

Sinclair and Coulthard's 'IRF' model in a one-to-one  
classroom: an analysis.

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## **1. INTRODUCTION**

The perceived role of the EFL teacher is to prepare learners to use English outside the classroom. Nunan (1987) argues that the style of language used in the classroom environment may seriously effect a student's ability to cope in the real world, although this is contended by Seedhouse (1996). It seems therefore expedient for language teachers to analyse the language of the classroom and assess its effectiveness.

Sinclair and Coulthard (1975) developed a model for analysing spoken language, which was developed from classroom discourse in general secondary classrooms. It should therefore be useful when applied to the language of the classroom. The language of the classroom differs from many forms of spoken discourse in that it is formally structured and controlled by one dominant party, i.e. the teacher.

Class sizes vary considerably between institutions, but in my own case, I teach a high percentage of one-to-one lessons. In this paper, I will look at an example of language used in one-to-one English language classrooms. My main objective is however, to analyse, evaluate and comment on the Sinclair and Coulthard (1992) model. I am interested in seeing if the model will be effective when used to analyse the smallest class size and whether there will be problems in assigning the data to the categories of the model.

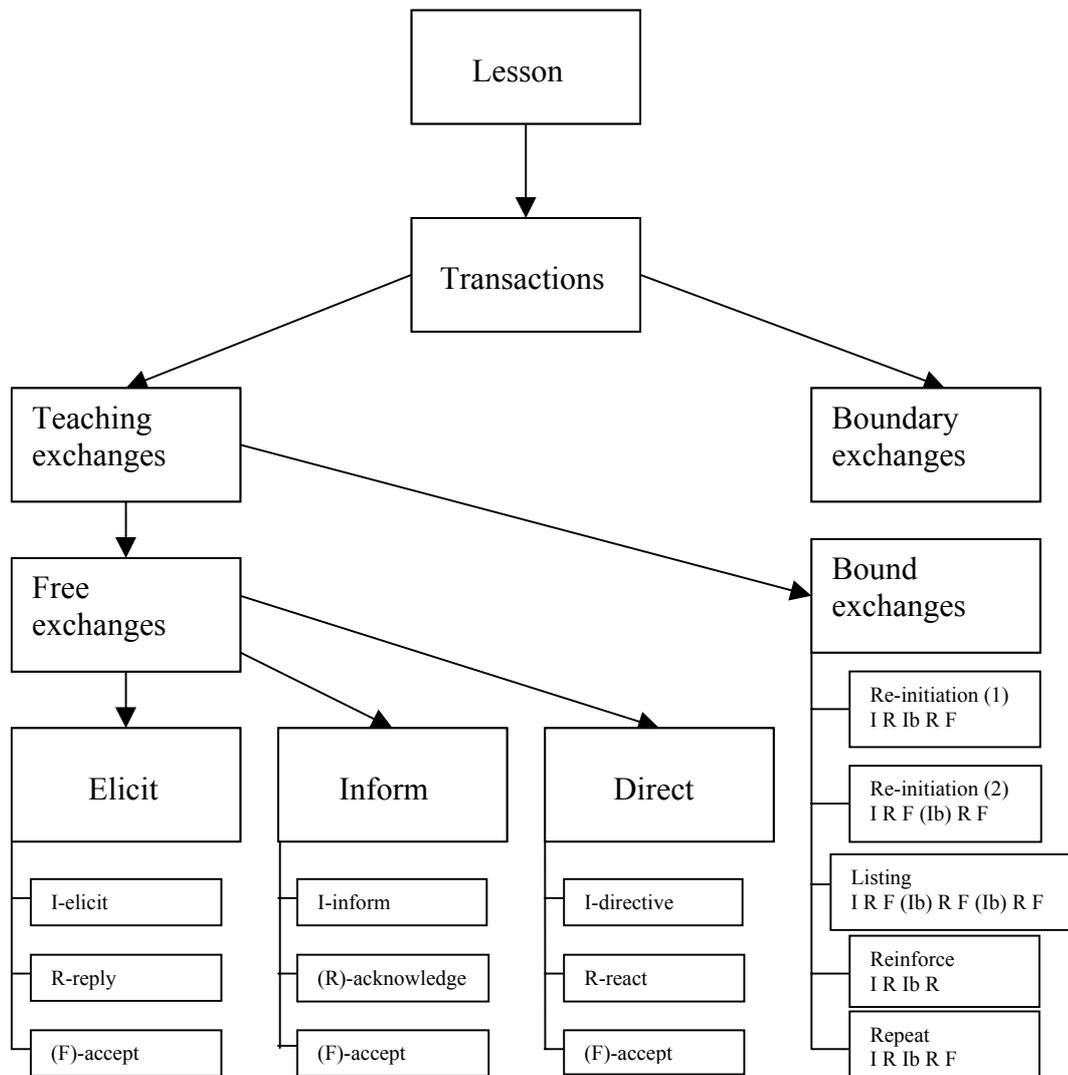
In this paper, I will first review some of the literature available about the Sinclair and Coulthard model. This will be followed by a description of methods and procedures used in conducting the analysis and lastly I will address the objective stated above.

## **2. REVIEW OF LITERATURE**

Halliday (1961) developed a description of grammar based on a rank scale. The different ranks on the scale are related on a 'consists of' basis. This theory has been used by Sinclair and Coulthard (1975, 1992) to create a model for spoken discourse analysis which is commented on by Malouf (1995b: 1) who says: 'The strongest effort to actually implement Halliday's ideas in a well-grounded, descriptively adequate theory of discourse has been made by Sinclair and Coulthard (1992) . . . developed as a tool for systematic study of classroom discourse, concentrating mainly on interactions between the teacher and individual students.' This is echoed by McCarthy (1991: 22) who says it 'is very useful for analysing patterns of interaction where talk is relatively tightly structured.' and should be suitable for the one-to-one classroom.

