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**Official Master's Degree in Teaching in Secondary Schools,
Vocational Training and Language Centres**

Universitat Autònoma de Barcelona

Faculty of Education

**The Triple Function of Bookmarks as External
Representations in a Cooperative Speaking, Listening and
Writing Task**

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ABSTRACT

This paper presents an analysis of the potential of bookmarks employed as external representations in a cooperative task. This task consisted of a cooperative book report using Kagan's *Three-Step Interview* followed by an individual writing task. The task was implemented in a secondary school and an Official School of Languages (OLS) with students showing different levels of proficiency. Data was collected from the video recordings, student-produced bookmarks and compositions, and survey responses. These data were collected with the collaboration of four student-teachers implementing the task in their centres. This collection of case studies applies qualitative methods to examine the bookmarks and writings as the main data and the video recordings and surveys as supporting data in order to determine the role the images on the bookmarks play in student oral and written production and comprehension. The findings reveal that bookmarks facilitate students' coordination fostering speaking and oral comprehension. This understanding is demonstrated through specific references to the readings in the writing tasks.

Key words: SLA, common grounding, intersubjective space, conversational structures, coordinating representations

Este trabajo presenta un análisis del potencial de los puntos de libro usados como representaciones externas en una tarea de lectura cooperativa. Esta tarea ha consistido en una interacción cooperativa utilizando la *Entrevista en tres pasos* de Kagan seguida por una actividad individual de producción escrita. La tarea se implementó en un centro de secundaria y una Escuela Oficial de Idiomas (EOI) con estudiantes de distintos niveles. Los datos se recogieron a través de las grabaciones de video, los puntos de libro elaborados por los estudiantes, las redacciones, y las respuestas de distintas encuestas. Estos datos se recogieron con la colaboración de cuatro estudiantes de profesorado que implementaron la tarea en sus respectivos centros. En el análisis se aplican métodos cualitativos para analizar principalmente los puntos de libro y las producciones escritas, junto con las grabaciones de video y las encuestas como datos de apoyo. El objetivo es determinar qué papel juegan las imágenes de los puntos de libro en la comprensión y producción oral y escrita. Los resultados revelan que el punto de libro facilita la

coordinación entre los estudiantes fomentando la producción y la comprensión oral. Esta comprensión se demuestra a través de las referencias a las lecturas en la tarea escrita.

Palabras clave: adquisición de segunda lengua, “common grounding”, espacio intersubjetivo, estructuras conversacionales, representaciones de coordinación

INTRODUCTION

Cooperative tasks have great potential in language learning. They promote students' collaboration which fosters the use of the L2 through social and communicative strategies such as the negotiation of meaning. However, communication may be interrupted due to comprehension or speaking difficulties. Collaborative tasks need to be mediated to ensure the use and the understanding of the L2. Following this idea, the use of visual materials is widely spread in language learning to facilitate understanding. Visual support may foster understanding and memorisation of the message, especially at lexical level (Pettersson, 2003). Nevertheless, the use of the visuals as a support is limited to individual learning. Cooperative work rarely considers the use of external references for interactive purposes.

This paper focuses on the use of external representations as a means to facilitate the understanding and production of the L2. For this purpose, this study analyses a cooperative reading task using bookmarks as external representations. Students were asked to read different stories that were then shared in cooperative groups based on Kagan's cooperative learning structures (Kagan, 2009). Then, they were asked to do an individual writing task. This task was implemented in a secondary school and an Official Language School (OLS) in the suburbs of Barcelona. Students attending these schools presented different levels of proficiency.

Through the data analysis, this paper aims to respond to the following research question: do detailed images on the bookmarks employed as an external reference help students write about the story they were told? With this aim, this study examines the references to the bookmarks throughout the oral reports and how this understanding is reflected in the writing tasks. Then, it proceeds to analyse different data samples selected according to specific criteria.

LITERATURE REVIEW

This chapter builds a theoretical framework on the role of output in Second Language Acquisition (SLA), common ground, intersubjective space, visual literacy, dual-coding theory, conversational structures, artifacts and coordinating representations. The views of scholars on these fields offer different views to analyse the use of external representations in language learning; more specifically, the use of external representations as an indicator of understanding to mediate oral interactions in L2. This chapter will expose the need to establish points of coordination among speakers and the effective use of external representations to this end.

THE ROLE OF OUTPUT IN SECOND LANGUAGE ACQUISITION

There are different theories determining SLA. The Output Hypothesis proposed by Swain (1995) considers the role of output in SLA. Language acquisition occurs when learners are asked to produce language, opposing Krashen's Input Hypothesis (1985). Swain considers the role of output in SLA as opposed to Krashen's Input Hypothesis. Krashen conceives input as the primary source of language acquisition, claiming that learning occurs when learners start subconsciously assimilating *comprehensible input*, the input they are able to understand: "Speaking is a result of acquisition and not its cause. Speech cannot be taught directly but 'emerges' on its own as a result of building competence via comprehensible input" (Krashen 1985: 2). The author establishes a cause-effect relationship that limits the success of the task to the adequacy of the input. All the factors contributing to SLA should, automatically, also contribute to the comprehension of the input.

Yet according to Swain, language is acquired through output since learners are given responsibility of their learning contrasting with the passive role they take when receiving input. Swain detects three functions of output in language learning: the noticing/triggering function, the hypothesis-testing function and the metalinguistic function. The noticing/triggering function, also known as the consciousness-raising role, raises awareness on the language gaps of the L2 (Swain 1995). Students may encounter certain difficulties when completing a task and, thus, become aware of language problems regarding their L2. At this stage, output reveals those areas that need

improvement stimulating L2 learning. Learners can then work specifically on the weaker areas of the L2.

Furthermore, output provides accurate evidence of the learners' knowledge which is not the case of input. Learners can say they have understood a spoken message when in fact they did not (cited in Hawkins, 1985). They can use listening strategies that can only reach general understanding, such as using general knowledge to make assumptions. The patterns of the oral discourse may also give hints and help them anticipate certain information. Vocabulary and lexical information may help them to understand the general message without relying upon the syntax structures (cited in Clark and Clark, 1977). However, output implies a twofold difficulty since learners are asked to assimilate the language hypothesis and put them into practice.

THE COMMON GROUNDING

The common grounding is constituted by the knowledge and beliefs shared by a group of speakers: "The contributor and his or her partners mutually believe that the partners have understood what the contributor meant to a criterion sufficient for current purposes. This is called the *grounding criterion*. Technically, then, grounding is the collective process by which the participants try to reach this mutual belief." (Clark and Brennan 1991; cited in Clark and Schaefer 1989 : 129). This mutual belief can be conceived as the purpose of the communicative process. Individuals involved in real-life interactions establish social contracts that may incorporate an implicit communicative purpose. When interacting with other people, speakers create a common framework in which they share different beliefs and assumptions. This symbolic framework is defined as a *common ground* (Clark and Marshall, 1981).

