As mentioned before, even in mathematics, semiotics and discourse analysis, semiotic influence was possible to find. In algebraic language, semiotics, speech and gestures are in contact. Radford (2003) worked to improve students' production of symbolic algebraic expressions, contrasting students' presymbolic and symbolic manners in generalizing activities. The main focus of the semiotic cultural approach in this research was the role of the body, discourse and signs when the students were referring to mathematical objects.

Generalization was also part of this inquiry identifying three types: factual, contextual and symbolic.

Regarding discourse and communication, with a modern approach, the study by Menchik and Tian (2008) focused on an analysis of the semiotic interaction by e-mail, avoiding the regular face-to-face interaction and evaluating possible new signs for this virtual communication. The analysis contrasted the problems of a research panel during 18 months via e-mail and another by face-to-face encounters. Although the focus of the study was pragmatics and semiotics, aspects of discourse were evaluated in terms of the interaction (offline and online) and in relation to the questions that the research panel was trying to resolve. They identified that empathy, references and characterization of tactics are limited by the use of email, so in that sense it is possible to understand that context and the situation of communication are relevant to the discourse itself.

In order to improve and enhance the discourse analysis matters, the following section will treat this field extensively, regarding new aspects for discourse and discourse analysis research, and also connecting with context, which is another main aspect of this investigation along with semiotics.

2.2 Discourse Analysis

2.2.1 Discourse and Discourse Analysis

For our investigation it is essential to define the concept of discourse; however this concept has no established, clear-cut or straightforward definition. The complexity of this term has been treated by different authors in various ways and concerning different notions. These notions and practices are directly related to the nature and range of disciplines or theories from which discourse is studied at a given moment; they are, consequently, biased according to the types of discourse which are relevant to each discipline (Dijk, 1985). Thus, for many linguists, "discourse" has generally been defined as "language beyond the sentence level." For others as Fasold (1990), the study of discourse is the study of language-use. These definitions have in common a focus of attention to specific instances of language. Brown and Yule (2008) describe it “a dynamic process in which language was used as an instrument of

communication in a context by a speaker/writer to express meaning and achieve intentions" (Brown and Yule, p. 26). A different perspective is given by Cook (1989), who describes discourse as "the language in use, for communication" (p. 6). On the other hand, Verdonk (2002) puts emphasis on the context of the text and his definition of discourse is that it is a "process of activation of a text by relating it to a context of use" (p. 18).

Other fields and areas of linguistics, such as discourse analysis, text linguistics, and pragmatics, have been interested in the study of discourse. Consequently, scholars in different fields have developed their notions and ways of approaching this topic. However, Jørgensen and Phillips (2002) note that "the concept 'discourse' as becoming vague, either meaning almost nothing, or being used with more precise but rather different, meaning in different contexts" (p. 1). Hence, as also Jørgensen and Phillips note, "language is structured according to different patterns that people's utterances follow when they take part in different domains of social life" (p. 1). These patterns vary according to the context, since there are several different situations in which language is used to accomplish a certain purpose depending on the needs of the speaker. Similarly, there are different types of discourse such as political discourse, media discourse, among others, which are framed within the general theory of discourse analysis. In this respect, discourse has spread in different kind of contexts such as humanistic and scientific texts, used instinctively providing no precise definition (Dijk, 1985; Jørgensen and Phillips, 2002).

As presented by Michael Stubbs (1983), "discourse is the organisation of language above the sentence or above the clause" (p. 16). Linguistics is one of the first disciplines to start with the analysis of discourse, giving it more importance and emphasis on structural descriptions in the study of units, categories, relations or patterns of the language of monological or dialogical text. Mithun (2015) stated, "grammar provides speaker with tools for packaging information. And how information is packaged depends on the larger discourse context, the flow of thought through time, the communicative and social goals of the speaker, the presumed knowledge state of the audience, and more" (p. 11). Thus, the author remarks the importance of grammatical aspects at morphological and phonological levels imposing limitations on discourse analysis studies.

To conclude according to the proposed definitions, discourse is a stretch of language that is written or spoken and that could not be understood and interpreted properly without

considering its context and the intentions of its author. Moreover, it is important to emphasise that the concepts aforementioned have not been ascribed to any specific field of study within linguistics. Thus, any definition will be imposed and influenced either by the school of thought and the role it plays in the construction of the social world (Jaworski & Coupland, 1999). Finally, despite main differences of emphasis, discourse is an important concept for understanding society and human responses to it, as well as for understanding language itself. (Jaworski & Coupland, 1999).

Reading different papers and books about discourse analysis, it is possible to observe that there is no clear and unique definition of the field. We, as humans, are able to analyse nearly anything in terms of meaning. According to Gee (2014), we are always giving meaning to different things, anything can be considered as a sign or a symbol. But, for linguists and researchers of different disciplines, the study of discourse requires considering different elements depending on the field and the specific purposes they have at doing so. Jorgensen and Phillips (2002) said that in the search of a definition, they quickly found out that discourse analysis is not just one approach, but a series of interdisciplinary approaches that can be used to explore many different social domains in many different types of studies. For other authors, the definition of discourse analysis relies mainly on how discourse is defined. It also depends on what discipline is studying discourse; as mentioned before, because scholars of different fields will concentrate on different aspects of discourse (Brown and Yule, 2008). Some linguists consider the term ‘discourse analysis’ as the study of language in use in different contexts (Brown and Yule, 2008); other linguists use this term for the study of the connections among and across sentences as they follow one after the other; and also some scholars will consider both definitions as part of this term (Gee, 2014). In general, the most common definition of discourse analysis has to do with the study of language in use.

2.2.2 Discourse Analysis in Education

A bulk of research illustrates that talking is the common point in classroom discourse. According to Adger (2005), “one of the central concerns of discourse analysis in educational settings has been to uncover the ways in which talk at school is unique and thus what children must be able to do linguistically in order to succeed there” (p. 1). Following this idea, Adger

(2005) notes that discourse analysis helps to explain the actions in which 'school learning' is realised. In this respect, research on classroom discourse works as a tool to identify whether teaching and learning succeed or fail. Indeed, many projects are being proved in order to demonstrate positive effects on learning regarding discourse analysis on the process.

2.2.3 Discourse analysis and SLA

The analysis of discourse in relation to SLA can be useful for different subfields, but the ones that are going to be mentioned here are two: SLA research and Language Teaching. It is important to say that most of the materials used for this theoretical framework are related to the English Language, not only because it is closely related to our study, but also because most of the research done in SLA has to do with English. Within SLA research, some authors have tried to study learners of English in terms of their competence, analysing their lexical choices, syntax complexity, grammar and pronunciation (Nakahama, Tyler, & Lier, 2001). But these types of analysis are almost always focused on comparing non-native speakers of English with native speakers of this language, which is something that some others authors have criticised within the field of SLA. For Firth and Wagner (1997), there is an imbalance in SLA research between cognitive orientations and contextual orientations. This has caused a skewed perspective on discourse and communication, where the foreign language speaker is seen as a deficient communicator struggling to overcome an underdeveloped L2 competence, striving to reach the "target" competence of an idealised native speaker (Firth and Wagner, 1997). Research in this area needs a considerable improved awareness of the contextual and interactional dimension of language use. It is suggested that the non-native speaker should be considered more as a language-user in social interaction. The collection of data usually comes from interactive encounters in order to have a communicative approach. A context-free and grammatical competence programme view, as the one suggested by Chomsky, is not recommended. The study of SLA must be hand in hand with a social and contextual view of language, because language is acquired and learnt through social interaction (Halliday, 1978 in Firth and Wagner, 1997). Therefore, SLA research has to be seen from a communicative approach.

Regarding Language Teaching, the communicative approach has made people aware of the need to focus on communicative features of language use as an integral part of the

teaching programme (Olshtain & Celce-Murcia, 2001). In general, it is accepted that the main purpose of language teaching is to enable the learner to communicate in the target language. Thus, the most effective way to teach language would be through communication as the learner needs to experience and practise relevant instances of verbal interaction (Olshtain & Celce-Murcia, 2001). As such, discourse analysis is considered relevant to language teaching. For Olshtain and Celce-Murcia (2001), this represents intended meaning transmitted within a context, and there is also a need for the learners to interpret meaning. In Language Teaching, discourse should be seen as a primary unit of analysis, instead of sentences or isolated features of the language. Then, as discourse is an essential unit in the field of Language Teaching within the communicative approach, it would be worth considering the advantages that it has. For instance, teaching materials containing discourse will serve as tools for understanding and practicing language in meaningful contexts. Learners will need to pay attention to different discourse features in any kind of activity. Also, sociolinguistic features that go with natural interaction are considered as important and learners can become aware of the linguistic choices related to these features, such as age, gender, etc. Finally, an essential goal in a communicative approach, beyond producing linguistically and grammatically acceptable sentences, is to develop the ability to communicate, in other words, to develop communicational strategies. These can overcome and compensate for the lack of linguistic knowledge, and they include the ability to paraphrase, use circumlocution and gestures, among other things, during spoken communication (Olshtain & Celce-Murcia, 2001).

2.3 Context

Defining context has been a difficult issue for language researchers throughout the years. Although it is a vastly used concept, the exact definition is not explicitly settled and varies from one to another discipline and sub-discipline of language studies. Nevertheless, there have been certain perspectives of how context has been perceived by linguists. Even though during the Structuralism-boom context was not considered as an important element to study in order to analyse language, this element of interaction has historically been seen as a container of meaning, as Goffman (1974) explains:

> "The context is thus a frame that surrounds the event being examined and provides resources for its appropriate interpretation: context focal event The notion of context thus involves a fundamental juxtaposition of two entities: (1) a focal event; and (2) a field of action within which that event is embedded. "(p.3)

In this definition of context we can notice how it was considered as an element which is not directly related to meaning, but only considered as a factor that lies around meaning-making, as a coverage for its creation. This conception of context gives the impression that context is an external factor which is not necessarily crucial to meaning itself and does not directly participate in the production of a meaningful message, but only giving limits to which the significance can extend. Anyhow, nowadays the paradigm is changing, becoming context a central element of meaning, as it constrains the bases for meaning-making in each individual and shapes in different manners the concepts according to the participant's cultural background and previous knowledge.

2.3.1 Context as Interpretation of Meaning

In response to this perspective on context that Van Dijk (2005) proposes that context, instead of being constrained by cultural or social rules, is determined by participants and these rules affect and define them as members of a community. Participants construct and define how they interpret the social rules and make them their own parameters when it comes to interpreting reality. Their subjectivity translates the social conventions into a subjective perception of the world, making this the context in which participants are immersed. From this perspective and in relation to discursive studies, contexts are mental constructs that work as the juncture between the structure that discourse has and situational and societal structures. As a result of this juncture, the structure and comprehension of the discursive action is modified by the subjective manner in which the participant perceives important aspects of a certain situation.

In order to make the picture clearer, Goodwin & Duranti (1989) acknowledge that context is explained according to the established practise to which the research is directed and by the singular analytic issues that field may have, rather than by a singular and exact definition. This would explain why it is so difficult to rely on one single definition and why the paradigm has changed, as definitions vary according to the discipline and the particular

aim of the research. However, for the purpose of this study, the definitions that will be taken into account are related with semiotics, second language acquisition and discursive framework.

2.3.2 Context and Semiotics

From a social semiotic perspective, context is directly related with society; hence this discipline denominates its 'social context'. This social context is governed by best practises or rules that standardised semiotic resources or, in other words, signifiers which are "observable actions and objects that have been drawn into the domain of social communication and that have theoretical semiotic potential constituted by all their past uses that are known to and considered relevant by the users on the basis of their specific needs and interests." (Van Leuween, 2005, p.4). The regulation of the semiotic resources has to do with the specification of the freedom and extent of the specification the users may have when they use these resources.

According to this perspective, one single facial expression, tone or actual word could have more than one meaning depending on the context in which is situated and what the participants make of that particular situation. As difficult as it is to find the definition of context, it is complex to predict the meaning behind participants' actions.

Nevertheless, Duranti & Goodwin (1992) also remarked that context depended on the "relationship between two orders of phenomena" (p. 4). This means that these two entities inform each other in such a way that, by creating a jointed context, the information these two entities have is completely clear regardless of the compression of the complete information. Predicting meaning might be difficult but if there is an understatement between the participants and the information is well compressed, they will be able to understand each other's meaning and create a common context understandable for all the participants involved in the conversational event.

2.3.3 Social Context

Another view on how to handle context when trying to study language in use is the one proposed by SLA researchers. The specific term, coined to speak about context in this area of study, is Social Context. It has been related to SLA by different researchers and it has an important role in the discipline, as it is related to how learners of a second language perceive the world and interact with each other. Dell Hymes (1972) argued that context and

language are systematically related, which leads us to also understand that social interaction plays an influential role in the acquisition of a second language. As McDermott (1976) established, "people become interactions for each other", students as well as teachers of SLA are part of each other's environment and, subsequently, an influential part in the learner/ participant context and acquisition. This context is constantly evolving from one moment to the other; as the action of the participants change so does the context. Because of this motive, the social context has a huge relevance in SLA, since participants of these classes have interactions with at least one more person, the teacher, in order to acquire the target language. It is also important to mention how sharing the same socio-cultural background between participants of a process of second language acquisition affects how they actually use language, facilitating understanding between participants even if not being proficient enough in the foreign language. L2 learners who share a similar background are more likely to commit similar errors and mistakes: context, again, plays a crucial role in understanding.

Batstone (2002) decided to be more specific and highlighted macro-context, in which learners have to encounter the learning and communicative context. The first one carries the teacher's intervention and constant input in order to make the student improve their proficiency. The communicative context, as the name says, demands the student to participate in social interactions with the aim of sending their message successfully. Hymes (1974) recognised eight factors of interaction that predispose a context for interpersonal communication: setting, participants, purpose, act sequence, form and content of an utterance, key (verbal and nonverbal manner), instrumentalities, choice of channel and code (norms of interaction and interpretation) , and genre. With this categorization Batstone exhibits the complex extension that context has and how many different factors affect and formulate it and also, by means of this categorization of the elements that affect context-shift, it helps us to understand the context's importance and role in communicative situations.

From social rules to subjectivity, participant's context depends on multiple circumstances and how these influence SLA is a matter that needs to be tackled in order to understand better how the mind, or more specifically, the mind of a person that storages two languages, works.

2.3.4 Context and Discourse Analysis

Finally, the last view of context that is going to be described is the one that can be found in the area of discourse analysis. According to this discipline, and in words of Blommaert (2005), an accurate characterization of context is the following:

"Context comes in various shapes and operates at various levels, from the infinitely big. The infinitely small would be the that every sentence produced by people occurs in a unique environment of preceding and subsequent sentences. The infinitely small can also pertain to one single sound becoming a very meaningful thing[...]. The infinitely big would be the level of universal of human communication and of human societies -- the fact that humanity is divided into women and men, young and old people, and so on."(p.40)

According to this view of context, its role is crucial both in micro and macro aspects of language. Discourse analysts consider context a central aspect of language study, because of its transversality regarding meaning making and communication: context is across every aspect of language and has to be necessarily taken into account when analyzing any piece of speech deeply. Exactly this is where context's importance lies: on how it facilitates communication between two or more speakers attacking and covering many different axes of interaction. Contextualization is a process that happens throughout any type of interactive situation, as we are constantly making a piece of information part of the acknowledged information in our minds, making words become not only the concept that they are meant to represent, but also giving them the particular meaning that is needed according to cultural and social necessities of the speakers. As Blommaert (2005) explains, understanding is achieved only as "the result of contextualization processes in which text (utterances, statements, oral as well as written) are indexically 'made to fit' a particular (set of) context(s) by participants in the interaction." (p.43) This means that we only get to fully understand a message because of the process of contextualization, in which we give a more specific significance to the messages produced by interlocutors, and this is why the study of context is central in order to understand communication better.

Only when considering the context in which a speech act occurs we can fully understand the meaning of the utterance said. A clear example is how the activity that is occurring while speaking reshapes the meaning of words. If a person says "This band is

amazing" while listening to music, it will be easily understood that the reference is made to a music band. But what if this utterance is said while using a rubber band to close a bag? The meaning of the sentence changes radically, giving to the referent a different reference. In this sense, context helps us to understand which one is the real referent that a word is being used to refer to, creating a pact between interlocutors in terms of the conceptualization of the word. This is also explained by Roberts (2003), who states that "For a speaker to successfully communicate her meaning, she must take into account properties of the intended referent, as well as contextual information, in order to uniquely identify the intended referent" (p.1). Only being conscious of the role that context plays in discourse analysis is that we can efficiently understand a speech act.

2.3.5 Context and SLA

Context and SLA are strongly related: when speakers do not have a fully competent proficiency of the second language, the only element that can help them to understand another speaker is to understand the contexts which affect the course of the conversation: cultural background, world knowledge and language proficiency must create an equilibrium in which the speakers, even if not being able to produce an absolutely grammatical and coherent speech, can understand each other through different sources, such as non-verbal communication. Related to this, Dell Hymes (1972) noticed that studying what happens outside the classroom setting is compulsory in order to understand what happens in the classroom itself. He remarked that "the key to understanding language in context is to start not with language but with context" (p. xix). This means that context plays an active role in communication and it becomes necessary when interacting with others using a second language. The context's role is to fill in the gaps that are left when speakers use verbal language as means of communication: through context, participants may understand a piece of information that was not explicitly said or words that are not part of the participants' lexicon without asking for more information, which enhances the fluency of the conversation.

The context created between participants in interaction has to be considered in SLA development in order to fully understand "how language is used as it is being acquired through interaction, and used resourcefully, contingently and contextually" (Firth & Wagner, 2016, p.296) so as to create effective methods to acquire a second language.

2.4 Language Acquisition and SLA from a Semiotic Perspective

2.4.1. SLA Theories and Methods

Several efforts have been dedicated to explain language learning in recent decades. Broadly speaking, traditional approaches in the field have evolved from a language structure-orientated perspective towards a learner-orientated one. The review of previous literature reveals three major approaches, in correspondence with psychological perspectives as SLA studies progressively emerged as an independent field of inquiry during the second half of the past century. Behaviourist, sociocultural and cognitivist principles made important contributions to SLA studies of theoretical and pedagogical significance.

Language learning is strongly influenced by psychological schools of thought (Dörnyei, 2009). Each of these approaches towards this field have highlighted different variables of the process. Behaviourists concerns were on observable patterns of behaviour; cognitivist focused, mainly, on the study of both universal and individual elements of the psychology of learning; whereas sociocultural approaches primarily focused on the social contexts in which language is used. The approaches towards SLA studies are outlined as follows.

2.4.1.1 Behaviourism

Early developments in foreign language teaching posited the modification of conduct as a pivotal element in the learning process. Considerations in psychology during the first half of the past century have proven to be determinant in language understanding. Considering that some researchers of the discipline developed their intellectual production following positivistic philosophical principles. In order to be regarded as a scientifically conducted discipline, the object of study of psychology was redirected to the material, observable conduct of subjects rather than to their mental processes. Developed in Russia, Pavlov's Classical Conditioning Theory is widely known as being foundational for the paradigm of the psychological school of behaviourism in the United States. The experimental procedures sustaining Pavlov's theory were exclusively focused on the observable relation between a *stimulus* and its *response*. Broadly speaking, the set of experiments conducted with animals were aiming to shed light on the association between these two elements and an external

third, as Van Patten & Williams (2006) explain: "in a given context, are naturally connected (eating and salivating), and then a third event (the sound) is introduced. After a series of repetitions, the association of the third event alone can trigger the response"(p.18)

The importance of Pavlov's work for language teaching in United States cannot be explained without reference to J. B. Watson, who has been widely pointed as being strongly influenced by Pavlov's ideas regarding behaviour. In effect, most of the criticism towards Watson's reflections had been focused on his "dismissed at one stroke [of] the entire body of literature on experimental psychology" (Harzem 2004, p. 7). Coherently with these views, behaviourist principles are roughly directed towards language learning, ultimately understanding a multidimensional process as a mere conduct pattern subject to be modified through external action (VanPatten & Williams, 2006)

Further development in the behaviourist paradigm was made by Skinner (1974). His ideas on the psychology of behaviour introduced the notions of *reinforcement* and *punishment* to modify conduct, thus articulating *operant conditioning*, one of core principles of behaviourist psychology. As strongly rooted in Pavlov's study of behavioural mechanisms in dogs, it posited the existence of an environmental stimulus that changes conduct through repetition. However, a major role is given as well to reinforcement and punishment of the response, which can be either positive or negative, to control the direction of behaviour.

Thus, jointly with the dominant structuralist paradigm in language study of the time, behaviourist influence in language teaching can be traced onwards to 1950s decade, with the emergence of the audio-lingual method, whose implications had been traditionally discussed mainly in terms of the interrelation among its focus, nature of the input/output, roles within the classroom and impact on linguistic competence. In fact, this method is primarily concerned with language structure and its accuracy on a prescriptive basis (Zimmermann, 1997); thus, the learner's involvement in his own learning process is diminished as is only intended to respond to the stimuli presented by the teacher, whose role, on the contrary, pervades most of the learning process since is the one who presents and models the target language, as well as being the one who decides over learning stages.

It is important to remark the historical development of SLA by this time. By the end of the first half of the last century, the discipline was not yet an independent field of study.

Research was mostly language-focused, very likely due to the influence of the structuralist tradition developed in both Europe and the United States. The orientation of language teaching methods to the acquisition of formal properties of languages and the reduction of the process of learning to a behavioural mechanism set the ground for scholarly criticism. In this context, Chomsky's response to Skinner's proposal on language learning is widely known for marking a shift into cognitivist approaches in language learning study.

2.4.1.2 Cognitivism

The so-called *cognitivist revolution* (Hill, 2006) definitely replaced behaviourism as the dominant paradigm of study in psychology. Cognitivism aimed to explore the inner processes of human mind to ultimately shed light on how people learn. In this context, knowledge is seen as a web of symbolic mental constructions or *schema*. Learning is defined as a change in a learner's schemata (McVee et. al, 2005). Thus, this paradigm is a response to behaviourism in terms of its conception of people as rational beings actively participating in their learning process, and whose actions are a consequence of thinking rather than a modification in conduct motivated by external factors. Changes in behaviour are definitely observed, but only as an indicator of underlying mental processes. The metaphoric idea of the human mind as a device in which information enters to be processed to generate an outcome has influenced the most significant research programmes nowadays in many disciplines, especially psychology and education.