The Sinclair and Coulthard model was devised in 1975 and slightly revised in 1992. It, like Halliday's model, is also a rank scale model and consists of five ranks. These are '*lesson; transaction; exchange; move and act*, and these are related to one another in a "consists of" relationship.' Willis (1992: 112). The ranks are hierarchical in nature with *lesson* being the largest unit and *act* being the smallest. Sinclair and Coulthard identify twenty-one different classes of *act* (see Appendix 1), which combine to make the five classes of *move*. These are *framing* and *focusing moves*, which combine to make *boundary exchanges* and *opening, responding and follow-up moves*, which combine to make *teaching exchanges*. A number of these *exchanges* combine to make *transactions*, which combine to make the *lesson*.

Figure 1. A diagrammatic representation of Sinclair and Coulthard's Initiation-Response-Follow-up model (adapted from Farooq, 1999b: 31)



Farooq (1999b: 31) provides us with a useful diagrammatic representation of the Initiation-Response-Follow-up (IRF) model, which I have adapted slightly, for my own purposes (Figure 1). This shows the hierarchical nature of the model and some of the different categories available to the analyst.

The Sinclair and Coulthard model, sometimes called *discourse analysis* (DA), is not without critics. Malouf (1995a: 1) argues that ‘DA has only been applied to two-party discourse and would seem to fall short of the full range of linguistic communication.’ DA has however been modified by a number of scholars to account for less structured discourse patterns (see Brazil and Coulthard 1992, Coulthard 1992; Farooq 1999a, Francis and Hunston 1992; and Tsui 1992) such as telephone and casual conversations. I see no reason at this stage of analysis to deviate from the original model, as this would defeat the purpose of my investigation.

Francis and Hunston (1992) point out one drawback that I have been careful to address in my data. Para-linguistic features such as gestures and eye-gaze may also be part of the discourse in face-to-face communication. I felt that direct observation or recording the lesson on video might have had a negative effect on the naturalness of the discourse in such a small class. To avoid any negative effect, the lesson was recorded on cassette and para-linguistic items were looked at with the lesson teacher after the recording.

### **3. THE PROCESS OF ANALYSIS**

#### **3.1 Recording method**

It was first necessary to choose a suitable class to be recorded. Since the objective of the current study was to analyse one-to-one teaching and comment on how suitable the Sinclair and Coulthard model is for analysing this kind of data, it was necessary to find a class with only one student. This is not difficult at my own school, as almost half of the classes are *private* one-to-one classes. I decided to ask one of my colleagues (Isabel Frew) to record one of her lessons for me and she agreed. I gave her a micro-cassette recorder, set to record voices, and three cassettes and asked her to record some of her one-to-one lessons for me. She returned the cassettes to me the same evening and I chose one cassette and proceeded to transcribe the data.

#### **3.2 Transcription**

I had never transcribed any data before, but I had studied a number of transcriptions and felt ready to start. Nunan (1992) suggests that the ‘presence of [the] machine [can be] off[-]putting’ (1992: 153). I therefore chose to start transcribing the data from about halfway through the lesson as I thought the cassette recorder would be having less effect on the participants’ performance. I transcribed 12 minutes and 51 seconds of data.

There were some parts of the recording which were unclear even after listening numerous times. These were marked as inaudible on the first draught of the data but were subsequently clarified by the teacher and amended on the transcript. I have provided this transcript as appendix 2. In this transcript, only the speakers’ turns at speech were assessed along with what was said.

### **3.3 Application of the model**

I decided to follow the procedure outlined in Brazil (1995: 29-46) as it seemed very logical. I first went through the data and separated it into *moves*. This meant first identifying *framing* and *focussing* moves as well as *opening*, *answering* and *follow-up* moves. At this stage the analysis was quite straight forward, although at a later time a number of the moves were re-assessed and re-allocated in part or totality, due to problems which emerged with the next stage.

It was then necessary to divide the moves into acts and assign them all act labels. This was the most difficult and time-consuming stage of the analysis, but also the most enlightening. After a great deal of time, most of the act labels had been assigned, but some still remained problematic. I shall explain the problems and difficulties I faced in the next section of the report. Due to the length of the finished analysis, I have attached it as Appendix 3.

## **4. PROBLEMS AND DIFFICULTIES OF ANALYSIS**

### **4.1 Act boundaries**

A model of this complexity, especially in terms of the number of act categories, poses numerous problems for the analyst. Space constraints prevent discussion of all the contentious items, so the most salient have been chosen to highlight the problems encountered in my study.

Sinclair and Coulthard (1992: 4-5), provide a definition of the discourse act: ‘Discourse acts are typically one free clause, plus any subordinate clauses, but there are certain closed classes where we can specify almost all the possible realizations which consist of

single words or groups.’ (ibid.). They continue to discuss the form and categorisation of acts (ibid.: 8-21). Francis and Hunston (1992: 133) in Farooq (1999a: 7) provide more guidance stating that ‘An act must always begin with a new tone unit’. This implies that pauses will signpost the start and finish of an act. Based on Brazil (1994) it is my understanding that tone unit boundaries are only a possibility for a pause and are not always realised with a pause. Brazil (1997: 5-7) suggests the level of difficulty in separating tone units and says there is ‘uncertainty about the observable fact that continuous speech is broken up into perceptible blocks or units to be interpreted’ (ibid.: 5). He continues to say more on the difficulty of separating tone units, ‘there are cases where the phonetic evidence for segmentation is less straightforward, and problems of other kinds arise once we move outside a carefully selected corpus.’ (ibid.: 6). I am aware of the guidance given by Brazil (1994 and 1997) and this has been taken into consideration in my analysis.

## **4.2 Examples of difficulty and fit**

### **4.2.1 Example 1**

I spent a great deal of time and thought assigning both move and act labels to the first utterance(001) in Appendix 2, it reads:

001-I Mm. Questions. Number two. Find questions with have got and has got in the conversation. So, can you find any questions? What questions use have got and has got in this conversation? Can you read them?

