Co-initiations in EFL Collaborative Teaching Interaction[*]

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The present study examines the interactional organization of EFL collaborative teaching interaction by focusing on the teachers' co-initiation turns. Drawing on conversation analysis, the aim is to produce a fine-grained description of the interactional structure that sets co-teaching apart from those of single-teacher classroom interactions. More importantly, the article also seeks to promote a deeper understanding on effective practices that teachers draw on to collaboratively manage their local classroom contingencies, coordinate student participation, and ultimately, to move towards accomplishing the curricular focus of the lesson. The analysis highlights that through the conjoined initiation turns, the teachers were able to elicit the instantaneous participation from the students to present in front of the classroom. In addition, by adjusting and reformulating the scope of each other's initiation turns, they are also able to efficiently guide the students toward providing the correct response. Such collaboration, as it occurs in situ in the classroom, realizes a particular type of interactional competence that requires close and sensitive monitoring of both the students' and the other co-teacher's actions.

Key words: initiation, co-teaching, collaborative teaching, IRF

1. INTRODUCTION

Co-teaching lessons by a local English teacher and a "native speaker" of English is now a prevalent instructional arrangement in English as Foreign Language (EFL) contexts (Carless, 2006; Liu, 2008). Korea is no exception as the government-sponsored English Program in Korea (EPIK) has actively employed native speakers of English ("*weneminkyosa*") to teach at elementary and secondary schools. In 1995, the EPIK program recruited 632 native speakers of English from the U.S., U.K., Canada, Australia, New Zealand, Ireland, and South Africa to teach in local school settings. As of April 2010, this number increased to 8,556

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native-speaking English teachers working in Korea (Ministry of Education, Science, and Technology, 2010), where 2,008 of them were recruited through the EPIK program and the rest were employed through other resources (e.g., Ministry of Education, municipal governments, autonomous districts, independent school contracts, and Fulbright scholars)[2]. Considering that this number is limited to public school settings, without including private schools, the total number currently consists of a much larger pool. The presence of native-speaking English teachers is thereby no longer uncommon in English classes of Korean elementary and secondary school settings (Kim, 2010).

The growing number of native-speaking English teachers has also resulted in the increase of co-teaching situations, as they are often partnered up with English teachers of Korean nationality to carry out English lessons in the same classroom. The current English program in Korea promotes co-teaching between Korean English teachers and native-speaking English teachers (Ministry of Education, Science, and Technology, 2006), and as stated on the EPIK website, such teaching partnerships require the NETs to "assist Korean teachers with their English classes, and/or jointly conduct English classes with Korean teachers, and/or extracurricular activities or English camps" (EPIK, 2017a). The rationale given for such collaborative teaching formats is that if the native-speaking English teacher's language and cultural knowledge can be combined with the Korean teacher's expertise, the resulting complementarity will bring enhanced learning experiences to the students.

With this increasing popularity of collaborative teaching formats, more research efforts have been directed toward developing conceptual frameworks for ES/FL co-teaching (e.g., Dahlman & Hoffman, 2012; Davison, 2006), surveying co-teacher perceptions and beliefs (e.g., Kim, 2010), documenting teacher roles and professional relationships (e.g., Jeon, 2010), and investigating the impact of co-teaching on student achievement (e.g., Park & Rha, 2009). These studies have illuminated the inherent challenges of collaborative teaching, as in the difficulties that stem from out-of-class planning, differential power relationships, and lack of institutional support, but the particular interactional features that consist of *effective* co-teaching practices in the classroom remains rather under-defined. A co-taught lesson involves the precise moment-by-moment coordination of two teachers, and a great deal of their collaboration happens *during* classroom interaction as they work toward accomplishing a mutual lesson objective while also immediately dealing with emergent instructional exigencies. In doing so, teachers need to monitor not only the students but also sensitize their actions to the other co-teacher. Co-teaching,

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[1] Below are the reported number of new native-speaking English teachers that were recruited since 2010 (EPIK, 2017b):

2010.10	Total 1,821 EPIK teachers placed	2013.10 Total 1,590 EPIK teachers placed
2011.10	Total 2,151 EPIK teachers placed	2014.10 Total 1,165 EPIK teachers placed
2012.10	Total 2,151 EPIK teachers placed	

in this respect, is an interactional, co-constructed, and temporally unfolding activity that it is accomplished through a complex participation framework that differs from single teacher classrooms (Park, 2014).

