

The Role of ‘Silence’ in Child Second Language Interaction: A single-case micro-analysis of a 7-year-old Czech girl’s interaction in an English speaking environment¹

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Abstract:

Child second language acquisition (SLA) has been a prominent topic across linguistic disciplines, however, most studies primarily focus on the learner’s language development. Therefore, the time preceding the onset of talk, generally called the “silent period,” has received only a minor attention. It is predominantly the research methodology based on cognitive and psycholinguistic traditions that restricts research to generative views seeing a ‘silent’ learner as a rather passive, uncreative, routine or an imitating communicator. Conversation analysis (CA) methodology which is focused more on contextual aspects of talk-in-interaction than on the linguistic issues can take the notion of ‘silence’ within the SLA out of its linguistic isolation. This paper shows that seen through the lens of CA, ‘silence’ can serve as a resourceful second language learners’ communication and learning device.

Key words:

child second language interaction, conversation analysis, nonverbal communication, second language acquisition, silence

1. Introduction

This study explores the notion of ‘silence’ in a case of a child L2 learner who, immersed in a foreign language environment, does not interact verbally for almost a full year. As a part of a doctoral thesis (Siegllová, 2009) studying the child’s interaction in various scenarios from multidisciplinary perspectives, the following is an analysis of a single case inspired by the ethnomethodological CA. While pursuing roles and meanings of ‘silence’ within a wider socio-interactional context, the main contribution of this study is not only to revisit the rather under-examined notion of ‘silent period’ but also to propose how the seemingly independent SLA and CA research orientations can complement each other.

1 The research project, upon receiving the studied child’s parent consent, and permissions from participating institutions, adult participants, children’s guardians and the children, was reviewed as a study on human subjects. The research protocol was registered with the University of Pennsylvania Institutional Research Board in 2006 and renewed on an annual basis. The researcher was submitted to obligate the research protocol guidelines.

1.1 Literature review

The ‘silent period’ has been known for decades as a phenomenon that is most typical during the early stages of child SLA, for adult language learners are normally not allowed to stay “silent” until they acquire enough competence (Krashen, 1982). Researchers generally refer to the ‘silent period’ phenomenon as a language pre-production stage of a highly individualized span of time of varying length during which beginning child L2 learners either engage in virtually no verbal interaction in the target language, responding minimally or not at all, or rely solely on imitation, memorized phrases or sentences (Dulay – Burt, 1974; Dulay et al., 1988; Ervin-Tripp, 1974; Gibbons, 1985; Hakuta, 1974a; 1974b; Hanania – Gradman, 1977; Hatch, 1977; Huang, 1970; Krashen, 1982; 1985; Krashen – Terrell, 1983; Saville-Troike, 1974; 1988). For the same reason, the ‘silent period’ generally receives only marginal attention within the scope of linguistic disciplines.

Fundamentals of the notion itself vary greatly. First, a notably large variation in the duration of the ‘silent period’ is reported across studies. A wide range of findings describe the ‘silent period’ as lasting from only hours to several months (Ervin-Tripp, 1974; Gibbons, 1985; Hakuta, 1974a; Hatch, 1977; Huang, 1970; Krashen, 1985; Krashen – Terrell, 1983).

Second, concepts of ‘silent period’ itself diverge across studies. Saville-Troike (1988) recognizes three phases of SLA, of which only the first one, the time when output in interaction with others is utterly nonexistent, is referred to as a ‘silent period’. Other researchers (Ervin-Tripp, 1974; Hakuta, 1974b; Hatch, 1977; Huang, 1970; Krashen, 1982), on the other hand, still conceive further stages as the ‘silent period’, those when the learners’ language is limited to mechanically memorized routines and patterns as “a strategy which ‘tunes in’ on regular, patterned segments of speech and employs them without knowledge of their underlying structure” (Hakuta, 1974b, p. 288), that is, mechanically, prior to acquiring full linguistic forms.

A focus on the grammatical acquisition order adapting Brown’s (1973) concept of the L1 acquisition of grammatical morphemes has been a widespread approach across linguistic disciplines. However, a growing number of critics have initiated a vivid discussion during the last decade pointing out that a focus on verbal behavior during a period that has been called “silent” not only is contradictory (Granger, 2004), but also overlooks the L2 learners’ interactional accomplishments for their linguistic deficiencies (Firth – Wagner, 1997).

Similar objections refer to the research view which divides the SLA process into the use of language that imitates or repeats and language that expresses creatively. It is argued that dividing between memorized utterances and actively constructed utterances (Hanania – Gradman, 1977; cited in Granger, 2004, p. 7), between “formulaic, rote-learned language reproduced imitatively, and ‘true’ production of the L2” (Krashen, 1985; cited in Granger, 2004, p. 16) or isolating between “repetition of others’ utterances and recall practice” as one kind of speech behavior, and the “creation of new linguistic forms” as another (Saville-Troike, 1988; cited in Granger, 2004, p. 17) rather denies an interaction creativity of speakers in earlier stages of their L2 acquisition.

The anticipation of ‘silent period’ as a passive stage can also be traced. Some studies refer to ‘silent period’ as either to a time of “one-way communication”, that is “toward the learner, not from the learner” (Dulay et al., 1988), or to “a time of utter *in*comprehension followed by

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an instantaneous onset of full comprehension and competent productions" (cited in Granger, 2004, p. 19).

Notwithstanding, the term 'silent period' has also been conceived as problematic. Some authors (Ervin-Tripp, 1974; Hakuta, 1974b; Hatch, 1977) point out that memorized routines and patterns may be of a socially interactive type, some see the use of routines "as a facilitator of social interaction when productive rules have not yet been acquired" (Dulay et al., 1982, p. 241). Gibbons (1985, p. 263) mentions that "the use of routines and patterns within the 'silent period' ... is manifestly not silence" and Saville-Troike (1988, p. 577) provides "evidence that many children choose to practice in private before they attempt social performance," as well as continue "to interact at least nonverbally". This is later reiterated by Granger (2004, p. 4) simply saying that "where there is talk cannot be silence".

More interaction-oriented approaches to the notion of 'silence' emerged recently claiming that "an essentially syntactic view of language learning can lead to the rejection or undervaluing of this form of language behavior, a communicative and interactive view of L2 development" (Gibbons, 1985, p. 263). It was the publication of the Firth and Wagner's (1997) article, however, that drew in the framework of CA as a potential methodology for studying the L2 interaction. While calling for reconceptualization of SLA, the authors suggest three major conceptual changes: (1) a significantly enhanced awareness of the contextual and interactional dimension of language use, (2) an increased emic (i.e., participant-relevant) sensitivity towards fundamental concepts, and (3) broadening of the traditional SLA database (Firth – Wagner, 1997, p. 286).