There are three factors affecting the construction of the common ground. The first one is the community membership. Belonging to a linguistic community fosters a sense of identity and provides speakers with cultural knowledge and social beliefs from which they construct interactions. The second factor is the physical dimension. The physical reality involves the knowledge that can be perceived through the senses. In linguistics, it is defined as *physical copresence* (ibid, 1981). Physical copresence can be described as simultaneous since the physical reality can be perceived at the same time it is referred to. The last factor affecting common ground is the linguistic dimension, defined as *linguistic copresence*. Linguistic copresence is non-simultaneous since

language refers to a reality which may not necessarily be present. Thus, the understanding of the listener may be open to different interpretations: “Fairly clearly, linguistic copresence is ordinarily weaker evidence for mutual knowledge than physical copresence. Whereas seeing is believing, hearing about something requires more - the extra understandability assumption.” (ibid: 40). In contrast, physical copresence offers a sense of time and space, the designated reality is “here” and “now” equally identified by the group of speakers.

To make communication possible, any social interaction act must “establish a *referential identity* – that is, the mutual belief that the addressees have correctly identified a referent.” (Clark and Brennan 1991: 136). Identification of specific discourse elements becomes imperative to ensure understanding, the purpose of any communicative process. There are four techniques to identify grounding references: (ibid 1991).

1. Alternative descriptions: paraphrasing the referent
2. Indicative gestures using body language
3. Referential instalments: adding descriptive comments to insist on the singularity of the referent
4. Trial references: when the speaker is not sure about the identity of the referent s/he can use an indicator– question mark, silence (e.g., Clark and Brennan 1991 : 138) – in the mid-utterance

INTERSUBJECTIVITY

Usually, individuals may only withhold a selection of the information of a general statement to the extent that this information may explain individual interpretation. Thus, the selection of the information retained in regular interactions may vary among the speakers of a same group. Moreover, individual assumptions, expectations and beliefs may shape their internal representations to a greater or lesser degree. In other words, social discourse may be subordinated to individual interpretation. In an academic context, this idea implies that the student’s conception of a certain piece of knowledge may differ when shared in a cooperative task.

However, according to the interactionist theory, the focus may not be placed on individual interpretations but on social interactions (Garfinkel, 1967). Understanding is gained throughout the interaction since it is the purpose of communication itself. The

organisation of these interactions allows participants to gain a common understanding and be able to share different points of view. This operation may be translated as the co-construction of an *intersubjective space* shared among all the members participating in a communicative action (Alterman, 2007):

“The participants can never directly compare their mental representations of their individual sense of the situation. Intersubjectivity is located in the procedure the participants use to display their orientation toward the collaboration. The organization of the interaction provides the participants with opportunities to display, repair, and orient themselves as they proceed with their activity” (Alterman 2007: 818).

The notion of intersubjectivity arises from the interaction among a group of speakers permitting the mediation and negotiation of the of the discourse (ibid:2007). Throughout the interaction, participants share the common grounding that guides the whole development of the task. This space is not lead by a shared mental representation, but by the mediation of the discourse through the coordination of all the participants involved since they are able to follow the mental patterns of the others. Alterman refers to these mediations as *conversational structures* since they arise throughout the interaction and serve to negotiate the discourse. Thus, the intersubjective theory is focused on both the production and product of the communicative action- what do speakers communicate and how do they communicate.

VISUAL LITERACY

Visual literacy encompasses different competences that permit producing, understanding and using a variety of visual materials, such as images, objects or visible actions (Felten, 2008). From a cognitive approach, visual literacy has become a potential learning source involving different forms of understanding and meaning construction (Pettersen, 2003). The “*pictorial superiority effect*” argues for the supremacy of visuals before written texts, attributing larger memory capacity to images (cited in Paivio, 1983; Branch and Bloom, 1995). Furthermore, better memory capacity has been identified in picture-word combinations rather than pictures or words found in isolation (cited in Chambers 1962, Haber and Myers 1982). Following this line of thought, dual-coding theory analyses the processing of verbal and visual information in learners’ memory. This theory identifies referential connections that connect both systems of representation. This process produces a contiguity effect in visual and verbal representations permitting coordinated understanding of both systems: “students will be

better able to build referential connections when verbal and visual materials are presented contiguously than when they are presented separately [...] coordinated presentation of visual and verbal explanations will lead to better problem-solving transfer” (Mayer and Sims 1994 : 390). Teaching visual literacy in language learning may have different results due to different factors. The level of proficiency is a determining factor since a higher competence may facilitate the understanding of the visual message. Communication medium and time are also key factors for a proper understanding (cited in P. Dwyer (1972, Pettersson 2003).

COORDINATING REPRESENTATIONS VS CONVERSATIONAL STRUCTURES

Collaborative interactions are framed within a representational system that also incorporates *external representations* mediating the communicative activity (Alterman 2007). Artifacts coordinating the interactive activity are defined as coordinating representations. Artifacts contain a sign and a tool function. The sign represents the idea of the task and the tool permits the accomplishment of this task. In order to act as a coordinating representation, the tool and the sign functions must coincide. The tool function of the artifact must be that of acting as a sign to mediate interaction (as cited in Vigotsky, 1978). Using artifacts to mediate communication may improve speakers’ performance reducing the margin of error and facilitating coordination. Coordinating representations are designed to foster communication and mediate the intersubjective space:

The reformulation of mediating structure from one whose external representation interactively emerges (the conversational structure) to one that is predesigned into the representational system (the coordinating representation) is a significant mark of progress that simultaneously expands the intersubjective space in which actors operate and transforms the vocabulary they use to make sense of the situation. (2007: 833)

Sharing a representational activity permits avoiding explicit grounding references since all participants are part of the same discursive reality (as cited in Suchman & Trigg, 1991). Thus, coordinating representations allows for the production of immediate interactions that do not require a “grounding time” to frame the discourse . That is to say, participants are able to manage the discourse using less time and specific vocabulary in their interactions.

This chapter has described the work of scholars whose studies will be used in the following chapter to analyse a case study. Swain (1995) exposes the potential of output for SLA. Output opens a mechanism to detect L2 gaps and, therefore, opens the possibility of improvement. From a cognitive approach, Pettersson (2003) identifies the key concepts of learning through visual literacy. Clark and Brennan (1991) analyse the conception of common grounding which is used by Alterman (2007) as a potential field to expose the intersubjective theory. This work exposes the construction of an intersubjective space in which speakers coordinate their interactions to achieve common understanding.

TASK DESIGN

The following chapter describes the design and the instructions of the task. The task was divided into different parts. Firstly, students were asked to do a cooperative book report using bookmarks followed by an individual writing task. The idea for using individually-designed bookmarks to reflect book content as the basis for a Three-Step Interview and Follow-Up Writing task was provided by J.R.Simon Auerbach, (private communication, Jan. 17th, 2018) as a task previously employed in the context of a public high school extensive reading program (Simon Auerbach, 2012). The task was re-designed by five student-teachers providing the questions of the oral book report, the language support, specific instructions for the writing task and a final survey. The instructions of each task are presented below.