This article, therefore, attempts to document in fine-grained detail the interactional practices that consist of collaborative teaching as it unfolds in the classroom. Primarily drawing on conversation analysis (CA), of analytic interest is the first position turn of initiation-response-feedback (IRF) sequences. By focusing on the teachers' co-initiations that occur within this turn, this article seeks to advance our understanding of EFL co-teaching interaction and more importantly, illuminate how teachers organize their initiating actions to elicit student participation, promote lesson progressivity, and achieve curricular objectives. The resulting analysis will lead to a discussion on effective co-teaching practices and types of collaborative competence that successful co-teaching requires.

2. IRF SEQUENCES AND STUDENT PARTICIPATION

The IRF sequence (Sinclair & Coulthard, 1975; cf. initiation-response-evaluation (IRE) in Mehan, 1979) has been well-documented in CA literature as a common sequential feature of classroom discourse. The sequence consists of three "positions" wherein the first turn position is the teacher's *initiation* (I) that can be either a directive, question, elicitation, or informative that marks the opening of a new sequence. This turn then prompts a student response (R) which depending on the type of initiation, can take the form of a corresponding action or a verbal response. In the third turn position, the teacher offers feedback (F) to what the student had said or done, entailing some kind of evaluation that remarks on the accuracy or appropriateness of the student response.

Several practices from the IRF sequence have been identified as being facilitative towards student participation. Out of the three-part sequence, the types of questions initiated in the first turn and their impact on student responses have been examined, leading into controversial interpretations of the teacher's "known-answer" questions (Hall, 1998) or namely, the "display question" (Long & Sato, 1983). Display questions in the first position slot have long been criticized for restricting the scope of student responses and for imposing the teacher's own knowledge as the correct way of thinking (Macbeth, 2003; Seedhouse, 2004; Waring, 2012)[3]. Teachers have been encouraged instead to use more "referential questions" (Long & Sato, 1983), which in contrast, ask for answers that the teacher does not know and may promote genuine information exchange (Carlsen, 1991;

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[2] See Lee (2006) for a discussion that respecifies display questions from a conversation analytic perspective.

Ellis, 1994). Lerner (1995), in addition, focuses on the ways that teachers design their turns with unfinished turn construction units (cf. "designedly incomplete utterances" in Koshik, 2002). By leaving out the last item of a sentence (e.g., "a Doorknob IS?") or making use of unfinished lists, students are invited to provide their own contributions to completing the turn, and consequently, their participation is guided in a very specific direction.

Teachers may often delay the evaluation slot to allow multi-turn responses for extended student production (Ko, 2009), or they may also substitute third turn assessments with a revised version of the sequence-initiating question (Zemel & Koschmann, 2011). As IRFs are built in series, students are engaged in a Socratic dialogue where students are called on to check how their reasoning fits within the route to a correct answer (Lee, 2008; Margutti & Drew, 2014). The routine nature of IRF helps maintain the flow of the instructional activity, and the teacher's constant monitoring promotes active involvement and precision of language on the part of the learners (Hall & Walsh, 2002; Waring, 2009). Along this line, IRF is particularly useful in engaging student interest in pedagogical activities such as quiz games (Hellermann, 2005). Regardless of the correctness of the student's response, teacher's feedback in quiz games are brief, and they occur in the same low pitch and falling intonation which treat both correct and incorrect answers as if they are equal. The evaluative nature of the teacher's feedback move is lessened as a result, and students who normally do not participate would do so in quiz games because of the lower risk of being corrected.

Whereas IRF provides its own learning opportunities, there have also been concerns in regards to its rigid and controlling nature. IRF may ensure the efficient undertaking of a preplanned, teacher-designed activity, but as the teacher has the primary "right" to retain the floor and designate next speakers, the teacher's unilateral control of turn-taking procedures places certain constraints on student participation (Hall & Walsh, 2002; Lyle, 2008; Mercer, Dawes, & Staarman, 2009). Compared to daily conversations where turns are not allocated ahead of time, IRF sequences result in an asymmetric speech exchange wherein the teacher dictates the pre-allocation of turns, topics, and activities (Markee, 2000). Critiques have thus accused IRF sequences for prescribing to a constricted, transmission model of learning that involves disconnected strings of highly codified test questions (Cazden, 1988; Nystrand, Wu, & Gamoran, 2003), rather than promoting exploratory discourse that facilitates dialogic learning opportunities in the classroom. When students are invited to depart from IRF sequences, however, they raise learner-initiated questions that enable them to discuss understandings and important issues that would not have emerged otherwise (Waring, 2009, 2011).