The CA research tradition has developed from Garfinkel's (1967) interpretative procedure of social actions called ethnomethodology (EM). Harvey Sacks (1992), the principal originator of CA then, applied the EM principles on naturally occurring talk, progressing from studying social action, as central to EM, to interactional order, i.e., the way people use language in everyday life, as central to CA.

CA strives to show a methodic use of the orderly patterns in talk-in-interaction across various contexts. Based on the Sacksian proposition that there is "order at all points" (in Hutchby – Wooffit, 1998, p. 17), four types of interlocking interactional organizations are recognized, described in terms of turn-taking, sequence, preference, and repair practices.

The order of speakers is described through turn-taking. Speaker opportunities to talk are performed in terms of turn-constructive units (TCU) as single social actions manifested in a variety of verbal and nonverbal forms, and distributed by participants through transition-relevance places (TRP) in the form of various turn-yielding signals, e.g., dropped intonation, pause, etc. The order of action sequences, then, is most commonly manifested through adjacency pairs (AP) as sequences operating to relate paired actions together, such as question-answer, greeting-greeting, etc. Typically, the sequences consist of first pair parts (FPP) linked to particular second pair parts (SPP). Preference, finally, describes situations of paired actions when in relation to the FPP, 'preferred' or 'dispreferred' SPP alternatives are available to the speaker.

While turn-taking, sequence organization, and preference organization describe the orderly mechanism governing talk-in-interaction, repair practices, in contrast, reflect how talk is treated if problems with hearing, speaking or understanding occur. Repairs as

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various corrective actions, such as repetitions, unfinished words, delays, etc., commonly trigger a sequential mechanism between an utterance referred to as a ‘trouble source’, a repair technique signal referred to as ‘repair initiator’ and the actual repair sequence which commonly follows. Distinction is made between those who initiate repair and those who carry it to completion.

CA is using the *in situ* organization of conduct as a core phenomenon, with the emphasis placed on a close description of empirical examples. Raw data of electronically recorded naturally occurring interaction rich on interactional detail is carefully transcribed into fine-grained transcriptions, and subsequently subjected to a rigorous, in-depth analysis. Such an approach allows for incorporating broad socio-interactive aspects into the analytic work on L2 communication. Furthermore, distinction is being made between ‘pure’ and ‘applied’ CA, one narrowly focusing on the organization of talk-in-interaction and the other allowing reference to further ethnographic information.

From the perspective of interactional order, the notion of ‘silence’ is treated as “an event in its own right” (Schegloff, 2007, p. 21). Seen as various forms of speech perturbations, such as hesitations or delays, ‘silence’ is defined in terms of pauses, gaps, or lapses and is commonly conceived as turn-taking signals, missing SPPs, markers of a dispreferred action or markers of trouble in talk. Based on this, some conversation analysts (e.g., Goodwin, 1981; Heath, 1984; Schegloff, 1984) add the dimension of the co-occurring nonverbal behaviors to the description of ‘silence’, that is, embodied action in the form of gaze, head orientation and body posture.

Nonetheless, even within the CA field, studies on ‘silent’ L2 learners’ interaction is still utterly absent. This paper offers a single-case micro-analysis of a child L2 learner who remains ‘silent’ for several months. A definition of ‘silence’ seen from the perspective of interactional order, that is, as a lack of talk, however, accompanied by various nonverbal behaviors, is adapted for the analysis. While the methodological tools of pure CA represent a core resource for the analysis, ethnographic information and scholarly approaches focused on nonverbal behaviors complement the study. Thus, with respect to interactional organizations and the co-occurring verbal and nonverbal behaviors, micro-moments of the ‘silent’ child L2 interaction are examined in detail. The research objective is to illustrate that ‘silence’ not only can be effectively studied, but also can serve as an efficient means in L2 interaction and learning.

1.2 Methodology

The research for this study was conducted as a part of a larger project with data collection from various formal (school), semiformal (after school programs) and informal (home environment) settings compiled over the course of one academic year. Thus, in addition to obtaining over 80 hours of video and audio recorded material, this provided space for collecting a large amount of ethnographic information from field note observations, interviews with participants as well as researcher’s access to wider contexts.

1.2.1 Participants

The situation under scrutiny takes place during an afternoon visual art lesson in an art studio between the young Czech girl (named Alice for the purpose of this paper) and her visual art teacher. Alice is a second grade elementary school Czech girl acquiring English as her L2 in

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an English speaking environment. She was exactly 7 years old when she moved to the USA, she started attending school in the state of Massachusetts two months later. Her prior school interactional patterns in her native environment were normal, but showing a rather shy and laconic communication with teachers or adults. She was very actively communicating with her peers and friends. The situation analyzed in this paper occurred two and a half months after she had begun attending the English-speaking school.

The teacher is an artist teaching art lessons for mixed groups of students of various ages and painting skill levels. The teacher guides each of the participating students individually from initiating them into their painting projects, teaching them painting techniques, giving advice, and evaluating. While walking around the easels, she divides her attention among all students partially during the whole time of the lesson while reflecting the students' actual state of work.

1.2.2 Scene

In the art studio (Figure 1), ten easels with students sitting on high chairs are arranged in a circle, with the middle area designated for placing objects for painting (about 1.5m in front of Alice). The students meet once a week for one hour to either paint an object of their choice placed in the middle area, or paint a picture from a photograph attached with a clip onto their easel. Folders with photographs to choose are placed on shelves at the teacher's desk (left front corner of the studio, about 5m from Alice's perspective).

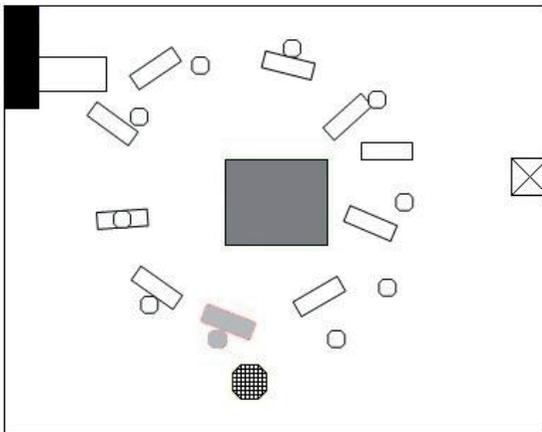


Figure 1: Black – photograph shelf; Dark Grey – middle area; Light Grey – Alice's easel; Striped Circle – teacher; White – other children's easels; Crossed Rectangle – camera placement

The whole art lesson was video and audio recorded. The video camera was placed on a side of the studio capturing the overall scene and Alice's body at all times. The audio-recorder was placed on the back of Alice's easel for documenting talk. The recording equipment was set up and started at the beginning of the lesson, and was left running without the presence of the researcher until the end. After the episode was selected, it was transcribed using transcription

conventions described in detail by Atkinson and Heritage (1984). Symbols in the form of simple, double or triple slashes (/, //, ///) were added to document the interactants' co-occurring body actions (see Appendix).