During the first session, students were given the general instructions of the task (see Annex 1.1) while the student-teacher was explaining the activity. Students were given a list of short stories and were asked to select one each. Then, students were given specific instructions to create a bookmark depicting the story they will read (see Annex 1.2) and were shown a model (see Annex 1.7). The bookmark had to contain the title and the name of the author in small letters, and images representing the story. In the next session, student-teachers modelled the oral book report. At the end of the modelling, students were able to ask questions. In the third session, students did the oral book report. Students were divided into groups of four according to the guidance of the teacher:

- Student A: high level of English
- Student B: mid-level of English
- Student C: mid-level of English
- Student D: mid-high level of English

Interviews were organised applying Kagan's Three-Step Interview (Kagan, 2009). Student A interviewed student B through specific questions (see Annex 1.3) while student B answered using the images of the bookmark model and language support (see Annex 1.4). Meanwhile, student C interviewed student D. Then, students

changed roles (BA and DC). Finally, they shared the stories of their peers with another member of the group (AC and BD). Following the cooperative task, students were asked to write two paragraphs on the stories for which they were given a model answer (see Annex 1.8 and 1.9) and the language support. They had to say which of the stories of their peers they liked most and which one could be adapted into a film, explaining the reasons of their choices. At the end of the session, they completed a survey (see Annex 1.6) giving their opinion and making suggestions for improvement.

METHODOLOGY

This study aims to analyse the use of bookmarks as external references in the writing tasks. With this purpose, five student-teachers collected the following data: video recordings of students' interactions, bookmarks, writing tasks and surveys. This chapter describes the methods of analysis, the selection criteria, the collection procedure and the characteristics of students participating in the task including the age, the number of students per class and their level of proficiency.

This paper has applied qualitative methods to interpret a collection of case studies. The study applies *methodological triangulation*, that is to say different methods of analysis, to ensure the validity of its results (Allwright & Bailey, 1991). A variety of data is examined, namely the images on the bookmarks, the writing tasks, the video recordings and the surveys. With this aim, this study has used content and sociocultural discourse analysis to describe and relate the messages of students either in oral, visual or written form. Sociocultural discourse examines the use of language in the oral discourse as a tool for *collective thinking* to construct knowledge collaboratively (Mercer, 2004). The video recordings have been transcribed following the Jeffersonian Transcription Notation (2003) (see Annex 3). The content of the videos, the bookmarks and the writings have been disaggregated in tables. The tables associate specific images of the bookmarks with its references in the oral book report and the writings. The tables include the specific time in which the speaker refers to an image of the bookmark and the specific sentences students use to refer to these elements. In order to preserve the privacy of all students their names have been substituted by pseudonyms.

Data has been primarily selected as follows. Firstly, the complete set of data samples was screened regarding the opinions on the usefulness of the bookmark:

students were classified into those that found the bookmarks useful and those who did not. Secondly, the complete set of bookmarks was examined and classified into two groups: detailed and non-detailed bookmarks (see Annex 5). Samples were selected according to the degree of detail to make sure that the data included in the analysis was heterogeneous. Since not all the interactions were recorded, the selection did also prioritise those samples that included video recording.

The selected data has been treated as follows: firstly, transcripts of the video recordings were prepared; secondly, the oral references to the images of the bookmarks in the transcriptions were identified. Then, these images were associated with specific phrases of the compositions written by students who played the role of interviewer in the cooperative oral task. Finally, this paper has also considered the opinion of students regarding the usefulness of the bookmarks for speaking, understanding and writing about a book in order to achieve an accurate interpretation of the results.

This paper meets ethical requirements having signed a commitment letter to be allowed to record the lessons and maintaining the anonymity of students participating in the tasks together with the approval of the mentors. The data was collected between March and April 2018 in a secondary school and an OLS in the suburbs of Barcelona. The task was implemented in two classes of the OLS and three classes of the secondary school. The classes of the OLS presented, according to the CEFR, an A2 and a C1 levels of proficiency. Since they were grouped by English level, students presented different ages (approximately 16-45 years old). There were 16 students in the A2 class and 9 students in the C1 class. The students of the baccalaureate class were 16-18 years old. There were 23, 24 and 18 students in each class.

DATA ANALYSIS

In order to answer the proposed research question, the following chapter describes different data samples according to the criteria selection previously indicated. Samples 1 and 2 belong to the OLS and samples 3, 4, 5, 6 and 7 to the secondary school. Sample 1 analyses the use of a very detailed bookmark which contrasts with the analysis of sample 2 that looks at the impact of a non-detail bookmark. Samples 3, 4, 5 analyse both detailed and non-detailed bookmarks with students of different levels of proficiency in the Round robin. As indicated below, the degree of detail of these bookmarks varies from samples 1 and 2. Finally, samples 6 and 7 analyse the impact of adding specific words as references on the bookmark. Each sample presents a description of the context and the participants of the selected excerpts. Then, it describes the relationship between the references of the images in the interviews and the written references in the follow-up writings in table format and through a written analysis of the most relevant points. These data are complemented with the analysis of students' opinions in the surveys regarding the usefulness for speaking, reading and writing about the book.

SAMPLE 1

The following sample presents the impact of using a very detailed bookmark. These data were collected in a C1 class of an OLS. Students belonged to PIA programme (*Pla d'Impuls d'Anglès*) as they were teachers of primary and secondary schools improving their English competency through OLS classes. In this case, students were grouped randomly and did not follow a level criterion since all presented a good command of the English language.

The bookmark selected is that of Louise who read a short story. She included specific images of the story following a chronological order, as can be seen in Figure 1. The story of Louise was simple and the images she included were key elements in the development of the plot, such as *the alarm o'clock*, *the packaging* or *the credit card*.

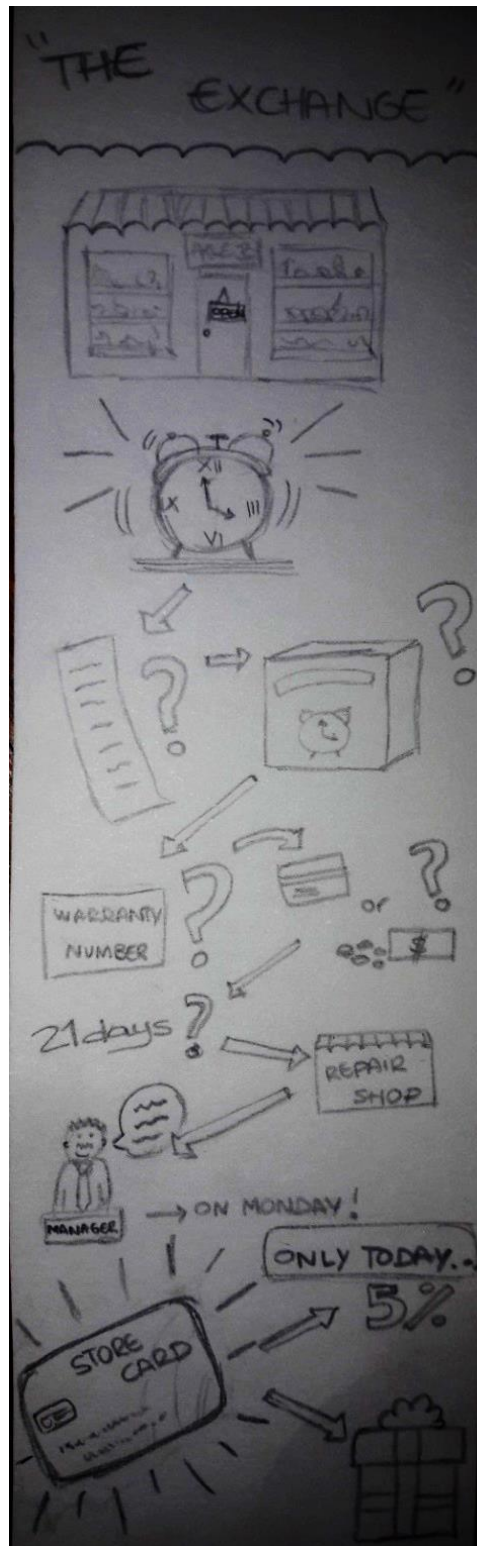


Figure 1: Louise's Bookmark

As may be observed, she wrote the name of some of the items, such as "21 days", "repair shop" next to some of the images. Louise used the bookmark throughout the