Despite recent studies encouraging teachers to adopt more democratic and flexible participation structures that allow for student initiations (Jacknick, 2011; Waring, 2009), the IRF format is still predominantly used in pedagogic activities, and this applies to the co-taught lessons of this study as well. Previous research, however, have not investigated

how IRFs are realized in EFL co-teaching interaction and most of their interest have been placed on the third turn position teacher evaluations in single teacher classrooms. This study thereby attempts to describe the specific nature of IRF in collaborative teaching interaction by examining first turn positions – the initiation turn – as the focal phenomenon. The analysis will illustrate how co-initiation in teacher talk is done, what it accomplishes, and how it leads to promoting student participation in the classroom. The findings will lead to a deeper understanding of the interactional machinery that underlies effective co-teaching interaction and produce pedagogic insights regarding how teacher collaboration should be done.

3. THE STUDY

3. 1. Participants and Setting

The participants for this study come from a private kindergarten and elementary school located in Gyeonggi Province, South Korea. This school has a high reputation in the community for its innovative English education approaches and until the late 2000s, they were one of the few elementary schools that adopted English immersion practices into their program. Since 2009, they revised their program's title from English immersion to a broader term, *bilingual education*, to promote a learning environment that has equal focus on both English and Korean. As part of this change, all of the classes from kindergarten to second grade now have two homeroom teachers – one Korean and one American teacher – and the two teachers are required to co-teach content subjects such as math, science, and art. At the time of data collection, the school had been implementing this type of co-teaching for two years. Being a private school, the dual homeroom teacher arrangement may not be applicable to other public school settings, but it is anticipated that fine-grained analyses of the emerging classroom interaction, nonetheless, will still provide generalizable findings that reveal the interactional organization of collaborative teaching.

The entire data corpus consists of videorecordings of 97 lesson hours and involve classroom interaction coming from six teacher pairs – four from the second grade and two from kindergarten. In this article, the focal participants in the analysis will be three teacher pairs, and Table 1 shows the background information about these teachers. The Korean teachers are abbreviated as KT and the American teachers as ET[4]. The numbers in subscript indicate the different individuals.

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[3] KT and ET are local terms that are used in the school.

TABLE 1

Description of Participant Backgrounds

		Gender	Nationality	Teaching Experience on Site
Pair 1 2nd grade	KT2	F	Korean	19 years
	ET4	F	Korean-American	1 year & 5 months
Pair 2 kindergarten	KT3	F	Korean	4 years
	ET5	F	German-American	3 years
Pair 3 kindergarten	KT4	F	Korean	4 years
	ET6	F	Canadian- American	3 years

3. 2. Method of Analysis

The analysis in this study adopts CA as its methodological framework (Sacks, Schegloff, & Jefferson, 1974) to describe the various vocal and embodied resources that participants employ to recognize and respond to their interlocutors and coordinate the joint accomplishment of social interaction. To this aim, CA takes a microanalytic approach to the data, explicating the moment-by-moment, turn-by-turn, sequence-by-sequence unfolding of participant action that is captured in recordings of naturally-occurring interaction. CA is strictly data - driven in that it points to the precise moment that a turn at talk is delivered, traces how the participants interpret each other's actions, and analyzes how they display their orientations toward the co-participants (Schegloff, 1998; Zimmerman & Boden, 1991).

In adherence to CA's theoretical underpinnings, the video-recordings were first analyzed with a "unmotivated looking" (Psathas, 1995), and after noticing re-occurring patterns that emerged from the "effective" sequences of co-teaching classroom interaction, a collection was built of co-initiation turns. The collection was then analyzed with a particular focus on the interactional resources deployed, and the turn and sequence organization were examined with reference to the ways in which the teachers collaboratively managed to deal with their instructional business. The excerpts in the findings section represent the most typical sequential formats that illustrate teacher collaboration, and demonstrate especially how the co-initiation turns work to promote student participation and lesson progressivity in the classroom.

4. ANALYSIS

This section analyzes the initiation turn positions of IRF sequences in collaborative co-teacher instruction. In CA studies of single-teacher classrooms, the initiation turn has been examined with the interest of discovering the types of actions that teachers deploy and what impact they have on the student responses (Koole, 2012). While applying the same focus to this section, the analysis shows that the co-teachers make conjoined initiations by

means of entering the other teacher's move across three types of turns: (a) adjacent, (b) overlapping, or (c) interruptive turns. The resulting analysis shows the relationship of these joint initiations in the elicitation of student participation, formation of curricular focus, and establishment of teacher agendas in the co-taught lesson.

4. 1. Co-initiation in an Adjacent Turn

The first extract is a case when a co-teacher enters in a consecutive turn to the other teacher's initiation move. The excerpt is taken from a second-grade science lesson on the topic of *sink or float*. In small groups, the students were given a chunk of modeling clay and a beaker full with water. The objective of this lesson is to have students discover how a material that is denser than water (modeling clay) can be shaped to become a floatable object. The following interaction occurs near the final stage of the lesson when the students have already finished experimenting with different shapes of the clay in small groups. Here, Chanho, as the representative of his group, is being called to place his clay in the beaker that ET is holding. Though this way, the teacher assesses whether the group has accomplished the mission of making the clay floatable.