2. Analysis

This section starts with an introduction of the analyzed episode. Prior to the section below, Alice finishes her previous painting and places a plain canvas on her easel. Then, she stands at her easel obviously waiting to be initiated into a new painting project. The teacher, noticing Alice standing, approaches from her right back side, and starts guiding her into making a choice for her new object of painting.

Excerpt 131106:S8

- 1 T: what would you like to paint would you like to (look at the) /books, (0.2)
 2 //((pointing left))
 3 or would you like to (paint something) from the /middle. (0.9)
 4 //((pointing to middle))
 5 books; ((pointing left))
 6 or middle. ((pointing to middle)) (0.2) it's up to you; (1.9)
 7 Alice: ((gaze into space))
 8 T: ((giggle)) (1.5) //((bends down closer to Alice's face))
 9 Alice: //((moves her point finger to touch her nose))
 10 T: <do you want to do something from the /books;:>
 11 //((pointing left)) picture; o:
 12 <do you want to do /this;:>
 13 //((pointing to the middle)) which one. (1.6)
 14 Alice: ((rubbing her finger into her upper lip while gazing into space))
 15 T: you pick. (2.2)
 16 Alice: ((biting her finger while gazing into space))
 17 T: >if ya (don't wanna) pick< /one of /the:se you then get to the books. (0.4)
 18 Alice: //((slow move of right foot ahead))
 19 T: //((straightens to initiate walking to the shelf))
 20 /would you like to do the /books?
 21 //((bends down to gaze, directs Alice from her back to the book shelves))
 22 Alice: /// ((stops moving)) //((resumes walking with hesitation))
 23 T: yeah?
 24 Alice: ((very slight suggestion of nod yes while walking hesitantly))
 25 T: come this way; ((directs her while pointing and pushing a little))
 26 Alice: ((starts walking to the book section ahead of the teacher))

From traditional perspectives of the SLA research, Alice's interaction, as performed above, would be at the periphery of scientific attention. She would be categorized as so far 'silent,' undergoing her "pre-production stage," non-responding because of a lack of linguistic creativity or comprehension (Dulay et al., 1982; Ervin-Tripp, 1974; Gibbons, 1985; Hakuta, 1974b; 1976; Hatch, 1977; Huang, 1970; Krashen, 1985; Saville-Troike, 1988). Nonetheless, adapt-

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ing the CA methodology with respect to fine interactional detail, the following analysis will demonstrate how meanings get negotiated where talk is not present.

From the CA perspective, this situation can be described as a series of multiple teacher turns, mostly questions with notably absent adjacent SPPs. Their relevance, "conditional on the occurrence of the FPP" (Schegloff, 2007), is reflected in a high occurrence of speech perturbations, mainly silence gaps and delays belonging to Alice, and pauses or numerous repair sequences belonging to the teacher. While Alice is non-responding, the teacher struggles to account for her 'silence.' It is Alice's co-occurring embodied actions that provide the account for her 'silence' and finally lead to reach mutual intersubjectivity.

The following text is divided into three sections. The first will explore the teacher's pursuit for accounts of Alice's absent responses. The second will examine the teacher's accounts through Alice's perspective. Finally, an expanded view into Alice's interactive behavior will ensue.

2.1 The teacher's perspective

The teacher starts talking to Alice without indications of expected troubles. Her opening question asking Alice's choice for painting (lines 1–4) is smoothly followed by an introduction of both options with a minimal 0.2s pause between them with a TRP suggested by a falling intonation and a 0.9s pause. Each of the options is accompanied by a pointing gesture. The teacher talks in a natural speed with no observable speech perturbations.

However, Alice doesn't respond. Her response becomes noticeably absent, as reflected in the teacher's ensuing repair work. The following discussion starts with an analysis of the teacher's repairs with the intention to interpret her understanding of Alice's 'silence.'

2.1.1 L2 status

Three accounts for Alice's 'silence' that the teacher orients to can be observed. One of them most obviously is Alice's L2 status, an assumption of her diminished comprehension. This can first be seen immediately after the teacher's initial turn. As Alice's response is not forthcoming after both options are introduced, the teacher repairs into a short summary (lines 5–6), again accompanying each option with a pointing gesture. This may have been meant to help Alice comprehend the content of her talk.

A more distinctive orientation to Alice's L2 status can be pursued in the teacher's next repair utterance (lines 10–13). It is not only delivered in a slow, carefully articulated manner, but also closed with a question *which one* (line 13) formulated for a brief or an even non-verbal response (line 13).

Nonetheless, the teacher's conviction about Alice's incomprehension is questionable. Her giggle (line 8) pre-sequencing the repair appears to have a face saving function to minimize the risk that either the correcting or the corrected party will end up humiliated or ridiculed by adding the utterance a somewhat jocular, tentative meaning.

2.1.2 Novice status

The linguistic character of the same utterance (lines 10–12) indicates that the teacher accounts for Alice's novice status knowing she is a new coming student into the painting class not cognizant of the usual procedures of the setting. Thus, in addition to the speed and articulation aimed toward intelligibility, her grammatical and lexical form aims toward specification. By shifting from a conditional tense *would you like to* to a present tense *do you want to*, replacing an indistinct *something* by a specific *this*, as well as clarifying the word *books* with the term *picture* to describe what is inside the concrete 'books' (pictures) not what is the general meaning of the actual word, the teacher seems not to specify for the sake of understanding the language, but for understanding the class procedures.

The teacher returns to account for the novice status once again in the closing turn of the situation. Through uttering *come this way* (line 25), she specifies the location of the photograph shelves to Alice. Nonetheless, another more obvious account can be traced in the teacher's talk.

2.1.3 Painting choice

The third account the teacher orients to is Alice's choice for a painting object, more specifically, her hesitation to choose an object for painting. This is first apparent from the teacher's post-expansions *it's up to you* (line 6) and *you pick* (line 15) prompting Alice to choose.