The first few words of this utterance have been particularly difficult to assign. The first word ‘Mm’ is very difficult to categorise, I feel in this case it is the equivalent of a pause for thinking about what to do next. ‘Questions’ has also proven problematic. This word is followed by what I understand to be a silent stress and having (1-falling) intonation appears to have the properties of a *marker*, but falls outside the closed group of words given by Sinclair and Coulthard (1992: 19). ‘Number two’ appears to be focusing attention on the next exchange and helping the student to see where she is going. ‘So, can you find any questions?’ appears initially to have the form of an *elicit* and I believe was intended to be an *elicit*, but is followed quickly by ‘What questions use have got and has got in this conversation?’ which I believe is the head of the move, an *elicit*, and relegates the previous move to a *starter*. This is followed by ‘Can you read them?’ which although it takes the form of a question is subordinate to the previous act and is intended as a clue.

‘Mm. Questions. Number two.’ I eventually decided, even though it contained two pauses greater than 0.9 seconds (see Farooq 1999a), was a starter. ‘Find questions with have got and has got in the conversation.’ Although it could be seen as requesting a linguistic response is, I believe, as it is read from the textbook is intended as part of the starter in that it directs the student’s attention towards the area of study. I eventually decided on the classification below (see Appendix 1 for a classification of act categories).

Initiation
<p><b>Opening move (Elicit)</b>  Mm, questions. Number two. Find questions with have got and has got in the conversation.[Read from textbook] So, can you find any questions? (s)  What questions use have got and has got in this conversation? (el)  Can you read them? (cl)</p>

#### 4.2.2 Example 2

Sinclair and Coulthard (1992) are unclear about whether it is possible for a student (or a teacher) to self-*elicit*. The first section of the utterance below can be seen from a number of perspectives.

016-S She’s got brown eyes. Mm. Has she got brown eyes?

‘She’s got brown eyes.’ Appears to be a repeated *elicit* from the teacher’s previous *elicit* in so much as the student is reading aloud the question she must answer. I would have categorised it as an *elicit* if it had been said by the teacher, but instead labelled it a (student) *aside*. Again, I am not sure if this is a possibility, but Sinclair and Coulthard (1992: 21) suggest that this category is for items they ‘have trouble dealing with. It is really instances of the teacher talking to himself.’ This appears to be a case of the student talking to herself and I found the model lacking in guidance.

#### 4.2.3 Example 3

The next two examples, I have treated as one item as they share many similar features. They are both part of bound exchanges, in that they follow previous *elicits*.

- (1) 068-S Vera and Dona . . .  
069-I Donatella.  
070-S Donatella.  
071-I Mm hmm.
  
- (2) 084-S dark hair. [pause5] Vera and Dona . . .  
085-I tella  
086-S Donatella haven’t, haven’t got blue eyes.

087-I Good.

*Utterance* lines 068 and 084 are intended as *responses* but the student is unable to vocalise the name ‘Donatella’ and falters without finishing. In utterance 069, the teacher provides a model of how the word is pronounced, which I eventually assigned as an *elicit*. In the case of 069, the student repeats the modelled word, and I believe this is intended to be so by the teacher as she *accepts* the repeat. The case of utterance 085 is noticeably different. The teacher in this case, helps the student to finish her *response*, which is characteristic of a *clue*. The student seems aware of this function, as she continues with her *response*.

#### 4.2.4 Example 4

The next example is a simple looking one but does not fit neatly into one of Sinclair and Coulthard’s (1992) categories. Anyone who has taught in Japan will be familiar with ‘Janken’ [the stone-paper-scissors game]. It is something done when faced with the problem of who is to take the first turn in many different situations. It is particularly popular with school children although not exclusively so. It is similar in a sense to flipping a coin. It is realised by a non-linguistic action which is characteristic of a *react*, as well as a linguistic accompaniment, which is characteristic of a *response*.

103-I So . . . Mm, ‘Janken’. ‘Janken poi. Ai ko de sho’ [stone, paper, scissors game]. Mm  
OK. Have you got a pet?

I feel that the non-linguistic part of the game is most important to its performance and have therefore assigned the “Janken” said by the teacher to the category of *direct*. The following acts have been labelled *react*, as they are more importantly physical. Two similar situations are referred to by Willis (1992: 120) who offers:

The non-verbal action in each case provides a *react*, which shows that the initiation has been treated as a *direct*. In these cases, the *react* is the head of the move with an accompanying verbal act as . . . post-head.

Coulthard and Brazil (1992: 77) are unsure about the status of the directing move and say:

[I]t is not clear whether it is better to regard directing moves as a separate primary class of move, or whether to regard them as a subclass of informing moves concerned with what the speaker wants B to do . . . Thus the final decision must depend on the significance attached to the non-verbal action.

In the case of ‘Janken’ the non-verbal action is of primary importance and thus is a *directive*. The reason this caused problems of fit is that it is unlikely to occur outside of

Japan, in the kind of traditional classrooms that Sinclair and Coulthard(1975) used to develop the ‘IRF’ model.

#### 4.2.5 Example 5

The final part of the transcription that I had great difficulty in analysing is not as simple as the preceding example. It contains numerous *acts* that I spent time fitting into the model in numerous different configurations. The original transcription is below:

- 128-S Mm. What have you got?  
129-I It’s a laptop.  
130-S Laptop?  
131-I Mm, um. Portable. I can put it in a bag.  
132-S Uh.  
133-I Laptop.  
134-S Notebook.  
135-I Notebook? Ah, notebook.  
136-S Mm.  
137-I We say laptop, because um, this is the, when you sit down this is your lap.  
138-S Laptop. Lap, lap.  
139-I Top.  
140-S Top.  
141-I Mm.  
142-S Mm.  
143-I That’s right. [Pause28] What are you thinking? [laughter]

It was very difficult to even understand quite what was happening in these *utterances*, especially those which contain only one word.