interviews with Caroline and Sophia and pointed out in her speech specific elements of the story, as may be seen in Excerpt 1 below from the report between Louise and Sophia (see Annex 4.2 for the full transcript):

Excerpt 1 (00:00-00:31)

1. Louise: e: the exchange e: it's about two men that e: have a conversation about ((points to the bookmark)) alarm o' clock so e: one men e: bought this ((points to the bookmark)) alarm o' clock but (.) it doesn't work so e: (.) he: wants to exchange alarm o'clock but e: he he he has some problems because[↑] he needs a: (.) a receipt ((hands gesture))

It should be noted that Louise uses the adjective pronoun “*this*” to refer to the image of the alarm clock in the bookmark which, in turn, helps Sophia identify the referent. The moments in which Louise points to the bookmark can be generally classified into two groups: when she points to a specific referent of the story, as shown in Excerpt 1, or when she uses the bookmark as a support for herself because she does not know what to say, as may be seen in Excerpt 2, extracted from the interaction between Louise and Caroline (see Annex 4.1 for the full transcript):

Excerpt 2 (00:27-00:42)

1. L: [...] so e: (.) ((points to the bookmark)) they need the: packaging ((hand gesture)) of the ((points to the bookmark)) alarm o' clock[↑] but but he hasn't[↓] (.) so it's a problem because he he cannot prove that ((points to the bookmark)) they they: ((nods)) bought the: alarm o' clock°

When Louise prolongs the utterance of a vowel (“the packaging”, “they bought”), a fact that reveals she is doubting, she points to the bookmark. Even though she is not referring to a specific element of the story, she uses the bookmark to support her explanation. The bookmark also serves to help Louise to remember relevant details of the story. As may be seen in Excerpt 3, Louise spends some time looking at the bookmark and then explains to Caroline the detail of the “*21 days before*”:

Excerpt 3 (01:08-1:25)


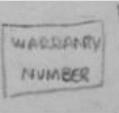



1.L: [...]e: (0.3) it's (.) **bueno** ((points to the bookmark)) m: he didn't remember also↑
 (.) ((points to the bookmark)) that if he had bought↑ the 20 (.) ((points to the
 bookmark)) 21 days before so (.) e: ((points to the bookmark)) the seller said that:

Table 1 below presents the relationship between the images on the bookmark, the oral references of the interviews and the written references of the writings. This type of table has been constructed for each of the samples studied in this paper. Column 1 shows a close-up image of a specific element of the bookmark. Then, columns 2 and 4 reproduce the reference to the image in the oral book report transcript, specifying the time of the utterance. Columns 3 and 5 reproduce the exact words the listeners use in their writings to refer to the image.

As Table 1 shows, Louise includes specific vocabulary in her bookmark images—*“receipt”*, *“warranty number”*, *“repair shop”*, *“manager”*, *“store card”* —. It may be important to note that all these items were expressed in written format except for the term *“receipt”*. As may be seen in Table 1, both Caroline and Sophia refer to this item in their writings. Sophia writes: “In “The exchange” we find a man who is going to return an alarm-clock that doesn't work, but he hasn't got any **receipt**¹”. Caroline uses a different term saying: “The man who bought the clock does not find the **ticket**”. There is another element that also appears reformulated. Sophia rephrases the item *“store card”* saying: “The manager of the shop tells the man to get the **card of the store**”.

¹ The boldface was added by the author of this paper

Table 1: Interviews between Louise and Caroline/Sophia, Caroline's and Sophia's Writings

| Close-up image of the bookmark | Reference in the interview with Caroline | Reference in Caroline's writing | Reference in the interview with Sophie | Reference in Sophie's writing |
|---|--|---------------------------------|---|---|
|  | 00:22-00:25 to: have↑ the receipt↑ | "does not find the ticket" | 00:28-00:29 a: (.) a receipt | "hasn't got any receipt" |
|  | 00:45-00:46 the: warranty number↑ | "neither the warranty number" | 00:54-00:55 the warranty number↑ | "or warranty number" |
|  | 1:28-1:30 to the repa (.) repair shop | "go to the repair shop" | | |
|  | 1:42-1:43 with the manager (.) | "and the manager gives him" | 2:04-2:05 to talk with the manager | "The manager of the shop tells the man" |
|  | 1:58-1:59 want to: store card↑ | "with the store card" | 2:20-2:21 to have the store card (.) | "to get the card of the store" |

Reference in Caroline's and Sophie's writings (Annex 2.3)

In the surveys, the three students present the following opinions on the usefulness of the bookmarks (see Annex 2.4). Louise finds that the bookmark is very useful to speak, Sophia thinks the bookmark is very useful to understand the story and quite useful to write about it, while Caroline finds it quite useful to understand the story and very useful to write about it. She writes: "I don't like to draw, I would do it just orally." Caroline's opinion on her own bookmark is that it is not useful to speak. It should be noted that Caroline's bookmark is not detailed (see Annex 2.2).

SAMPLE 2

These data were collected with A2 students of the OLS. The pairings followed a level criterion. In this group, Peter and Sandrine had a higher level of proficiency than Liam and Jon. Nevertheless, it should be taken into account that the general level of the class is basic. The following sample presents the effect of a non-detailed bookmark on two individual writings. The bookmark selected is that of Sandrine who read a book

adaptation of the novel *The Strange Case of Dr Jekyll and Mr Hyde* by R.L. Stevenson. Her bookmark represented the plot but not specific passages of the story:



Figure 2: Sandrine's Bookmark

As may be observed, in Excerpt 4 Sandrine used the bookmark by pointing to the main character(s) and for explaining the general idea of the plot (see Annex 4.4 for the full transcription):

Excerpt 4 (00:00-01:05)




1. Sandrine: the the book Dr Jekyll and Mr Hyde (.) the book m is about a: two characters (.) e Mr Hyde and Dr Jekyll (.) Mr Hyde ((points to the bookmark)) e invent a potion↑ (.) e: when he drank the potion he became (.) Mr Hyde (.) Mr Hyde was a bad (.) e e and a evil person (.) he he: he ((points to the bookmark)) dies, ((looks at the teacher))
2. Teacher: mm
3. S: he died a a one person e:
4. T: be killed
5. S: killed ((nods)) killed he kill a: a one person (.) e: (0.3) finally **este** ((points to the bookmark)) the ingredients of the potion e: (0.2) XXX and he: couldn't make more potion e (0.3) th the ingredients tha the ingredients he couldn't

Through the bookmark, Sandrine explains the general events of the story. Even though she uses the bookmark, she makes a mistake when referring to the main character as she refers to him as Mr Hyde instead of Dr Jekyll. Sandrine has some difficulties in speaking due to her low English competency level and it is difficult to follow the explanation. In line 3, she uses “*died*” instead of “*killed*” and is corrected by

the teacher in line 4. In line 5, Sandrine uses the bookmark to identify a specific referent (finally este).