The teacher's orientation to Alice's painting choice can be more obviously observed from the act initiated in line 17. After a series of failed choice eliciting attempts (lines 10–15), the teacher progresses toward making the choice for Alice (line 17–25). In particular, she first examines Alice's position toward the first option (to paint an object from the middle section) by uttering *if you don't wanna pick one of the:se* (line 17), and opening a short TRP for a potential reaction marked through the prolonged vowel *-e-* in *the:se*. Then, as no obvious reaction is forthcoming, she anticipates Alice's inclination toward the first option (to paint from a picture). While attaching *you then get to the books* (line 17) to direct Alice to the shelf section, she initiates a walking motion in the direction of the photograph shelves from behind Alice's back (line 19). She continues making further attempts to receive feedback from Alice; after uttering *you then get to the books* (line 17), she stops shortly behind her, touches her shoulders (line 18) and bends down to obtain closer eye contact eliciting confirmation for the photograph option (lines 20–21). Similarly, she asks another question (line 23) to make sure the choice is not in a disagreement with Alice's. Finally, only after receiving a confirmatory nod (line 24), the teacher dispenses a direct command to walk toward the bookshelves (line 25).

To summarize, in the first section of the situation (lines 1–16), the teacher orients to three accounts for Alice's absent responses, namely her L2 status, novice status and her painting choice. In the second section (lines 17–26), to elicit a response, the teacher already orients to Alice's painting choice only. She appears not to account for the L2 status anymore, which is obvious from the fact that she delivers her turn (line 17) in a fast and rather mumbled way, even composed of colloquial expressions (*if ya don't wanna*). Although, she briefly returns to account for the novice status at the end of the situation (line 25), this is only after she receives Alice's agreement with the choice.

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2.2 The teacher's perspective from Alice's perspective

As demonstrated above, the teacher accounts for Alice's 'silence' on a linguistic (L2 status), social (novice status) and affective basis (painting choice). However, a careful analysis of Alice's interactional behavior draws in further perspectives. The following text will focus on Alice's interactional behavior in relation to the teacher's talk. First, the teacher's accounts will be measured against Alice's. Then, expanded interpretations of Alice's perspective will ensue.

2.2.1 L2 status

With the material provided, it may seem problematic to assess the level of Alice's linguistic competence. However, analyzing her interactive behavior against the teacher's talk, some inferences about both her comprehension as well as incomprehension can be made. To analyze this, Alice's bodily actions will get analyzed against the occurrence of the teacher turns, pauses, gaps, and delays.

Indicators of incomprehension

Besides absent responses to the teacher's question throughout the first part of the episode demonstrated in Alice's blank gaze (lines 1–16), obvious indicators of her impaired comprehension may be traced from her observably uncertain walking motions in the second part of the episode (lines 17–26). More specifically, a delay in reaction can be observed from Alice's initiated, interrupted and further resumed steps (lines 18, 22, 24) and in her rather timid nod (line 24) all performed in response to the teacher's repair sequences (lines 20–21, 23, 25). A non-hesitant act of walking comes only after being given a direct command (line 25), accompanied by the teacher's push orienting her body in the right direction (lines 21–25).

Alice's uncertainty in action seems explicable upon the teacher's act in line 17 when numerous interactional changes difficult for Alice to capture occur. First, the teacher modifies the grammatical format of her turns from interrogatives to directives, that is, shifts from asking questions about Alice's choice for painting (lines 1–16) to directing her to one of the specific choices (lines 17–26). At the same time, she makes a sequential format shift from question-answer designed for a verbal response to command-action intended to elicit a physical action, making a non-verbal act the relevant SPP. In addition, the teacher's turn in line 17 becomes even more problematic from the perspective of its pragmatic meaning, and further complicated through language transfer.

From the perspective of language pragmatics, two potential meanings can derive from the grammatical form of teacher's utterance in line 17; it may be intended as a command for an immediate action, however, while formulated as an indirect mitigation in the *if-then* clause, it may be interpreted as an announcement of a future action. In the current situation, the pragmatic meaning seems to lead toward the command for an immediate action, as indicated in the teacher's accompanying embodied acts. While uttering the command, the teacher initiates walking (line 19), and after three steps, she closes the TCU by stopping behind and placing her hands over Alice's shoulder to reorient her body in the direction of the photograph shelves (line 21). However, Alice may have oriented toward the meaning implying a future action. This would explain her delayed reactions reflected in hesitations of her motions (lines 18–26).

From the perspective of language transfer, Alice's L1 forms and meanings may be interfering with her pragmatic competence in her L2. Indeed, her L1, Czech, conjugates verbs, where the imperative of a verb differs from its infinitive (*dostat se* vs. *dostaň se* or *jít* vs. *jdí*). From this perspective, *you get* used by the teacher (line 17), being unchanged in its imperative from the infinitive, did not need to imply an imperative to Alice. In addition, perfective and imperfective forms of verbs are distinguished in the Czech language, while perfective verbs imply a future tense themselves without a need for an auxiliary *will*. In the current case, *you get* would be expressed in the perfective form in Czech (*dostaneš se, půjdeš*) where no auxiliary (*budeš*) would be present. Thus, standing in conjunction with the adverbial *then in you then get*, Alice may have indeed easily interpreted the teacher's command as an announcement of a future action.

What's more, if relying on first-language-based pragmatic knowledge (Kasper, 2000), the command *you then get to the books* (line 17) within or beyond the if-then clause may have seemed not quite right to Alice as a command grammatically speaking, and thus, her delayed response may also have been a result of her hesitation to provide a response perceived as a "deviant form of the preceding turn" (Wong, 2004). Therefore, as the teacher's command may have been "not in itself troublesome or problematic" for a native speaker, in L2 talk it may become troublesome "when juxtaposed with something else in the prior talk, or when juxtaposed with what the recipient knows" (Wong, 2000, p. 258).

Nonetheless, noteworthy is the perspective of the sequential environment. It can be observed that the teacher's sequential shift does not occur at once, but through a series of overlapping pragmatic shifts. She initiates her shift to a directive in line 17, then, she leaves only a small amount of time (0.4 s) to return back to another interrogative (line 20). Subsequently, while requesting a confirmatory response through a direct gaze (line 21), she at the same time physically pushes Alice to walk (line 21). It is conceivable that these reversing requests between non-verbal and verbal action may have been quite perplexing for Alice.

Therefore, it is Alice's reactions in relation to the particular teacher's self-repairs that may in the end indicate more conclusive interpretations. Indeed, it can be observed that Alice's final act of walking (line 26), although standing as a SPP to the teacher command *come this way* (line 25), is practically a response to the command *you then get to the books* (line 17), as it could be properly performed only relative to the teacher's prior repairs *would you like to do the books?* (line 20) and *yeah?* (line 23), both repairing the command *you then get to the books* (line 17) as an original trouble source. Alice's final act of walking, thus, can be seen as an example of "delayed adjacency, a looser fitting of sequential parts" (Schegloff, 2000; Wong, 2004) possibly due to the ambiguity of the sequential environment. This suggests that rather the obscurity of the teachers' commands than Alice's linguistic knowledge possibly disabled her from performing the SPP in an "immediate adjacency" (Schegloff, 2000).