The main problems start at *utterance* 133, the teacher informs the student mainly with the use of gesture what she means by the word ‘laptop’. To this move, I have assigned the label *informative*. The next *move* is made by the student, and as Sinclair and Coulthard (1992: 19) state that ‘The only response [to an informative] is an acknowledgement of attention and understanding’, the next move must be an acknowledgement or part of a new exchange. In utterance 134, the student states the Japanese word for a laptop computer, which is ‘notebook’, I believe that the student is showing she understands what the teacher has said and confirming it to herself, this makes it an *acknowledgement*. The teacher repeats the student’s *utterance*, which I have taken to mean that she *accepts* the student’s *acknowledgement*. The teacher continues in the same utterance with ‘Ah, notebook’. I have assigned this as an *elicit*, because the student responds with ‘Mm’ which has the intonation of an *acknowledgement*. This appears to be similar to what Tsui (1992: 104-106) calls an ‘Elicit: confirm’ exchange as the teacher is asking the student to confirm her understanding.

*Utterances* 137-143 are very confusing to the inexperienced analyst. The teacher starts by explaining why we use the word ‘laptop’ for a portable computer (*utterance* 137).

This is, I think, acknowledged by the student with a repeat of the word laptop (*utterance* 138), however she continues her turn at speech by saying ‘Lap, lap.’ This appears to be a request for the end of the word, but I am cautious that it may just be an attempt to try and remember the word. However it is understood by the teacher to be a request for the end of the word and she says ‘Top’. The student repeats ‘Top’, and I suspect makes some kind of gesture. I have taken this to be the opening move in an exchange. This is again understood by the teacher to be an elicit to confirm her understanding and the teacher confirms that she is correct with ‘Mm’, which appears to be an *answering move*. I am still undecided what the next *move* is (*utterance* 143). I have labelled it an *answering move* although I am unsure what it is answering, though it does sound like an *acknowledge/accept*, which means it may be a *follow-up move*. The next move (*utterance* 143) sounds like an *evaluative follow-up move* and I have allocated it to this category, but it may be perceived by some to be a kind of *boundary move*. Some confusion seems to present in the classroom at this time as there is a 28-second pause in the proceedings.

### 4.3 Commentary

The Sinclair and Coulthard (1975,1992) IRF model was developed in a more traditional style of classroom than the one I have examined above, and I believe many of the problems I have encountered are due to the different styles of discourse which occur in each situation. The model has been developed by other researchers to account for different styles of discourse and believe that it would be appropriate to develop a model for one-to-one classes. The structure is now believed to take the form I (I/R) R (F<sup>n</sup>)(see Francis and Hunston 1992: 123-125 and Coulthard and Brazil 1992: 50-78 for a description), which would account for a number of the problems I have encountered, especially those connected with problems of exchange allocation, e.g. Examples 3 and 5.

Coulthard and Brazil (1992: 75) have also developed the categorisation of acts so that *reply* is considered part of *informative* and can occur in both opening move and answering move slots. This would have overcome some of the problems I encountered in example 5.

One-to-one classes appear, after this preliminary analysis, to have some features of discourse which differ from the traditional larger class, and this is to be expected. *Act* categories such as, *cue*, *bid* and *nomination* are redundant as they are used to manage

and control the order of the large classroom. These acts are omitted by Francis and Hunston(1992) in their analysis of telephone conversations.

The high frequency of the *utterance* 'Mm' to show that one party is listening to the other may in fact differ from the *acknowledgement act* given by Sinclair and Coulthard (1992) in that it may not actually be a true move/act as it can occur in the middle of the other person's *eliciting* or *informing move*. This function would probably be realised in a larger class by paralinguistic features such as eye contact and nodding of the head. This could be labelled as an interlocutory sub-move, perhaps.

## 5. CONCLUSION

I have given in the previous section an outline of some of the problems/difficulties I have encountered in trying to apply this model and suggested briefly some adaptations which could be made to account for the unique nature of the discourse which occurs in the one-to-one classroom. Notwithstanding the problems I encountered the majority of the data does seem to fit the given categories, although it takes careful assignment of labels. It really is no good just looking at the grammatical structures of each act, instead the acts preceding and following must be used to assess the function of each act. The intentions of the speaker and the intentions of the speaker as perceived by the listener are the key to determining the appropriate category.

I believe that the exercise of analysing this model is a very valuable activity for teachers who wish to gain a greater understanding of the classrooms they teach in. However, the enormous amount of time it takes to complete, may deter all but the most tenacious.

This preliminary analysis provides opportunity for further research in the field of discourse analysis and it may be prudent for the writer to further study the small classroom environment and the form of discourse which occurs there in order to refine and improve an adapted version of the original model.

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## Appendices

### Appendix 1

Sinclair and Coulthard's (1992) Speech act categories:

No.	Label	Sym.	Formal features and functional definition.
1	marker	m	Realized by a closed class of items – ‘well’, ‘OK’, ‘now’, ‘good’, ‘right’, ‘alright’. When a marker is acting as the head of a framing move, it has a falling intonation, [1] or [1+], as well as a silent stress. Its function is to mark boundaries in the discourse.
2	starter	s	Realized by a statement, question or command. Its function is to provide information about or direct attention to or thought towards an area in order to make a correct response to the initiation more likely.
3	elicitation	el	Realized by a question. Its function is to request a linguistic response.
4	check	ch	Realized by a closed class of polar questions concerned with being ‘finished’ or ‘ready’, having ‘problems’ or ‘difficulties’, being able to ‘see’ or ‘hear’. They are ‘real’ questions, in that for once the teacher doesn’t know the answer. If he does know the answer to, for example, ‘have you finished’, it is a directive, not a check. The function of checks is to enable the teacher to ascertain whether there are any problems preventing the successful progress of the lesson.
5	directive	d	Realized by a command. Its function is to request a non-linguistic response.
6	informative	i	Realized by a statement. It differs from other uses of statement in that its sole function is to provide information. The only response is an acknowledgement of attention or understanding.
7	prompt	p	Realized by a closed class of items – ‘go on’, ‘come on’, ‘hurry up’, ‘quickly’, ‘have a guess’. Its function therefore is to reinforce a directive or elicitation by suggesting that the teacher is no longer requesting a response but expecting or even demanding one.
8	clue	cl	Realized by a statement, question, command or moodless item. It is subordinate to the head of the initiation and functions by providing additional information, which helps the pupil to answer the elicitation or comply with the directive.
9	cue	cu	Realised by a closed class of which we so far have only three exponents, ‘hands up’, ‘don’t call out’, ‘is John the only one’. Its sole function is to evoke an (appropriate) bid.
10	bid	b	Realized by a closed class of verbal and non-verbal items – ‘Sir’, ‘Miss’, teacher’s name, raised hand, heavy breathing, finger clicking. Its function is to signal a desire to contribute to the discourse.
11	nomination	n	Realized by a closed class consisting of the names of all the pupils, ‘you’ with contrastive stress, ‘anybody’, ‘yes’ and one or two idiosyncratic items such as ‘who hasn’t said anything yet’. The function of nomination is to call on or give permission to a pupil to contribute to the discourse.
12	acknowledge	ack	Realized by ‘yes’, ‘OK’, ‘cor’, ‘mm’, ‘wow’, and certain non-verbal gestures and expressions. Its function is to show that the initiation has been understood, and, if the head was a directive, that the pupil intends to react.

13	reply	rep	Realized by a statement, question or moodless item and non-verbal surrogates such as nods. Its function is to provide a linguistic response, which is appropriate to the elicitation.
14	react	rea	Realized by a non-linguistic action. Its function is to provide the appropriate non-linguistic response defined by the preceding directive.
15	comment	com	Realized by a statement or tag question. It is subordinate to the head of the move and its function is to exemplify, expand, justify, provide additional information. On the written page, it is difficult to distinguish from an informative because the outsider's ideas of relevance are not always the same. However teachers signal paralinguistically, by a pause, when they are beginning a new initiation with an informative as a head; otherwise they see themselves as commenting.
16	accept	acc	Realized by a closed class of items – 'yes', 'no', 'good', 'fine', and repetition of pupil's reply, all with neutral low fall intonation. Its function is to indicate that the teacher has heard or seen and that the informative, reply or react was appropriate.
17	evaluate	e	Realized by statements and tag questions, including words and phrases such as 'good', 'interesting', 'team point', commenting on the quality of the reply, react or initiation, also by 'yes', 'no', 'good', 'fine', with a high-fall intonation, and repetition of the pupil's reply with either high-fall(positive), or a rise of any kind(negative evaluation).
18	silent stress	^	Realized by a pause of one or more beats, following a marker. It functions to highlight the marker when it is serving as the head of a boundary exchange indicating a transaction boundary.
19	metastatement	ms	Realized by a statement which refers to some future time when what is described will occur. Its function is to help pupils to see the structure of the lesson, to help them understand the purpose of the subsequent exchange, and see where they are going.
20	conclusion	con	Realized by an anaphoric statement, sometimes marked by slowing of speech rate and usually the lexical items 'so' or 'then'. In a way it is the converse of a metastatement. Its function is again to help pupils understand the structure of the lesson but this time by summarizing what the preceding chunk of discourse was about.
21	loop	l	Realized by a closed class of items – 'pardon', 'you what', 'eh', 'again', with rising intonation and a few questions like 'did you say', 'do you mean'. Its function is to return the discourse to the stage it was at before the pupil spoke, from where it can proceed normally.
22	aside	z	Realized by statement, question, command, moodless, usually marked by lowering the tone of voice, and not really addressed to the class. As we noted above, this category covers items that we have difficulty dealing with. It is really instances of the teacher talking to himself: 'It's freezing in here', 'Where did I put my chalk?'

## Appendix 2

### Lesson transcript

- 001-I Mm. Questions^. Number two. Find questions with have got and has got in the conversation. So, can you find any questions? What questions use have got and has got in this conversation? Can you read them?
- 002-S I can't make questions.
- 003-I Mm. No. Just in the conversation you look for the questions.
- 004-S Mm. [pause14] Mm. Have you got any brothers or sisters?
- 005-I Mm.
- 006-S Has your sister got dark hair, too?
- 007-I Mm.
- 008-S What colour eyes has she got?
- 009-I Good. Now, B, make these statements into questions.
- 010-S Mm.
- 011-I You've got a brother.
- 012-S Mm.
- 013-I What's the question?
- 014-S Have you . . . have, have you got a brother?
- 015-I Good.
- 016-S She's got brown eyes. Mm. Has she got brown eyes?
- 017-I Good. So in a sentence we have the subject.
- 018-S Mm.
- 019-I Then the verb, then the second, two parts to the verb have and got. Second part of the verb and then the object. And then in the question we, the verb is split and the subject goes in the middle. Have you got. So, you is forward to make the question.
- 020-S Mm.
- 021-I OK, so, number three. Look at the conversation again.
- 022-S Mm.
- 023-I Complete these questions and answers. A.
- 024-S Have you got a sister?
- 025-I Good.
- 026-S Yes, I have.
- 027-I Good.
- 028-S Has he got fair hair? No, she, no, he hasn't.
- 029-I Good. OK. B. How do we make short answers?
- 030-S Mm.
- 031-I Short answers. Yes, I have. No, she hasn't.
- 032-S Mm. Yes, I've . . .
- 033-I Mm. Do we use, in a short answer, for yes and no, Do we use short form?
- 034-S Mm.
- 035-I Yes, I've.
- 036-S Yes, I have.
- 037-I Mm. Good. So, how do we make short answers? No short form. For example, Yes, I have. Yes she has. Not, yes, I've. Not, yes, she's. Do we use got? Yes, I've got.
- 038-S No, we don't.
- 039-I OK.
- 040-S No, she haven't.
- 041-I Hasn't. So we use the first part of the verb, but no short form. And we don't need got.
- 042-S Mm. Yeah.
- 043-I OK. Grammar reference three point one, gives um the rule.
- 044-S Mm.
- 045-I For have got. But looks very similar to this one. OK let's practice. Practice, OK, number one for practice, complete the description of Andrew and his sister.
- 046-S Mm.
- 047-I So Andrew.
- 048-S Andrew has got a sister. Andrew has got brown hair.
- 049-I Good.
- 050-S Andrew and his sister have got blue eyes.