As can be seen in Table 2 below, in the writings Jon and Liam describe the story in a general manner, using references such as: “*a man*”, “*one good and other bad*”. The references to the main characters are abstract. Even though Sandrine repeats the names of the main characters several times, students write a vague description. Jon describes the protagonist as: “**a man who** has two personality. When he drinks a **potion** he **become other person**, a bad dangerous person” (see Annex 2.3 for the full writing). The “*potion*” is the only specific reference in the writing. Liam writes: “Normally the people have two personality, **one good** and **other bad** and this situation is a fight constant between the good and evil” (see Annex 2.3 for the full writing). The description of Liam can be read as a social reflection rather than an objective description of a story.

Table 2: Interviews between Sandrine and Jon/Liam, Jon’s and Liam’s Writings

| Close-up image of the bookmark | Reference in the interview with Jon | Reference in Jon’s writing | Reference in the interview with Liam | Reference in Liam’s writing |
|---|-------------------------------------|----------------------------|--------------------------------------|-----------------------------|
|  | 00:05-00:08 a: (.) Dr Jekyll | “a man who” | 00:10-00:11 and Dr Jekyll | “one good ” |
|  | 00:08-00:09 and Mr Hyde | “he become other person” | 00:09-00:10 e Mr Hyde | “and other bad” |
|  | 1:11-1:12 drinks a potion↑ | “ When he drinks a potion” | 00:14-00:15 e invent a potion↑ | |

Reference in Jon’s and Liam’s writings (Annex 2.3)

Students present different opinions on the usefulness of the bookmarks (see Annex 2.4). Sandrine found the bookmark very useful to speak although she did not include specific items to refer to throughout the report. Liam also thought that the bookmark served quite a lot to understand and write about the story, even though in this case the bookmark was not detailed and he did not include specific references in his

writing. Jon thinks the bookmark is quite useful to understand the story but not much to write about it. In the comments, he suggests: “I would add in the bookmark vocabulary and expressions of the book”.

SAMPLE 3

The following data were collected in a Baccalaureate class of a secondary school. In this case, students were also paired by level of proficiency. Luke and Martha had an intermediate level and Daniella and Rebeca had a lower level. In these samples, the Three-Step Interview was followed up by a Roundrobin (Kagan, 1992). Students shared the stories of their peers with the rest of the members of the group. The researcher pay close attention to the explanations of students in the Roundrobin of these samples since they demonstrate the real understanding of students later reflected in the writings.

Students presented heterogeneous bookmarks in terms of content. In this case, each student wrote about a different story. The following bookmark belongs to Daniella who read an adaptation of *Journey to the Center of the Earth* by J. Verne. She created a detailed bookmark drawn on both sides but only used one side to explain the story:



Figure 3: Daniella's Bookmark, Side 1

Through the images of this side of the bookmark, Daniella explains the story to Luke in a general manner (see Annex 4.5 for the full transcription):

Excerpt 5 (00:20-00:38)

3. Daniella: the story is about that e: ((points to the bookmark)) the professor↑ find ((points to the bookmark)) a book↑ (.) that say that (.) e: it sees↑ the centre of the

Earth↑ e: a paradise↑ (.) where you can go a:nd (.) find (.) something° ((points to the bookmark)) and they decide to do

As can be read in line 3 of Excerpt 5, after the reference to the “*book*”, Daniella pauses frequently while explaining her story. It should be noted that the elements she is referring to in the description do not appear in the bookmark. The pauses in Daniella’s explanation can also be read in Excerpt 6 below when Daniella tries to think of the beginning of the story (see Annex 4.6 for the full transcription):

Excerpt 6 (00:40-00:57)

4. Luke: (0.2) how does the story begin,

5. D: (.) a: the story begin (.) wi:th a: ((points to the bookmark)) axel find a: book (.) a:nd a: a:nd find a XXX to: ((points to the bookmark)) Italy

As can be read, Daniella refers to the term “*Italy*” firmly, as she can see the image on the bookmark. Even though the term is written in Catalan or Spanish, Daniella says it in English. In this case, she is not reading from the bookmark, she is using the image of the Italy as a referent.

In the Round robin, Luke also uses only one side of the bookmark to explain the story. He only turns it around when reading the title of the story. As can be perceived in Excerpt 7, Luke uses the bookmark extensively to point to the main characters:

Excerpt 7 (00:21-00:57)




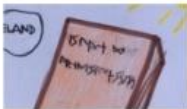

1.L:[...] three characters↑ (.) ((points to the bookmark)) who: is em a professor that I don’t remember the: the name (.) ((points to the bookmark)) his nephew ((points to the bookmark)) and the guide (.) that’s e:m (.) bueno guide e: (.) to the centre of the Earth a:nd ((points to one image)) the professor >oh no< ((points to another image)) the nephew ((points to another image)) find (.) this book that e:m a: the book says that in the centre of the Earth em: (.) e:m there are a: there is a: other world↑ different than (.) than our world↑

Luke contextualises and explains the story very clearly; however, as Daniella has done in Excerpt 6, he starts to doubt when explaining the development of the events. After

having said that the protagonists found the book directing them to the centre of the Earth, he prolongs the words as he is thinking.

In the writing, Luke contextualizes the plot and specifies the names of each character of the story: “*Lidenbrock*”, “*Axel*” and “*Hans*”. He also refers to the “*book*” and to “*Italy*”:

Table 3: Interview between Daniella and Luke, Roundrobin and Luke’s Writing

| Close-up image of the bookmark | Reference in the interview with Luke (oral book report) | Reference in Luke’s explanation (Roundrobin) | Reference in Luke’s writing |
|---|---|--|-----------------------------------|
|  | 00:07-00:08 e: Doctor (.) XXX | 00:26 a professor that | “The story of Dr Lidenbrock” |
|  | 00:13 (.) Axel | 00:30 his nephew | “his nephew Axel” |
|  | 0:14-0:16 and her guide e: Hans | 00:31 and the guide | “and their guide Hans” |
|  | 00:24 a book↑ | 00:42 find (.) this book | “Axel find a book with a message” |
|  | 00:56-00:57 to: <u>Italy</u> | 1:07-1:08 a volcano in Italy (.) | “a volcano in Italy” |

Reference in Luke’s writing (Annex 2.3)

SAMPLE 4

Luke read a short story collection and created a bookmark with little images summarising each story. The story Luke explained to Daniella was an adaptation of *The Gift of the Magi* by O. Henry. The image he used to explain the story was small and general:



Figure 4: Luke's Bookmark

The interview between Luke and Daniella was not recorded. In the Roundrobin, even though she did not use the bookmark to explain the story, Daniella described the whole development of the events of Luke's story. However, as may be read in the in Excerpt 7, she needed the help of Luke to refer to specific vocabulary (see Annex 4.6 for the full transcription):

Excerpt 7 (05:14-05:55)

the girl decide to cut he:r (.) hair to: (.) have money[↑] to buy a: ((hand gesture)) chi,

21. L: chain[↓]

22. D: [chains] and for he:r (.) boyfriend a:nd the: (.) boy decide to: buy (.) her ((hand gesture)) a sell a: ts his clock to buy a: (0.2) ((hand gesture))

23. L: comb[°]

24. D: comb (.) a (.) to (.) a:m a:m hi:s girlfriend (.) a:nd the final the:y see that (.) love is everything and[↓]

In the writing, Daniella described the whole development of the story and referred to specific details, including the items she had had some trouble with in the Roundrobin, namely the references to the “chain” and the “comb”: “The girl decided to cut her hair

and sell it to buy a **chain** for the boyfriend watch. The boy decided to sell his watch to buy a new **comb** for the girl” (see Annex 2.3).

In the surveys, they present the following opinions (see Annex 2.4): Daniella found the bookmark quite useful to speak but she did not find it useful either to understand or to do the writing task. Luke says he found the bookmark quite useful to speak and very useful to understand and write about the story.

SAMPLE 5

The following bookmark belongs to Martha who read an adaptation of *A Christmas Carol* by C. Dickens. She created a detailed bookmark with images appearing in chronological order. These images represented passages of important moments of the story:

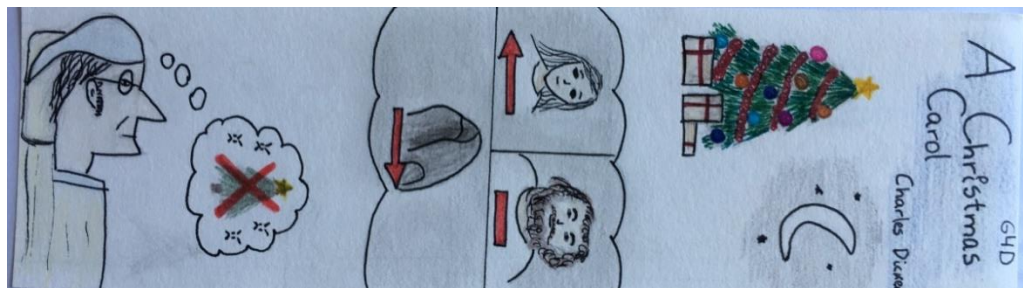


Figure 5: Martha's Bookmark, Side 1

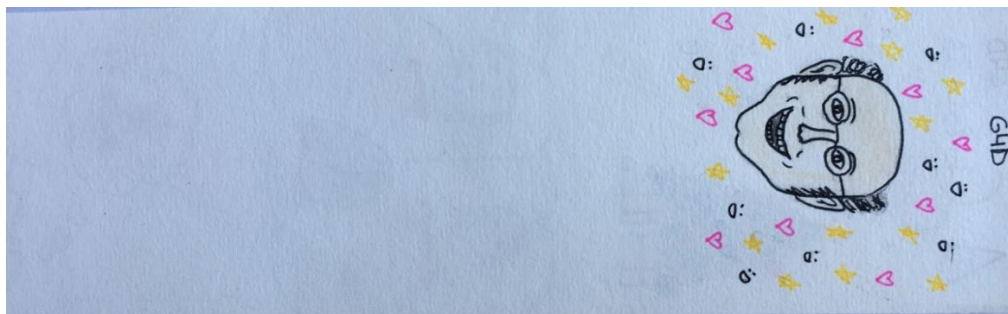


Figure 6: Martha's Bookmark, Side 2

Martha explained the bookmark to Rebeca. As may be seen in Excerpt 8 below, Rebeca explains Martha's story to the rest of the group through the Roundrobin (see Annex 4.6 for the full transcription). Throughout the report, Rebeca uses the bookmark extensively, pointing to the different images. Since she is not very fluent in English, Marta helps her at some stages:

Excerpt 8 (02:31-03:04)

8. Rebeca: [no no és que ho sé^o] però no ho sé °
9. Martha: [A] ((points to the bookmark)) men who: hates Christmas □ (.) a:nd (0.2) a:nd ((points to the bookmark)) the: night □ before Christmas have a: visit of (.) three e:m ghosts
10. Teacher: Okey now (.) ((points to Rebeca)) continue
11. R: a:nd (.) e:m ((points to the image)) (.) and this this ghost (.) e:m (.) expl (.) explain the:: past↑ ((gesture backwards)) :and this ((points to the image)) explain the present and ((points to the image)) this ghost explain the: the f future (.)





In excerpt 9, Martha intervenes to help Rebeca as she does not know how to refer to the last image of the bookmark. Martha has some trouble and needs the help of the teacher:

Excerpt 9 (03:18-03:32)

12. M: e:m (.) after the visit of ((turns the bookmark)) the three ghosts □ ((turns the bookmark)) he: think about his e: (0.5) **comportament** (.) I don't know
13. T: BEHAVIOUR
14. M: ((nods))

In the writing, Rebeca explains the different stages of the story in a general manner. Rebeca writes: “The book tells the story of one man old this name is Scrooge isn’t **celebrating Christmas**, in his opinion, **Christmas is a “waste of time and money”**. [...] **The ghosts** teach Scrooge an important lesson: money won’t make him happy and he must change before it is too late. A year later, Scrooge is making **a very big Christmas party**” (see Annex 2.3). Even though she refers to specific elements of the story, the references are general, and the description of the end of the story is ambiguous.

Table 4: Roundrobin and Rebeca's writing

| Close-up image of the bookmark | Reference in Rebeca's explanation (Roundrobin) | Reference in Rebeca's writing |
|---|--|---|
|  | 2:03-2:09 a:: days of the Christmas↑ | "isn't celebrating Christmas" |
|  | 2:51-3:05 this ghost [...] :and this [...] this ghost [...] | "the ghosts of his dead business partner" |
|  | 3:08-3:13 the: old me:n (.) I don't (.) like Christmas | "Christmas is a waste of time" |
|  | | "a very big Christmas party" |

Reference in Rebeca's writing (Annex 2.3)

Martha did not complete the survey, but Rebeca found her partner's bookmark quite useful to understand and very useful to write (see Annex 2.4).

SAMPLE 6

Samples 6 and 7 belong to a different class of Baccalaureate students. In this group, students presented an intermediate level of proficiency and completed the surveys anonymously. As may be observed, the bookmarks selected in this sample contain the names of specific characters and places of the stories. These samples demonstrate the effect of including specific words on the bookmarks. The following group was constituted by Hannah and Lia, who presented a higher level of proficiency,

and Kris and Paula who had a lower level. No transcriptions of the interviews are included in these samples due to the amount of noise found in the recordings.