Linguistics had not been subtracted from the influence of cognitivism. A relevant example is Chomsky's contribution to linguistics, pointed as the most noticeable one in the field by the end of 1950s. However, foundational principles for cognitivism were established several decades before. The focus on the mental processes underlying complex learning was firstly given by psychologist J. Piaget. The core of Piaget's proposals lies with the individual's childhood role in learning. Piaget claims that learning occurs through active action and exploration. His theory on cognitive development focused on the processes of *perception*, *adaptation* and *manipulation* of the surrounding environment, setting four stages of cognitive development, although what is explored is the nature of knowledge itself and how humans gradually come to acquire it, build it and use it. For Piaget, cognitive development was the outcome of the progressive reorganisation of mental processes resulting from biological maturation and environmental experience.

As previously stated, the shift from behaviourism to cognitivism has been largely attributed to Chomsky's developing theory of grammatical competence (Hill, 2006). The core of this relation can be found in Chomsky's theory of human language, centred on his concept of Universal Grammar (UG). As Hawkins explains, UG is the genetic component that makes human beings able to acquire the grammar of any linguistic system as well as "the set of procedures (traditionally called 'rules') which generate all and only the grammatical sentences of that language, with appropriate specifications for their sound structure and meaning (p. 347). Therefore, Chomsky's concern was to describe how children acquire the grammatical structure of the language with limited resources of time and exposure to their mother tongue. Chomsky concluded that human beings possess innate mental knowledge of the possible grammatical and phonological resources available to human languages and the ways in which these resources can be configured.

SLA finally emerged as an independent discipline in the 1970s. By the next decade, the theory on language acquisition had a progressive development that marked a renovation of Chomskyan insights. Research in the field was increasingly focused on the nature of second language acquisition as a highly complex process in which a wide scope of factors converge. This implied considering also social factors, besides psychological ones. Krashen's (1979) work on processes of acquisition configured outstanding evidence of a turn from a purely mentalist approach. His work clearly distinguished between first language acquisition processes, which are suitable to children's linguistic development from learning, which is characteristic in adult second language development, especially when a L2 is formally taught. His Monitor Theory posits then a clear distinction between learning and acquisition of language, claiming that learning is not the process by which most L2 knowledge develops. On the contrary, it serves only as a parameter for learners to direct their performance to accuracy, arguing that the key for language acquisition is the unconscious derivation of grammatical regularities from comprehensible input. Therefore, learning and acquisition are two variables of the same process in which acquisition has the major role. Krashen's concern was the way in which learners process information aiming to explore how they process the oral and written input they receive, ultimately to figure out its role in developing competence.

Universal processes led the way in SLA research for many years, based on the assumption the human brain is a shared physical structure in which linguistic knowledge is

stored. However, a significant amount of research focusing on individual differences (e.g. aptitude and motivation) was developed in parallel, and reflected wider dissatisfaction with decontextualised linguistic approaches to SLA like the ones derived from Universal Grammar. Dell Hymes had proposed in the 1970s the notion of *communicative competence*, which extended Chomsky's notion of competence to include knowledge of how to use language appropriately and strategically in actual situations of use (Celce-Murcia, Dörnyei & Thurrell, 1995). This set a niche for research and practise for researchers and teachers who were not comfortable with a restrictive concern of cognitivism with decontextualised language knowledge and processing. So, the focus unavoidably shifted from language structure to social language use.

2.4.1.3 Sociocultural Theory

Concerns on social language use were embraced by Sociocultural Theory. Although its origins can be traced back to 1920s, it became an important theoretical referent in SLA several decades after, in 1990s (Hill, 2006). Broadly speaking, sociocultural approaches to SLA propose that language is acquired in contexts of use which enable human beings to acquire 'symbolic artefacts', which are culturally shaped and therefore subject to change while they are passed from one generation to the next, and have a major role in the categorization of reality. The work developed by Vygotsky, Luria and Leontiev in Russia in the 1920s provided the main theoretical principles of this approach (Lantolf, 2000). While other approaches to SLA assume a complete separation between the individual and his social environment, sociocultural theory aimed to characterise these spheres as complementary ones. As Lantolf explains, for Vygotsky and other socio-cultural theorists, "the most fundamental concept of sociocultural theory is that the human mind is mediated" (p. 1). Thus, an individual and his social environment are no longer separate entities: the individual, in which psychological processes of language acquisition take place is no longer seen as detached from his environment, where language use finally takes place and, more importantly, where meaning is created. Therefore, social and cultural activities shape the individual. This is the condition for language occurrence. In this context, SLA theory main concern shifted from the process of acquiring formal patterns of language to learner's participation in social activities.

2.4.2 SLA from a semiotic perspective

As previously explained, there are different approaches to the study of language acquisition. In the present investigation, the focus was centred on the effects of context in the creation of meaning, from a semiotic point of view, and thus, the relation between second language acquisition and semiotics is required to be explained.

Language acquisition is generally known to be a cognitive process; however, it is possible to observe that there are several elements that influence its development and learning. One of these is the social environment in which the speaker is immersed. According to Atkinson (2002), a person learns a language "in order to act, and by acting" (p. 537). That is, language is learnt through participation in the real world, and its main objective is communication; therefore, it is possible to include the role of socialisation as one of the basis for, not only first, but second language acquisition as well. This is closely related to the Sociocultural Theory (SCT), previously explained in depth, which argues that "human mental functioning is fundamentally a mediated process that is organised by cultural artefacts, activities and concepts" (as cited in Lantolf, 2000); hence, language is directly affected by cultural and social activities that speakers perform, whether it is their first or second language. SCT also includes certain concepts such as internalisation and imitation, which are processes that are often observed in second language acquisition instances and that are usually used by teachers and instructors as teaching methods.

Additionally, as Lemken (1997) states, semiosis refers to the creation of meaning "by taking one thing as a sign for another" (p. 4), similar to the traditional Saussurean notion. This relation is given by the environment of the speaker, and more specifically, by his immediate context, allowing the speaker to identify the different plausible combinations between concepts, making *meaning* a system of relations, both within discourse and with the communicative situation itself, which makes certain elements more relevant than others in specific contexts.

Makkai (1975) provides a description of the dimensions of the situation type, from a semiotic point of view, which are *field*, *tenor* and *mode*. Field refers to the ongoing social activity in which the communication develops, tenor is the relationship among the speakers that determines level of formality, among others, and mode is the specific channel that is used

to communicate, whether it is oral or written. All these dimensions influence the way in which a speaker interprets meaning in context.

It follows that the study of Second Language Acquisition can be classified as a sociocognitive process, as pointed out by Atkinson (2011), expressing that language is a multidisciplinary system; and thus, the interpretation of signs is a rather complex activity. In this same work, Atkinson states that traditionally, SLA has focused on generalisations, the final product, and has been considered to be an isolated system. However, further on the text, these visions are largely refuted by pointing out that particularities are also significant, the high importance of the process of learning itself, and the relation between the linguistic aspect of language learning with several others such as the social aspect. Thus, this modern sociocognitive vision of second language acquisition attempts to take into consideration all the variables that may contribute to the creation of meaning, because, as Goodwin explains, meaning is not independent:

> None of these systems in isolation would be sufficient to construct the actions that the participants are pursuing. This suggests the importance of not focusing analysis exclusively on the properties of individual sign systems, but instead investigating the organisation of the ecology of sign systems which have evolved in conjunction with each other within the primordial site for human action: multiple participants using talk to build action while attending to the distinctive properties of a relevant setting.
> (as cited in Atkinson, 2011 p. 36)

The semiotic nature of this approach to second language acquisition aims at integrating language with its contiguous disciplines, which is possibly beneficial for second language learners due to the fact that it complements different sources of information, making their learning a more complete experience. Furthermore, by including real life experience, they are immersed in actual instances of second language use, and they are able to develop complex meaning-creating abilities by observing their environment. Some observations made by Lantolf (2000) argue that input is needed when learning a second language, and most importantly, a large part of the learnt content is incidental, that is, when trying to reach a goal, the students learn during and from the learning process itself.

The relation between semiotics and second language acquisition lies in the fact that meaning attributed to signs is being constantly transformed, and in order to learn a second language, it is necessary that learners are aware of these constant changes in meaning, by immersing themselves not only in the theoretical aspects of a language, but in the cultural and social viewpoint as well, which is expressed in the understanding of words in specific contexts, such as in a classroom, which was the focus of the present investigation.

3. OBJECTIVE

The following section presents: the research questions, hypothesis, and the general and specific objectives set for the present research study. The research focus sheds light on the relationship between discourse and context creation.

3.1 Research Questions

1. How do question and response routines affect the contextual focus of a certain interactive situation?
2. How do prior knowledge and common sense help participants to construct common context?
3. What strategies do participants use in order to effectively co-construct meaning?

3.2 Hypothesis

Discourse strategies such as common sense, prior knowledge and question/response routines are used to create a context in which all participants are involved. Additionally, non-verbal communication and discourse markers are used to co-construct meaning through context establishment; consequently, making every participant be actively involved in the communication.

3.3 General Objective

This study focuses on how participants, in a second language environment, establish an adequate context to convey meaningful content.

As a result of a detailed analysis, the main purpose is to present and identify how participants use different linguistic and nonverbal strategies to create a common context. The study analyses, through the most representative instances, the manner in which the participants help one another to validate and create new strategies.

3.4 Specific Objectives:

In terms of specific objectives, three areas were chosen to elicit the strategies used to create a semiotic context among second language learners. Accordingly, three specific objectives are:

1. Determine how question and response routines affect the contextual focus of the situation.

2. Establish how participants' prior knowledge and common sense help them to construct a common context.

3. Identify the strategies that participants use in order to effectively co-construct meaning.

4. METHODOLOGY

This is a qualitative research study which focuses on the description of the relationship between discursive structure and semiotic context in the interaction of English Language learners within a class. The design of the study follows procedures and techniques offered by analytical discourse methods on the basis of a semiotic approach.

4.1. Participants

Participants of this study were students from English Language programmes from two public universities in Santiago de Chile: English Linguistics and Literature from Universidad de Chile, and English Pedagogy from Universidad Metropolitana de Ciencias de la Educación. The general requirement for all the participants was having an English proficiency no lower than the one acquired during three years of study at any of the programmes, which is equivalent to a B2 level according to the Common European Framework of Reference for Languages.

Besides, one group of students were required to have knowledge on a specific area to prepare a session to teach their peers. Those participants were labeled under the category of *experts* (EXPs), whereas the second group receive the category of *novices* (NOVs). The EXP group was conformed by fifteen (15) students with specialised knowledge or abilities in three areas: artistic abilities, manual skills and theoretical knowledge in a specific field or academic discipline. Moreover, forty-five students (45) of the NOV group attended the sessions as learners. Additionally, three pilots were recorded with the participation of the research team, simulating the sessions with one expert and three novices. The total of participants were eighteen (18) experts and fifty-four (54) novices.

The call for participants for the study was carried out in two ways. On the one hand, through social networks, specifically in Facebook groups of students from Universidad de Chile that were targeted as possible participants. On the other hand, posters with the information of the study were placed at Universidad de Chile's and Universidad Metropolitana de Ciencias de la Educación's facilities.

After receiving emails with information of the people interested in being part of the study, participants were informed in more detail about the project. It was mentioned the nature of the study and their rights as participants. Moreover, these emails also informed the conditions to deliver a class in which one expert had to prepare a 40-minute lesson on his or her expertise to three students/novices. Finally, it was also informed that sessions would be divided into three main categories: artistic, manual skill and theoretical.

4.2. Site

There were two locations in which sessions were recorded: Facultad de Filosofía y Humanidades at Universidad de Chile, and Universidad Metropolitana de Ciencias de la Educación. Most of the sessions were recorded at Universidad de Chile, whereas four sessions were recorded at Universidad Metropolitana de Ciencias de la Educación. In both cases, rooms were equipped with materials to facilitate interaction, recording and video-taping.

At Facultad de Filosofía y Humanidades, six different rooms were occupied according to their availability. Also, another room in Aulario A from campus Juan Gómez Millas (Universidad de Chile) was used in order to develop some sessions. In all cases, those facilities were equipped with tables, chairs, whiteboards and markers to facilitate interaction. Additionally, some theoretical and arts sessions were also equipped with a projector and a laptop.

Similarly, four recording sessions were carried out at Universidad Metropolitana de Ciencias de la Educación. The first one took place at the Central Library of the campus, in which two study rooms were used: one for data recording equipped with markers, projector, laptop, tables and chairs; and the other one just with chairs and tables to conduct interviews. The second session took place in the facilities of the Media Department, in which also two different rooms were used for the same purposes, one room equipped with audiovisual devices of the department, and a meeting room in which interviews the participants were conducted.

4.3. Instruments

During the data gathering sessions, different materials were used. These materials fall into two categories: on the one hand, materials used to record the data. In other words, the materials used to record the sessions, namely three video recorders, one wireless microphone, two audio recorders, rechargeable batteries and a battery charger. On the other hand, there are the materials used by the participants in the development of the class. These fulfilled the specific needs and requirements of the expert according to the discipline that was taught. Since the specific materials were provided depending on each expert's requirements, a table will be included at the end of this section with specifications of the materials used in each of the sessions analysed in this project.

Regarding the materials used during the data collection, in each of the sessions two video recorders were used, in order to have different angles of the sessions. Each of these cameras were focused on rather the expert or the novices. In addition, a third camera was used to record a general view of the session in which all the participants were recorded together. Later on, this digital camera was also used to take pictures of the observations that researchers wrote during the sessions as well as for the notes taken by the novices in some of these sessions. In relation to the audio recorded, the following materials were used: a wireless lapel microphone with which the expert's voice was digitally recorded, and two audio recorders, the first one was used to record novices collectively and the second one to record experts' interviews after each session. Also rechargeable batteries and a battery charger were provided in each of the sessions to prevent low battery rates on the devices. Finally, pencils and sheets of papers were provided for the researchers in order to write down observations, as well as for the novices that required them.

In order to understand the dynamics of the sessions carried out for this study, an explanation of each session's procedure will be presented, followed by Table 1, which aims to specify the materials used in each session.

Session 1: History of Videogames [Length: 35´30´´]

This session was recorded on April 28th, at Universidad de Chile. During the lesson, the expert explained how video games have been evolving during the past few years, and how its graphics, plot and technological improvements were considered by many people as a new

type of art. The novices and expert discussed about their own experiences with their favourite video games.

Session 2: Rapa- Nui dance [Length: 43´49´´]

This session was recorded on May 12th at Universidad de Chile. The expert taught three novices a choreography related to this culture. The class was organised in this manner: first, the expert introduced the Rapa Nui culture to the novices, then she made them warm up, and finally, she taught the choreography.

Session 3: How to cook sushi [Length: 37´02´´]

This session was recorded on May 9th at Universidad de Chile. The class started with a short introduction in which the expert asked the students if they knew and liked sushi. She also explained the focus of the class: two types of rolls were prepared. After making the demonstration of how to prepare the rolls, the expert asked the novices to prepare the roll of their choice.

Session 4: Drums theory [Length: 48´11´´]

This session was recorded on May 6th at Universidad de Chile. The expert was a former student of the English Language and Literature programme at Universidad de Chile, who was also a self-taught drummer. The novices were taught the basics of drumming. This included an historical outline of the evolution of the activity, a look into the theoretical basis and physical phenomena associated to it, and it was mainly focused on practical exercises.

Session 5: Creative writing workshop [Length: 42´19´´]

This session was recorded on May 10th at Universidad de Chile. The expert asked for the novices to bring one of their own writings to the session. The class started with a short introduction in which the expert asked the students if they had ever gone to a writing workshop. The session was organised in two parts. The first consisted of the analysis of a short-story written by Ernest Hemingway, in which the expert guided and motivated the novices to participate. In the second one, the expert asked each one of the novices to read

their writings out loud; when they finished he gave them feedback and asked the other novices to give their opinions about each work.

Session 6: Singing lesson [Length: 39´08´´]

This session was recorded on May 11th at Universidad de Chile. The session was divided in two main sections. The first one was devoted to theoretical aspects of singing, such as the organs involved in the process of singing, and also to some basic concepts about musical theory. The second section of the class was practical. In general terms, some breathing exercises were performed in order to prepare the following singing exercises.

Session 7: Introduction to Chilean wine [Length: 39´29´´]

This session was recorded on April 27th at Universidad de Chile. This session was divided in two main sections. The first one was focused on theoretical aspects related to Chilean wine, in which the expert explained some basic concepts using a PowerPoint presentation to support his explanations. In the second part of the session, the expert gave novices the opportunity to taste two different types of Chilean wine.

Session 8: DIY: making a lamp [Length: 58´51´´]

This session was recorded on May 13th at Universidad de Chile. In this session, the novices learnt how to make a bedside table lamp using a recycled bottle. For this purpose, the expert gave each novice the corresponding materials needed and monitored them throughout the session. The expert explained step by step the procedure and was constantly helping the novices, giving them advice on how to proceed efficiently and giving explanations again if necessary.

Session 9: Branding: How to create a logo [Length: 41´07´´]

This session was recorded on April 27th at Universidad de Chile. The session was divided into two main sections. The first one corresponded to a theoretical explanation of branding and other concepts related, and the latter corresponded to a practical activity, in which the novices had to create their own logo.

Session 10: Introduction to Braille System [Length: 29´02´´]

This session was recorded on May 4th at Universidad Metropolitana de Ciencias de la Educación. The class consisted of three parts: first, a short presentation about the story of this system; second, an explanation was given on how the system works both for writing and reading; third, the expert gave each novice a specific task which was to write their names and ID number in Braille.

Session 11: Home musical production [Length: 43´08´´]

This session was recorded on May 2nd at Universidad Metropolitana de Ciencias de la Educación. The session was divided into two main sections. First, the expert explained some theoretical and basic concepts regarding musical production. Second, the expert used a music editing programme projected for the novices to see, on which novices could eventually produce and edit a song.

Session 12: Composition in short video making [Length: 28´03´´]

This session was recorded on May 4th, at Universidad Metropolitana de Ciencias de la Educación. In this session, the expert used a PowerPoint presentation in order to display different types of composition in short video making, showing some examples and also giving them advice on how to make their own videos with the correct techniques.

Session 13: Juggling [Length: 33´30´´]

This session was recorded on April 25th at Universidad de Chile. The session was based on exercises, in which the activities were developed at different levels of difficulty. The expert did not require the use of material other than juggling balls (three for each participant). During the lesson, novices and the expert were standing and looking at each other while the expert made and guided the exercise in order to make the novices repeat the action.

Session 14: 90’s music [Length: 44´53´´]

This session was recorded on May 2nd at Universidad Metropolitana de Ciencias de la Educación. The session consisted of a general definition of 90’s music and the music genres developed throughout this period, followed by a presentation on the main grunge bands of the decade. The expert also presented some members of bands which participated in more than one of them, and made a timeline of grunge music, presenting bands before and after 90´s which influenced this style.

Session 15: Improvisation techniques [Length: 44´34´´]

The session was recorded on May 13th at Universidad de Chile. The class consisted of different activities in which the expert and the novices had to improvise at all times playing different roles. Therefore, the dialogue, action, story, and characters were created collaboratively by the expert and three novices, as the improvisation unfolded, without use of an already prepared, written script.

Pilot 1: How to play the Cello [Length: 31´58´´]

The session was recorded on April 7th at Universidad de Chile. This session was divided in two main sections. The first one was dedicated to theoretical aspects, such as the parts of a cello and the basics movements to get to play cello. In the second part of the session, which consisted of practise, the expert gave novices the opportunity to practise what they had learnt with her own cello.

Pilot 2: How to repair a bicycle [Length: 26´06´´]

The session was recorded on April 20th at Universidad de Chile. In this session, the expert explained how to repair a flat tyre to the novices, showing the tools and materials that would be necessary to repair the tyre. The session was mainly explanatory, as the expert showed step by step the procedure and also described the process, but the novices did not have the chance to do the operation themselves.

Pilot 3: Literature and Star Wars [Length: 29´01´´]

The session was recorded on April 11th at Universidad de Chile. In this session, the expert explained how the film Star Wars was related with John Milton's *Paradise Lost*, and how it might be related with some events in *The Bible*. The main discussion involved how the participants were able to recognise some scenes of the movie, identify the similarity of the characters of the film with the work of Milton, and how *The Bible* might influenced the director of the film in some scenes.

As it was previously mentioned, the specific materials used in each of the sessions will be described in the table below.

Table 1. Specific materials used in each session

Session	Materials
Session 1: History of Videogames	computer, projector, speakers
Session 2: Rapa- Nui dance	computer, speakers, loincloths, comfortable clothes, water
Session 3: How to cook sushi	rice, cream cheese, avocado, palm heart, peppers, kanikama, nori, ciboulette, sesame seeds, soy sauce, four sushi mats
Session 4: Drums theory	computer, projector, speakers, drumsticks, EVA foam used as drum pads
Session 5: Creative writing workshop	computer, projector, a poem chosen by the novices
Session 6: Singing lesson	computer, projector, speakers
Session 7: Introduction to Chilean wine	computer, projector, two bottles of wine, glasses
Session 8: DIY: making a lamp	three light bulbs, three table lamp switches, four metres of electric wire, three bulb caps, hot silicone glue, hot silicone gun, three plugs, three bottles
Session 9: Branding: how to create a logo	computer, projector, speakers, sheets of

	paper, coloured pencils
Session 10: Introduction to Braille System	computer, projector, Braille strips
Session 11: Home musical production	computer, projector, speakers, sheets of paper, pencils
Session 12: Composition in short video making	computer, projector, speakers, sheets of paper, pencils
Session 13: Juggling	juggling balls
Session 14: 90's music	computer, projector, speakers, sheets of paper, pencils
Session 15: Improvisation techniques	comfortable clothes, water
Pilot 1: How to play the Cello	cello
Pilot 2: How to repair a bicycle	bicycle, a wrench
Pilot 3: Literature and Star Wars	computer, projector, speakers, sheets of papers, pencils

4.4. Procedures:

Before giving information to potential participants, two online scheduling tools were used in order to organise the process. The first one was created to organise the experts' participation. In this schedule, all the participants that mentioned on their emails that wanted to lead a session were asked to fill in the information required: field, approach, e-mail, phone, time available and possible materials needed. After scheduling the possible sessions with the experts, a second schedule was created. This one aimed to organise novices' participation, by asking them to fill in their names and emails on the sessions that they were interested in participating.

At the beginning of the sessions, consent forms were given to the experts and novices to sign them, and their rights as participants as well as the nature of the study were mentioned again. Subsequently, novices were instructed to ask questions, make comments, and expect clarifications. In addition, experts were also instructed to engage novices in the learning process, encourage comments, and examine understanding of the contents. During all the

sessions, research assistants were present in order to solve any issue that might come up. They were taking notes in order to supplement data analysis, while all interactions were digitally recorded with audio and video recorders. Finally, participants were instructed to speak only in English and use whatever device or media that facilitated understanding of the contents. After the session finished, both expert and novices were interviewed by the researchers, and asked to answer a list of questions. This instance of interaction was also digitally recorded.