Indicators of comprehension

Indeed, an arguable degree of Alice's comprehension can be observed after confronting the content of the teacher's repair sequences, the analysis of Alice's body motions as well as ethnographic data. To begin with, it becomes obvious that Alice's actual act of walking, conducted independently in front of the teacher, could not be a sole reaction to the content of the final command *come this way*. What's more, it could not even derive from either of the related

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repair questions *would you like to do the books?* and *yeah?* in isolation without some degree of understanding of the preceding events.

It is Alice's slow walking motion of her right leg in the direction toward the shelf section overlapping with the teacher's sequential environment shift in line 17 (line 18) that confirms this. Indeed, Alice performs this motion while the teacher completes her shifts from the question-answer to the command-action environment, what's more, even before the command *you then get to the books* (line 17) is uttered. This indicates, that her motion is not performed in response to the actual command (lines 17–18), but in anticipation of it, that is, builds upon the content of the preceding talk (lines 1–16).

Last but not least, it is likely that after two and a half months of an intensive exposure to school and everyday interaction, Alice would have acquired some of the terms as *book, picture, middle, do you want* or *you pick* (lines 5, 6, 10, 11, 12, 15), especially when highlighted by pointing gestures (lines 2, 4, 5, 6). The later moments of the situation indicate this. After the teacher repairs with a question *would you like to do the books?* (line 20), she does receive a confirmatory nod from Alice (line 25). Understanding this utterance, Alice possibly had the ability to understand identical formulations (lines 1, 3), similar grammatical structure *do you want to* (lines 10, 12) or the lexical item *books* (lines 1, 5, 10) occurring earlier.

2.2.2 Novice status

With the amount of data and practically no speech produced by Alice, it may seem problematic to assess the role of Alice's novice status, too. Nonetheless, ethnographic information, as well as a careful scrutiny of the video recording provide some clues.

First, the situation dates to November 13, giving Alice over two months of experience with the class routines. Based on the ethnographic data, she has already successfully started and completed three painting projects before, while guided by the teacher. She has also had numerous chances to observe other students around interacting with the teacher throughout the painting process. This indicates that she should have had a basic knowledge of the usual procedure of starting a new project. The recorded episode indicates the same. It begins with Alice standing at her easel with a plain canvas prepared on her stand. While throwing short looks at the teacher, she is apparently waiting to be initiated into a new project. Similarly, at the end of the episode, after the photograph option is negotiated, she shows a knowledge of the ensuing procedure by walking ahead of the teacher toward the shelves with photographs to start perusing the folders.

2.2.3 Painting choice

To reiterate, it seems that neither her novice nor her L2 status ultimately prevented Alice from responding to the teacher's talk. Therefore, attention will shift to Alice's painting choice, toward which the teacher seems to orient her accounts most predominantly.

To begin, based on interviews with the teacher, class students, and Alice, Alice generally inclines toward painting from the photographs. The teacher, on the other hand, reports holding no general partiality toward the students' painting choices most of the time. Hence, in the current situation, reflecting Alice's inclination, she chooses to guide her toward the photograph option.

Providing this, painting from a photograph should be in disagreement with neither Alice's nor the teacher's actual painting choice. This becomes evident at the end of the situation; as soon as a mutual agreement about the painting choice is reached (line 24) Alice confidently walks to the photograph shelves indicating no observable disagreement (line 26).

However, a high occurrence of delays and other repair patterns can still be pursued throughout the situation. Based on the general CA premise that repair is "intricately involved with that of agreement/disagreement and preference/dispreference" (Schegloff et al., 1977), and likewise, disagreements/dispreferred actions are known for being produced as delayed responses (Pomeranz, 1984), Alice's orientation to the painting choice needs to be further analyzed in more detail. For this purpose, Raymond's (2003) concept of yes/no interrogatives will be adapted in the following discussion.

According to Heritage (1984, p. 276), speakers design their questions in order "to promote the production of preferred responses and to limit the occasions for, and consequences of, dispreferred responses". Raymond maintains that speakers project their yes/no interrogatives to indicate preferable responses, i.e., deliver their FPP yes/no questions relative to their "action-type preference" and "polarity." He explains that while the "action-type preference" embedded in the question FPP usually "aligns with the course of action initiated by it," the "polarity" of the question would further "shape a responding turn by making either a 'yes' or a 'no' the preferred response" (Raymond, 2003, p. 944; Schegloff, 2007, p. 62).

The teacher's painting choice

It is the teacher's yes/no interrogatives represented in her introductory turn (lines 1–4), its subsequent summary (line 5–6) as well its following repetition (lines 10–13) which indicate her painting choice. The polarity of all these questions aligns for a 'yes' response. Her preference for the painting choice, then, derives from the fact that the option for painting from a photograph occupies always the first position (lines 1–3, 5–6, 10–13).

This becomes even more obvious in the question repair on lines 10–13. In this turn, the teacher tends to hold on the first option a little longer as compared to the second. She keeps the first option available for a potential reaction through a prolonged-s in the word *books*: (line 10), through the specification of the word *books* with the term *picture* (line 11) both kept open with the rising intonation, and finally, through the prolonged conjunction *or* (line 11). This then contrasts with the minimal attention paid to the second option (line 12) with utterly no time left for a reaction. She concludes it with a falling intonation and with no gap, quickly adjoining the choice summary *which one* (line 13). In sum, while leaving a few potential TRPs during the first option, she leaves no TRP in the second. Her summary, thus, evidently favors the first choice.

Nonetheless, in her talk, the teacher strives to maintain the equality of both of the choices indicating that her inclination to the first option is a demonstration of her efforts to accommodate Alice's choice rather than a plain display of her own. Indeed, although she designs the polarity of both parts of her yes/no questions for a 'yes' response (lines 1, 3, 5, 6, 10, 12), she tends to leave a TRP in the form of more considerable silence gaps only after both of the choices are uttered (0,9 s line 3, 1.9 s line 6, 1.6 s line 13), as opposed to a rather minimal pause between them (lines 1–3, 5–6, 13).

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The teacher's accommodative efforts can be further pursued in how she underscores Alice's role to make a free choice; while stressing *it's up to you* (line 6) and *you pick* (line 15), she again, adjoins notably longer TRPs (1.9 s + 1.5 s lines 6–8, 2.2 s line 15) for a potential reaction.

Finally, the teacher continues her accommodation after the sequential environment shift (line 17). Indeed, while directing Alice toward the photograph option, she still makes the effort to elicit Alice's confirmation through attaching two more yes/no interrogatives *would you like to do the books?* and *yeah?* (lines 20, 23) both aligned to the first choice and with polarity making a 'yes' response relevant. In sum, the teacher designs her questions not only to accommodate Alice's immediate painting choice, but also to provide her with a sufficient space for making an agreeable decision.