Extract 1 [2H-131023-3-37:01] *drumroll*

```
                                        ++((Chanho puts head down on desk))
                                         +((puts up left hand))
145    ET4:        alright Chanho. +five: ++
146                ((folds left thumb to indicate "four"))
                        +((Chanho sits up & scratches head))
147    KT2:        try::. +


                                +++((Chanho scoots chair backward))
                        ++((Chanho smiles))
                     +((KT alternates both fists up & down))
148                >+twukwu ++twukwu twukwu +++twukwu<
```


#1.1

```
                                +((Chanho walks up to front of class))#1.1
    149   ET₄:          alright [Cha::n+ho::,
    150   Ss:                   [((drumroll on desks))
    151   Han:          Chan:ho (.) Chan:ho
```

In line 145, ET's initiation turn consists of a directive that requests a corresponding action from the nominated student (Hellermann, 2003). In the case of this extract, Chanho is expected to come up to the front of the classroom and demonstrate the task in front of his peers. In doing so, ET marks the onset of the initiation turn with an *alright*, summons Chanho by his name, and performs a hand gesture to show that she is counting down from five (lines 145-146). This gesture embodies a time constraint and demands Chanho's immediate compliance to the proposed activity. Chanho, however, shows his reluctance by putting his head on the desk (line 145), scratching his head (line 147), remaining in his seat until line 148, and delaying his entrance to the front of the classroom. As there is a stall in the expected second turn action, KT steps in a contiguous turn to downgrade the imposition with a verbal encouragement *try::.* (line 147), which she then follows up with a sound and gesture that indexes a drumroll (line 148).

Here, we see that the co-teachers jointly instantiate an extended initiation turn in pursuit of getting Chanho to present. Each teacher, however, differs in their stance as they attempt to elicit Chanho's participation. ET's count-down is an embodied instructional directive that operates upon a time limit (He, 2000). In a way, ET creates a pressured environment where failing to comply with the instruction within the given time would be a breach of Chanho's obligation as a student. KT's drumroll, on the other hand, invokes a different stance. Aronsson and Cekaite (2011) in their study of parent-child negotiations document that parents may downgrade a directive in the face of non-compliance. In the case of this extract, the drumroll occurring after Chanho's hesitance categorizes his entry to the stage as a moment of a "grand opening," and it highlights the existence of an awaiting audience that is looking forward to his presentation. As a result, the collaborated initiation is downgraded from ET's imperative to KT's invitation, re-framing the presentation activity from being a student obligation to one that is socially desired by the members of the classroom.

The consequences of this drumroll are made evident in the ensuing interaction. First, we see that ET aligns with KT's stance by summoning Chanho in an elongated manner (line 149). The slight rising intonation of ET's solicitation makes it hearable as a cheer, which lies in contrast with the brevity and falling intonation of her earlier summon in line 145. Second, we see that the other students also cooperate with KT by co-participating in the drumroll (line 150). As all of this goes on, Chanho finally walks up to the front with a smile (IMG #1.1), and an upshot of the cheer is provided by another student as he shouts

out Chanho's name (line 151). After all, the teachers' joint initiation is met with the support from the student peers, which in combination, succeeds in transforming Chanho's delayed compliance into a moment of willing participation.

A similar case of encouraging student presenters occurs in the next extract. This time, it is a kindergarten class and the leading teacher ET has just finished reading a storybook called *Daddy is Strong*. In the following extract, ET tries to recruit a student to take the Daddy role and read the book together with her in front of the classroom.

Extract 2 [KSUN-131001-1-20:59] *I envy you*

```
                                  +((Somi looks at ET))
   21    ET₅:          okay Somi? +(0.3)
   22                  since you're my prayer and day helper
   23                  can you role play?=
   24    KT₃:          =oh↑::: coh-keyss-ta:
                          happy-DCT:RE-DC
                  "oh I envy you"
```
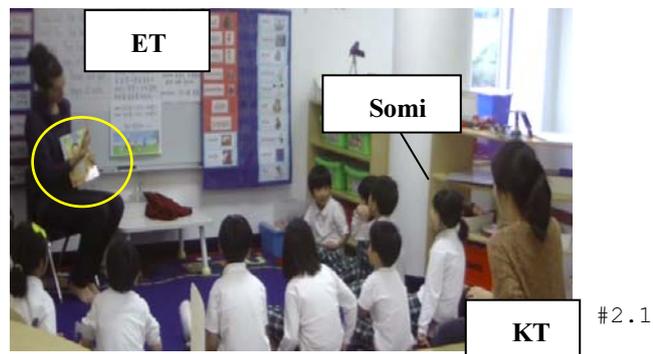


```
   +((ET's right hand waves inward))  (#2.1)
 25    Minji:        c[+o:h-keyss-ta!
                     happy-DCT:RE-DC
                "I envy you"
                            +((Somi stands up))
                               ++((Somi   comes   to   front   of
class))
 26    ET₅:          come on in+::: ++sit:::
 27    Ss:           ((giggling))
                     +((puts a flannel shirt on Sophia))
 28    KT₃:          +here we go dad::
```