The first bookmark selected in Sample 6 is that of Hannah who read a short story set in Britain. She created a non-detailed bookmark which included specific locations. The bookmark contained a map of England with references to different cities:

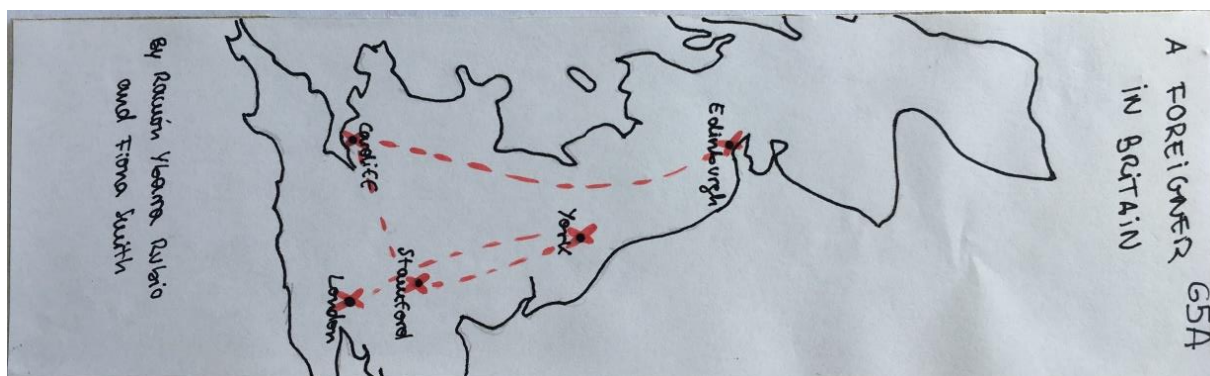


Figure 7: Hannah's Bookmark

Paula described the plot of the story as follows: “The story take place in **London**, **Strawford**, **Candice**, **York** and **Edinburgh** in England” (see Annex 2.3). Then, she wrote her personal opinion of the story. Even though she gives no hint of the plot, she writes very specific references to the locations of the story, guided by the drawing of the bookmark.

SAMPLE 7

Lia read a collection of short stories about three different villains: “*Sweeney Todd*”, “*Catherine the Medici*” and “*Rasputin*”. She created a non-detailed bookmark and added the names of these characters:

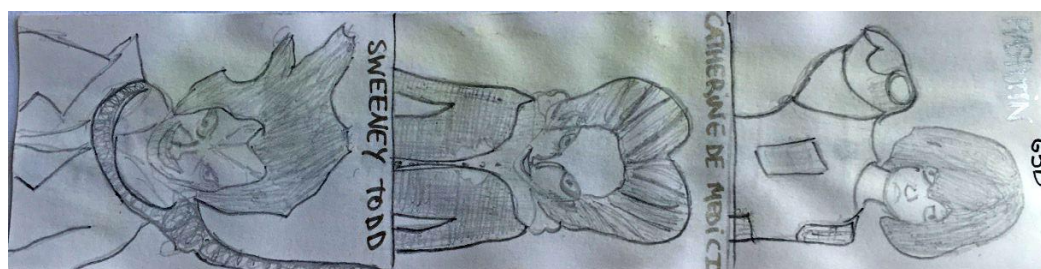





Figure 8: Lia's Bookmark

Lia explained the story to Hannah and Kris, but only the interaction with Kris was recorded. Even though the explanation of the interaction cannot be understood, it is interesting to see that she does not use the bookmark to explain the story except when she is asked about the main characters, in which she points to the images and mentions the different names (see Annex 2.1 for the video recording). Kris and Hannah described the plot generally, but remembered to mention the specific references to the characters of the bookmark. Kris writes “The story takes place in the XXI century and it’s about three villains and three different storyes. They are called, **Rasputin**, **Catherin the Medici** and **Sweeney Todd**, their stories are not related with each other and are about their adventures.” Hannah describes the plot as “it tells three different stories about cruel evils and villians. They are not linked with each other at any time, and they don’t share characters” (see Annex 2.3). She refers to the specific names of the characters when talking about the film adaptation, as when she writes “Mario Casas would be great in the role of Rasputin”, for example.

Table 5: Interview between Lia and Kris and Kris’ and Hannah’s Writings

| Close-up image of the bookmark | Reference in the interview with Kris (oral book report) | Reference in Kris’ writing | Reference in Hannah’s writing |
|---|---|----------------------------|--|
|  | 00:51 Rasputin | “They are called Rasputin” | “Mario Casas would be great in the role of Rasputin” |
|  | 00:53 (then) Catherine the Medici | “Catherine the Medici” | “Sandra Bullock could give off a good Catherine de Medici” |
|  | 00:57 and Sweeney XXX | “and Sweeney Todd” | “and George Clooney could play Sweeney Todd” |

Reference in Kris’ and Hannah’s writings (Annex 2.3)

DISCUSSION

The following chapter presents an analysis of the selected data to answer the proposed research question: do detailed images on the bookmarks employed as an external reference help students write about the story they were told? With this purpose, different samples of the analysis will be discussed with references to the literature of Alterman (2007), Clark and Marshall (1981) and Swain (1995).

Through the analysis of the samples of the data selected in the previous chapter, it has become evident that the bookmark acted as a guide to mediate the students' interaction. As a visual referent shared by all the members of the group, the bookmark acts as an indicator of understanding. In sample 3, Luke is able to share the referents of the story (see Excerpt 7). Even though Luke claims he does not remember the name of a specific character, by pointing to the image on the bookmark, the rest of students can identify this referent and follow the explanation of the story. This identification can also be made explicit through the use of the language as may be observed with Rebeca. Rebeca referred to the specific images of the bookmark saying "*this ghost*" (see Excerpt 8). In both cases, Luke and Rebeca are able to draw the attention to the referents through actions that can be perceived by the rest of the members of the group. The references achieve *physical copresence* (Clark and Marshall, 1981). More important, these referents are not only shared by all the participants of conversation but are perceived simultaneously by all of them. The *simultaneity* between the utterance of the speaker and the detection of the referent by the listeners may facilitate the construction of the common grounding built between the participants (Clark and Brennan, 1991).

Students make their message explicit through gestures, by pointing to the referent, and through their use of language. Rebeca uses the adjective pronoun "*this*" to refer to the images on the bookmark: "*this ghost*". This is also the case of Luke (see Excerpt 7). Luke makes sure that all the members of the group share the referent: "*this book*". Luke's explanation also shows that the bookmark also reduces errors. Luke makes a mistake referring to one of the characters: "the *professor* >oh no< the *nephew*" yet he realises and rapidly corrects himself. As the bookmark permits students who are

listening to follow his thought, a listener can also realise the mistake that has been made and instantly identify the new referent.

As can be observed in these samples, through the bookmarks students create an intersubjective space that permits the collaboration of all the members of the group to achieve common understanding (Alterman, 2007). This is possible because the images on the bookmark act as a coordinating representation since they mediate the discourse between the speaker and the rest of the members of the group:

“with coordinating representations the actors are better able to manage when and how the intersubjective space emerges, enabling the participants to work in parallel, delay and reduce the number and size of costly sequential interactions and interruptions, while continuing to “stay on the same page”” (ibid : 820)

This may be translated into quicker interactions, since students do not need extra time to construct the grounding basis, and also into the use of specific vocabulary to refer to the communicative situation.