051-I Good.[Pause 15] Right, number two, has got. Complete the sentences with have got, has got, haven't got or hasn't got. This is Pilar.

052-S Pilar.

053-I Vera.

054-S Vera.

055-I Donatella.

056-S Donatella.

057-I Mm hmm. I think um Italian.

058-S [Laughter]

059-I English.

060-S Mm.

061-I French.

062-S Mm.

063-I OK. So, what about number one, Pilar? What hair, what kind of hair has Pilar got?

064-S Mm Long hair.

065-I OK.

066-S Long. Pilar has got long hair.

067-I Good.

068-S Vera and Dona . . .

069-I Donatella.

070-S Donatella.

071-I Mm hmm.

072-S . . . hasn't, haven't long hair.

073-I haven't [rising tone]

074-S haven't got

075-I Mm hmm.

076-S long hair.

077-I Good. Number four, three.

078-S Pilar has, hasn't got brown eyes. [Pause8]

079-I Number four.

080-S Pilar and Vera has got dark hair.

081-I Ooh.

082-S have got

083-I Good.

084-S dark hair. [pause5] Vera and Dona . . .

085-I tella

086-S Donatella haven't, haven't got blue eyes.

087-I Good.

088-S [pause6] Pilar has got blue eyes.

089-I Mm hmm.

090-S Vera is got, Vera has got brown eyes. [pause9] Donatella . . . hasn't got brown . . . hair, hair.

091-I Good. OK. Number three. Work with a partner.

092-S Mm.

093-I Ask questions and write down the answers. Try to find out some details. For example, have you got a pet?

094-S Mm.

095 Yes I have.

096-S Mm.

097-I or, no I haven't.

098-S Mm.

099-I Mm. What have you got? What's its name? How old is it? What colour is it? OK.

100-S Mm.

101-I Extra questions.

102-S Mm.

103-I So . . . Mm, 'Janken'. 'Janken poi. Ai ko de sho' [stone, paper, scissors game]. Mm OK. Have you got a pet?

104-S Yes, I have.

105-I What colour is it?

106-S Mm, it is black.

107-I Uuuh. Is it a boy or a girl?

108-S It is girl.  
 109-I What's her name?  
 110-S Her, her name is Marron.  
 111-I Marron. What . . . mm, what have you got? What animal have you got?  
 112-S What animal . . .  
 113-I Yeah, what kind of pet have you got?  
 114-S Mm . . . I, I have got a dog.  
 115-I How old is she?  
 116-S Um . . . she is three years old.  
 117-I OK, thank you. So you can ask any question.  
 118-S Mm . . . Mm, have you got, have you got a computer?  
 119-I Oh, yes, I have.  
 120-S Mm. [Pause7]What colour is it?  
 121-I Mm, it's dark grey.  
 122-S Dark grey.[Pause11] Mm, How, how do you spell grey?  
 123-I OK, Mm, English, uh British English or American English? (laughs)  
 124-S Um, British English.  
 125-I G-R-E-Y. American English is A-Y.  
 126-S A-Y.  
 127-I Mm. Ok. Mm.  
 128-S Mm. What have you got?  
 129-I It's a laptop.  
 130-S Laptop?  
 131-I Mm, um. Portable. I can put it in a bag.  
 132-S Uh.  
 133-I Laptop.  
 134-S Notebook.  
 135-I Notebook? Ah, notebook.  
 136-S Mm.  
 137-I We say laptop, because um, this is the, when you sit down this is your lap.  
 138-S Lap, top? Lap, lap.  
 139-I Top.  
 140-S Top.  
 141-I Mm.  
 142-S Mm.  
 143-I Okay. [Pause28] What are you thinking? [laughter]  
 144-S [laughter] What shall we do? (?)  
 145-I Oh, it's OK. New question. Yeah, yeah, OK, yeah, no problem. Mm, OK, have you got a car?  
 146-S Car? Yes, I have.

### Appendix 3

Classroom Analysis			
Initiation	Response	Feedback	Ex
<b>Opening move (Elicit)</b> Mm, questions. Number two. Find questions with have got and has got in the conversation.[Read from textbook]So, can you find any questions? (s) What questions use have got and has got in this conversation? (el) Can you read them? (cl)	<b>Answering</b> I can't make questions.(rep)	<b>Follow-up</b> Mm, (acc) No. (e)	1.
<b>Opening move (Elicit)</b> Just in the conversation.(s) You look for the questions. (el)	<b>Answering</b> Mm, [Pause14] Mm, have you got any brothers or	<b>Follow-up</b> Mm. (acc)	2.