4.5. Research design

This research study focuses on the study of communication strategies used among L2 learners of English. Particularly, it aims at exploring the relationship between discursive structure and semiotic context in the interaction of English Language learners during a class. As such, it falls within the scope of discourse analytical methods on the basis of a semiotic approach.

Since second language acquisition is the central field of inquiry of this research, perspectives on language use were especially relevant. The application of complex dynamic systems principles to research on L2 that provided rich insights into language acquisition. As Larsen-Freeman (2011) argues, language acquisition is developed through language-use to language-form. This entails an eminently social view of language, in which social practises have a bearing on communicative practises. Thus, language use is the milestone for language learning. As the author explains, "interlanguage emerges bottom-up through use. As such, no innate language faculty is posited" (p. 54).

Similarly, ecological perspectives on learning has provided "a holistic approach that took into account the combined and interactive operation of a number of different elements/conditions relevant to specific situations, rather than following the more traditional practise of examining the relationship between well-defined variables in relative isolation" (Dörney, MacIntyre and Henry 2015, p.1). Thus, the language ecology approach conceives language in terms of an ecosystem formed through a dual relationship. On the one hand, the relationships among the diverse forms of language that exist, and on the other, the relationship between those languages with their speakers. Moreover, such perspective had found an important niche in learning studies, accurately presented in Kramsch (2002), who

posits that "learning is a nonlinear, relational human activity, co-constructed between humans and their environment, contingent upon their position in space and history"(p. 5).

Regarding discourse analytical methods, there is no general agreement on how discourse analysis should be carried out, as "'discourse analysis' covers a multitude of rather different approaches" (Hammersley 2002, p. 2) Thus, rather than a unified method, discourse analysis can be characterised as an approach, a way of understanding and thinking of a problem. Although discourse analysis is heterogenous in nature, there exist some general guidelines on how data should be obtained, gathered and analysed, as "the steps in conducting a discourse analytic study broadly include devising a research question, gaining access and consent, collecting data, transcribing, reading, coding, analysis, validation, writing and application" (Georgaca and Avdi 2012, p. 4). For the purpose of this study, discourse analytical methods used on language study in L2 contexts provided valuable insights into data analysis, particularly in raising awareness on "the relevance of shared socio-cultural conventions, including linguistic conventions, in successful linguistic interactions" (Kachru 1985, p.1).

The present study is highly orientated towards the description of the language learning process beyond the linguistic level, thus giving account of the semiotic processes mediating interaction among learners. Particularly, it is focused on the construction of semiotic context, which is understood as actions "collaboratively defined through a process of interaction in which recipients play a very active role" (Duranti and Goodwin 1992, p. 18). More significantly, context is not understood as an isolated variable surrounding linguistic content. On the contrary, both context and content "are engaged in a recursive feedback system" (Atoofi 2015, p. 6).

4.6. Analytical procedure

Taking the research design of the study into consideration, several procedures were performed in order to analyse the data (Georgaca and Avdi, 2012). Firstly, the total of the sessions recorded were collected. Through periodical meetings, researchers chose which recorded sessions were to be analysed. In order to ensure representative data for the analysis, selection criteria were based on notions for the construction of semiotic context proposed by Duranti and Goodwin (1992), and Atoofi (2015). Thus, an important criterion was the actual

interaction among participants, from which three main functional categories of analysis were projected: prior knowledge, common sense, and question- response routines. In addition to the degree of interaction among experts and novices during the sessions, quality of the recordings was also considered as a selection criterion.

Subsequently, the data selected for the analysis (eight sessions) were divided randomly among researchers. In order to accomplish this, researchers divided themselves into four pairs. Each pair analysed two sessions. Each session was played several times in order to be thoroughly analysed. Not all the preliminary results of the analysis of these classes were considered in the final results section, just the most representative examples. Therefore, the set of most representative analyses were discussed among all the researchers in order to discuss common findings and patterns. Thus, results were shared among researchers in order to enrich their content.

Considering the sociocultural theoretical assumptions already presented (Kachru, 1985), results were complemented with transcriptions of the data. These transcriptions were based on the notions proposed by Goodwin & Heritage, 1990; Ochs, 1979; Sacks & Schegloff, 1979. Sessions were not completely transcribed; nevertheless, all the analyses included several transcriptions, as well as captions of parts of the sessions that seemed relevant to the researchers. Then, transcriptions were analysed in order to describe the dynamics of the co-construction of semiotic context.

Video recordings were made following the techniques for audio and video recording for linguistic research proposed in Margetts and Margetts (2011), and strategies for video recording suggested in Hall (2007).

5. Results

The analysis was based on three main functional categories: prior knowledge, common sense and question-response routine. Representative instances from the data collected were classified under these categories. In order to create this categorisation, the focus was on the tools and resources that novices and experts used in order to successfully achieve communication and cooperation. These tools correspond to the materials that the experts needed for the development of the class. Within the resources used by the participants, it is possible to mention, for example: discourse markers, object materials and non-verbal communication.

As mentioned above, the criteria used to classify results gave origin to three functional categories: background knowledge, common sense and question-response routines. Background knowledge refers to the previous acquired knowledge of a speaker. These schemata help to retrieve information when learning new things, as stated by Carrel (1987). In the present study, background knowledge played an important role due to the necessary awareness that the participants have about the topics that were going to be taught. The participants relied on their previous knowledge and experience in order to understand different aspects of each of the classes. The second functional category is common sense, which refers to "the faculty of perception by which a person combined and interpreted the information delivered by the five senses" (Aristotle in Van Holthoon, p.3). In other words, people are able to perceive information through their senses, and they interpret it or provide relevance to it according to their social and/or cultural system. Finally, question-response routines correspond to interactions between participants within a communicative instance. This category has two main aims: on the one hand, it guides the development of the class and, on the other hand, it helps to create patterns of interaction among subjects. It does not necessarily require an explicit question or answer, but it can also be reflected in discourse markers or non-verbal communication, elements which also trigger a response from other individuals and help to create patterns of communication.

The resources employed by the participants were important for interaction and effective as communicative strategies. In the case of discourse markers, it was observed that some participants, mostly experts, used some specific lexical items repeatedly in order to fluently develop the class and to introduce new activities and contexts. When talking about

non-verbal communication, there are a lot of elements that can be taken into account and that could be meaningful in communication. Within these elements, gestures, proximity, gaze and movements can be highlighted because of their importance in non-verbal communication. The body produces non-verbal communication, but it can also be considered within the last category, which corresponds to object materials, because the body plays roles similar to objects in some contexts and activities. In the case of the improvisational theatre lesson the participants' bodies were the only element used to convey meaning. In other words, they played the role of objects in every activity. Depending on the topic or subject of the session, different objects were utilised, and each of them acquired meaning within the context they were immersed, being meaning mainly constructed by the participants. It is essential to mention that actions, objects and gestures need to be interpreted within the context they occur (Garfinkel, 1967), and that in many cases these types of tools were not used in isolation from one another, but in conjunction in order to fulfil diverse purposes.

5.1. Prior Knowledge

There are some situations that occur in the communication between speakers that can only be explained by means of the understanding of the context in which the event is situated or by people who are engaged with features of these different types of contexts. This is what is considered prior knowledge: the information that the participants of an interactive situation have previously acquired. In the case of the Branding Class, it was relevant to acknowledge that all of the participants were young Chilean people that shared a common general background as members of this community.

During the class, the expert gave several examples of brands and highlighted the importance that logos have in the insertion of a particular brand into the market. Following this direction, in one of the activities done by the expert during the session, he showed different logos with different patterns, and asked the novices to identify them. In order to identify the different logotypes of the brands exposed in the activity, the novices needed to have background knowledge about certain things such as video games, clothes, TV shows and even music. In minute 20:18, the expert refers to logos saying that the main idea behind their creation is that people may recognise them and, even more, he emphasises the power that these kinds of images have in everyone. Because of this, at the end of the class the

novices had to create their own logo as final activity. In this particular situation, one of the novices showed the logo he created and the reaction of the other participants is laughter. This can be explained because they are able to relate the image he created with an old advertisement.

Transcript 1

1	NOV1	it's looks <like> the [o::ld]=
2	NOV2	=[be careful]
3	NOV1	kapos hhhh (((all laugh))

Figure 1. In the session *Branding, how to create a logo,* drawing made by one of the novices at the second part of the class.

Figure 2. In the session *Branding, how to create a logo, picture of a*n old logo of the brand of juice *Kapo.*

In lines 1 and 3 one of the novices recognises the drawing of his classmate (Figure 1) as similar to an old logo, as an outdated version of the logo of a Chilean juice called "Kapo" (Figure 2). Novice 1 is able to create a context that all of the participants understand since all of them laugh, demonstrating they see the similarity between the drawings despite the fact the old logo mentioned is not shown. Participants were not able to see the actual image. Thus the novice appropriates his partner's drawing by not considering the original meaning the logo has, but re-interpreting the object of interest, which, in this case, is the drawing, by means of transforming and relating the original sign to an old referent that took place into his and the other participants' life when they were young. This re-interpretation and the appropriate adequacy of the participants to the new context created by Novice 1 exhibits how the participants' common prior knowledge as members of the young Chilean community facilitated their communication. If the novice had made this comment with participants from another country or a different age, people may have not interacted with the logo, nor consumed it or known it at all. This means that these persons would have not been able to re-interpret the image. As a matter of fact, probably they would not have created a common context with Novice 1, which means that they would have not been able to understand the joke.

How to Sing Session:

During the learning process in a teaching environment, it is essential that the teacher is able to exemplify and make comparisons while he/she is explaining new concepts to the students. Moreover, within the classroom context, it turns mandatory for the participants to share previous background knowledge in order to acknowledge the new contents that the teacher is explaining and, thus, to end up with a successful learning activity. To illustrate this idea, in the present example, the relationship teacher-student is represented by the participants, who were divided into two main categories: experts and novices, respectively.

Following this idea, in the present example it can be observed how, during the theoretical part of the session, the expert exemplifies by naming the popular singers Richard Melville Hall a.k.a. Moby, and Pharrell Williams, in order for the novices to easily acknowledge the concepts of nasal voice and falsetto, as the following transcript shows.

Transcript 2

1	EXP	nasal voice? is like:: (0.2)I don’t (know, Moby) OKAY?
2	NOV1	((nods))
3	NOV2	((nods))
4	NOV3	((nods))
5	EXP	okay? he is a:: he is a very NAsal:: aam PERson, you know?
6	NOV1	((nods))
7	EXP	he, he he (.) he his voice:: it sounds like this
8	NOV1	Yeah
9	EXP	BUT aamm pharrell doesn't sound like that (.) but he DOes sound HIgher. (0.1) and that
10		is:: the difference between like (0.2) like:: NAsal voice and falsetto.

11	NOV1	I have a question? mmm does:: Shakira? mm
12	NOV2	(it is) a nasal I think?
13	NOV1	it’s NAsal or [it’s a falsetto.]=
14	EXP	=[is:: is NAsal.]
15	NOV1	Okay
16	EXP	YES
17	NOV1	because she DOesn’t sing with her voice. (.) at all.
18	EXP	NO ((laughs))

As lines 2, 3 and 4 show, the example given by the expert seemed to be understood by the novices, since they nodded their heads. Here it is important to notice in the first place that the expert expected novices to have some prior knowledge about the singers in order for the activity to work. Secondly, it is important to take into account how non-verbal communication contributed to the co-construction of meaning, since the expert was able to interpret their body language as positive feedback, and as a consequence, she continued with the explanation, as lines 5 and 7 show.

Moreover, in line 11 it is shown how Novice 1 introduced into the discussion another popular singer called Shakira. That intervention allowed for participants to interact with each other, and addressing their tasks correctly. Based on the common ground that they shared, the task was successfully achieved. Novices were not only able to follow the expert with her explanation and achieve communication between expert and novices, but they also contributed to the conversational situation, creating new contexts of communication among novices, as portrayed in line 12.

Popular culture is also a common referent among participants within a classroom environment. In this case, the references do not highlight a certain object or the participant's' national background. Nevertheless, the communicative resource used in this session is more universal than others previously mentioned.

90's music session:

In the "90's Music session", the expert named many bands and musicians who are known worldwide. He presented the story of music in the 90's and how the different bands that were part of that decade evolved and contributed to the music industry. During the session, as previously mentioned, the expert named many bands, for example, the band "Oasis", as the following transcription shows:

Transcript 3

1	EXP	the thing is that OASIS was a new band >they only hac album. From >nineteen
2		ninetyfour and nineteen ninetyfive< was their second which they were HUGELY
3		popular. They- were uh (.) naming themselves best. band world:: ((all laugh)) over
4		and over. Again they were very:: arrogant people?

It is important to take into account the fact that, even though the expert was giving a lecture on the band and explaining its origin and development, at some point in the class he mentioned some features of the members of the band. Moreover, the novices were able to agree or disagree with his statements and expand on the matter the expert was tackling, since they had prior knowledge regarding the band named above.

In line 3 the expert mentioned how the band "Oasis" named themselves the best band in the world, which was answered by the laughter of the novices and the nodding of their heads. They seemed to understand the reference right away because, even though they were acknowledging new information about the band, they also had that band as a common referent, as they shared their admiration, and interest in them. Therefore, they were able to laugh in the middle of the explanation that the expert was giving, because the referent of the band being arrogant was understood before the expert provided an explanation. In other words, novices understood both the actual reference the expert was making, as well as the humourous devise the expert used when telling this story, by having prior knowledge of the members of the band and his attitudes.

Drumming Session:

It is important to take into account the fact that audio-visual resources are very important to set and build context within the classroom context. Following this idea, in this session the context was set and built in by participants through the use of a video. As shown in this example, the expert made a video that reviewed the history of drumming linked to different musical movements. Through this, the expert aimed to set common ground on the evolution of the activity for the participants to feel engaged.

Thus, the expert had played the aforementioned video showing different musical stages in drumming techniques. When it comes to introducing the most recent period, he presented the achievements of who is considered one of the most prolific drummers nowadays. One of the novices asked for further information, as shown in the following transcript:

Transcript 4

1	NOV2	where he:: where did he plays? (0.1) in which band
2	EXP	he plays in a drum n bass (0.2) in an electronica group (.) called nerve

How to make Sushi:

As could be appreciated, prior knowledge is vital common ground between speakers. It helps to co-construct meaning between pairs in many different ways and with many different aspects of signs that are understood in communication. However, prior knowledge can also be related to common sense. Consequently, the beginning of the class about “How to make sushi” demonstrated the correlation between prior knowledge and different communicative resources. Firstly, the expert situates the novices in the context of preparing sushi, by using a formal interrogative construction.

Transcript 6

1 EXP sO the:: (.) class today is about sushi" ((tilts her head)) (0.2) >doyoulike< sushi? (0.2)

With this question, the novices were able to evoke memories of them eating sushi, of the ingredients that take part of a sushi roll, of the variants of sushi that they have tasted, etc. Novices searched in their minds the broader sign that is sushi, and connected it with all the different specific situations, shapes, forms and times in which sushi was part of their lives. In other words, the expert relied on the novices' prior knowledge about sushi. Supported by the novices nodding heads when asked if they liked sushi, the expert assumed all of them had some prior and general knowledge of it. By doing so, the expert established a common context in which the novices and the expert were already having everything related to sushi in their minds.

With this very same question, the expert began a question routine which commonly occurs in a class. She asked something in order to gain the novices' attention, and later give continuity to her class through the feedback the novices gave to her, in whichever form (nodding their heads, talking, asking questions, etc.). This was highly meaningful for the expert in order to guide them in the production of sushi and to be sure if she and the novices were giving the same or similar meaning to the different signs she used. In this case, the effect that she tilted her head and waited for a couple of seconds for the novices to answer proved that their reactions had an extremely important role in her following actions.

Since this question asked in Transcript 6 is a yes/no question, the expert can continue and also lead the class to something more specific. From the general idea of sushi and its types, the expert narrowed down the topic and mentioned the two rolls she would be teaching the novices to make: the Californian roll and the "traditional" one. This means that the expert applied new contents, which are the names of the two specific rolls the novices were going to prepare. Such concepts were linked to the previously conceptualised contexts that were created when she asked if the participants liked sushi. The novices were expected to know

what these two rolls were because, as it was previously mentioned, the expert relied in the novices' prior knowledge.

5.2. Common Sense

Findings for this category are strongly related to cultural knowledge of collaboration and behavioural patterns. In this particular type of phenomenon, the shared cultural background in relation to specific contexts is what, ultimately, shows to be crucial to the interaction among participants, and thus, to meaning-making processes and context creation. Five representative events in which common sense affected context will be presented and thoroughly explained in order to illustrate how this category works.

Improvisational theatre session:

A first example corresponds to the class of Improvisational Theatre. In this case, it is especially interesting to pay attention to the fact that the environment is not the physical one, but that act corresponds to a common construction which is guided by the expert. Throughout the class, the expert is constantly asking the participants to act as different characters in given situations: by the different roles they play, the environment changes. In this sense, meaning is created by them. Even though the expert is the one in charge of establishing the setting, all the ideas of the performance come from the novices, who are actively participating in the creation of a meaningful and coherent situation. In fact, the reality in which they put themselves in order to continue the actions comes from their own creativity, and from their perception about the behavioural patterns which are supposed to be found in certain situations. In most of the activities, the context in which participants displayed their performance was created through verbal and non-verbal communication. Through these instances, they feel compelled to cooperate with the reality created by another participant and, by means of this coordination and the influence of common sense, to comprehend what each other wants to do next. An example of this category influencing context can be seen in the following extract of the class:

Transcript 7

001	EXP	NO you stayed in the position but you’re not a preacher ANYmore ok? (1.5) for EXAmple
002		((runs to one participant)) i'm a BABY
003		((laughs))
004	EXP	AND someone else needs to come here (.) always THREE people YES? (0.2)
005		i need someone to be something hh

Figure 3. In the session, *Improvisational Theatre*, the expert (EXP) is playing the role of a baby while the other participants are thinking about what they are going to play.

In this example, the statements made by the expert, as well as the other participants, have to be interpreted as prompts for collaboration in order to create a meaningful situation. Thus, the expert in line 2 announces “I’m a baby”, and one of the novices immediately starts cooperating with this new context, performing actions aiming to convey that the participant is interacting with the baby. In this way, novices feel compelled to agree with each other and to assume what the other participant wants to portray or represent. Without cooperation, there is

no progression of the activity. Thus, the role of common sense is crucial, as it gives a behavioural pattern to follow depending on each situation invented and thus allowing for the fluency and the coordination of the interactions between participants.

Drumming session:

Even though an attempt is made in order to differentiate categories, there are some instances which show collaboration and a clear overlapping between functional categories. Such is the case of the following example, in which the prior knowledge category has a bearing on the development of interactions which are based on common sense. This example is taken from the final part of the drumming session, in which the expert is attempting to make novices reflect on their previous experience regarding drumming - or rather the idea they had about drumming - and how they felt throughout the lesson. One of the novices answers by saying that for him it was quite difficult, because he felt like every movement he made was important as it implied an actual difference in terms of the technicality of the movements.

Transcript 8

1	EXP	did you: often see:: drumming as a very:: uh. distant.
2		an:: unreachable thing? sometimes?
3		(.) like some things (we have been seen)? like looking
4		relaxed and:: more free? did you see like-
5	NOV1	um the first time that I- I:: (.) sat in front ov a
6		drum kit and i tried to play (.) everything made
7		a difference and it was- very difficult (.) the::- it
8		was just a matter ov- uhh trying:: and playing
9		because? (.) you: just start to get the feel and? get
10		the coordination. as long as you play.
11	EXP	Right

```
12    NOV1    and:: uhh (.) yeah i- i just didn't pay attention to
13            some of my movements ((humming)) except
14            for my uhhh (.) body parts and i think (.) it's
15            something that will improve? uh (.) my coordination
```

Although the novice's answer was rather vague, the other participants seemed to agree with him, expressing approval by nodding their heads and saying "yeah" (line 007), as the excerpt shows. This could be explained by the fact that all of them share the same prior knowledge, and they may have had a similar experience regarding drumming as a difficult task.

The meaning that is attributed to the novice's answer is based on the participants' own experiences, as well as the context in which they are immersed, which was the drumming lesson, rather than based on the meaning of the words themselves. It is the relation between the novices, their environment and their experience which lead to the construction of the meaning of the utterances issued.

Another example related to common sense can be found in the drumming lesson, in which patterns of behaviour are shown through the engagement with the actual session by means of the appropriation of materials. At the beginning of the session, the expert starts introducing himself and expressing his feelings about teaching a lesson to younger students from the same academic programme he took. He also speaks about his trajectory as a self-taught drummer. While giving this introductory speech, one of the novices had already grabbed a pair of drumsticks. Moments later another novice follows his example. N2 grabs only one drumstick and plays with it in the air while the expert introduces himself, as it appears in the following sequence of images:

Figure 4. In the session, *The basics of drumming,* Novice 1 (N1) is taking the drumsticks.

Figure 5. In the session, *The basics of drumming,* Novice 2 (N2) is grabbing one drumstick.

Figure 6. In the session, *the basics of drumming*, Novice 2 (N2) is playing with a drumstick

Through these actions, these novices showed a preliminary engagement with the overall context by means of the appropriation of one of the materials intended to perform the actions and movements that will configure their learning. The relation of this action to common sense is that, although not necessarily being allowed to grab the sticks, the students feel already so involved in the interactive situation that they feel free to use the elements disposed for them. In this case, the disposition of the elements is what allows them to have certain behavioural patterns: as each has one pair of drumsticks in front of them, they infer that each of them is going to use one. On the contrary, if there was only one pair of sticks in front of the expert, the novices would not have done the same.

How to prepare sushi session:

Very similarly, the lesson on how to prepare sushi presents an example for the establishment of context by means of materials. In this particular example, when the participants enter the room where the class is going to be given, they find the ingredients needed to prepare sushi on the table: rice, avocado, vegetables and others.

Figure 7. In the session, *how to make sushi*, the expert is establishing context through the use of materials.

This setting allows the students to infer that they are actually going to prepare sushi. In other words, the multiple ingredients and objects intended to be used during the class are understood by the novices in such terms. Vegetables and rice are there because the expert will eventually use them to teach them how to prepare of sushi. Along with their prior knowledge about cooking sessions, common sense allows them to understand beforehand how the class is going to be developed. Immediately when seeing the classroom and particularly the ingredients on the table, novices perceive the importance of these gadgets and also that they must pay close attention to what the expert does with them.