Like Extract 1, ET's request in the initiation turn asks for Somi to come up to the stage and be the presenter in front of the class. ET summons Somi by her name, and after they establish mutual gaze (line 21), ET makes a request that appeals to Somi's helper role of the day (line 22-23). Similar to what we saw in Extract 2, the presentation is categorized once again as an activity that the student is obliged to do. Before a response comes from Somi, however, KT enters in a consecutive turn and inserts an affectively-charged assessment *oh↑::: coh-keyss-ta:* that is marked with a pitch leap and prolonged word-final vowels ("oh I envy you," line 24). In order to analyze KT's action here, one needs to consider the spatial position of the two teachers in the classroom. While ET is on the stage embodying a teacher role, KT is in the back row of the students facing ET. In a way, KT shares with the students the same visual field as an audience, one that observes the teacher as well as the presenter that is about to appear on the stage. This seating arrangement, therefore, allows KT to shift "footing" (Goffman, 1981) into a bystanding student peer and to animate the voice of a student that desires to be selected by the teacher.

By far, being appointed for the role play has been characterized as an appealing and coveted position, and this effectively opens the way for ET to cast an additional embodied invitation (IMG #2.1). Somi does not respond yet, but the attractiveness of the presenter role is further confirmed as another student Minji recycles KT's envying stance in an exclamatory tone (line 25). Following the positive comments coming from both the co-teacher and a student peer, ET produces another verbal invitation, and it is finally at this point that Somi stands up and begins to move to the stage (line 26). The other students display their entertainment with giggles (line 27), and the current extract comes to a happy end as Somi accepts the Daddy role of the book by putting on the flannel shirt (line 28).

Both extracts demonstrate the conjoined efforts of the teachers in eliciting the participation of a student presenter. In doing so, the initiation moves consist of the juxtaposition of two turns, each coming from different teachers and displaying distinct but complementary stances. Whereas ET constructs the presentation activity as a student responsibility, KT and the aligning stances of the student peers succeed characterizing the presenter role as an appealing position.

4. 2. Co-initiation in an Overlapping Turn

In the next extract, the initiation turn is similarly occupied by both teachers, but this time, the other teacher comes in an overlapping turn. Extract 3 is a segment taken from a kindergarten lesson where the students are learning to sing Beethoven's symphony No. 9, *Joyful, Joyful We Adore Thee*. Some context information that is relevant to this setting is that this co-teacher pair has been working together for the third year, and the students are

also the same class that has been carried over from the previous year. Also, the ET has an intermediate level of Korean proficiency so she is able to comprehend the Korean coming from KT and the students to a certain extent. So far in this lesson, KT had been taking the lead and was explaining in Korean the meaning of the lyrics: *melt the clouds of sin and sadness*.

Extract 3 [KDS-131119-3] *what does melt mean*

```
 22    KT₄:          e::. (.) kuntay, sin-ilang sad-ka  melt-han-
tay
                     yeah      but      -and     -NOM     -do-
QT
 23                  melt-k[ a ] mwusun [ttus-iya
                          -NOM   what   meaning-INTERR
```
"Yeah. But it says that 'sin' and 'sad' melts.
What does 'melt' mean?"
```
 24  → ET₆:                    [.h!]        [what's melt¿
 25    Suyeon:       [pak-hyess-na?
                     stuck-PST-INTERR
```
"were they stuck?"
```
 26    Juri:         [cwe: (.) cis[-ko
                      sin        commit-and
 27    KT₄:                          [tulepo-n-cek isse-yo [melt?
                                      hear-ATTR-time  exist-POL
```
"have you heard the word 'melt' before?"
```
 28  → ET₆:                                                   [do
you
                     [remember
 29    Suji:         [ney
```
yes
```
 30  → ET₆:          in term  [one⁴?
 31    Ss:                    [yes!
 32    ET₆:          crayons melt=
 33    KT₄:          =.hh! crayons melt?
 34    ET₆:          i:ce melts=
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[4] "Term one" is used to refer to the previous school year when the students were in the lower grade.

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35    KT₄:              =i:ce melts
36    ET₆:              cheese melts=do you remember the book?
37    S?:               yes!
38    ET₆:              in kay one⁵? (.) when you [were six?
39    Juri:                                       [maynnal
                                                  everyday
40                      kuke noku-nun ke
                        that  melt-ATTR  thing
                        "that thing that melts everyday"
```