	sisters? (rep)		
	<b>Answering</b> Has your sister got dark hair, too? (rep)	<b>Follow-up</b> Mm. (acc)	3.
	<b>Answering</b> What colour eyes has she got? (rep)	<b>Follow-up</b> Good. (e)	4.
<b>Framing move</b> Now^, (m)			5.
<b>Focusing move</b> B. Make these statements in to questions.[Read from textbook] (s)	<b>Answering</b> Mm. (ack)		6.
<b>Opening move (Elicit)</b> You've got a brother. (el)	<b>Answering</b> Mm. (ack)		7.
<b>Opening move (Elicit)</b> What's the question? (el)	<b>Answering</b> Have you . . . Have, have you got a brother? (rep)	<b>Follow-up</b> Good. (e)	8.
	<b>Answering</b> She's got brown eyes. (z) Mm. Has she got brown eyes? (rep)	<b>Follow-up</b> Good. (e)	9.
<b>Focusing move</b> So, in a sentence we have the subject. (con)	<b>Answering</b> Mm. (ack)		10.
<b>Focusing move</b> Then the verb, then the second, two parts of the verb and then the object. (con)			11.
<b>Focusing move</b> And then, in a question we, the verb is split and the subject goes in the middle. Have you got. So you is forward to make the question.(con)	<b>Answering</b> Mm. (ack)		12.
<b>Framing move</b> Okay^, (m)			13.
<b>Opening move (Direct)</b> So, number three. (s) Look at the conversation again. (d)	<b>Answering</b> Mm. (ack)		14.
<b>Opening move (Elicit)</b> Complete the questions and answers.[Read from textbook] (el) A. (cl)	<b>Answering</b> Have you got a sister? (rep)	<b>Follow-up</b> Good. (e)	15.
	<b>Answering</b> Yes, I have. (rep)	<b>Follow-up</b> Good. (e)	16.
	<b>Answering</b> Has he got fair hair? No, she, no, he hasn't. (rep)	<b>Follow-up</b> Good. (e)	17.

<b>Framing move</b> Okay^, (m)			18.
<b>Opening move (Elicit)</b> B. (s)How do we make short answers? (el)	<b>Answering</b> Mm. (ack)		19.
<b>Opening move (Clue)</b> Short answers. Yes, I have. No, she hasn't. (cl)	<b>Answering</b> Mm. (ack) Yes I've. (rep)	<b>Follow-up</b> Mm. (acc)	20.
<b>Opening move (Elicit)</b> Do we use, in a short answer, for yes and no, do we use short form? (el)	<b>Answering</b> Mm. (ack)		21.
<b>Opening move (Clue)</b> Yes, I've? (cl)	<b>Answering</b> Yes I have. (rep)	<b>Follow-up</b> Mm. (acc) Good. (e)	22.
<b>Opening move (Elicit)</b> So, how do we make short answers, no, short form? (el)			23.
<b>Opening move (Clue)</b> For example. Yes, I have. Yes, she has. Not, yes, I've. Yes, she's. (cl)			24.
<b>Opening move (Elicit)</b> Do we use got? (el) Yes, I've got? (cl)	<b>Answering</b> No, we don't. (rep)	<b>Follow-up</b> Okay. (acc)	25.
	<b>Answering</b> No, she haven't (rep)	<b>Follow-up</b> Hasn't. (e)	26.
<b>Focusing move</b> So, we use the first part of the verb, but no short form. And we don't need got. (con)	<b>Answering</b> Mm, yeah. (ack)		27.
<b>Framing move</b> Okay^, (m)			28.
<b>Opening move (Inform)</b> Grammar reference three point one, gives, um, the rule. (i)	<b>Answering</b> Mm. (ack)		29.
<b>Opening move (Inform)</b> For have got. But looks very similar to this one. (i)			30.
<b>Framing move</b> Okay^, (m)			31.
<b>Focusing move</b> Let's practice, practice, okay, number one for practice. Complete the description of Andrew and his sister.[Read from textbook] (s)	<b>Answering</b> Mm. (ack)		32.
<b>Opening move (Elicit)</b> So, Andrew. (el)	<b>Answering</b> Andrew has got a sister. Andrew has got brown hair. (rep)	<b>Follow-up</b> Good. (e)	33.

	<b>Answering</b> Andrew and his sister have got blue eyes. (rep)	<b>Follow-up</b> Good. (e) [Pause15]	34.
<b>Framing move</b> Right^, (m)			35.
<b>Opening move (Inform)</b> number two, has got. Complete the sentences with have got , has got, haven't got of hasn't got. (s) This is Pilar. (i)	<b>Answering</b> Pilar. (ack)		36.
<b>Opening move (Inform)</b> Vera.(i)	<b>Answering</b> Vera. (ack)		37.
<b>Opening move (Inform)</b> Donatella.(i)	<b>Answering</b> Donatella. (ack)	<b>Follow-up</b> Mm, hmm. (acc)	38.
<b>Opening move (Inform)</b> I think, um, Italian. (i)	<b>Answering</b> [Laughter]		39.
<b>Opening move (Inform)</b> English. (i)	<b>Answering</b> Mm. (ack)		40.
<b>Opening move (Inform)</b> French. (i)	<b>Answering</b> Mm. (ack)		41.
<b>Opening move (Elicit)</b> Okay. (m) So, what about number one? (s) What hair, what kind of hair has Pilar got? (el)	<b>Answering</b> Mm. Long hair. (rep)	<b>Follow-up</b> Okay.(acc)	42.
	<b>Answering</b> Long. Pilar has got long hair. (rep)	<b>Follow-up</b> Good. (e)	43.
	<b>Answering</b> Vera and Dona . . . (rep)		44.
<b>Opening move (Elicit)</b> Donatella. (el)	<b>Answering</b> Donatella. (rep)	<b>Follow-up</b> Mm, hmm. (acc)	45.
	<b>Answering</b> hasn't, haven't long hair. (rep)	<b>Follow-up</b> Haven't? [rising tone] (e).	46.
	<b>Answering</b> haven't got. (rep)	<b>Follow-up</b> Mm, hmm. (acc)	47.
	<b>Answering</b> long hair. (rep)	<b>Follow-up</b> Good. (e)	48.
<b>Opening move (Elicit)</b> Number four, three. (el)	<b>Answering</b> Pilar hasn't got brown eyes. (rep)	<b>Follow-up</b> [Pause8]]	49.
<b>Opening move (Elicit)</b> Number four. (el)	<b>Answering</b> Pilar and Vera has got dark hair. . (rep)	<b>Follow-up</b> Ooh. (e)	50.
	<b>Answering</b> Have got. (rep)	<b>Follow-up</b> Good. (e)	51.