90's music session:

In the following example it is shown that interpretation of non-verbal communication is also an important aspect to consider when speaking about and understanding common sense. In the theoretical class about 90's music, non-verbal communication is used as a resource for thematic development. As the transcript and images below show, non-verbal interaction between the expert and one of the novices is central for the continuity of the topic.

This is achieved mainly through the participants' active participation in the class and their common sense concerning the message that the novice wanted to express.

Transcript 8

```
001   NOV3     maybe it's related to the tragic (0.1) ehm::
002   EXP      out[come]=
003   NOV3         =[outcome]=
004   EXP          =[of kurt] cobain (.) yeah
```

At the verbal level of interaction, there is hesitation in the intervention of the novice, conveyed through pauses and prolongations in speech. The expert interpreted these verbal features as a problematic situation for the novice, so he helped him to find a word to convey what the novice wanted to say trying to guess the word or, at least, helping the novice to remember the word.

Non-verbal correlation was also observed, as the following sequences of images show. The sequence below shows one of the novices rising one of his fingers, which is interpreted by the expert as a sign for permission for asking a question in the class. Very meaningfully, this instance reveals common sense of the structure of a traditional class.

Figure 8. In the session, *90's music*, novice rising his hand and expert directing his attention towards the novice.

When the novice cannot find the precise word for what he wanted to convey, he relied on corporeality to give a sign to the expert, who directed his attention towards him and finally comes up with the word, as transcript 8 already showed.

Figure 9. In the session, *90's music,* novice trying to come up with word and collaboration from the expert.

Finally, both parts showed agreement in a non-verbal manner, which was verbally conveyed through the co-adaptation instance signaled in Transcript 8.

Figure 10. In the session, *90's music,* agreement on both parts.

Creative writing workshop:

Finally, another meaningful instance in which non-verbal communication took a major role for context creation occurred during a creative writing workshop. During the first stages of the lesson, the expert relied strongly on the common academic background of the participants, making relevant questions and statements regarding founding assumptions in the field of the lesson, which is literature. At some point, this resource became monotonous and repetitive, which meant that the expert felt compelled to innovate in his strategies in order to get novices' attention and engagement again, and thus attract their attention again. For this reason, the expert made use of the projector at his disposal, shifting the focus from the participants to the image the device shows. This shift represents a change of context because the expert changes the main topic he was talking about, which was explaining abstract ideas and taking advantage of the common knowledge he shares with the novices, to paying attention to an actual poem from Ernest Hemingway, and as a consequence begin a new "portion" of the class that would be the introductory activity to the workshop.

Figure 11. In the session, *Creative workshop,* the expert is indicating thematic shift.

Figure 12. In the session, *Creative workshop,* use of nonverbal communication on the expert's part.

The expert's body was, at this point, facing the image of the poem and at the same time he made easier the task of following his ideas and focused on the novices by also adding words that made clear his decision of ending a topic and beginning with another.

Transcript 9

1	EXP	many writers are (.) very aware of those (0.4) uh
2		features. ok? ((points at image))
3		lets sEE what uh (.)Ernest Heminway can uh (.)TELL
4		us.

His actions supported his words in such a way that there was no room for doubts of what was going on in the class: the mixture of words and actions supporting one another makes easier to follow the intentions of the expert. This shift on the focus of the class was made due to the necessity to keep the participant's attention, which is the reason why this argument is related to common sense: the expert knows, probably by experience, that monotonous activities in the classroom result in the lack of attention from the participants, especially when the topic is theoretical. This makes him use certain behavioural patterns in order to make participants feel involved in different aspects of the class. Because of this, the expert gave successful feedback throughout the whole class: common sense helped him to understand which were the necessities of both the participants and of the class in order to be productive and interesting.

5.3. Question-Response Routines

Question-response routines guided the development of the class and generated patterns of response. In many cases, these patterns were used to introduce new topics and activities during the sessions. Also, they were useful to advance from one theme to another.

90´s music session:

In the lesson about 90's music, the expert began the class by posing a question to the NOVs. As expected by the EXP, his utterance prompted novices to come up with answers that, ultimately, set an appropriate context for interaction. More relevantly, the way in which

the EXP formulated his question revealed its importance precisely in terms of its function for interaction:

Transcript 10

1	EXP	the first (0.1) I would like about (0.1) some of the
2		bands that
3		come to your mind whenever you::hear about this (.)
4		very extensive
5		music genre (0.2) so::please (.) what comes to your
6		mind?

As the transcript shows, emphasis was given mainly through lexical choices and pauses in verbal discourse. In effect, the use of "first" with the value of a time adverb set its relevance in terms of setting a thematic context for the development of the lesson. In this manner, pauses were used as a parsing mechanism to highlight the different elements of what was said. Additionally, the interjection "please" followed by a pause emphasised and introduced the question in the form of an interrogative utterance. All these discursive verbal features aimed to pose a significant question in terms of the development of the whole lesson. After eliciting novices' answers, the EXP stated that, in fact, they were about to review a long historical period that comprised many and varied musical genres.

Drumming session:

During the drumming lessons, the expert used different strategies to proceed with the class. It was possible to find pauses, silences, questions and the use of some discourse markers for learning progression. Therefore, the use of questions and analogy played a major role in context construction and mutual understanding. From the importance of a correct technique at performing the movements required for drumming, the expert moved on to the physical consequences associated to drumming, whereas the EXP employed analogy with a car crush to create a common ground to update context:

Transcript 11

1	EXP	now let's move on to some physics (0.1) ehh:: this
2		is an old truck (.) this is a chevr-
3		chevrolet superauto (0.1) maybe from the seventies
4		(.) and this is an audi (0.1) a
5		new car (.) a very recent and (.) innovative car
6		(0.5) eh:: do you imagine what
7		would have been if the:: truck eh:: crashes with the
8		car?

The phrase “let’s move on” (line 1) served to introduce the comparison. However, the analogy seemed difficult to understand by the novices, who remained silent after the expert’s statement. This was interpreted by him as a sign indicating that the question he had already asked in order to be understood and answered by the novices. It was necessary to reformulate the question in the following terms, and finally elicited an answer:

Transcript 12

1	EXP	well (.) which of the two:: would be more visibly
2		damaged
3	NOV1	the car
4	NOV2	the car

However, the novices were still hesitating. The expert interpreted their plain answer as a sign of insecurity, and then gave them confidence to elaborate their answers further:

Transcript 13

1	EXP	and do you:: have any idea of why? (0.6) any reason
2		(0.1) whatever
3		you say correct=
4	NOV1	=the car - the truck is more heavy (.) and it's like
5		bigger (.) so it's
5		like (0.5) better designed to withstand damage
6	EXP	right (.) that's correct

Then, it could be seen how the use of an analogy contributes to updating the context. Through a comparison, the expert looked for the comprehension of the physical phenomena behind drumming. However, context was also updated through reformulation of the previous statement shown in line 1, which reveals another function for questions in this context: introducing a motivational statement for collective elaboration of knowledge.

The expert in the drumming lesson asked questions in order to perform or mark transitions from one theme to another. Therefore, the response given by the novices established the understanding of this question, and this response might be direct or indirect. A direct response by the novice was understood by the use of verbal elements, and the indirect response by the use of non-verbal strategies, such as gestures, silence, etc. These instances were observed in the use of conjunctions, as the following excerpt shows:

Transcript 14

1	EXP	but first (0.1) before we get into the world of drums (.)

2		and drums sets and playing
3		certain styles(...) there is (0.1) one thing that is an
4		essential eh:: condition for
5		doing all that eh: properly and in a healthy ways (0.5)
6		hands(.) what did you see
7		there guys?
8	NOV 1	I know I have seen this (image) (0.1) calluses?
9	EXP	calluses (.) you blisters=
10	NOV 2	= (nod)
11	NOV 3	= (nod)

In this manner, the context changed through the transition made by the expert and context through the different interventions made by the novices. Firstly, the updating of the conjunction “but” (line 01) facilitated thematic transition, as well as the use of deixis, as shown in line 4. The use of the adverb “there” in the formal construction of the question was interpreted here in the light of the context constructed so far. The expert had projected an image and had directed novices’ attention through the use of verbal language, but also through his corporeality, moving his head in direction to the screen, which has been interpreted by novices as a deictic expression, in the same way in which verbal language had simultaneously expressed. Thus, novices’ response is verbally elicited in one of the novices (N1) and corporeally expressed in the other two (N2 and N3), signs interpreted as a good answer by the expert, who confirmed their ideas of what they saw on the screen. Besides reinforcing this knowledge, the expert assured the importance of the topic that would be examined:

Transcript 15

1	EXP	so let’s start by the very beginning (0.1) if we don’t eh::
2		build eh:: the foundation
3		for our tech-technique properly (.) then we would have (0.1)
4		with eh:: with
5		calluses (.) with injuries (0.1) we can hurt (.) very
6		seriously our tendons our (.)
7		joints=
8	NOV 2	= (nod)
9	NOV 1	(look at his hand)

The local conjunction “so” (line 1) had the same function observed in the previous example for local conjunction, and had a major role in stressing the importance of the thematic transition that took place, which was understood by N2 in that precise manner. Thus, he expressed agreement through nodding, and N1 looked at his hand. In both cases, both participants were showing engagement with the context; the one that had been built and the one that has been updated.

Branding session:

Also, another mechanism for context creation was the one that worked through implicit statements that activated a question-response pattern. Following this idea, in the class related to Branding: How to make a logo, the novices played a game that consisted in recognising the different logos that appeared in the PowerPoint presentation that the expert had. Here, the EXP got a chance to ask questions but instead of creating a question-response routine he did not produce interrogative statements. What he did was give pauses in order to allow novices to identify the logo that appeared on the screen. In the following transcription,

it is possible to observe how the EXP started the game presenting each logo separately after pauses and waiting for the novices' answers.

Transcript 16

1	EXP	so lets play a game (.) ok you have to guess (.)
2		those logos ok? I think some of
3		them are VEry recognizable (0.5) for example THIS ((
4		a shell logo appears))
5	NOV3	Shell
6	EXP	and you have a shell (0.5) real close (.) to this
7		place
8		((whatsapp logo appears))
9	NOV1	Whatsapp
10	EXP	yes::
11		((android logo appears))
12	NOV1	Android
13	EXP	yes (0.5) android
14		((domino's pizza logo appears))
15	NOV	domino's pizza? YES?
16		((playboy logo appears))
17	NOV1	hh playboy
18	NOV2	[hhh] (.) playboy yes

In relation to this, despite the fact that the EXP was not asking a direct question such as "What is this logo? or "What is the next?", the answers that the NOVs gave indicated that they understood that the pauses the EXP provided created a context for responses.

Through the Improvisational Theatre class, the expert usually used some discourse markers as a transition from one step to another one. For instance, it was possible to find the usage of the conjunction “so” (line 01), which was reused at different times to facilitate thematic transition, allowing participants to understand what they had to do in the activities. This can be seen in the following excerpt:

Transcript 16

1	EXP	SO, we’re going to start(.)with an:: activity which
2		is going to be PARtner synchronization
3		ok, SO you two know each other yes?
4	NOV1	Yes
5	NOV2	=[yes]
6	EXP	ok, and I know Erika, SO >we’re all going to work
7		together< yes? COme here (.)
8		SO the idea now is that we are going to try to make
9		the same MOvements at the same time

With this common marker, the NOVs understood that the EXP wanted them to move into another explanation of the activity. Therefore, the use of this conjunction and, rise of intonation was used to build a semiotic context in which the NOV’s might interpret this “SO” (line 08) as a key element that served to change among one context to another. Thus, when she finished the relaxation part at the beginning of the session, she immediately used this conjunction in order to signal that the participants had to initiate another activity.

Juggling session:

The juggling class offered the opportunity to observe an indirect situation of question-response routine. After a short break during the class and the summary that the EXP provided, the new activity for the second part of the class was explained. This new activity implied that NOV 1 and NOV 2 were practicing as a mirror and then they had to throw some of the balls to each other, as shown below:

Transcript 17

1	EXP	D D I think you are ready for the next
2		step (.) aah: the the main problem that you-young
3		jugglers do: is that they try: to: catch the ball
4		by WALKing okey? so they make a mistake by walking
5		aah:: to prevent you to doing this I would like you
6		to stand opposite each other
7	NOVs	((laughs))
8	EXP	so if you start walking you WILL-((indicating the action of bumping
9		into something))
10	NOV 1	yeah ((laughs))
11	EXP	you need to be EXTRA careful okey?

During the explanation of the task the EXP represented a highly possible situation for new learners: if one of the juggling balls might fall, the person would have to start to walk in order to catch it. First, he started to explain this situation, as he was representing the mistake; second, he ordered the NOVs to change their places; and finally, the EXP repeated the representation, at the same time, indicating the action of bumping the ball, but he interrupted

the explanation raising his voice, as indicated in line 8. The response by one of the NOVs was positive, and even with laughter due to the fact that the situation was understood. In other words, the EXP asked an indirect question by representing the previous situation and interrupting the previous situation in order to be fully understood, and also to guide the NOV's to avoid this mistake. An indirect situation of question-response routine might be given by an indirect question but a direct answer; this form of question modified the patterns of interaction between EXP and NOVs, because the EXP might be waiting for a direct answer, and by doing this the transition from one theme to another may occur.

6. Conclusions

The present study revealed, among other findings, important mechanisms for the construction of a semiotic context in communicative situations in the target language. As we have seen in the present investigation, the study of SLA has progressively changed from a structure-orientated perspective to one in which the focus is the learner. For this purpose, it becomes necessary to consider context as the set of cultural and social rules that speakers have during interaction, instead of merely focusing on the sentential level. Therefore, as every element of a communicative situation was considered to be a meaningful sign, the context became a crucial element to consider when studying communication in depth.

Question-response routines appeared to be a relevant strategy to achieve motivation of learners when it comes to actively participating in the interactive event; a prompt to activate their response. Thus, it showed to be a successful mechanism to generate context, as it ultimately aimed at the interaction among participants. It is important to highlight this was a resource monopolised by experts, who used it in order to directly involve participants, in contrast with the other two functional categories, in which their occurrence was more evenly distributed.

Another relevant finding in this category has to do with the creation of patterns of interaction, in which the use of discourse markers had a bearing on the activation of the common sense category. That process was necessary to maintain interaction and the continuity of the lesson. The transition from one theme to the other proved to be useful for both opening and closing contextual instances.

Prior knowledge is, by far, the most used mechanism for context creation. Features that participants shared (mainly age and cultural references) shaped a common cultural background that, in the case of prior knowledge, mostly aimed to structure the particular theme of the lesson. In the case of common sense, such knowledge pointed at culturally established patterns of behaviour in the context of a lesson, which is also strongly shaped by the theme of it.

Homogeneity of the participants emerged as a key element for the category of prior knowledge. The lack of variation among participants in terms of their age and general cultural background contributed to generate symmetry among them, which appeared to have relevant implications within classroom interaction, providing confidence for communication and thus

affecting the overall classroom atmosphere in a positive way. This aspect is intimately related to the importance of this study: learning among peers with more or less the same level of proficiency and educational background distinguish this study from others in which interaction is highly asymmetrical.

Linguistic categories provided elicitation of functional categories. Non-verbal language was used mainly as an indexical resource in which participants strongly relied on instead of their mother tongue when having difficulties to find lexical items required. Use of discourse markers emerged in instances in which co-adaptation (Larsen-Freeman 2011) occurs at all levels of language, as linguistic structures are reused among participants to facilitate interaction. Discourse markers were mainly found in question-response routines category, where some lexical items were used constantly and repeatedly, creating patterns of interaction and helping to the advancement of the class, besides they were also used to pass from one activity or theme to another.

As this research study has aimed to generate a detailed description of interactional strategies and creation of a common context among learners, it is useful in order to develop more effective techniques for L2 teaching. As such, their design would be enriched as this study aimed at a deep understanding of classroom learning dynamics, adding an horizontal component that took into account novices personal background and interests, thus, having as main focus significant learning. This perspective on interaction in a second language eventually might be projected to studies in bilingual education in general so as to develop more adequate methods in teaching L2.

Limitations for this study have to do with the emergent nature of Edusemiotics, the field in which this study is inscribed. Being this a recently developed area of study, research in the field is still limited thus it was necessary to coherently integrate various areas of study in order to generate valid theoretical references. Also, participants' cultural background had a bear on the homogeneity of the sample. Being all of them college students, their background knowledge and access to culture and information is very similar. Also, since the recruitment was voluntary and on the basis of each participant's interest in the topics proposed by each expert, it is assumed that participants were highly collaborative in each one of the lessons. This might entail a problem for replication in traditional environments, in which the topics treated are not necessarily of the student's interest.

In spite of these facts, this study proved to be interesting for replication, as the variables that can be changed (e.g. age and background of the participants, topics and symmetry of expert and novices) are significant for the results. Therefore, it is suggested to add new variables of study, as well as to investigate if there is any influence related to each class category (i.e. artistic, manual or theoretical) in terms of interactional patterns. Consequently, the creation of a semiotic context, in each of these classes, might be extrapolated to have a positive impact in the national educational curricula. It is also strongly suggested to replicate as a way to illuminate cultural implications between interaction and learning. Additionally, it is worth considering participants who belong to a more heterogeneous background.

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Appendix

In order to transcribe the arguments of the sessions that were considered in the analysis of this project, the following transcription notions were used.

Transcription Conventions

(0.5) pauses in tenth of a second, no one thousand

[word] overlaps

= latching

(.) Micropause

. Falling intonation

? Rising intonation

:: prolongation or stretching

- Cut off or self interruption

WOrd loud talk

word stress or emphasis

> word < compressed or rushed

< word > slowed or drawn out

hhh Hearable aspiration, breathing, laughter

((cough)) descriptions of events

(word) uncertainty on the transcriber's part

Partial Preliminary Results

The first analyses done before having chosen the most representative ones which were shown in the results section are going to be presented in the following pages.

1. Partial Results on "Creative Writing Workshop"

The class that is being analysed is called "Creative Writing Workshop" and was made in May 10th, 2016, being present three students and one expert. The class started with a short introduction in which the expert asked the students if they had ever gone to a writing workshop. Then, he explained the order of the activities to be developed in the class.

According to the class development, the expert after explaining for previous experience in the area, asks the students to start reading "Hills like white Elephants" by Ernest Hemmingway. Each one of the students read a part of the short story and after they started analysing different aspects of the story in terms of narration style and literary strategies.

When the analysis was already finished, the expert asked each student, one by one, to read his/her work. Then, the same pattern was used: after the reading, some stylistic issues were discussed with the participation of both expert and participants, aiming to make each story better.

The analysis will be made with 2 videos, "MAH02906" and MVI_0003", as the first one is directed to the participants and the second one only to the expert. On the other hand, the focus of the analysis will be done on the basis of 5 main features: prior knowledge, question routines, common sense, response routines and finally discourse marker. These five elements are important when considering the creation of a common semiotic context between participants, which is the reason why we decided to highlight and explain why and when this features occurred.

At the beginning of the class the expert purposely repeats the title he decided to put to the module he is directing, in this manner he is able to ask the novices if they have been part of a similar class as the one he is teaching.

```
Transcript 1 (00:16)
1    Exp: em: sO: i have titled(.) emm this emm mOdule as:
2         (.) creative writing workshop. (.) >idontKNOW< if
3         you have been? emm y-you have went to a: a creative
4         writing workshop. o(.) as we say in spanish taller
5         literario. (0,3) yes? (.) and HOW was the (.)dynamic
```

The frequent repetition of the name of the class in English , and in one occasion also in Spanish, helps the expert to set a common mind set since the novices might be wondering if they have been to a similar class and how it was in order to answer the expert's questions, the repetition of the noun that is the title of the class stimulates the novices to think and be aware of the context they are situated in which is a literature class or in the words of the expert "a creative working workshop". The expert uses questions in order to know what level of knowledge the novices have in the subject. In this case novice 1 explains his experience in a previous creative writing workshop he had previously attended and the expert takes advantage of his previous experience to explain how the class will be developed.

Before the expert begins with the first part of the class, which is reading, interpreting and looking for the techniques used in one of the poems written by Ernest Hemingway he points out the importance of having some prior knowledge in the matter.

```
Transciption 2 (2:47)
1 Exp: when youre trYing >towrite< its necessary to kNOw some
2         features a: of the literary technique (0.2) what you
3         have (.) studied here like in first grade (.) is
4         related to the main ah: (0.2) main a: techniques.
```

In the case of this class, the expert and all of the novices are from the programme Licenciatura en Lengua y Literatura Inglesas from Universidad de Chile which means all of them have attended the same classes more or less. Because of their common background the expert is able to refer to a class all of them attended and proceeds to highlight certain specific content that the novices are able to understand due to their common specific background as students of the same programme. In other words, the expert relates on their common academic background and therefore in their common sense as linguists too, in which the basic concepts are understood under the scope of the literature class the participants had in their first year.

Also in relation to this aspect, the expert feels able to make questions without explaining what he is referring to because of the common academic background each of the participants has. Because of this, and related to the first student's narration, the expert asks:

Transcription 3 (19:43)

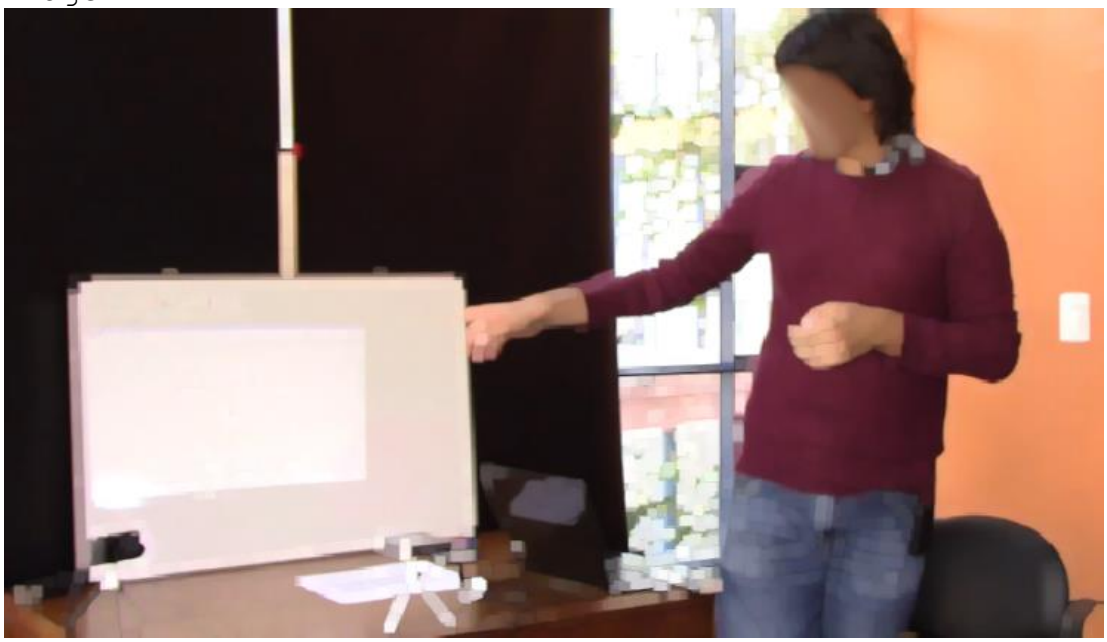
```
1    Exp:   >doyouthink< that its a narration? or IS it? um:
2           (0.5) or IS it (.) the mood of a poem?
```

According to the background the participants share the concepts named by the expert should be known by the entirety of the participants, because of this the necessity to explain what he is referring to with "narration" and mood of a poem" is non-existent anymore. Nevertheless, immediately after, and in front of the lack of reaction from the students, the expert is forced to partially explain what he means. This demonstrates how the reliance in the assumed shared prior knowledge may interfere in the co-construction of meaning.