The initiation turn starts with KT reading a phrase of the lyrics (line 22) and asking the students to provide the meaning of *melt* (line 23). While KT proceeds with the question, ET also enters in an overlapping turn to produce a sharp in-breath and ask the same question in English. What ET appears to be doing with the in-breath is indexing a stance of surprise, possibly as a type of instructional performance that highlights the target word as one worthy of attention. The in-breath falls on the nominative marker *-ka*, which is precisely the timing when KT finishes saying *melt*, and ET launches her own initiation as an "choral co-production" (Lerner, 2002) before KT reaches the full completion of her turn. The sequential placement and matching content of ET's query display that ET is in anticipation of KT's agenda and thereby capable of producing an aligning and relevant initiation turn. Furthermore, by entering in a concurrent turn, ET orients to her right as a co-teacher to produce an overlapping co-initiation. Consequently, the co-teachers simultaneously accomplish the same action of requesting a word definition, just in different languages.

Two students attempt to answer the teachers' question in self-selected turns (lines 25-26), but instead of giving any recognition, KT produces another follow-up initiation (line 27). This time, KT's question changes from an open-ended definition inquiry to a yes/no question that asks if the students have heard the word before. Depending on the students' response, KT is bound to take two different tracks. If the students answer *yes*, KT can treat the vocabulary item as a repeated encounter and follow up with instructions that touch upon the students' existing knowledge. If the students say no, the word will need to be taught as a new type of knowledge.

Before the students address KT's question, however, ET enters once again and occasions another yes/no question in a transitional overlap (Jefferson, 1984). In this turn, ET reformulates KT's question from an issue of "hearing" to an issue of "memory recall" and by pointing to a specific time frame of the school year ("term one" line 30). These "do you

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⁵ K1 can be understood as an equivalent term of "term one." The kindergarten is divided into two grades: K1 and K2. K1 refers to the six-year-old students, and K2 refers to the seven-year-old students.

remember" questions require a display of "having known prior to the question" (Koole, 2010), and for a student to publicly announce not remembering a previous lesson is a morally-accountable behavior that is susceptible to a teacher reprimand (Sert & Walsh, 2013). Therefore, ET's question is designed so that it prefers a *yes* response, while KT's initial question is less likely to entail such moral consequences. Here, not only does ET manage to align with KT's initiation turn, but she also narrows down the different possibilities of student answers in pursuit of eliciting the expected response, thereby enabling the teachers to move the lesson forward (Margutti & Drew, 2014).

In what follows, students answer with a "type-conforming" *yes* in line 31 (Raymond, 2003), and ET self-selects to continue with the sequence. She recites several lines from a book called *It's Melting* that the class read together in the preceding school year (lines 32, 34, 36). While KT had initially started the IRF, we see that ET now takes lead of shaping the sequence, and KT adopts the secondary role of repeating after ET's recitation (lines 33, 35). Together, the two teachers work to contextualize the target word by means of recalling a shared reading text. After this collaborative recitation, ET asks if the students remember the passage (line 36), and across two incremental turns, re-specifies when the students first encountered this book (line 38). Term one, K1, and the year when the students were six are time formulations that all refer to the same period. Finally, Juri in a self-selected turn succeeds in providing the definition of melt in Korean *noku-nun-ke* ("thing that melts," line 39).

This lengthy initiation turn involving overlapping shifts between KT and ET is a sequential feature that departs from the typical IRF found in single-teacher classrooms. The precise timing of the respective teacher turns displays monitoring of each other's actions, sharing of the curricular focus, as well as mutual orientation to their co-teacher roles. Through the joint initiation, the co-teachers revise and adjust the scope of each other's queries, leading the students to the preferred answer that most efficiently contributes to the progressivity of the lesson (Stivers & Robinson, 2006).

Extract 4 shows another IRF sequence where the same kindergarten teacher pair is initiating first position queries in overlapping turns. In this kindergarten lesson, ET starts to talk about the meaning of *miss* and *misses*, and how these two titles are different in their usage.