	<b>Answering</b> Dark hair. (rep)	<b>Follow-up</b> [Pause5]	52.
	<b>Answering</b> Vera and Dona . . . (rep)		53.
<b>Opening move (Clue)</b> tella. (cl)	<b>Answering</b> Donatella haven't, haven't got blue eyes. (rep)	<b>Follow-up</b> Good. (e)[Pause6]	54.
	<b>Answering</b> Pilar has got blue eyes. (rep)	<b>Follow-up</b> Mm, hmm. (acc)	55.
	<b>Answering</b> Vera is got, has got brown eyes. (rep)	<b>Follow-up</b> [Pause9]	56.
	<b>Answering</b> Donatella hasn't got brown hair, hair. (rep)	<b>Follow-up</b> Good. (e)	57.
<b>Framing move</b> Okay^, (m)			58.
<b>Focusing move</b> Number three,(s) work with a partner.[Read from textbook] (ms)	<b>Answering</b> Mm. (ack)		59.
<b>Focusing move</b> Ask questions and write down the answers. Try to find out details.[Read from textbook] (ms) For example, have you got a pet? (cl)	<b>Answering</b> Mm. (ack)		60.
<b>Opening move (Clue)</b> Yes, I have. (cl)	<b>Answering</b> Mm. (ack)		61.
<b>Opening move (Clue)</b> No, I haven't. (cl)	<b>Answering</b> Mm. (ack)		62.
<b>Opening move (Clue)</b> Mm, what have you got? (cl) What's its name? (cl) How old is it? (cl) What colour is it? (cl) Okay? (ch)	<b>Answering</b> Mm. (ack)		63.
<b>Opening move (Clue)</b> Extra questions. (cl)	<b>Answering</b> Mm. (ack)		64.
<b>Opening move(Direct)</b> Exchange? (s) So, mm, 'Janken' (d)[Scissors- paper-stone game].	<b>Answering</b> 'Janken-pon.' (rea)[Said whilst making one of three objects, scissors, paper or stone, with your hand.]		65.
	'Ai-ko-desho' (rea)[repeat of game when players tie the first time]	<b>Follow-up</b> Mm, okay. (acc)	66.
<b>Opening move (Elicit)</b> Have you got a pet? (el)	<b>Answering</b> Yes, I have. (rep)		67.

<b>Opening move (Elicit)</b> What colour is it? (el)	<b>Answering</b> Mm, it's black. (rep)	<b>Follow-up</b> Uuuh. (acc)	68.
<b>Opening move (Elicit)</b> Is it a boy or a girl? (el)	<b>Answering</b> It is girl. (rep)		69.
<b>Opening move (Elicit)</b> What's her name? (el)	<b>Answering</b> Her, her name is Marron. (rep)	<b>Follow-up</b> Marron. (acc)	70.
<b>Opening move (Elicit)</b> What, mm, what have you got? (s) What animal have you got? (el)			71.
<b>Opening move (Elicit, student)</b> What animal? (el)	<b>Answering (Teacher)</b> Yeah. (rep)		72.
<b>Opening move (Elicit)</b> What kind of pet have you got? (el)	<b>Answering</b> Mm . . . I, I have got a dog. (rep)		73.
<b>Opening move (Elicit)</b> How old is she? (el)	<b>Answering</b> Um . . . she is three years old. (rep)	<b>Follow-up</b> Okay. (acc) Thank you. (e)	74.
<b>Focusing move</b> So, you can ask any question. (ms)			75.
<b>Opening move (Elicit, student)</b> Mm, mm, have you got, have you got a computer? (el)	<b>Answering (Teacher)</b> Oh, yes, I have. (rep)		76.
<b>Opening move (Elicit, student)</b> Mm, [Pause7] what colour is it? (el)	<b>Answering (Teacher)</b> Mm, it's dark grey. (rep)	<b>Follow-up</b> Dark grey. (acc)[Pause11]	77.
<b>Opening move (Elicit, student)</b> Mm, how do you spell grey? (el)	<b>Answering (Teacher)</b> Okay, mm. (ack)		78.
<b>Opening move (Elicit)</b> English, uh, British English or American English? (el)	<b>Answering</b> Um, British English. (rep)		79.
<b>Opening move (Inform)</b> G-R-E-Y. (i) American English is A-Y. (z)	<b>Answering</b> A-Y. (ack)	<b>Follow-up</b> Mm, okay, mm. (acc)	80.
<b>Opening move (Elicit, student)</b> Mm, What have you got? (el)	<b>Answering (Teacher)</b> It's a laptop. (rep)		81.
<b>Opening move (Elicit, student)</b> Laptop? (el)	<b>Answering (Teacher)</b> Mm. (ack)		82.
<b>Opening move (Inform)</b> Um, portable. (i) I can put it in a bag. (com)	<b>Answering</b> Uh. (ack)		83.
<b>Opening move (Inform)</b> Laptop. (i)[Gesture]	<b>Answering</b> 'Notebook.' (ack)	<b>Follow-up</b> Notebook(acc)	84.

<b>Opening move (Elicit)</b> Ah, 'notebook.'(el)	<b>Answering</b> Mm. (rep)		85.
<b>Opening move (Inform)</b> We say laptop, because um, when you sit down this is your lap. (i)[Gesture]	<b>Answering</b> Laptop. (ack)		86.
<b>Opening move (Elicit, student)</b> lap, lap? (el)	<b>Answering (teacher)</b> Top. (rep)		87.
<b>Opening move (Elicit, student)</b> Top? (el)	<b>Answering (teacher)</b> Mm. (rep)		88.
	<b>Answering</b> Mm. (ack)	<b>Follow-up</b> That's right. (e)	89.
<b>Opening move (Elicit)</b> What are you thinking? (el)			90.
<b>Opening move (Elicit, student)</b> What shall we do? (el)	<b>Answering (teacher)</b> Oh. It's okay. (ack)		91.
<b>Opening move (Elicit)</b> New question, yeah, yeah, okay, yeah, no problem, mm, okay.(s) Have you got a car? (el)	<b>Answering</b> Car? (ack) Yes, I have. (rep)		92.