The expert makes use of the data disposed for him, he shifts his main attention focus from the participants to the image the data shows. This shift of attention represents a change of context because the expert changes the main topic he was talking about which was explaining abstract ideas and taking advantage of the common knowledge he shares with the novices to paying attention to an actual poem from Ernest Hemingway, and as a consequence begin a new "portion" of the class that would be the introductory activity to the workshop.

Image 1

Image 2



The expert's body is, at this point, facing the image of the poem and at the same time he makes easier the task of following his ideas and focus to the novices by also adding words that make clear his decision of ending a topic and beginning with another.

Transcription 4
1 Exp: many writers are (.) very aware of those (0.4) uh
2 features. ok? (the expert looks at the image and 3
3 points at it) lets sEE what uh (.)Ernest Heminway can
4 uh (.) TELL us.

His actions support his words in such way that there is no room for doubt of what is going on in the class, the mixture of words and actions supporting one another make easier to follow the intentions of the expert.

During the first part of the class, the novices read out loud the poem the expert has printed for them. And when all of them reach a period the expert uses those pauses to ask the novices about the technique used in the previously read paragraph.

Transcription 5 (4:43)
1 Exp: Ok. so (.) what are the strategies that Heminway
2 is using in this paragraph.

7:19
1 Exp: k. uh thank you (.) and wh-what can you sAy? about
2 this dialogue.

```
Transcription 8:59
1    Exp:    Ok (.) 1 what is HAppening in that situation.
```

The lexical marker “ok” is frequently used by the expert in order to shift from one context to another and at the same time indirectly stop the novice that is reading from doing so. By using this lexical marker, the expert directs the readings of the novices. In every case he interrupts with the lexical marker “ok” and continues by asking a question related to the poem and its interpretation or the previously mentioned content. He directs the readings and announces his contributions to the interpretation with the same tool, because of this the lexical marker “ok” is used as a response routine for the novices to understand the desire of the expert to explain or pinpoint a literary fact. Thus, the contexts switch from “reading the poem” to “interpreting the poem”, in the first context is expected from the novices and the expert to listen in silence to whatever the person that is reading says and in the second context it is expected to discuss what the expert sees significant. With this the participants also show a grade of common sense that is situated in a context of classes in which all of them should politely listen to the classmates or professor’s contributions.

Prior knowledge also plays an important role when co-constructing meaning through context. Many examples of this are found in this class as for example in minute 1:16, in which while the expert explains the activities that are going to be done throughout the class, the expert speaks about Hemingway:

```
Transcription 6
1 Exp:  the first ten minutes we will see just some paragraphs
2       of a short story written by Ernest Heminway.
```

There is no explanation about what or who this person is, assuming that every student knows that he is an important American writer. Another aspect that the expert assumes that students know is how Americans are supposed to be. While he is explaining what Hemingway’s text is about, he states:

```
Transcription 7 (11:04)
1 Exp: he described the man (.) as the american (.) so- he is
2     (.) 2by sAying that word he Is he u- he is umm (0.4)
3     >heISmakingus< think (.)what an american (.) is (0.3)
4     that prototype
```

There is no need to explicitly explain how the American prototype is, even though there may be a student that does not fully understand. Prototypes as such in general do not need explanation, as they refer to a common idea to how a certain group of people is and, even though they may change from one community to another, in this particular case every participant of the situation is part of the same community, which means they have seen some movies, listened to some songs and have seen throughout their lives how an "American" should look and act. Throughout the reading of the first student's work, we can find some examples of prior knowledge. First, she says:

Transcription 8 (15:31)
1 Nov3: de pequEÑA soñe con Valparaiso.
and then

Transcription 9 (19:13)
1 Exp: she is using some(0.2)features of >the< very same place
2 (0.2) and is
3 using the language of that em (0.2) puerto?

As every participant of the class is part of the Chilean community there is no confusion or doubt in terms of what she is speaking about. As Chileans, they know that Valparaiso is a city located on the seaside, which was a haven of big importance and nowadays is considered a very touristic place. The knowledge of this makes it possible for them to fully comprehend the narration.

In terms of question/response routines, there are some interesting elements to analyse. When the expert gives the instruction, he asks the students if they brought the material expected or not. The first student which answers, instead of saying yes or no, answers saying:

Transcription 10 (2:04)
1 Nov1: a pOem.

He says what kind of work did he bring and, by doing this, he states a pattern to respond the question: the other 2 students also mention what kind of writing did they bring for the class. Related to common sense, when the first student is going to read the work she made, she takes some time to explain in which situation she wrote the story. She explains that she had an important loss little time before she wrote it, and for that reason she dedicates it to him. This is related to common sense because she knows that if she does not state what made

her write, maybe the work will not be fully understood and that it is easier to interpret a narration with the situational environment of production.

2. Data Analysis on "How to prepare sushi"

The class that is being analysed is called "How to prepare Sushi" and was made in May 9th, 2016, being present 3 students and one expert. The class started with a short introduction in which the expert asked the students if they knew and liked sushi, and she also explained the focus of the class: two types of rolls are going to be prepared.

According to this, the expert starts preparing a "California roll", as she explains, the most common one in our country. She goes step by step explaining and showing how to use and prepare different ingredients. After this first explanatory part of the class, she gives the students the option to do a California roll or a traditional one. This second type is only explained by her, but she does not show how to do it.

To go on with the class, the novices decide and start working each one in his/her own roll. During this time, the expert is constantly asking them about their advance, giving them advises and facilitating the elements that they need. She is constantly helping them, especially when difficult procedures have to be done. Finally, she helps the students to cut their rolls and they end the meeting eating their products.

The analysis will be focused in 5 main features: prior knowledge, question routines, common sense, response routines and finally word markers. These five elements are important when considering the creation of a common semiotic context between participants, which is the reason why we decided to highlight and explain why and when this features occurred.

At the beginning of the class the expert situates the novices in the context of preparing sushi, using a formal interrogative construction.

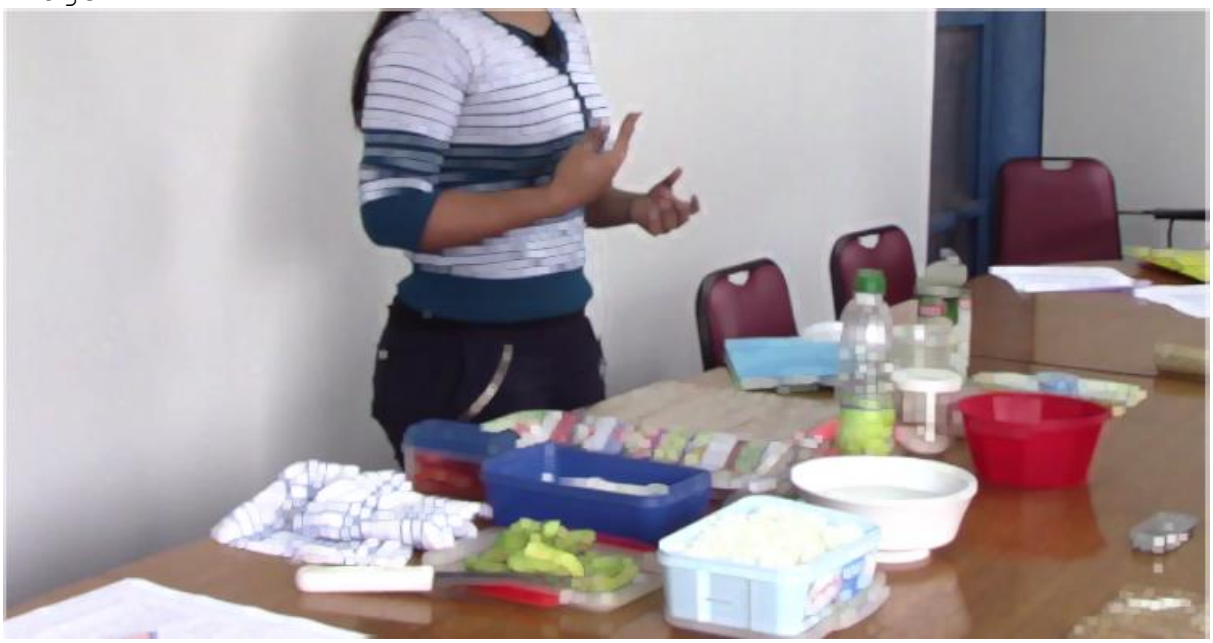
```
Transcript 1
1  Exp: "sO the:: (.) class today is about sushi" ((tilts her
2         head)) (0.2) >doyoulike< sushi? (0.2)
```

With this question, the novices are able to evoke memories of them eating sushi, of the ingredients that take part of a sushi roll, of the variants of sushi that they have tasted, etc. In other words, the expert relies in the novice's prior knowledge about sushi. Supported by the novices nodding heads when asked if they like sushi, the expert assumes all of them have some prior and general knowledge of it. By doing so, the expert establishes a common context in which the novices and the expert are already having everything related to sushi in their minds.

With this very same question the expert begins a question routine, proper from a class, in which she asks something in order to gain the novices attention and later give continuity to her class through the feedback the novices give to her, in whichever form (nodding their heads, talking, asking questions, etc.) is highly meaningful for the expert in order to help them. In this case, her tilting her head and waiting for a couple of seconds for the novices to answer proves that their reactions have an extremely important role.

Since this question is a yes/no question, the expert is able to continue and also lead the class to something more specific. From the general idea of sushi and its types, the expert narrows down the topic and mentions the two rolls she will be teaching the novices how to make: The Californian roll and the "traditional" one. This means that the expert applies new contents which are the names of the two specific rolls the novices are going to prepare, new concepts that are linked to the previously conceptualised contexts that were created when she asked if the participants liked sushi. It is expected of the novices to know what these two rolls are because, as it was previously mentioned, the expert relies in the novice's prior knowledge.

Image 1



Other important aspects that contribute to the establishment of a context are things such as the setting, which means the multiple ingredients and objects the expert has on the table. By looking at these different objects, the novices understand that those pots, vegetables and rice are there because the expert will eventually use them to teach them the preparation of sushi. With help of their prior knowledge about cooking classes and the common sense that goes with being in a class the novices perceive the importance of these gadgets and also how they must pay close attention to what the expert does with them.

Transcript 2

```
1 Exp: so an it takes >a little bit< more than the:: (.)-uhhm
2      the rice that we do:: usually?
```

In line 1 of Transcript 2 it can be seen how the expert assumes every novice knows how “normal” rice is made and she also takes for granted that the rice she is talking about and the one she classifies as “the rice that WE do”, is the rice with which all the novices feel identified. By saying “we” she is giving the context in which young Chilean people should feel identified with the way in which rice is normally cooked in Chile. She identifies the novices as part of the young Chilean community that has been fed with rice cooked in the Chilean way.

Prior knowledge, again, is vital for the expert and here we can also see that by her rising intonation, even though she is inferring all of them understand, she structures it as a question just in case any of the novices do not understand.

Transcript 3
1 Exp: well h you know that Nori is a (.) dried h sea weed.

In Transcription 3 we can see an interesting structure and word choice considering the expert begins by stating that the novices know what Nori is but nevertheless explains that Nori is a sea weed just in case any of them do not know. She keeps assuming all of them share the same prior knowledge. It is important to remember that at the beginning of the class the expert asks them if sushi is what they like, and from that piece of information she puts them in a context in which most of the things related to sushi is part of the novice's prior knowledge. However, she uses specific structures that give her the benefit of the doubt. The context in which the participants are, gives the expert permission to presuppose what the novices know. But the context of the class and her being a teacher also makes her question this assumption because if any of them do not know that piece of information, she is not actually teaching them what that is and as a teacher she has to explain correctly.

Transcript 4
1 Exp: and then you make a mixture of (.) Egg(.) h flour and a
2 little bit of water? (0.2)
3 Nov1: [like the one you] use to fry fish?. [3]
4 Exp: [you stir it] yeah?

Transcript 4 shows how the novices also put themselves in the context of being a young Chilean person who knows certain characteristics from its culinary culture and that the other participants are also part of that context. In line 1 and 2 the expert explains the procedure to make fried sushi by explaining how to make the mixture that covers the roll and in line 3 Novice 1 relates that procedure with the mixture used for frying fish. By putting them in this context the Novice is able to understand in a better way the procedure by means of using his prior knowledge.

```
Transcript 5
1 Exp: you cut the avocado in (.) in (.) thin slices (0.2) you
2      can put it in the freezer for a while? and then using
3      also a matt you put the: m avoCAdo(.) and you roll it
4      again [and you]-
5 Nov1: [as a nori sheet.]
6 Exp:  yes.
```

Transcript 5 shows how the same novice again uses an identical procedure in order to understand the class better, by relating what the expert is saying to prior knowledge. Yet in this case he relates the process to roll an avocado roll with something that had happened previously in the class.

In terms of common sense as an influence to the creation to a context, it is important because this is also part of a common background knowledge that most of the participants have, as it is related rather to the response to a stimulus which does not have to do with logic but only with what is socially established. An example we found on this is when a student, while rolling the ingredients, makes a crying-like sound.

```
Transcript 6
1    Exp: very care[fully]=
2    Nov2: [ihihhihh]
3    Exp:  =try to put your hands- one of your hands
4    Nov2: like-
5    Exp:  yes::.
```

This is understood by the expert as an expression of needing help to do the rolling correctly, which means that she immediately gives the student instruction about how can she do the task easily. This is considered as common sense because it has to do with interpreting emotions of other participants and having the adequate reaction in relation to the social context and background knowledge.

In terms of the discourse markers most commonly used, we can see that the usage of the word “so” is recycled many times to change from one activity to another one. In this extract the expert is explaining the steps in order to prepare sushi and when she has already explained how to make the coverage of the roll, she passes on to the stuffing:

```
Transcript 7
1    Exp: a::nd SO we have to:: cut -aaah long -long pieces of
2         the:: (.) of the ingredients
```

Later, she also uses this marker when she finishes checking the stuffs needed for the sushi roll and starts actually preparing the roll:

```
Transcript 8
1 Exp: we have our rice (.) ready (.) okay SO (.) i will show
2      you the:: -first the:: california one
```

And also when she is explaining how to roll the sushi she uses the same marker, even though she does not get to give the whole explanation because one of the students interrupts her:

```
Transcript 9
1    Exp: yeah (.) SO (0.5) now (0.2) we can ((student
interrupts))
```

During the whole process of explaining steps to prepare sushi and also during the actual preparation of the rolls, she is constantly using the word so in order to give her speech continuity and to take her students' attention so as to change the activity. These changes also imply a change of the context which is being created in the situation, as the focus of both students' and expert's attention changes to other aspect

On the other hand, an important marker we find is the interjection "uh". Even though it is not precisely a word, it has a clear role while speaking in this class: it means that the speaker is willing to ask a question and is usually used interrupting ideas. A first example of this can be seen in the following extract:

```
Transcript 10
1    Exp: [well]
2    Nov1: [uhm]
3    Exp: >sorry<
4    Nov1: i have a ques[tion]
5    Exp: [mhm]
6    Nov1: the rice should be (.) hot or cold.
```

A similar example is found afterwards, when they are making a difference between Californian rolls and the traditional sushi:

```
Transcript 11
1    Exp: okay=
2    Nov1: =uh [is that]-
3    Exp: [so]
4    Nov1: is that the western version of sushi?
```

Another example is the following one, in which there is no interrupting from one participant to another, but a self-interruption of the expert who, while filling the roll with stuff, notices that she has not made an important question:

```
Transcript 12
1 Exp: i will put (.) my sweet(.) pepper (0.2) uhm::: (0.4) uh
2     >sorry< >do you like< all the:: ingredients we have here?
```

Two events in which also the interjection "uh" is used are the following ones. First, a novice uses it to call the expert's attention, as she attempts to do a question while the expert is helping another student:

```
Transcript 13
1 Nov2: so (0.2) uh (0.4) the part i have to left without rice
2       is the::
```

The second one is used as a manner to express that the novice is going to answer to a question made by the expert:

```
Transcript 14
1 Exp: so:: >i dont know< which one:: do you prefer. (0.2)
2 Nov2: uh:: (.) that one
```

The use of the interjection "uh" means that the speaker is going to make an intervention in the situation, generally referring to a question and changing the context by means of shifting the attention to a particular aspect in which the participant is interested.

There are other interesting elements that were seen during the analysis of this class. First the fact that in many opportunities, while the expert is speaking and she loses track of what she is saying or forgets a word, the students tend to finish sentences or mention words in order to help her to develop the idea. Even though this does not mean a change in the context, it reflects how students and expert share it to the extent of being able to complete the expert's sentences even though the relationship between students and expert is clearly asymmetric.

On the other hand, it is interesting to notice how, being this a practical class, things play the role of giving the semiotic context to the whole situation and also of creating different contexts during the class: when the expert is explaining how to prepare sushi all the elements are close to her, but when students have to work she puts ingredients closer to them.

Also, when she speaks about a specific element, the looks of the 3 students concentrate on it, as for example when she speaks about the mat that is used to roll.

3. Report: Branding class, *how to create a logo*

The analysed class is about branding and how to create a logo. The class was divided in two main sections, the first one corresponded to a theoretical explanation of branding and other concepts related, and the latter corresponded to a practical, in which the novices had to draw their own logo. Before starting with the definition and description of some basics concepts about advertising and branding, the expert shows some images that seem to be a logo and ask the novices their opinions about these images. This activity was useful to introduce the concepts and give a better understanding of what branding and creating a logo imply.

In this sense, the context of a class also requires certain codes, such as establishing an asymmetric relationship between both the expert and the novices. Thus, at the beginning of the class, the expert introduces the topic of what exactly is a brand and if the novices already know what it means or not, then he starts to mention other contents that will be learnt during his lecture assuming that these contents will be relevant to the understanding of the main topic of the class, such as the concept of advertising, marketing, customer, and finally how to create a logo.

It was possible to see that every connection that people make between brands and logos is probably given by features that also create context. This connection created by the participants is observed in the several activities they did during the class. For example, when the expert shows them logos just in black and white, or the original colours of the logo but formed just with geometrical figures, the novices were able to recognise the brand of the logos. At some point the expert mention an almost unavoidable relationship between the brand Coca Cola and the colour red.

```
Transcript 1[10:58]
1Exp: If I told you about coca cola as I have - to::ld through
2     all this class you're thinkin on the ((hesitation)) on
3     the logo you're thinkin on the colours (.) you're not
4     thinkin i::n blue you're thinkin in red (1) that's coca
5     cola
```

In the second part of the class, the novices have to play a game that consists in recognise the different logos that appeared in the PowerPoint presentation, here the expert got a chance to ask questions but instead of creating a question-response routine he did not produce interrogative statements, what he does is create pauses that allow the novices to identify the logo.

```
Transcript 2[17:46]
1 Exp: so lets play a game (.) ok you have to guess (.) those
2     logos ok? (1) I think some of them are VEry recognizable
3     (0.5) for example THIS ((a shell logo appears))
4 Nov3: shell
5 Exp:   and you have a shell (0.5) real close (.) to this
place 6        ((whatsapp logo appears))(1)
7 Nov3: whatsapp
8 Exp:  yes::(1) ((android logo appears))
9 Nov1: android
10 Exp: yes (0.5) android ((domino's pizza logo appears) (1)
11 Nov3: domino's pizza? YES? ((playboy logo appears)(1)  hhh
12 Nov1: hh playboy
13 Nov3: [hhh](.) playboy yes
```

Despite the fact that the expert was not asking a question, the responses that the novices made indicate that they understood that the pauses given by the expert create context for responses.

Furthermore, there are some situations that can be explained by means of the understanding of certain contexts or by people who is engaged with features of these different kind of contexts, in this case by Chilean young people and the prior knowledge they have as part of this community. Thus, the game also demonstrate that the novices must have a background knowledge about certain things such as video games, clothes, TV shows and even music. In minute 20:18 the expert refers to logos saying that the idea is that people may recognise them and even more, he emphasises the power that these kind of images have in everyone. Indeed, at the end of the class when the novices start to create their own logo, one of the novices show his logo and everyone start to laughing because they relate his image with an old advertisement.

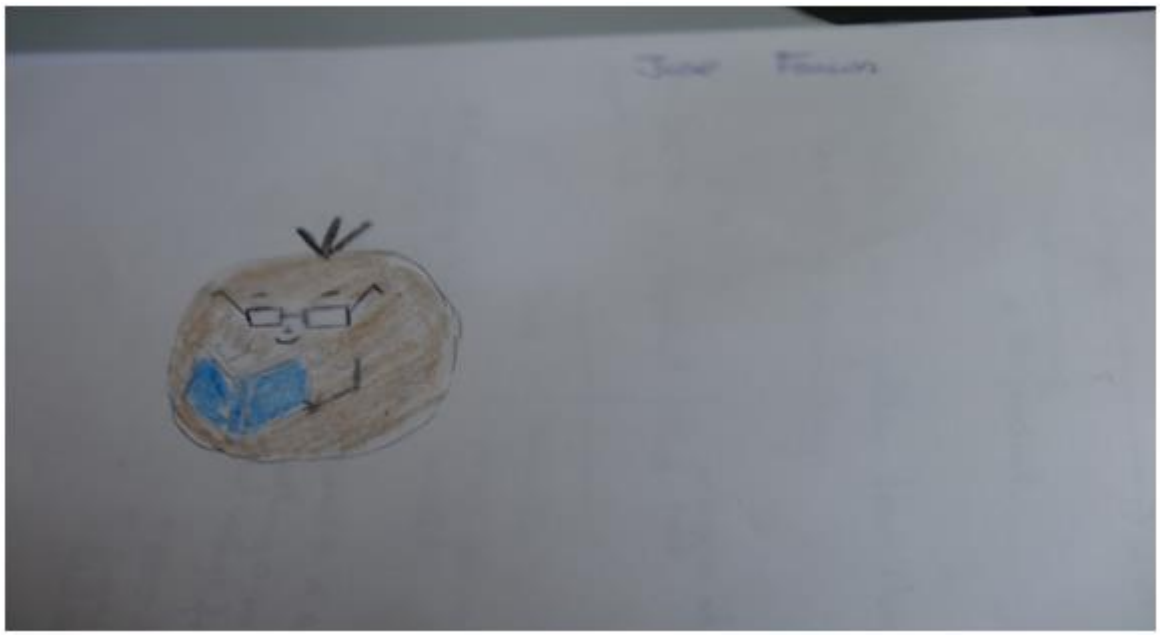


Figure 2. Branding class: *How to create a logo*, drawing made by one of the novices at the second part of the class.