Alice's painting choice

While the teacher's painting choice reflects in her use of yes/no interrogatives, Alice's can be examined through her bodily action. Numerous acts in agreement with the teacher's choice can be pursued upon the teacher's directions (lines 17–26) indicating Alice's agreement. First is Alice's concomitant foot motion in the direction of the shelves (lines 17–18) performed over the teacher's shift toward her first directive (line 17). Likewise, Alice resumes her motion as an alternative nonverbal response in agreement to the teacher's following question *would you like to do the books?* (lines 20–21), then, she nods in agreement to the next teacher's question *yeah?* (lines 23–24) and finally, she starts walking upon the teacher's final command (lines 25–26).

From this perspective, Alice's final act of walking (line 26), earlier assumed as performed in a delayed adjacency, seems not delayed. Rather, as it was initiated as early as in conjunction with the teacher's first command (lines 17–18), and further interrupted and resumed to align with the teacher's sequential type shifts with a conspicuous precision, all these acts seem to be performed without any observable delay, i.e., in an immediate adjacency to the teacher's sequences.

Nonetheless, seen in conjunction with the first part of the episode (lines 1–16), Alice's reaction still classifies as delayed. And while "in most cases the delayed SPP, when it eventually comes, turns out to be a dispreferred" (Gardner, 2004, p. 251), an expanded analysis of Alice's interactional behavior follows.

2.3 Alice's perspective

In the following section, attention shifts to the occurrence of Alice's non-responses distributed through silence gaps. As markers locating trouble in talk-in-interaction, silence gaps should occur in the presence of a forthcoming dispreferred act (Pomeranz, 1984; Schegloff, 2000; 2007). Interestingly, observable silence gaps adjacent to the teacher's turns occur during the first part of the situation (lines 1–16) and disappear only after the sequential environment shifts from the question/answer to the command/action format (lines 17–26). In other words, it seems that Alice responds the teacher's talk only after a space for a non-verbal sequential next opens. Therefore, it will be assumed that instead of an inclination to a particular painting choice, Alice's delayed reactions mark her interactional orientation to action as opposed to talk.

2.3.1 Interaction-type orientation

In this section, Alice's interactional orientation to action from talk will be examined through an analysis of her bodily behaviors, in particular, her embodied action, repair walking acts and anxiety-relieving behaviors.

First, attention focuses on the dynamics of Alice's embodied action, i.e., her body and head orientation, and her gaze as markers of her involvement in talk, adapting Heath's (1984) concept of talk and reciprocity. Heath (1984, p. 249) makes a distinction between a "display of availability" when "actors present themselves as available for interaction, but specifically do not point their gaze and perhaps posture directly at the participant" and a "display of reciprocity" as "a person's presentation through gaze and sometimes posture directly toward a co-interactant". As the "display of availability serves as a pre-initiating activity providing an environment for the occurrence of a range of actions" whereas the "display of reciprocity specifically initiates a sequence" (ibid., pp. 249–250), Alice's orientation to action from talk will be examined through an analysis of her embodied acts relative to sequential environment types.

In Heath's terms, Alice declines reciprocity for talk during the whole situation. While standing in between her easel and the teacher, she keeps searching with her gaze into space over the whole teacher's talk, thus, violates the "gaze-related rule" (Goodwin, 1981, p. 57) when in cooperative talk "a speaker should obtain the gaze of his recipient during the course of a turn at talk". She does not reciprocate her gaze even when elicited through the teacher's direct eye contacts (lines 8, 20), consistently "manifesting diminished engagement in the conversation" (ibid., 105).

However, Alice still displays availability for the related action throughout the whole situation. First, she positions herself at her easel in preparation for the related activity prior to being approached by the teacher, then, she sustains her position over the teacher's talk until the question-answer sequential environment shifts to the command-action format. Besides her diverted gaze, she does not perform any other disengaging acts, e.g., she does not walk or run away nor does she turn attention to other participants or activities. In turn, within the command-action sequential environment, she performs actions relevant to the talk in progress.

Similar to her embodied action, Alice's orientation to action from talk reflects in her earlier described walking motions, which she performs in response to the teacher's sequential environment shifts (lines 17–26) in the second part of the episode. Upon the teacher's first shift initiation from questions to a command (lines 17–18), she starts moving her right foot in the direction of the shelves, but interrupts this motion at the moment the teacher bends down to draw a direct gaze and ask a question (lines 20–21). Inferred from this, it may be the teacher changing the command-action into the question-answer format that caused Alice's interrupted motion. Indeed, she resumes walking (line 22), i.e., repairs her bodily act initiated earlier (line 18), as a nonverbal alternative to respond in agreement to the teacher's question. However, as the teacher continues eliciting a verbal response (line 23), Alice slows her motion again to respond in the form of a nod (line 24), but still continues slowly moving (line 24) in an obvious endeavor to complete her earlier initiated nonverbal act of walking. She brings her action to an end only after the teacher discontinues asking questions and gives a direct command (lines 25–26). In sum, Alice's seemingly uncertain moves can be seen as

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initiated, interrupted and resumed, i.e., 'repaired' walking motions reflecting the teacher's sequential environment shifts.

Finally, one more type of nonverbal behaviors signaling Alice's discomfort with talk can be observed. These are various acts to relieve anxiety, similar to those described by Ekman and Friesen (1969) as "adaptors" triggered to manage emotions. Such acts seem to be performed by Alice in conjunction with intensifying demands on a verbal response. These occur after the teacher bends down to secure a reciprocal gaze (lines 8–9) pre-sequencing a repair (lines 10–14). In response, Alice, in an obvious anxiety, starts rubbing her face under her nose (lines 9–15), and then, shifts to biting her finger upon the teacher's continued demands on talk (8–25). She discontinues her anxiety relieving acts only after being given the direct command for a purely nonverbal act (line 26).

2.3.2 Question-type orientation

In this section, Alice's orientation to action from talk will be further examined against the teacher's question types. Generally, two types of questions from the perspective of their structural typology occur in human communication. The first type described by Raymond (2003) as "yes/no interrogatives" is formulated by Schegloff (2007) as "type-conforming" and stands for questions that make confirmation relevant as an answer. Such confirmation range from a yes/no answer to some equivalent of a verbal or a non-verbal response token. The second question type defined as "wh-interrogatives" by Raymond, or "type-specifying" questions by Schegloff, makes a certain specification relevant as an answer.