Extract 4 [KDS-131021-2-04:45] *miss or misses*

```
353    ET₆:          misses? ((writes on board "Mrs."))
354    Juyeop:       kyelhon?=
                     marry
355    KT₄:          =yes
356    ET₆:          means¿ (0.4) marri:ed.
357                  (0.6)
358                  mi::ss, ((writes on board "Ms"))
```

```
359                     Miss Amy or Miss Heidi¿ (0.5)
360                     means no::t married
361   S?:               ah kyelhonha-n-ke-lako=
                        oh      marry-ATTR-thing-QT
                        "oh it means she's married"
362   Juri:             =Hong Ahrang sensayngnim-un
                            (name)          teacher-TOP
363                     e   yopun-cwu-ey kyelhonhay-ss-e
                        DM    this week-at     marry-PST-IE
                        "Hong Ahrang teacher um she got married this week"
364 → KT₄:          e Hong Ahrang sensayngnim kyelhonha-sye-ssu-nikka
                        yes (name)      teacher         marry-HON-PST-because
365                     kulem wuenlay-nun [miss,
                        then    originally-TOP
                        "yes since Hong Ahrang teacher is married,
                        she was originally miss,"
366 → ET₆:                                    [which one
```


#4.1

```
367   ET₆:            +((points to "Ms." on the board)) (#4.1)
                            ++((points to "Mrs."))
                      [+this one or ++this one]
367 → KT₄:        [ miss (.)  Ahrang-i-ess ]-nuntey
                            (name)-be-PST-but
                            "she used to be Miss Ahrang but"
                        +((ET points to "Ms." on the board))
368                     cikum-un +mwe-ya
                        now-TOP    what-INTERR
                        "what is she now"
369   Harim:           mi:ss,=
                            +((ET points to "Mrs." on the board))
370   KT₄:             =miss-ya    +mi<sses>-ya
```

```
                          -INTERR              -INTERR
                 "is she miss or misses"
                 +((ET circles board marker around "Mrs."))
371    Ss:       +misses
372              [((KT nods))
373              [((ET nods))
374    ET₆:      misses.
```

This extract starts with ET's explanation on *misses* and *miss*. As ET pronounces and writes the word *misses* on the board (line 353), Juyeop displays his understanding of the word definition by saying *kyelhon* (line 354). This answer is latched with KT's affirmation *yes* (line 355), and ET in the next turn, also confirms it by providing the definition of the word (line 356). Following a 0.6-second pause, ET continues to explain *miss* through verbal and visual presentations of the word (line 358). Miss Amy and Miss Heidi are the names of ET and KT that the students use to address their teachers, and that both teachers are single is shared knowledge with the students. Therefore, these address terms are used by ET as an appropriate illustration of the word (line 359) and in connection, she emphasizes by means of a prolonged and accentuated *no::t* that *miss* is a contrastive category to *misses* (line 360). In what follows, one unidentified student displays her understanding with a change of state token *ah* (Heritage, 1984) along with her own interpretation of the target word (line 361). Juri then comes in a latched turn and announces that a kindergarten teacher of another class just got married.

It is unclear whether Juri is displaying her understanding of the vocabulary or if she is simply orienting to the topic of marriage that has been repeatedly mentioned by the teacher and students. Regardless of this ambiguity, KT considers it as an opportunity to commence an initiation turn of a new IRF. By means of using the casual marker *-nikka* (line 364), KT re-announces the information provided by Juri and transforms it into an instructional example that invites logical reasoning from the students (Park, 1998). In the next phrase, KT foregrounds the teacher's recent marriage, but by means of using *kulem* ("then") and *wuenlay* ("originally"), the information is topicalized as a contrast to the past when teacher used to be a *miss*.

The continuing intonation of *miss* (line 365) shows that KT is still in the process of finishing her turn, but this is when the ET enters in an overlapping turn without any specific elicitation coming from KT's part. ET asks *which one* and accompanied with verbal and gestural deictics, she directs her gaze to the words written on the board (line 367, # IMG 4.1). Simultaneously, KT also continues to complete her initiation turn in overlap. KT repeats that the married teacher would have been called *miss* in the past, and the use of the contrastive marker *-nuntey* clearly marks this as background information for her main

question (line 368). Then, KT topicalizes the time frame of *cikum* ("now") and launches her main question: *what is she now* (line 369). While Harim appears to be giving an incorrect answer (line 370), KT immediately latches a turn that reminds the students with the two options. As a result, the students produce the answer *misses* in unison which ET and KT confirm with verbal and nonvocal positive assessments (line 372).

In brief, this extract shows how the two teachers initiate in overlapping turns separate questions that at the end, seek for the same student answer. What is noteworthy about this co-initiation is that ET's question *which one* (line 366) is issued even before KT arrives at her main question *what is she now* (line 368). Having a moderate level of Korean proficiency, ET may have been able to register the projected action in KT's prior turns (line 364-365) and thereby anticipate the focus of KT's initiation. While KT transforms Juri's announcement to an opportunity for further instruction, ET adds a visual context to the activity by directing the students to the words on the board and indicating the restrictive scope of the question to two possible answers.