Participant's laughs can be identified as prior knowledge as everyone knows about the old Chilean brand "kapo" (a Chilean juice) and how similar this drawing was to the old logo kapo. Probably this joke would not be understood by people from other countries or children who were born after the existence of that logo.

```
Transcript 3 [09:13]
1    Nov1: It's looks <like> the [o::ld]
2    Nov2: [be careful]
3    Nov1: kapos hhhh ((all laugh))
```

4. Partial results on "Improvisation class"

The class that is being analysed is called "Improvisational theatre". It is a form of theatre where most or all of what is displayed is created at the moment it is performed. In its purest form, the dialogue, action, story, and characters are created collaboratively by the players as the improvisation unfolds in present time, without use of an already prepared, written script. The expert (EXP) started the lesson with a short introduction about how the class will be organised. In addition, the expert encouraged the participants to not be ashamed and to "let them go". Through different activities during the lesson, the EXP and novices (NOV's) do not seem to feel lost when it comes to communication in the target language. There is so much going on, and so much to pay attention to (mostly the other participants and their actions) that the language does not create a barrier for the participants to be understood and to create utterances. Since they are focused on another more important task that is acting,

the barriers that could stop them, such as pronunciation, grammar or even the stress that talking in a second or foreign language do not create any interference between both the EXP and the NOV's.

The main focuses of analysis that may be found in this report are prior knowledge, question routines, materials and common sense. In addition, the data was chronologically analysed in order to make a more comprehensive understanding of it.

Regarding this, the EXP started the class saying that NOV's have to be a "clown", in this terms, the students understand that they must relax themselves and do not be afraid of being in an embarrassing situation during the lesson. As stated that, what the EXP does is literally giving their context as constantly saying what they have to do and how they must behave:

```
Transcript 1
1 Exp: the idea? the MAIN IDEA is that you have to be a clown
2      (.) yes you HAVE to be a clown you don't have to feel
3      ashamed about yourselves (.) you JUST HAVE to let it go
4      ok? this is a good experience to let go all of the
5      pressure that you have (.) so it's a good idea that you
6      start <mo::ving right now>, so((clap)) you can feel a
7      little bit more relaxed OK, and move widely you know
8      because it is a very good option. Because we need to
9      move more ok? Ok
```

The prominence in some word and actions such as "main idea" and "moving" let the NOV's know that they have to start moving around. In addition, the body allows the EXP to reduce the linguistic features as when she started to move widely and then do it. [Sa1] At some point the expert even clapped her hands once when she wanted the novices to start moving. Once the class take its course, the EXP usually used some discursive markers as a transition from one step to another one. For instance, it is possible to find the usage of the conjunction "so" which is recycled in different times to facilitate thematic transition, as the following excerpt shows:

```
Transcript 2
1 Exp: SO, we're going to start (.) with an:: activity which 2
2      is going to be PARtner synchronization (.) ok, SO you
3      two know each other yes?
4 Nov1: yes
5 Nov 2: =[yes]
```

6 Exp: ok, and I know Erika, SO >we're all going to work
7 together< yes? COme here (.) SO the idea now is that we
8 are going to try to make the same MOvements at the same
9 time

With this common marker, the NOV's understand that the EXP want them to move into another explanation of the activity. Therefore, this conjunction was used to build a semiotic context in which they as language learner students must actively interpret that discursive marker in order to recognise adequate context, which is changing through every "so" that the EXP said. Thus, when she finished the relaxation part at the beginning, she immediately uses this conjunction in order to expose that the participants have to initiate another activity. Another element that is used by the expert to mark transition is the clap of her hands. She uses this resource several when she wants the novices to start or end a specific activity. The expert used this resource of the clap to mark transition implicitly during the class, until minute 28:39 approximately, when she included the use of the clap in the explanation of a new activity:

Transcript 3
1Exp: the person that is on the floor is supposed to be on the
2 floor all the time (.) Until I do this ((clap)), and you
3 change

Image 1. The EXP is clapping their hands in order to change the characters and its scenario

Within improvisation, the environment is used as the NOV's see fit. In this sense, meaning is created by them. As the EXP explains, all the ideas of the performance may come from the NOV's who are participating. In fact, the reality in which they put themselves in order to continue the actions come from their own imagination. In most of the activities, the context in which participants displayed their performance was created with words and actions. And with this, they feel compelled to cooperate with the reality that creates another participant and to comprehend what she wants to do next. For instance, in the fourth activity, when the EXP announces "I'm a baby" the NOV's have to start cooperating with this new context and see it as she indeed is a baby:

```
Transcript 4
1    Exp: NO you stayed in the position but you're not a
preacher
2    ANYmore ok? (1.5)for EXAmple (2) ((the expert runs to one
3    of the participants)) I`m a BABY
4    Nov 1: hhh
5    Nov 2: =[hhh]
6    Nov 3: =[hhh]
7    Exp: ((stayed in the position as a baby)) AND someone
else
8    needs to come here (.)always THREE people YES? (2)
9    Exp: I need SOMEONE to be SOMETHING hhh
```

In this respect, the NOV's again feel forced to agree with each other and assuming with what the other participant wants to portray or represent. Without cooperation there is no communication of progression as the very same EXP explains. In the last state they could be whatever they want, because they are their own materials. Within each activity, the novices used just things that appear within reach, which were not many, like a chair and a table. Therefore, they should use their own bodies as a mean to convey meaning and create context to represent specific situations, not just cooperating in groups, also individually. For example, Nov 2 in one activity had to play the role of a girl who was eating chocolate. She did not have any chocolate, but just with her gesture and movements we were able to get the meaning of the situation she was performing.

Image 2. Nov 2 playing the role of someone who is eating chocolates

The participants managed to set the context mainly using their bodies. During the different activities they were changing the context constantly through the modification of their positions and movements. For example, as it was already mentioned, they created a context where one of the participants was a baby and other one was the dad, then they turn this context into a beauty salon, as can be seen in the following picture:

Image 3. Participants pretending that they are in the beauty salon.

Following this idea, cooperation between the participants led them to have a common created context in all of the activities performed in the class. Additionally, it is essential for the participants to follow the conversation and understand what is happening. For instance, in another activity, the EXP explains how saying "no" to an idea cuts the communication between them and makes difficult to continue the improvisation:

Transcript 5
1 Exp:NOW we're going to say no, we're going to reject
2 everything, we're going to reject each other (.)
3 SO you see that:: when you ARE improvising:: you need
4 to accept the ideas ok MAYBE you don't really like them,
5 but you can::take another direction FROM the idea that
6 your partner is giving you, ok?

Therefore, when the participant says an outright "no", the creation of a common context is broken, and continuing with the performance becomes more difficult. In this sense, pauses and silence can be seen as a meaning that they are in trouble to answer:

Transcript 6
1 Nov2: so what about(1) I don't know:: maybe:: take a walk in
2 the PArk (1)
3 Exp: no, that is very boring(.)yes you know there're lots
4 of dogs there, so you can:: I don't know find poop
5 everywhere >and no< I don't like it (2)
6 Nov2: And ((hesitating))(.) what about? (.) ((hesitating)) I
7 don't know aah::

On the other hand, the activity that consists in say "yes, and…" helps to continue with the idea of the other participant. Therefore, it gives space to discursively construct context, facilitating the communication between them making a successful improvisation.

The expert mentions the first activity that they should do, she said the name of the activity, and then she explained it to the novices. While the expert is given the explanation, one of the novices convey the meaning of the whole explanation in one phrase:

Transcript 7 [1:15]
1 Exp: The idea now is that we're going to try to (.)<make the

```
2       same movements at the same time>
3 Nov2: like a mirror
4 Exp:    ye::s like a mirror
```

While she was explaining the activity, the expert started moving as she wanted the novice that was in front of her to follow her movements. At that moment another novice suggested that it was like a mirror, so she reduced the explanation of the activity to something simpler and shorter.

There can be also observed instances where the expert interprets something said by the novices in another way. Sometimes, the novices did not say exactly or explicitly what they want, but the expert is able to interpret the meaning implied in what they say, as it is exemplified in the following transcription:

```
Transcript 8  [8:28]
1 Exp: So: (.) who wants to begin (6)no::? ((laugh)) okay so
2      you're going to begin
3 Nov1:((laugh)) I havn't made the story yet
4 Exp: okay:: okay (.) do you need a little bit of time? (.)
5         for that ?
```

In this case, the novice says that she has not finished the story to present in front of the class, but she said this because she did not want to be the first to present and she needed more time, that was what the expert managed to interpret.

5. Partial Results on "Juggling"

"Juggling" class was recorded on April 25th at Universidad de Chile. The lesson was based on exercises, on which the activities were developed among different levels of difficulty. The expert did not require the use of extra material rather than the juggling balls (3 for each participant) during his class.

During the lesson the participants and the expert were standing and looking at each other directly, the expert made and guided the exercise first, and then the participants tried to repeat the action. In terms of organisation of the class, this was divided into exercises with 1, 2 or 3 balls increasing the level of difficulty. At some point the work was on pairs, and also the teacher or expert established a pause during the lesson in order to relax the environment and get to know his students.

The analysis of this class will be according the exercise's levels of difficulty, the interaction among the expert and participants, and how at some moments different contexts occurred, even simultaneously. The parameters chosen were: prior knowledge, question routines, response routines, common sense, and also discourse markers.

1. First: Setting the context

Regarding the beginning of the class, it can be stated how the expert sets the context after making some question and response routines. Following this idea, after asking for the novice's names, the expert asks the novices if they had had some previous experiences juggling. Right after that, the expert explains the purpose of the lesson, as shown in Transcript 1.

```
Transcript 1
1    Exp:  Can I have your names first?
2    Nov1:  mmm (0.5) eh, <I'm> Daniela
3    Exp:  X? You sir?
4    Nov2:  Y
5    Exp:  >Y, X, Y, X< and:
6          ((pointing to the third novice))
7    Nov3:  Z
8    Expert:  Z, ok(.)>Do you know< how to juggle?
9    Nov2:  No.
10   Nov3:  No.
11   Exp:  >Do you have< any <idea> of >how< to juggle?
12   Nov1:  I mean, with <free balls>, I can managing (.)
13         but (with more I'd) die
14   Exp:  ok. >What about you guys?< (.)
15   Nov3:  <No>, I don't <really> know
16   Exp:  And you sir?
17   Nov2:  I've tried sometimes, but I've always failed.
18   Exp:  Ok, mmm (.) Faithfully, at the end of this
19         class you will know mainly the basics? so you
20         can start (to) learn some other tricks
```

As it is shown in lines 9, 11, 14 and 16, the expert asks the novices about their prior knowledge in relation to juggling. By doing this, the expert is setting the context of the class, because these questions make the novices focus on the concept of juggling, therefore, from now, they know that the session is going to be focused on how to juggle. In addition, after asking the novices about their previous experiences, the expert mentions what they are going to achieve at the end of the session, as it shows lines 18, 19 and 20. By mentioning the

purpose of the class, the expert is contextualizing the novices not only with the topic of the lesson, but also giving them a general idea of how the class is going to be structured. Since the aim of the session is to learn some juggling tricks, it can be inferred that they will have to learn some theory, and also have some practise.

Right after these question - response routines are made, the expert changes the dynamics of the lesson using some juggling balls as ice breakers, as it is shown in transcript 2

Transcript 2

```
1    Exp:  I brought you some:: juggling sets? so I'm
2           going to (?) task your dexterity ((he grabs
3           a ball from his backpack, and throws it to
4           novice 1))
5    Nov1:  ((aspiration)) <okey> I failed ((she tries
6           to catch the ball which falls on the floor
7           and laughs))
8    Exp:  you failed? One for <you> sir((he throws
9           another ball to novice 2))
10   Nov2:  ((he catches the ball with no difficulty))
11   Exp:  and one for you
12   Nov3:  ((she also catches the ball))
13   Exp:  alright <good> (.) <looking good> ((then, he
14          throws another ball to novice 1))
15   Nov1:  ((she catches the ball correctly))
16   Exp:  alright,<nice> ((he throws the second ball
17          to novice 2))
18   Nov2:  ((he also catches the ball correctly))
19   Exp:  ((he throws the third ball to novice 3))
20   Nov3:  ((she catches the ball correctly also))
21   Exp:  okey ((he throws the last ball to novice 1))
22   Nov1:  ((she catches the last ball without
23          problem))
24   Exp:   I have three: (.) ((he throws another ball
25          to novice 2))
26   Nov2:   (( he catches the ball correctly))
27   Exp:   ((he throws the last ball to novice 3))
28          for you (.)and:: for you(.)  that's it.
29   Nov3:   ((she also catches the ball correctly))
30   Exp:   and:: three for me. (.) ALRIGHT guys (.)SO
31          by the end of this lesson >you are going to
32          be able to do< something like this:: (.)
33          okey? (( he starts doing a trick with three
34          balls)) This pattern is called the Cascade
35          of the (truth of tricks). okey? ((while he's
36          doing the trick, he continues explaining))
37          Very simple.((hesitation)) it looks way
38          more
```

```
39          difficult than it really is? but it's
40          <basically doing> arches (.) with the::
41          balls. So:: you >are< doing this.
42         ((passing one ball from one hand to the other))
43            okey?(.) just this. (.) >that's it.<
```

As it is shown in lines 1 to 28, the expert uses the juggling balls to change the context of the class. Therefore, now when the objects are part of the class, the participants move from talking to actually doing something with their bodies. As a result, the context has changed into performing actions rather than speaking. Furthermore, as it is shown in lines 33 to 42, the expert not only explains the novices the juggling trick with words, he also uses his body language (lines 40 and 41) to complement the explanation. Consequently, the expert at this point of the class is relying mainly in his body language and objects to convey meaning.

Moreover, right after the explanation, the context of the session changes again, since now the expert asks the novices to stand up and repeat the movements that he is doing with the juggling balls, as it shows Transcript 3.

Transcript 3

```
1    Exp: Please: stand up(.) we are going to do
2         some practise (0.2) ((he invites the novices moving
3         his hands in the air, while he is looking at
4         them))
5    Nov1:((she stands up with the three balls in her
6         hands))
7    Nov2: ((he stands up with the three balls in his
8         hands))
9    Nov3: ((she also stands up with the three balls
10        in her hands))
```

At this point of the lesson it can be observed how by looking at these juggling balls the novices are able to learn the juggling trick called "The Cascade". Moreover, these juggling balls are part of the discourse (lines 1 to 10), even when they do no talk. In this case, they are used as icebreakers that change the dynamics of the class, and therefore the context.

2. Theory, the basics.

From this point of the class, the expert starts to explain the theory of the juggling trick called “The Cascade”. So, he uses a question response routine in which he asks novices something that is assumed as prior knowledge: if they know how to count 1, 2, 3; as it shows Transcript 4.

Transcript 4

```
1    Exp: ammm(.) the only thing that I want to ask
2         you to do now:? is to:: know:: how to count
3         after three. So: if you know how to count “one,
4         two, three” that’s fine. okey?(.) Danilo(.) Can
5         you show me how to count from one to three?
6    Nov2: one two three?
7    Exp: yeah(.) you are good to go.
```

After asking novice 2 to count, as it is shown in lines 4 and 5, the expert explains that when reaching 3, they must perform a specific action, which is moving a ball from one hand to another. The expert is stating that a certain number refers to a certain action, and further into the class this notion keeps present, and every time he says a number, the novices understand that he is expecting them to perform this action (throwing a ball from one hand to another). Therefore, the novices associate that when they count 1, 2, 3, these numbers are going to be used by the expert during the class to teach them “The Cascade” trick. With help of their prior knowledge about counting and the common sense that goes with being in a class, the novices perceive the importance of these numbers to use them as a guide during the process of learning how to juggle.

Furthermore, the expert continues the class using his common sense, because in order to explain the steps of The Cascade clearly, he starts from the simplest way of performing the action to the most difficult one. In this case, he starts using only with one ball, as it shown in Figure 1.

Figure 1. In the artistic class *"Juggling"*, the expert starts explaining how to perform the cascade with only one juggling ball.

Because the expert starts explaining the trick only with one ball, all the novices are able to follow his instructions correctly. Then, the expert adds another juggling ball while he was explaining as it shows Figure 2.

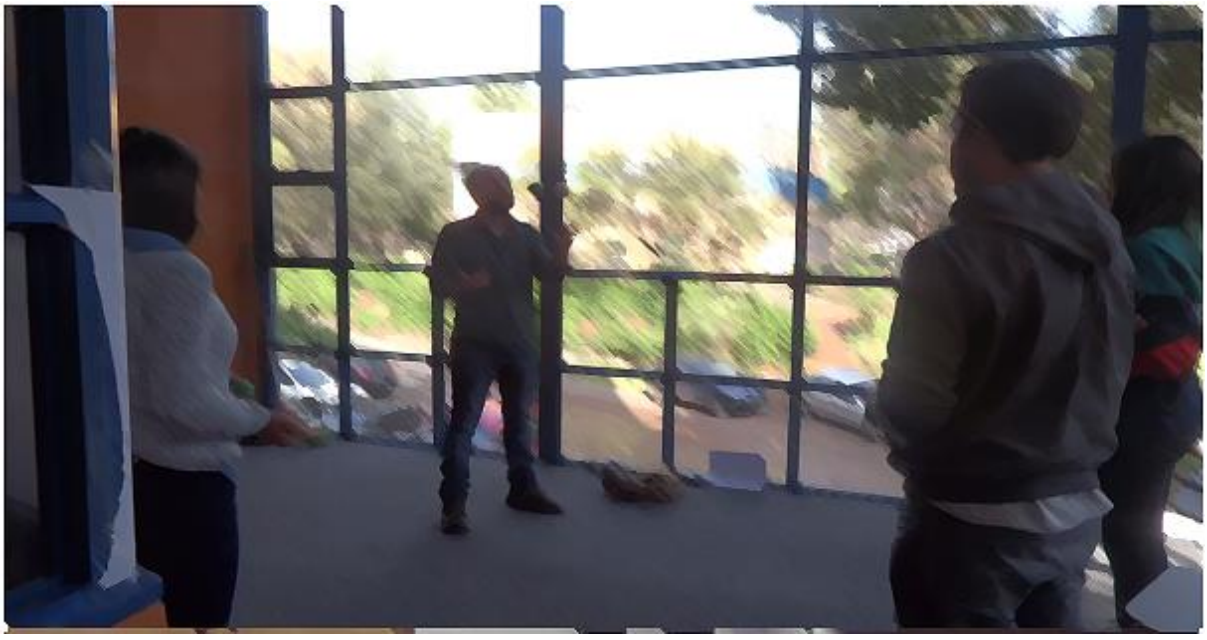


Figure 2. In the artistic class *"Juggling"*, the expert now adds another element on his explanation of how to perform the cascade.

Due to the addition of another object, now the novices are having more difficulties to follow the pattern. This is an example of how the expert organised the class using his common sense, since he started from a lower level of difficulty, and as he added more juggling balls the level of difficulty also raised. Finally, the expert adds a third ball while he is explaining, as figure 3 shows.

Figure 3. In the artistic class *"Juggling"*, finally, the expert finishes his explanation of how to perform the cascade by adding a third ball.

To finish up his explanation, the expert adds a third ball while he is performing the action that the novices are learning, as seen in Figure 3. By adding another element to the explanation, he is not only adding more difficulty to the task, but also helping the novices to feel confident about their skills. Since as they are able to move to the next step their motivation also raises because they feel capable to achieve the task. Therefore, these juggling balls are constantly being part of the discourse, since they convey the meaning of The Cascade's pattern for all the participants.

3. Interaction among novices

As the class is developing, the expert continues interacting with the novices until this point of the class, in which the students start to interact among them. At this point of the class, novice 3 is having trouble trying to follow the cascade pattern, so novice 1 explains her how to perform the action, as it shown in line 13 of the following transcript.

Transcript 5

```
1    Nov3:  >I don't know> when to(.) throw: <this ball>.
2           ((she points to one of the balls of her
3            right hand))
4    Exp:  >okey<. you have to count: after three?(.)
5           One two three (.)one two three (.) one(.)
6           two(.) three(.)((now he starts to juggle
7           with the balls)) (0.3)((laughs))
8    Nov3: (0.2)one(.) two: hhh ((she starts throwing
9           the balls in the air))
10   Exp:  okey. and when you reach three: you(?)throw:
11         the other ball
12   Nov3:  ((she tries again))
13   Exp:  you can do it(.) you can do it
14   Nov1:  before it gets to your: hand? you throw ((she
15          points with her finger in the air)) the
16          third ball.
```

It is interesting to realise how a new context of communication is created here, using the discourse marker such as "you throw" presented in lines 14, as well as the indexical sign used by novice 1 (as shown in line 15). Furthermore, now, there were more than only one context of communication among the expert and the novices. In other words, because of the discourse markers used by novice 1, another context is created simultaneously within the class: a new context of communication among novices.

Figure 4. In the artistic class *"Juggling"*, *novice* 1 is explaining how and when the ball needs to be thrown. Creation of a new context.

In Transcript 6 and Figure 5, the attention was on novice 2 which had some issues with a particular exercise, questions and answers were possible to analyse at this point due to the constant struggle of novice 2, these questions and answers routines were capable of confirmed some doubts of novice 2 regarding the movement of ball number 2, and his performance when he had to pass ball number 1 or 2.

Figure 5. Interaction with Novice 2 - Questions and Answers of specific movement

Transcript 6

```
1     Exp:  X, Can you do it one more time? ((he gets
2           closer to novice 2))
3     Nov2:  ((he starts throwing the balls in the air))
4     Exp:  ok, you are great, you are great
5     Nov2:  ((he continues trying to do the trick with the
6            balls))
7     Exp:  ok, that's fine
8     Nov2:  (1.0) When am I supposed to throw the third ball?
9     Exp:  mmm, when you wish, ok, so it's one, two, three::
10           , it's when the other ball is
11          mmm falling?, before it falls
12    Nov2: Which one, the first one or the second one?
13    Exp:  the second one
14    Nov2: ok
```

4. Practice

As the class continues developing, the expert has taught all the necessary steps to get to know how to do the cascade trick, he uses some discourse markers in order to change the context of the class from theory to practise, as it shown in Transcript 7.