Correspondingly, as specifications generally pose more linguistic challenges than confirmations, a trouble with responding to the type-specifying (wh-) questions as opposed to the type-conforming (yes/no) questions can be observed in Alice's interactional behavior. Indeed, while the type-specifying questions are followed by silence gaps and other speech perturbations, the type-conforming seem to ensue an action.

The first type-specifying question occurs within the first teacher's turn when she asks Alice *what would you like to paint* (line 1). It is followed by two type-conforming questions *would you like to look at the books* (line 1) and after a very short pause (0.2 seconds) by *or would you like to paint something from the middle* (line 3). However, as the teacher delivers the type-conforming question as one utterance with a sustained intonation and no pause for a potential TRP, they seem to only complement the initial type-specifying question. Thus, from the perspective of the whole TCU, Alice ends up facing a type-specifying question marked by a TRP of 0.9 s (lines 1–3) and a falling intonation. This poses an obligation to articulate a specific answer composed of the words *books* or *middle* (lines 5–7) (or some version of grammatically more complex structures reaching up to *I would like to look at the books* or *I would like to paint something from the middle*).

Similar circumstances repeat in the following teacher sequence. After summarizing the choices for either the *books* (line 5) or the *middle* (line 6), she quickly attaches *it's up to you* (line 6) with a raising intonation creating a TRP of 1.9 s (line 6) when a 'specific' response referring to the wh- question in her initial turn becomes relevant.

The same occurs once again in the next teacher's turn (lines 10–13). She repeats the two choice options through two type-conforming questions, but closes with a quick shift into

another type-specifying question *which one* (line 13). More specifically, although the prolonged -s in the word *books* (line 10), the repair of *books* into *pictures* (lines 10, 11), and finally, the rising intonation of the words *books* and *picture* (lines 10, 11) during the first type-conforming question create potential TRPs, technically no space in the form of a pause is left for Alice to respond. Similarly, with no TRP for a response, the second type-conforming question (line 12) is quickly adjoined with the final type-specifying question (line 13). Thus, while concluded with a falling intonation and a pause of 1.6 s for a potential transition, Alice is again facing a type-specifying question (line 14), designed for a paired response in the form of pronouns such as *this*, *this one* or *that one*.

Finally, the following teacher's prompt *you pick* (line 15) being in the position of a repair sequence of the previous question *which one* (line 13), is after a pause of 2.2s and falling intonation (line 15) as a TRP designed for an even more complicated linguistic structure ranging from *this/that*, *this one/that one*, to a complete clause *I want/would like to pick*, and the like.

To summarize, according to the distribution all of Alice's silence gaps tracing the potential TRPs upon the teacher's type-specifying questions (lines 3, 6, 8, 13, 15), it is conceivable that this question type is somewhat troublesome for her.

In turn, Alice's orientation to the yes/no questions becomes evident after the teacher shifts to the type-conforming question format. At the same time, Alice's orientation to action from talk stands out as well, as demonstrated in the nonverbal character of her responses. Indeed, the teacher's first type-conforming question (line 20) receives a response in the form of a resumed walking motion (line 22), the second (line 23) receives a nod (line 24).

Based on this, a final conclusion can be constructed. It appears that Alice's 'silence' is in the end not as much a result of her novice status, L2 status, or her painting choice accounted for in the teacher's talk. In contrast, disguised in her bodily actions coordinated toward a non-verbal communication, her 'silence' is a demonstration of her orientation toward action from talk. This reflects, first, in her orientation to the command-action from the question-answer format, i.e., for non-verbal, action-oriented sequential environment types, and second, in her orientation to the type-conforming as opposed to the type-specifying questions, i.e., for less linguistically challenging, non-verbal or semi-verbal responses (see more in Sieglóvá, 2009).

3. Conclusion

The analysis in this paper reveals that 'silence' can be a demonstration of an active interaction with possibly wider socio-interactive consequences and meanings than assumed. It seems that it is the wide range of non-verbal acts adopted in a succinct pace, timing and manner that allow the L2 learners' to carry on interaction in a social context. Therefore, the notion needs to be taken out of its linguistic isolation, and rather as an absence of talk, it needs to be described as a social act within talk-in-interaction. The CA methodology with its socio-interactive approaches and fine attention to contextual details represents a meaningful alternative.

Indeed, the CA micro-perspective adapted in this paper indicates that although verbally 'silent,' Alice not only initiated interactional changes in line with her interaction-type and question-type orientations, but also renegotiated her social and linguistic position. This suggests her interaction may be highly methodic, deeply ordered, resourcefully and strategically deployed (Firth – Wagner, 1997; Granger, 2004; Have, 2000; Hutchby – Wooffit, 1998; Markee, 2000; Schegloff, 2007; Seedhouse, 2004b), and ultimately efficient.

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In addition, the analysis brings an evidence of how meaningful 'silence' seen through the lens of CA can become to the SLA researcher. As Markee (2000, pp. 3–4) suggests, "CA as a methodological resource for doing SLA research" may generally be able to shed more light on how "micro-moments of socially distributed cognition contribute to observable changes in participants' states of knowing and using new language". And indeed, the micro-analysis of 'silence' conveyed information about the degree of Alice's linguistic, pragmatic or strategic competence, as well as revealed her socio-interactional orientations. Thus, 'silence' still has a potential to add information to what the L2 learners are verbally/socially able/allowed to express with words.

To conclude, as demonstrated through Alice's case, who during merely a few turns occurring within less than a single minute accomplished to convey numerous meanings and actions, it becomes evident that even 'silent' L2 learners engage a great deal of resourcefulness and creativity to maintain their social interaction and roles long before they start to talk, and thus, their 'silence' can by no means be viewed as a lack of creativity, routine or memory-based imitation, one-way communication, or utter incomprehension. In contrast, the notion of 'silent period' so far known from the SLA terminology should be further examined. Adapting a CA methodology seems to represent a potent choice.

4. Implications

The single-case analysis from this paper indicates that even at the early stages of SLA, interaction can be conducted efficiently without talk. Although verbally 'silent,' learners can actively employ the underlying principles of the sequential order to communicate. The purpose of the final section is to briefly suggest the salient socio-interactional consequences of Alice's interactional behavior that reach beyond the topic of this paper and are further elaborated in the ensuing thesis (in Sieglóvá, 2009). Yet, without a further analysis, the ideas presented would remain on a tentative basis.

To begin with, although seemingly passive, a significant interactional activity in Alice's 'silence' can be traced. A high occurrence of 'silences' upon the teacher's questions (lines 1–16) was pointed out earlier. Being in the position where Alice's turn is expected, i.e., at the TRPs after the teacher FPPs (lines 3, 6, 8, 13, 15), rather than the teacher's pauses, these represent silence gaps belonging to Alice (Goodwin, 1981). Being parts of Alice's turns, then, they seem to play an active interactional role.