As ET continues to alternate her pointing between the two words (lines 368, 370), KT also proceeds to complete her initiation in overlap with two turn-constructional units of ET's turn. In a way, this interaction departs from single-teacher classrooms, but more generally the basic design feature of talk-in-interaction, namely the "one-party-at-a-time" principle of turn taking organization (Sacks et al., 1974). Yet, at times, participants may speak in a fashion where they are not aiming to produce a separate turn at talk or even a distinct utterance among other simultaneous contributions. The interaction is rather driven with the purpose of establishing mutual orientation to the interactional project more or less in unison with the other participant (Lerner, 1996; Schegloff, 2000). Along this line, the teachers' co-initiations display their interest in the production of aligning initiation turns and in collaborative pursuit of eliciting the "correct" student responses. Whether or not these turns occur in overlap is not constructed as a major business that asks for a resolution.

5. DISCUSSION AND CONCLUSION

Under a socio-cognitive approach, language learning is seen as emerging from opportunities for learner participation that are situated in locally accomplished social practices (Mondada & Pekarek Doehler, 2004). The teachers, then, are important agents that facilitate learners' participation in classroom activities and by effect, extend the students' learning opportunities. A wide range of instructional practices that make classroom interaction more or less effective have been documented by Walsh (2006), including features that related to eliciting student responses, shaping learner contributions, and maximizing interactional space. Whereas previous studies focused on single teacher

classrooms, this article demonstrated cases wherein the first position turn consisted of conjoined initiations – an interactional phenomenon that is particular to IRF sequences in co-taught lessons – and led to successful elicitations of the students' participation.

Firstly, the teachers' co-initiations were first found across adjacent turns wherein the different but complementary stances of the teachers collaboratively encouraged the students to volunteer as class presenters. Extract 1 showed a case of the teachers dealing with a reluctant student and revealed how ET's directive became mitigated with KT's drumroll. In Extract 2, KT's shift of footing constructed the presenter role as an attractive position, facilitating the student presenter's entrance to the stage. In both cases, we see that once the obligatory tone of ET failed to recruit the presenting candidate, the other teacher stepped in with a different, and more inviting alternative. The individual teachers each displayed distinct stances, but as they eventually aligned with another, it was through this interactional package of conjoined initiation turns that they were able to transform the students' reluctance to a moment of volunteered participation.

When occurring in overlapping turns, the precise timing and coordination of the initiation turns displayed the teachers' tight orientation toward mutually-shared lesson objectives. The students, as a result, were guided along a very specific path to respond with an expected answer. The two teachers in Extract 3, for instance, entered in overlap to produce a reformulation of the other co-teacher's question in way that more effectively revealed the correct response. In Extract 4, the teachers similarly initiate in overlapping turns separate questions, which eventually, were in search of the same answer. Through the alternation of their joint initiation turns, the teachers revised and adjusted the scope of each other's questions, collaborating in their efforts to move the lesson forward.

By taking a CA approach, this study illuminated the interactional details of collaborative instruction as it occurred *in situ* in the classroom. What the analytic findings implicate is that teacher collaboration requires a participation structure of three parties in which the co-teachers interact not only with the students but also with each other. In this respect, teacher collaboration is not just limited to out-of-class planning and communication, but it asks for an intricate coordination of instruction that contingently unfolds throughout a *real-time* course of a lesson.

The analysis evidences that such practices involve the teachers' close monitoring of each other's actions, and more importantly, a particular type of collaborative competence that cannot be taken for granted. Previous research have pointed out that teachers are often confused about their roles in the classroom, resulting in one teacher simply monitoring the students while the other teacher dominates the entire lesson (Carless & Walker, 2006; Liu, 2008). Teachers also report that challenges arise from their lack of training or experience in collaborative forms of teaching, as they are left uninformed about how optimal formats of collaborative teaching are supposed to look like (Beninghof, 2012). What is in urgent need,

then, is raised awareness regarding effective collaborative instructional practices, as in the co-initiation patterns of this article that contributed to the successful elicitation of student volunteers and specifically-designed guidance toward correct answers. Such information can serve as the basis for facilitating co-teaching workshops, teacher guidebooks, and evaluation protocols. It is of hope that this study will initiate further research efforts of documenting the interactional mechanisms of co-teaching to inform researchers, teachers, and other professional practitioners what collaborative instruction can do to promote student participation, and ultimately enhance their language learning experiences.

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Applicable levels: Elementary, secondary

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