Transcript 7

```
1     Exp:  ALRIGHT guys(.) I'm not going to continue
2           talking now? because this class is::
3           is supposed to be practical? I'm going to go
4           to each one of you and help you with
5           the pattern? and that's it. Just >Keep
6           on< practicing(.) and try to do this ((he starts
7           juggling with the balls)) One two(.) three.
8           One two three(.) and that's it. Let's practise
9           for FIVE: minutes >and I< can help you with
10          the pattern? and that's it. Okey?(.) let's go.
```

Here, the expert uses discourse markers such as: "let's practise, and ok? let's go"; shown in lines 8 and 10 respectively. When he uses these discourse markers the context of the class changes, from theory to practise, as he mentions in lines 1 to 6, in order to marked transitions and new directions for the activity.

5. New Contexts Creation: Sub-contexts and Simultaneous Contexts

As it was mentioned in previous points, it might be possible to find new contexts at some specific moments during the lesson, the creation of these new contexts are involved with the exercises guided by the expert and the type of activity that he was teaching, but also the performance of the novices is a relevant matter to understand these new settings. For example, novice 1 tend to perform better some patterns so the expert mentioned to her a new tip in order to increase the difficulty of the exercise, and as this was occurring novice 2 and 3 were still practicing some previous exercises, as it is shown in Figure 6, at some point the expert managed to observe these two contexts.

Figure 5. The expert explains a new movement to novice 1, as the rest of the novices are practicing the previous movements.

Another sub-context was created after the break and summary of the class, the new activity implied that novice 1 and 2 were practicing as a mirror and then they had to throw some of the balls to each other, as it is showed in Transcript 8

Transcript 8

```
1     Exp: X Y i think you are ready for the next
2          step (.) aah: the the main problem that you- young
3          jugglers do: is that they try: to: catch the ball
4          by WALking ok? so they make a mistake by walking
5          aah: to prevent you to doing this i would like you
6          to stand opposite each other
7     NOVs:    ((laughs))
8     Exp:     so if you start walking you will- ((indicating
9              the action of bumping into something))
10    Nov1:    yeah ((laughs))
11    Exp:     you need to be EXTRA careful ok?
```

As this action occurs, novice 1 is practicing the previous movements which she had some struggle, the expert focuses his attention on her, trying to make her more relaxed laughing and giving her positive feedback, this action is showed in Figure 6.

Figure 6. The expert gave a new exercise for novices 1 and 2, and simultaneously is supporting the action of novice 3, two contexts of interaction occurring at the same time.

The creation of new contexts in “Juggling” class are dependent on new exercises and levels of difficulty to the participants, in the first sub-context, its creation was focused on a novice which had a positive progress during the first activity, and the second sub-context was focused on a novice which had some struggles to achieve a specific movement. On both cases the sub context occurred while the other participants were performing another action. The expert tended to assist on both interactions and guide the activity but not involving that much in the performance. The first sub context occurred before the break and the second one was after the break.

6. Break

An important section of the lesson is given by a break in the middle of the class which was established by the expert, asking how much time was left, and after that with a discourse marker ‘ok’ establishing a break from the exercise, the possible intention of this was to avoid frustration of the novices after a complex section where they have been learning the basics of juggling and practicing new movements. In Transcript 9 is explained this process.

Transcript 9

((After explaining one of the movements the expert says…))
Exp: i mean it looks EASY because i do it with confidence but its very frustrating [because you drop the balls in it]
Nov1: [yes because we are trying to do something new]
Exp: and your body feels wei:rd and you feel like yeah your warmed up (.) thats natural (1.0)
((novices laughing as they practise))
Exp: how much time do we have left ((asking to the class assistant)) (0.8)
fifteen minutes OK i wanna guys that we have a break for you to keep off your minds out of juggling for a while SO keep the balls off kee- them
thats fine
aah: Danilo can you tell me about yourself a little bit

After establishing the break, the experts started to asking some questions to the novices, personal questions in order to evaluate the experience so far of juggling, but mostly some facts about their lives, this conversation during the break according to the expert was to avoid frustration and to get some feedback, this feedback is in relation with specific issues that each participant may have during the movements, in most of the cases whenever was an explanation of the struggles with the balls, this was accompanied with arms or hand movements as it is shown in Figure 7. Prior knowledge of juggling is recognised by novice 1 in Transcript 10. The break is finished when the expert decided to make a summary of all the exercises performed by the novices, by doing this he was preparing for the next training which was complete some exercises regarding “The Cascade”

Figure 7. The feedback of the students explaining their performance is sustained by the use of gestures with their hands and arms.

Transcript 10

```
1     Exp:  what about you ((pointing to novice 1))
2     Nov1: eem: well: the last time that i did this
3           was when i was in high school so:
4     Exp: a long time ago
5     Nov1: yes ((laughing)) a really long time ago
6          and i knew how to: (0.2) do it (.) do some tricks
7          i was practicing with: (ballet clowns too) but
8          then i just stop
9     Exp: OK well i used to (doing clowns) and rings and all
10         and ride the unicycle but i wanna do more with
11         well thats it GOOD GUYS i think we are ready to
12         continue with our practicing
```

Discourse markers again functioned as transitions for sections of the class, ‘ok’, ‘good’, are good examples of the transitions and continuity of the lesson by the expert, but these are reinforced by a clap performed by the expert which might enhance the entrance to the final part of the class.

7. Final Thoughts and Feedback

At the end of the class the expert recapitulated the main activity of the class which was that the participants could managed the trick of “The Cascade”, where he confirmed that everybody at that moment were able to achieve. At this point the teacher mentioned that the objective was completed, but he wanted to know the impressions of everybody regarding the activity. All the participants concluded that now they are capable of performing better some tricks and techniques of juggling, but the effort and practise are the most important part of the activity.

These last section is marked by ‘ok’ (as discourse marker) and just as the middle break with ‘guys, let’s take us a minute’ the end of the class. The opinions of the novices about the class are with them sustaining the juggling balls on their hands, so the context of the class is still on their actions at the moment of explained their feeling and thoughts (Figure 8).

Figure 8. Final thoughts and opinions about the juggling class, the students explained with the juggling balls on their hands, representing some movements of the lesson and how sometimes was difficult to achieve.

6. Partial results on 90´s music

This session was recorded on May 2nd at Universidad Metropolitana de Ciencias de la Educación. The participants involved were three novices and one expert. The session consisted of a general definition of 90's music and the music genres developed throughout this period, followed by a presentation on the main grunge bands of the decade. The expert also presented some members of bands which participated in more than one of them, and made a timeline of grunge music, presenting bands before and after 90´s which influenced this style.

Many mechanisms are used by novices and experts for the construction of a socially shared context. However, elicitation of prior knowledge is the major one operating for the construction of common ground knowledge in this particular session. Thus, the expert begins his lesson by making a question to the novices attending the session. As expected by the expert, his utterance prompted novices to come up with answers that, ultimately, set an appropriate context for interaction. More relevantly, the way in which the expert formulated his question revealed its importance precisely in terms its function for interaction:

```
Transcript 1
1    Exp   the first (0.1) i would like to know about (0.1)
2          some of the bands that come to your mind whenever
3          you:: hear about this (0.1) very extensive music
4          genre (0.2) so:: please (.) what comes to your mind?
```

Emphasis is given mainly through lexical choices and pauses in verbal discourse. In effect, the use of "first" with the value of a time adverb set its relevance in terms of setting a thematic context for the development of the lesson. In this manner, pauses were used as a parsing mechanism to highlight the different elements of what is being said. Interjection "please" followed by a pause emphasised and finally introduces the question in the form of an interrogative utterance. All this discursive verbal features aimed to pose a question also significant in terms of the development of the whole lesson. After eliciting novice's answers, the expert stated that, in fact, they were about to review a long historical period that comprised many and varied musical genres. None of them mentioned bands or singers belonging to other periods, which can be interpreted as a prove for the existence of common knowledge among the participant being presented through their interaction.

Further in their interaction, an adaptation of the mechanism used previously was observed. Previous knowledge is referenced through explicit, direct discourse on personal experience. Consequently, a question about personal experience was transformed into an explicit statement aiming at sharing previous knowledge on the topic, as the following excerpt shows:

```
Transcript 2.
1 Exp:  i´m going to talk about (.) eh:: my experience (.) why
2       (0.1) i´m talking about THIS and not (0.1) other::
3       (0.2) music genre and not (0.2) another topic
```

Very similarly to the previous instance, it can be observed an emphatic use of pauses. A clear difference between both, however, is the use of the deictic expression “this” to stress the topic being introduced by the expert, which is coherent with the explicit manner in which the presentation of previous knowledge is being accomplished through discourse.

It was noticed that thematic development is mainly accomplished through the use of materials and interpretation of corporal gestures. An example of first is the expert’s characterization of grunge music as “an extensive genre”. While giving his comments for this statement, a successful instance of thematic development by means of the use of materials (in this case, the image projected on the wall) was configured up. In the following sequence, image a) shows the expert using didactic material while giving his speech, whereas images b), c) and d) show the reaction of one of the novices to the stimulus:

Sequence:

a)

b)

c)

d)

The sequence of the latter three images shows the progression of the reaction of the novices. In other words, how the novice directs her attention towards the wall, showing astonishment by the correspondence between verbal and iconic discourse. As observed in image a), data projected in the wall showed an important amount of information which correlates with the very statement of the expert on the topic: grunge music is, in fact, a very broad topic. Such correspondences between both modalities can be considered as a meaningful instance of construction of context. On the same line, it is important to highlight that such exploitation of available materials is not representative of the interaction throughout the session. As an example, music of the examined period was played through the whole

session, but neither novices nor the expert uses it as a means for interaction or renovation of the thematic context.

Further in the session, interpretation of gestures is used as another resource for thematic development. As the transcript and images below shows, non-verbal interaction between the expert and one of the novices is central for the continuity of the topic.

```
Transcript 3.
1 Nov3       maybe it´s related to the tragic (0.1) ehm::
2            out[come]=
3            =[outcome]
4            =[ofkurt] cobain (.) yeah
```

Verbal level of interaction shows hesitation in the intervention of the novice, conveyed through pauses and prolongations in speech. The expert interpreted these verbal features as a problematic situation for the novice, so helped him to find a word to convey what the novice wanted to say. On the other hand, overlapping stands as an instance of lexical co-adaptation.

Non-verbal correlation was also observed, as the following sequences of images shows. Sequence 2 shows one of the novices rising one of his fingers, which is interpreted by the expert a sign asking for permission to an intervention or question in the class. Very meaningfully, this instance reveals prior knowledge of the structure of a traditional class.

Sequence 2.

When the novice cannot find the precise word for what he wanted to convey, he relied on corporeality to give a sign to the expert, who directed his attention towards him and finally come up with the word, as transcript 3 already showed.

Finally, both parts showed agreement in a non-verbal manner, which was verbally showed through the co-adaptation instance signalled in transcript 3

Besides, a different yet significant mode of thematic transition was observed later in the session. This instance also reveals prior knowledge of the structure of a class through the use of iconic movements, as image a) shows, but also shows a strong reliance on corporality as a mean of communication in one of the novices.

Context for the actions portrayed in images this sequence is a lexical choice made by the expert, who stated that the members of a grunge band were “devastated” by the death of one integrant. This lexical choice acted as a prompt for thematic transition as it guided the novice to pose a question referring to the tone of the composition of this specific band. In order to give an example, the novice stated that the lyrics of the grunge bands were “very depressive” (image b) and “very down” (images c and d), which is conveyed through corporal movements emphasizing lexical content.

In the following instance, it is possible to observe that both expert and participants share knowledge about the topic that is being talked about, and they provide feedback for each other's input, verbally and non-verbally.

The novices understand a reference the expert makes to a popular pop music artist, and they express their knowledge by humming in approval, following by a verbal intervention by one of the novices, whom gives an example of another artist who seems to recreate the phenomenon that was being talked about, and the expert agrees with him, by verbally stating "yeah, yeah".

1 EXP for example. umm:: you can see examples (.) umm in: latin pop music (.) that- that's-
2 artists such as ricky martin for example? ((participant's hum in approval)) started to:
3 uh (.) take uhh urban sounds (.) or- or REGGAETON or things like that ((participants
4 hum again)) to- to their MUSIC and THAT IS GOOD
5 NOV even:: even coldplay
6 EXP yeah yeah

This type of sample exemplifies the cooperation there is among the individuals within the communicative situation in order to create a meaningful interaction. Context allows them to understand the references each of them make, and feedback allows the flow of communication, by corroborating their understanding. This involves the notion of response routines.

The following excerpt shows a similar interaction as the previous example, but in this case, it is one of the novices whom are answering a question made by the expert, and when struggling with a certain term, the expert provides input and helps her with the exact word "frontwoman", which evidences his involvement with the novice's collaboration by being able to suggest this term that the novice was unable to remember.

It is also important to remark that the suggestion and understanding of terms such as "frontwoman" or "garbage" are directly related to the context in which they are immersed. That is, *frontwoman* is a word that suggest that a woman is the vocalist of a band, and it is distinctively used in the musical domain. *Garbage*, on the other hand, is a lexeme typically

meaning “waste, trash, or something that is no longer needed”, but in this particular context, garbage is the name of a band, and all partakers of this conversation decode that specific meaning, as a result of being involved in this situation.

1 Exp: there ar:: are there any nineties band that::? you feel
2 like (.) could’ve been mentioned? (.) or that:: you
3 like:: that hasn’t been mentioned or talked about here.
4 Nov: Umm (0.2) no- > i don’t know < I know if:: they’re from
5 the nineties? but I think it’s uhh (.) the:: two you
6 mentioned that like- uhh >because you said that< there
7 were no (.) uhh many groups that had uhh (.) women. like
8 as a- like as a front [person. you know]
9 Exp: [front. women.]
10 Nov: and I think garbage
11 Exp: yeah

In these arguments it is possible to observe the notions of common sense and prior knowledge coming together to help all participants decode contextualised meaning and references, which otherwise could not be understood properly.

Furthermore, the notion of question-response routine may be also present given the fact that it is quite common in communication, and has been previously observed in other videos from this same investigation, for interlocutors to support each other when they encounter a lexical obstacle.

The following example represents a reference to a popular culture, for which the expert provides a certain degree of background, but the novices seem to understand the reference right away, because without further explanation, they visibly laugh, even though the expert did not laugh.

They understood both the actual reference the expert was talking about, as well as the humorous devise the expert used when telling this story, by having prior knowledge. These two elements generated an atmosphere which caused the novices to laugh.

```
1 Exp: the thing is that OASIS was a new band >they only had<
2         one album. From >nineteen ninetyfour and nineteen
3         ninetyfive< was their second album which they were
4         HUGELY popular. They- were uh (.) naming themselves
5         best. band in the world:: ((laughs)) over
```

7. Partial Results on "How to sing"

"How to Sing" class was recorded on May 11th at Facultad de Filosofía y Humanidades (Universidad de Chile), the lesson was divided into 2 main sections, the first one was dedicated to theoretical aspects of singing such as the organs involved in the process of singing; and also some basic concepts about musical theory; the second section of the class was practise, in general terms some breathing exercises were performed in order to prepare the following singing exercises.

The expert used a PowerPoint presentation and speakers to support the development of the class. During the first half of the lesson, which was focused on theory, she used the PowerPoint to show images of anatomy involved in the process of singing, and then to reinforce the basic concepts of musical theory. The PowerPoint also was used during the practise section, in order to play some musical instructions related to scales.

The analysis of this class will be chronologically and the parameters chosen were: prior knowledge, question routines, response routines, common sense, and also word markers.

First part of the class - theory

Regarding the first half of the class which involves the theoretical aspects explained by the expert, it can be stated that it also presents two sub- areas in its structure. Under this scope, the expert starts the class setting the context, with the explanation of the structure of the class as shown in Transcript 1.

Transcript 1

```
1 EXP:   (good afternoon)
2 Nov1:  [<HI>]
3 EXP:   [my name] <is> Paulina? (.) and aah today we are
```

```
4        going <to> (.) take a look at  the theory of
5       singing? (0.2) and aah <we> are going to do
6       some practise of it. At the end of the lesson we we(ll)
7       have some exercises that (.)  I think that would
8       be INteresting ((laughing))
```

By mentioning the structure of the class, the expert is contextualizing the novices not only with the topic of the lesson, but also raising awareness in relation to how the class is going to be developed. Therefore, now that she has the attention of the novices, she is going to be able to start following the order of the sub- areas previously mentioned, in which she structured the class.

Right after setting the context, the expert changes some features of her speech, in order to point out transitions from this first general idea related to how the class is going to be executed, to the lecturing of the theoretical concepts that she considered necessaries for the lesson, as it shows Transcript 2.

Transcript 2

```
1   Exp   okay <SO> FIrst some theory? aaam (.) we need to
2         look at the vocal anatomy or  the vocal apparatus.
3         okay? SO first, aaam , the BAsic anatomy that we
4         need to look at is the (larynx). why? beCause inside
5         the larynx we have the (.) vocal cords or vocal
6         folds.
```

The use of the expressions “okay”, “so”, “first”, “aamm” work as Lexical markers that emphasise transitions among different contexts. In this case, the first part of the class in which the expert sets the context changes when she mentions the word markers “okay”, “so” and “first”. By using these expressions, now the expert is able to move from the first part of the class which is more general, to the second part of it, the theoretical one, as it is portrayed in Transcript 3.

Transcript 3

```
1   Exp    <we>, when we think about vocal cords or vocal

2          FOlds we don’t really need to (.) imagine (.) <ah>
3          strings? we really need to look at this
4         ((she’s indexing with her finger to the image of the
5          PowerPoint that shows the vocal cords to the
6          novices)) THIS are the vocal chords. It’s like a
```

(.) like a door? like a gate? ((at this point she puts both hands straight before her)) and they open and they close ((now the expert starts to make her hands collide and then separate from each other as she is explaining)) and they vibrate. okay?

From now and on, the expert complements what she is saying with images projected in a PowerPoint, giving the novices the idea that what she is explaining needs more attention than the first part of the class, as shown in Figures 1, 2 and 3.

Figure 1. In the artistic class "*How to sing*", the expert complements her explanations with images projected in a PowerPoint.

Figure 2. In the artistic class "*How to sing*", the expert complements her explanations by including gestures.

Figure 3. In the artistic class "*How to sing*", the expert complements her explanations by including gestures as she is explaining the basics of singing.

At this point, the expert also points out that these concepts are considered for her as essentials for this class, as shown in transcript 4, since they were organised in a way in which they are presented from the simplest activity (e.g. breathing properly) to the ones involving a higher degree of difficulty on the execution (e.g. the range exercise made at the end of the lesson). Under this scope, it can be stated that common sense was involved in the planning of

the class since all the elements are presented in a hierarchical degree of complexity. Therefore, novices will be able to associate the received information with the following explanations with no complications, since transitions from one context to another will be connected at some point.

Transcript 4

```
1   Exp    <then>, we have (.) the essentials. I call it the
2         essentials. okay, for breathing it is essential (.)
3          so SOrry, for SINging it is essential to breathe.
4          aamm, we need to control? our breathing. We need to
5          control (.) how the AIR goes out ((she starts
6          indexing with her finger)) (and) how the air goes
7          IN.and how MUCH of it goes out. and how MUCH of it
8          goes IN
```

As the lesson is developing, it turns evident that in order for the class to work, novices need to provide feedback of their interpretations of the expert's explanations. Moreover, their body language here turns fundamental for the expert to evaluate to continue with the class or not. Also, these gestures prove that because of this interaction among the expert and novices occur, they are also sharing the same context. This is portrayed in transcript 5, in which the expert asks novices to imagine the traveling of their voice across the room, and some of them nodded their heads, gesture that is interpreted by the expert as positive feedback, since she not only continues explaining the concept of projection of the voice but also adding gestures to the explanation, as shown in figure 4; action that is repeated by two novices, as it is shown in Transcript 5.

Transcript 5

```
1    EXP    the projection (.) what you need to do is (.)
2           iMAgine that your voice needs to go RIGHT across
3           the room ((she starts indexing with
4           her finger the travelling of the air)) (0.5)
5    NOV1   ((she nods her head))
6           and needs to go ALL the way there ((she continues
7           indexing with her finger)) so, if you:: mmm sing or
8           if you are mmm (.) TALking (.) if you put your hand
9           here ((she puts her hand in front of her head))you
10          FEEL your voice, you feel your air right? (.) but
11          you need to go and put it HEre ((she moves her hand
12          away from her body))
13   NOV1     ((she puts her hand in front of her head))
14   NOV2     ((she also puts her hand in front of her head))
15   EXP     and THIS is the projection
```

Figure 4. In the artistic class "*How to sing*", the expert complements her explanation of projection of the voice by indexing with her finger. Novice 1 nods her head which is interpreted as a positive feedback for the expert.

The class continues developing similarly until one of the novices asks something to the expert. Novice 2 asks about range when the expert is mentioning that they are going to move to the next concept which is falsetto. Then, the response of the expert is to go back with the information previous mentioned, before they move to the next concept, as shown in Transcript 6.

Transcript 6

1	EXP	so they have an <amazing> range (.) they can go UP
2		(.) ((moving her hand down))
3	NOV1	((laughing))
4	EXP	sorry, up ((moving her hand up)) and
5		then we go DOwn, and it's as wide:: as they (.)
6		want. really.(because)they use an another thing?
7		that we are going to talk later, that is falsetto?
8	NOV2	BUT,you can:: >like< <train>? your:: range?
9	EXP	YES. (:) you amm if your range is: VEry little
10		((using gestures)) there are exercises?, so you
11		can (widen) UP your range

Finally, at the end of the theoretical part of the class, the expert gives examples by mentioning some famous singers. Examples that seem to be understood by the novices since

they nod their heads. Then, one of them asks about another singer, as shown in transcript 7. This situation portrays that the expert expected that at least some of the novices will have some prior knowledge about the singers mentioned, expectation that turned right since they are able to continue with the class, which at this point involved a lot of interaction among the expert and novices.