Indeed, as notably absent responses, Alice's silence gaps trigger the teacher's repairs, and thus, act as other-repair initiators that shape the teacher's repairs into other-initiated self-repairs (Schegloff et al., 1977). The teacher's repairs then represent third position repair multiples; 'third' position because they function as the first speaker's turn after the recipient's response – none-response in our case – and 'multiples' because they reoccur after they fail to resolve the trouble (Schegloff, 2000), namely, the undesirable sequential and question format of the teacher's initial question.

This leads the discussion to Goodwin's (1981, p. 83) proposition "if recipient's involvement in the turn can be seen as noticeably late or absent, then the talk in progress may be treated as impaired". Based on this, the teacher, while locked into repair multiples, ends up facing difficulties to proceed in the projected talk. Alice, in turn, seems to be gaining control over the sequencing. In other words, through impairing the teacher's language and social

role, Alice seems to be renegotiating her own social role by equalizing the social and linguistic imbalances originating from the teacher's superior L1 and social status.

In addition, a high grammatical and lexical variation of the teacher's repairs can be observed which implies further consequences of Alice's 'silence.' In brief, the teacher starts her turn with a *wh*-question in a conditional tense (line 2). She continues by summarizing the choices for painting in a *yes/no* question format, again, in a conditional tense (lines 1, 3). Upon not receiving any response, she provides a summary of two main lexical items (lines 5, 6). Then, she adds a statement carrying an indirect pragmatic meaning of a prompt eliciting a response (line 6). After that, she follows with another turn constituted from two *yes/no* questions, this time in present tense (lines 10–12) while expanding the meaning of one of the lexical items introduced earlier (lines 10–11). This is further adjoined by another form of a *wh*-question (line 13) and once more followed by another utterance, this time in an imperative (line 15). The question-answer sequential format (lines 1–16) then changes into a command-action sequential format (lines 17–26), again, constituted from varying linguistic and lexical forms. An indirect command is first uttered in the *if-then* clause, carrying an earlier elaborated pragmatic meaning (line 17). This is followed by another *yes/no* question in a conditional tense (line 20), reformulated in a brief confirmation-eliciting lexical item, again in the *yes/no* question format (line 23) and concluded by another imperative (line 25).

This points out the obvious, that while being exposed to a regular interaction in a L2 environment, one receives a rich communicative input, that is, an extensive access to not only a variety of lexical items, verb tenses (present, conditional, imperative), or question formats (*yes/no*, *wh*-), but also to sequential organizations and language pragmatics, all in a single theme. And indeed, language comprehension test results administered after ten-month period of Alice's L2 exposure suggest this. Although scoring rather low in oral test results in a standard L2 proficiency test, Alice's reading and writing, grammar and vocabulary scores, quite undeniably, proved a great tacit knowledge exceeding her grade level.

Thus, one of the most significant implications from the findings aims toward the ever-vivid discussion about the role of input vs. output in SLA. Although building on "high-input" (Seliger, 1977), Alice's case appears to contradict both, the traditional 'input hypothesis' (Krashen, 1985) which tends to overlook the role of an active involvement in interaction, as well as the 'output hypothesis' (Swain, 1985) which, in turn, tends to overestimate the importance of speech production. It is Alice's predominantly 'silent' interaction, but balanced with her quite active embodied involvement in negotiation of meanings, which challenges the traditional insights in number of ways, e.g., to generate high input, one does not necessarily need to talk; to actively participate in both negotiation of meaning and talk-in-interaction, one does not necessarily need to produce talk either; and finally, even to acquire a language, one apparently does not need to practice verbally as much as presumed.

From this perspective, Alice's case resembles closest what Pica (1988) observes in her earlier work that the L2 learners' interlanguage production and development may depend more on the L1 and L2 speakers' mutually negotiated interaction during which it is the L1 speakers rather than the L2 learners who appear to make most of the verbal adjustments to their recipients. Similarly, current CA oriented L2 research (e.g., Markee, 2000; Schegloff in Wong – Olsher, 2000; Wagner – Gardner, 2004; Kurhila, 2006) indicates the same, that the role of L2 speaker's self-repair work on acquisition may have been overestimated in the past.

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Finally, the findings in this study offer some implications for language teaching methodologies, particularly questioning the role and necessity of students' verbal performance in language classes with respect to those who are rather inhibited or not willing to communicate. It becomes evident that while bare verbal production may not be the main prerequisite for language learning, the teachers' demands on target language production, their role in providing input and language adjustments, as well as their choice of language teaching methods need to be approached critically and with flexibility and care. This becomes the most prominent in the current language teaching situation in the Czech educational system when language teaching curricula and methodologies are being developed in response to the ever rising need to improve the nation's foreign language competence.

In conclusion, although the wider contexts of this research (in Sieglóvá, 2009) provide data and analyses from a larger variety of settings and scientific perspectives, the main limitation of this study is its focus on a single participant. In order to support the findings and proposed implications, the notion of 'silence' in L2 interaction needs to be further investigated using a larger sample of data from a larger set of participants. In addition, further extradisciplinary perspectives, e.g., research on child talk and socialization patterns or language teaching methodologies, need to complement the analysis, in order to maintain that 'silence' can be exploited efficiently and methodically toward achieving interactional goals, negotiating social positions, as well as acquiring the L2 with high standards of communicative competence.

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Appendix

Transcription Conventions

Adapted from: HERITAGE, J. – ATKINSON, P. (1984): *Structures of Social Action: Studies in Conversational Analysis*. Cambridge: Cambridge University Press.

(text)	Guess of unclear talk
()	Unidentifiable talk
(())	Comments or annotation of any type
(1.2)	Timed pause
ˆ	Rising but not to top
?	Rising vocal pitch or intonation at conclusion of a TCU
!	Emphasis at the conclusion of TCU
.	Falling vocal pitch or intonation at conclusion of a TCU
;	Falling but not to bottom
,	Continued intonation
:	Sustained enunciation of a vowel or a consonant
-	An abrupt halt, uncompleted word
< >	Delivered slower than surrounding material
> <	Delivered faster than surrounding material
↑	Shift to high pitch
↓	Shift to low pitch
°text°	Speech produced more softly than surrounding material
CAPS	Speech produced more loudly than surrounding material
<u>text</u>	Stress on a word, syllable or sound
hhh	Audible expulsion of breath
.hhh	Audible inhalation
£text£	Smiley voice
text	Material delivered in a creaky voice
word=	Quick uptake without a TRP
=word	Latching without a TRP
[]	Overlap

Added features:

/	Talk accompanied by a body action
//	Simultaneous body action
///	Simultaneous body action