Transcript 7

```
1    EXP    nasal voice? is like:: (0.2)I don't (know, Moby)
2         ((laughs)) OKEY?
3    NOV1   ((nodding her head))
4    NOV2   ((nodding her head))
5    NOV3   ((nodding her head))
6    EXP    okey? he is a:: he is a very NAsal:: aam PERson,
7         you know?
8    NOV1   ((nodding her head)
9    EXP    he, he he (.) he his voice:: it sounds like this
10   NOV1   yeah ((nodding her head))
11   EXP    BUT aamm pharrell doesn't sound like that (.) but
12        he DOes sound HIgher. (0.1) and that is:: the
13        difference between like (0.2) like:: NAsal voice
14        and falsetto.
15   NOV1  I have a question? mmm does:: Shakira? mm
16   NOV2  (it is) a nasal I think?
17   NOV1  it's NAsal or [it's a falsetto.]
18   EXP                [is:: is NAsal.]
19   NOV1  okey
20   EXP   YES.
21   NOV1  because she DOesn't sing with her voice. (.) at
all.
22   EXP   (no) ((laughing))
```

Second part of the class - Practice

The second part of "How to Sing" is concentrated on practise, in order to enter to this new section, the expert marks the transition from the previous theory to the exercise session using some features on her speech. These are the use of a conjunction, 'and', which is lengthened, and also the emphasis on the word 'exercise'. Immediately after that, the instruction "please, stand-up" marks that the physical disposition of the class has changed, and probably the type of interaction that the novices and the expert are going to experience.

```
Transcript P1
1    EXP   and :: we start with > exercises <
2          ((changing the slide of the presentation))
3          okey I need you now to: stand up please
4    NOV1  okey ((all novices stand up))
5    EXP   ((laughing))
```

The beginning of the practise section started with breathing patterns, recognizing the mechanisms of breath and how to control and manage the air, in order to sing appropriately. The expert starts with the movements and the corresponding instruction, the emphasis on some words it might be explained by the intention of the expert that novices must remember a critical instruction, in this case 'hold the air in the stomach' (in Figure 6), or specifying the 'short' manner in breath, always supported by the movements of the expert. The use of some conjunctions, as it was explained before, sustains the transition between steps.

```
Transcript P2
1    EXP  oke::y so:: first as the (0.5)here it is says
2         you need to first put your hands in your ribs
3         ((showing the exercise))
4         and as you (.) > inhale < aaamm you need to do it
5         in SHORT cut manners we dont go ((inhale))no
6         we go ((showing the breath exercise))
7    NOV1 ((laughing))
8    EXP  like in short cut matters
9           THEN we HOLD and AS we hold
10         we hold it HERE and we hold it in our STOMACH
11   NOV1 ((laughing))
12   EXP  is like you are transferring the (.) this air
13         and you put it downwards okey?
14   NOV2 okey ((nodding))
15   EXP  pretty much is like is like ((moving to explain))
16         ((breathing)) you move it to your stomach
17         okey?
18   NOV1 okey ((soft laugh))
19   EXP  and then we exhale
20         we inhale for SIX seconds we hold for SEVEN
21         and then we exhale for thirty seconds
22   NOVs  okey
23   EXP  thats how we control our breathing
```

Figure 6. Holding the air in the stomach is the most repeated instruction, and the emphasis of the word is accompanied by the movement of the hands on the ribs

The interaction between novices and the expert on this first part of the exercises, regarding linguistic elements, is minimal by the novices, 'ok' might be interpreted as part of a response routine which gave continuity to the instruction given by the expert, continuity and understanding, because the novices perform correctly this first part. Laughing as a response by one of the novices might due to the uncommon breathing exercise in order to sing correctly.

Breathing exercises continues with a new level of difficulty, at this point the participants were in the floor, a new position to breath, and the novices notice some similarities with other kind of exercises.

Transcript P3

1 EXP we sit as we are doing abs (0.3) with your legs
2 this way
3 ((doing the position and pointing out the legs)
4 and we lay on our backs
5 ((everybody doing the instruction))
6 inhale in this position
7 you HOLD it in this position and then you EXHALE
8 ((breathing, and performing the action))
9 NOVs: ((laughing))
10 NOV1: like doing abs?
11 EXP: Yeah so(.) you EXHALE as you rise
12 NOV1: ((laughing)) okey ((laughs)) (lets try)

13 EXP: okey? I know is a little bit of of (.) difficulty
14 NOV2: how much seconds is?
15 EXP: this(.) ((showing the powerpoint)) is the exact same
16 so you so inhale for six
17 seconds HOLD for EIGHT and you exhale
18 you need to rise in thirty seconds.
19 and BY by second thirty you need to be in this
20 position ((demonstrating the position))
21 NOV2: okey ((imitating the position of the expert))
22 EXP: you know very close to your knees
23 NOV3: (I'm not) a muscle (person) ((laughing)
24 EXP: ((laughing) you were not prepared for this
25 NOVs: ((laughing and preparing for the exercise))

The third breathing exercise was the most difficult, lying in the floor with your legs raising and then to exhale you need to down your legs, the interaction was minimal in this case with the expert, who only explain the movement, but between novices it existed an interaction (Figure 7). The expert guided the exercise more carefully than the other occasions, paying more attention and helping the novices.

Transcript P4
1 NOV and you exhale as you low your legs
2 NOV2 that's very hard ((laughing, looking at each other))
3 NOVs ((laughing))
4 EXP yeah: ((laughing))
5 well like I said it it is more difficult

Figure 7. The novices interaction occurred during the performing of the instruction by the expert. After this

sequence the expert guided and supported the novices on their exercise.

By the end of the exercise the expert remarks again the importance of the stomach in breathing and of course to singing, she recalls a situation which might interpreted as previous knowledge by the novices. By recalling this situation, the participants are able to ask questions and to respond each other also with the expert.

Transcript P5

```
1    EXP  Your stomach really needs to be (.) like (.) tight
2         ((hand movement))
3         like (you know) squeezy like you need to feel your
4         belly button on your back
5    NOV2 ((laughing))
6    EXP    you know its need to be > tight <
7         REALLY tight so you can control all of this area
8         I guess that's why female singers are like very hot
9    NOV2    yeah ((nodding))
10   NOV1 ((laughing))
11   EXP    is a lot of > ab < working ((laughing))
12   NOV3    how opera singers do that. they usually are fat
13   NOV2 yes
14   EXP    I don't know ((laughing))
15   NOV3 It's weird
16   NOV2 but maybe they ha::ve a bi::g dia (.)
17   NOV3 diaphragm maybe they have more (space)
18   EXP  aah what opera singer do is aahh a kind of different
19        (.) from popular singers
20        is that (0.5) they retain the air:: a > LOT > more
21        than popular singers
22        becau::se why is this. because in opera all (the)
23        voice? is wide open
```

In the following example a novice asks (raising her hand) about a specific matter which recalls some possible prior knowledge of her (a myth) expecting an answer from the expert:

Transcript P6

```
1    NOV2 I have a question (.) so is it a myth ((with her
2         fingers doing a symbol of possibility, like in
3         brackets)) tha:t people > born < wi:th the gift
4         ((repeating the same symbol with their hands)) of
5         singing.
6    EXP  you can learn to sing but what never changes is the
7         nature of your voice
```

8 ((novices nodding))

The final part of the practise section is singing, after rehearsing some breathing patterns, the expert started using a sound from the power presentation which is the scale of notes, in order to explain the vocal range that people might have, first performing the action singing the notes and then everybody have to repeat. The disposition of the novices changed, now they are standing. Common sense might be interpreted by the expert by using two popular singer names which the novices recognised nodding, even novice 1 mentioned another one.

Transcript P8

1 EXP our next (0.5) exercise is (.) range
2 EXP as we were talking range is from the lowest note you
3 can achieve to the HIGHEST note you can reach
4 NOV2 yes I think my range is like ((explaining with her
5 hands that her range is little))
6 ((everybody laughing))
7 EXP WE ARE going to get this (.) okey in a range
8 women usually have two octaves (0.5) you know?
9 octave is from DO well from DO RE Mi fa sol la si do
10 ((explaining with her hands how high are the notes)
11 you can do that TWO times
12 that will be be like a normal ((use of fingers to
13 to explain that usually is))range(.) okey
14 NOV2 okey ((nodding))
15 EXP AXL rose and Mariah carey probably
16 NOV1 [(sia)] ((nodding))
17 EXP makes to TEN (0.5) probably ((laughing))
18 so: aamm:: you have octaves in this aa:
19 > range < exercises you exercise OF COURSE octaves
20 and you can exercise also > DICTION <

It is a recurring element in the speech of the expert remark the new concepts and the instructions for the novices, and in the case of the last word of the previous transcription, “diction”, it conduct an interaction between novices and the expert by mentioning a singer, Eddie Vedder from Pearl Jam, the use of this name might recall some prior knowledge by one (or more) of the novices, because the dialogue sustained provides the information that novice 2 probably knew him before of the class.

TRANSCRIPT 8

```
1     EXP    and you can exercise also >DICTION<
2          which is very important for sin.ging
3          because: if not. you would have someone like
4          EDDIE VEDDER
5           you don't? really understand anything that he says
6          right? do you really know all the lyrics of every
7          pearl jam song (.) NO because
8     NOV1 ((denying with the head))
9     EXP   YEAH because he
10    NOV2 [yeah I know]
11    EXP   [have a good diction]
12    NOV2 [he is awesome]
13    EXP   I LOVE him
14    NOV2  I DON'T care that I (can't) understand him
15    EXP   but in yellow ledbetter
16          ((everybody laughing))
```

During the entire lesson the expert gave positive feedback to the novices, remarking that some exercises were very difficult, but in general the attitude and disposition of the novices was good (Figure 8).

Figure 8. Positive feedback is important in order to avoid frustration in the participants, the feedback was also given by the novices after some explanations of the expert. "Ok" and "yeah" as word markers gave continuity and the idea of understanding the concepts developed by the expert.

8. Partial Results on the session ´The basics of drumming´

The video to be analysed is the drumming lesson, recorded on May 6th at Universidad de Chile. The novices were taught the basics of drumming. This included an historical outline of the evolution of the activity, a look into the theoretical basis and physical phenomena associated to it, and it was mainly focused on practical exercises. The expert is a former student of the English Language and Literature programme at Universidad de Chile, who is also a self-taught drummer. Novices are senior students from the same programme.

Throughout the development of the lesson, the expert used a PowerPoint presentation and speakers. Drumsticks and drum pads were also implements that both the expert and the novices required to practise different movements associated to drumming.

The main focuses of analysis that may be found in this report are prior knowledge, question routines, materials and common sense.

The lesson begins and expert starts introducing himself and his feelings about teaching a lesson to younger students from the same programme he studied at. He also speaks about his trajectory as a self-taught drummer. While giving this introductory speech, one of the novices had already grabbed a pair of drumsticks. Moments later another novice follows his example. N2 grabs only one drumstick and plays with it in the air while the expert introduces himself, as appears in the following sequence of images:

Through these actions, these novices showed a preliminary engagement with the overall context by means of the appropriation of one of the materials intended to perform the actions and movements that will configure their learning.

On the other hand, audio-visual resources marked another instance of the use of materials. Context is set and built-in by participants through the use of a video, prepared by the expert, that reviewed the history of drumming linked to different musical movements. Through this, the expert aims to set a common ground on the evolution of the activity they will engage on.

Further in their interaction, analysed data showed at least two functions of questions in relation to context. The first one has to do with revealing prior knowledge. The expert had played the aforementioned video showing different musical stages in drumming techniques. When it comes to introduce the most recent period, he presents the achievements of who is considered one of the most prolific drummers nowadays. One of the novices asks for further information:

```
1    NOV      where he:: where did he plays? (0.1) in which
band?=
2    EXP     =he plays in a drum ´n´ bass (0.2)in an electronica
3             group (.) called nerve
```

In this instance of interaction, prior knowledge is incorporated to the ongoing context, which is to characterise drumming. It is enriched with insights coming from the personal interest of one of the novices. Further in the interchange among them, questions are also used by the expert to know more about the novices: their names as well as their interest to join the lesson. More noticeably, however, questions are used by the expert as a mean of transition from one theme to the other. These instances were observed to be introduced by the use of conjunctions, as the following excerpt shows:

```
1    EXP      but first (0.1) before we get into the world of
2           drums (.) and drum sets and playing certain styles
3           (...) there is (0.1) one thing that is an
4           essential eh:: condition for doing all that eh:
5           properly and in a healthy way (0.5) hands (.)
6           what did you see there guys?
7    NOV1     i know i have seen this (image)(0.1) calluses?
8    EXP      calluses you see blisters=
9    NOV2       =(nod)
10   NOV3       =(nod)
```

In this manner, context changes through the transition made by the expert and context actualised by the different interventions made by the novices. Firstly, the use of the local conjunction “but” facilitates thematic transition, as well as the use of deixis, as shown in line 4. The use of the adverb “there” in the formal construction of the question is interpreted here in the light of the context constructed so far. The expert had projected an image and had directed novices’ attention through the use of verbal language, but also through his corporeality, moving his head in direction to the screen, which has been interpreted by novices as a deictic expression, in the same way in which verbal language had simultaneously expressed. Thus, novices’ response is verbally elicited in one of the novices (N1) and corporeally expressed in the other two (N2 and N3), signs interpreted as a good answer by the expert, who confirmed their ideas of what they see on the screen. Besides reinforcing this knowledge, the expert assures the importance of the topic that will be examined:

```
1    EXP  so let´s start from the very beginning (0.1)if we
2         don´t eh:: build eh:: the foundation for our tech-
3         technique properly (.) then we would have (0.1) with
4         eh:: with calluses (.) with injuries (0.1) we can
5         hurt (.) very seriously our tendons our joints=
6    NOV2 =(nod)
7    NOV1 (look at his hand)
```

The local conjunction “so” has the very same function observed in the previous example for local conjunction, and has a major role in stressing the importance of the thematic transition that will take place, which is understood by N2 in that precise manner. Thus, he expresses agreement through nodding. N1 look at his hand. In both cases, both participants are showing engagement with context; the one that has been built and the one that has been updated. Very similarly, further in their interaction, the local conjunction is used to go back into previous contextual knowledge:

```
1    EXP     so (0.2) what are the three main words(.) then
2    NOVs    energy
3    NOV2        flow
```

Therefore, local conjunctions are used as a mean to build and update context on the basis of social interaction, and also to bring back knowledge from previous contextual stages when necessary. Also, it is important to highlight that is observed that interaction here is highly marked by the different turns assumed by the participants. No one is supposed to talk

when the expert is giving his explanation but only when there is a space to do so. Such space is given by the expert, which is a prove for prior knowledge on the participants on how a traditional class is structured.

In contextual transition for learning progression, the use of questions and analogy plays a major role in context construction and mutual understanding. From the importance of a correct technique, the expert moves on to the physical phenomena associated to drumming.

In order to accomplish mutual understanding, the expert employs analogy with a car crush to create a common ground as to update context:

```
1    EXP:now let´s move on to some physics (0.1) eh:: this is
2        an old truck(.) this is a chevr- chevrolet superauto
3       (0.1) maybe from the seventies(.) and this is an
4        audi(0.1) a new car (.) a very recent and (.)
5        innovative car (0.5) eh:: do you imagine what would
6        have been if the:: truck eh:: crashes with the car?
```

The phrase “let’s move on” definitely serves to introduce the comparison. However, the analogy seemed difficult to understand to the novices, who remained silent after the expert statement. This is interpreted by him as a sign indicating a reformulation of the question he had already done in order to be understood and answered by the novices. He reformulates his question in the following terms, and finally elicits answer:

```
1    EXP        well(.) which of the two:: would be more
visible
2           damaged
3    NOV1        the car
4    NOV2        the car
```

However, the novices still looking hesitating. The expert interprets their plain answer as a sign of insecurity, and then gives them confidence to elaborate their answers further:

```
1    EXP     and do you:: have any idea of what¿ (0.6) any
2           reason (0.1) whatever you say is correct =
3    NOV1    the car- the truck is more heavy(.) and it´s like
4           bigger(.) so it´s like(0.5) better designed to
5           withstand damage
6    EXP     right(.) that´s correct
```

It can be seen then how the use of analogy contributes to update context. Through a comparison, the expert looked for comprehension of the physical phenomena behind drumming. However, context is also updated through reformulation of the previous statement

showed in line 1, which reveals another function for questions in this context: introducing a motivational statement for collective elaboration of knowledge.

The notions on physics given by the expert and complemented by the novices served examined in this instance served, ultimately, to teach and learn how to grab a drumstick. Very similarly to what it has been observed, analogy plays a major role in the progression of learning, activating an external point of reference to make meaning and produce learning. The expert asks the novices to “say hello”, which elicits an indexical movement on the novices. Then, the expert explains the nature of the movement they had already performed in the following terms:

```
1 EXP          very straight(.) you don´t say hello like this
2              (.) you don´t say hello like that (0.1) (just)
3               straight (0.1) and relaxed
```

It can be observed, the use of deictic expression “this” is the communicative resource used by the expert to give a complete sense of analogy. Besides the referent he had already posited, the use of this expression allows learners perform the action in the same he does. Visual-support provides further evidence for this point.

Similarly, in the following instance, the expert is explaining the manner in which the novices are supposed to grasp the drumsticks in order to perform better. It is possible to

observe the use of the term “grip” by the expert, and its understanding by the novices, as a word meaning *the way in which the drummer grabs the drumsticks*.

If we were to isolate this term from the context of the drumming class and look it up on the Oxford Dictionary, for instance, it is possible to notice that is it defined as the verb *to hold*, but in order to further exemplify its meaning, the dictionary provides in-context examples such as “she held his arm in a strong grip” or “get a grip on yourself!”. This occurs also in the lesson, given the fact that the context itself helps the novices understand the exact significance the expert is trying to manifest.

A word might have several different meanings in relation to its specific context, and in this particular case, the fact that the participants are aware of their context and the correlated contents it implies, they have no issue decoding the meaning the expert implies.

```
1    EXP        this. let the:: the stick. do the:: do its job
2               (.)and the THUMB makes the main movement (0.15)

3               well there was this other(.) uhh (man´s grip.
4               it is like this. but for drum(mers) is kind of
5               (.) uncomfortable i prefer(.) uhhh letting it
6               a bit more:: uh letting your hands close a bit?
7               (0.10)that´s just THE: the grip. that is
8             confortable for me you can choose  yours
```

The expert starts the next instance by saying that they shall move on to “gear 1”, meaning “fingers” and then follows by saying “wrist”, “elbows” and “shoulders”. These expressions refer to certain actions the participants must perform, which involve the mentioned body parts. This reference had been explained by the expert previously, saying that each “gear” referred to a movement performed originating from different body parts, such as the wrists or the shoulders. He also simultaneously demonstrates the movements he would like the novices to perform (image below).

By doing this, the expert provides certain knowledge for the novices to acquire, and then he goes on with references to that already-established basis, which the novices understand as a result of being immersed in this particular context. That is, the novices are able to understand what the expert is saying thanks to prior knowledge, which settled the context for further references.

This is another instance which represents the fact that it is that the participants of this communicative situation are the ones who co-construct meaning, relying on one another, re-using each other's ideas and complementing them.

```
1    EXP          so let move to:: gear one. the fingers just
2                the fingers. (0.20)
3    EXP          right. WRIST
4                (0.25)
5    EXP          your ELBOWS
6                (0.20)
7    EXP          and finally the shoulders
8                (0.20)
9                ((laughs))
10               (0.30)
11   EXP          okay let's stop. (.) you see how uhh (.) what
     a
12               difference it makes but you're using the same
13               amount ov- ov energy. do you [feel::?]
14   NOV1         (yea)
15   EXP          how do you feel doing this. apart from:: a bit
16               uncomfortable with the:: swimming. how do you
```

```
17                feel.
```

In this subsequent case, the expert mainly relies on background knowledge of the novices, and also in his supporting material. He asks them “do you know what that is?” while showing an image in his PowerPoint presentation, and they participate in the communicative situation by answering that it is a *metronome*.

Although these novices did not have formal education regarding music or drumming itself, they did know that what was being shown in the backdrop was a metronome, due to their general prior knowledge. This allowed the novices to participate, they complemented each other’s ideas, and so they cooperated in creating common knowledge for the whole group.

The expert then proceeds to complement the novices’ ideas by indicating that the metronome shows the beats per minute, and he again wants the novices to collect their past knowledge, by asking them “remember basic music theory?”. As music is a standard course in primary education in Chile - and sometimes secondary education as well - he presumes that, at some point, they must have learnt about music theory, and so he relies again on their prior knowledge, to which they answer by nodding their heads.

```
1     Exp:          uhh do you know what that is?
2     Novl:           uhh [metronome?]
3     Nov2:           [metronome]
4     Exp:            it's a metronome.
5     Novl:           metro[nome]
6     Exp:            [an] what's the metronome for.
7                   (0.10)
8     Novl:           it's givin- uh giving us the:: (.) the
9                   compass?
10    Exp:               [yeah]
11    Nov3:              [the] beat.
12    Novl:              the [beat].
13    Exp:               [it's] giving us the beat. the amounts of
14                    beats per minute and it gives the quarter
15                     notes. remember the basic theory of music?
(.)
16                    we have that (.) whole note that it's (.)
17                     ((fingers snap)) one two three four (.) if
you
18                    want to:: mark it with your drums
```

The following sample occurs during the concluding part of the class. The expert is attempting to have the novices reflect on their previous experience regarding drumming - or

rather the idea they had about drumming - and how they felt throughout the actual lesson. A novice answers by saying that for him it was quite difficult, and that he felt like every movement he made, made a difference.

Although the novice's answer was rather vague, the other novices as well as the expert seemed to agree with him, and they expressed it by nodding their heads and saying *yeah*. This could be explained by the fact that all of them share the same prior knowledge, and they may have had a similar experience regarding the topic of drumming as a difficult task.

The meaning that is attributed to the novice's answer is based on the participants' own experiences, as well as the context in which they are immersed which was the drumming lesson, rather than making up a meaning based on the words themselves. It is about the relation between them, their environment and their experience which leads to the construction of the meaning of said utterances.

```
1    EXP:   did you: often see:: drumming as a very:: uh.
2           distant. an:: unreachable thing? sometimes?
3           (.) like some things (we have been seen)? like
4           looking relax and:: more free' did you see
5           like-
6    NOVl:  urn the first time that I- (.) sat in front ov
7           a drum kit and I tried to play (.) everything
8           made a difference and it was- very difficult.
9           (.) the::- it was just a matter ov- uhh
10           trying:: and playing because? (.) you: just
11           start to get the feel and? get the
12           coordination. as long as you play.
13   Exp:      right
14   NOVl:    and:: uhh (.) yeah l- I just didn't pay
15           attention to some of my movements ((humming))
16           except for my uhh (.) body parts and I think
17           (.) it's something that will improve? uh (.)
18           my coordination
```