This process is well reflected in Sample 1. The vocabulary included in the bookmark of Louise was unusual and complex even for a C1 level speaker (*warranty number, repair shop, receipt*). Caroline and Sophia were able to follow the explanation and did not need that Louise specified the meaning of the vocabulary: “Most contributions to conversation begin with the potential contributor presenting an utterance to his or her partner [...] Yet [we] cannot know whether [they have] succeeded unless [they] provide evidence of [their] understanding.” (Clark and Brennan 1991:129). In this case, the understanding of this vocabulary was demonstrated in the writings. Students could have understood the explanation of the story quite generally through listening strategies or the images on the bookmark. It was only when they were asked to do a writing that the comprehension of the message permitted to corroborate the understanding of the message. Real understanding was demonstrated through the output with the use of specific vocabulary (Swain 1995).

Paraphrasing denotes a high degree of comprehension, since it reveals that students understood the message and then were able to translate it into their own words. Caroline wrote “*ticket*” and Sophia wrote “*the card of the store*” (Table 1). In samples 6 and 7, Hannah and Lia created non-detailed bookmarks but included specific references to characters and locations. Students who wrote about these stories (Paula, Hannah and Kris) did not demonstrate a full understanding of the plot since they did not describe the

story. However, they mentioned all the references reflected on the bookmarks in their writings. Even though this may not demonstrate a full understanding of the story, by retaining these referents in their memory these students demonstrate points of coordination with the speakers.

It can be argued that the understanding of the message, and therefore the coordination among the members of the group, depends on the specificity of the images in the bookmark. However, this specificity cannot only be understood only in terms of content – what type of images are included in the bookmark – but also in terms of language: what type of language do these images suggest. A distinction must be made between those bookmarks showing specific passages regarding the plot of a story (*fig. 5* and *6*) and bookmarks showing specific items (*fig. 1*). Bookmarks with images which reflect specific plot passages may give a rough idea of the story but, in the end, they may refer to general situations. On the other hand, bookmarks with specific elements do not only provide an understanding of the story, but also offer language support to construct specific ideas. Thus, bookmarks with specific elements offer better probabilities of coordination among the members of the group.

As stated above, in Sample 1 Louise created a very detailed bookmark. She included key elements that defined the development of the plot rather than specific passages of the story. Caroline and Sophia (see Table 1) referred to most of the vocabulary of the bookmark to reconstruct the plot of the story. In Sample 5, Martha created a bookmark formed by passages of the story. One of the images of the bookmark showed the main character of the story with a happy expression (*fig. 6*). This image may be related to the passage of the writing in which Rebeca describes the end of the story as a “*big Christmas party*”. However this “*big Christmas party*” can be understood as Rebeca's translation of the image. Non-specific images may be subjected to individual interpretation. The question of specificity may also affect speaking. Throughout the RoundRobin, Martha had some trouble to refer to this image of the book mark and needed the help of the teacher to translate the word *behaviour* from Catalan into English (see Excerpt 9). Martha did not have a clear referent in mind of the image and the first word that came to mind was “*comportament*” (“behaviour”), an abstract term she did not know how to say in English.

This is also the case of Sample 2. Sandrine created a non-detailed bookmark. She used the bookmark to contextualise the plot pointing to the main characters of the story, but then she explained the development of the events without using the bookmark, therefore, without using a coordinating referent. The writings of the students referring to these bookmarks were quite general and subjective. Liam referred to the main character(s) as “*the bad and good*” (table 2). Rather than conceiving the images of the bookmark as simple characters of the story, he understood the images as the embodiment of good and bad nature, respectively. However, this may not always be the case since in Sample 4, Daniella was able to describe the plot and refer to specific elements of the story in the writing (*chain, watch, comb*) even if the bookmark referred to showed no detail (*Fig. 4*). It should be noted that Luke helped Daniella to refer to this vocabulary in the Roundrobin since she could not remember the exact words (Excerpt 7): “It is also more costly for people to understand certain words, constructions, and concepts than others [...] when contextual clues are missing” (Clark & Brennan, 1991:121). The fact that the story contained complex vocabulary and that the bookmark did not include these references made it difficult to remember the words. With the help of Luke, Daniella remembered to include the references in the writing.

CONCLUSION

The analysis of the selected samples draws different conclusions to the proposed research question. In the first place, it has demonstrated the potential of bookmarks to work as coordinating representations. Thus, the bookmarks in this task cannot be analysed in isolation but must be considered within the context of a cooperative task in which each step is determined by students’ interaction. At this point, the analysis raises a fundamental aspect to be considered within the research question: the issue of specificity.

Throughout the analysis, it has been observed that detailed bookmarks presented a wide variety of forms. Some contained specific passages of the plot and others key items within the stories. These varieties affected students’ understanding. The research question cannot be considered without considering the concept of specificity itself: what is understood by detailed bookmarks? The question of design is

key since it defines the language representations of students that will be later reflected in the individual writing task. The analysis of the data in these lessons seems to indicate that bookmarks have to suggest specific concepts which, in the oral discourse, can be translated into specific words. Hence, the designs of the bookmarks raise a fundamental question in language production: what types of images are needed to produce specific language forms? The type of language provided by the images on the bookmarks affects students' coordination and, therefore, the explanation and the understanding of the story.

At this point, it should be noted that the bookmarks have a triple function. The oral book report incorporates a speaking and a comprehension task. The bookmark mediates both the explanation of the speaker and the understanding of students. In other words, the bookmark functions as both input and output. The bookmark helps speakers by providing a visual and a linguistic support that can be followed by the rest of the members of the group and help them understand the stories. Then, the bookmark acquires a triple function since it helps students reflect this understanding in their writings through specific references. The analysis has shown that strong understanding occurred when students were able to reproduce specific details of the story in their own words. Furthermore, the data also revealed that, even though certain students did not acquire a full understanding, they demonstrated points of coordination with their speakers using concrete names of the story.

PERSONAL REFLECTION

This paper has considered the role of an external representation within a cooperative task. Since the data has suggested that the use of an external reference may facilitate students' understanding and interaction, it would be interesting for the educational community to consider the importance of mediators in cooperative tasks. This fact could improve the results of collaborative learning.

Personally, as a teacher I have discovered the potential of using visuals in cooperative tasks. I knew about the learning potential of visual materials for memory and reading comprehension, but I had not applied this concept in collaborative learning before. This is something that, as teachers, we should take into account. If we want to

try collaborative activities in the classroom we should be asking ourselves how we can facilitate interaction and coordination among our students and this study has shown that a bookmark can be an excellent mediator.

This paper has found that the *specificity* of the images included on the bookmarks was a key element in determining how the stories were shared in the interaction. These findings reveal that further research on the design of the bookmarks or other forms of visuals, concretely on the degree of the specificity of the images included, may be interesting to help students' interaction and understanding. It may be interesting to study what type of instructions may help students create bookmarks with specific images. This idea may also refer to students' ability to synthesise and analyse their stories. The use of the bookmarks was fundamental throughout the development of the interviews. Some students did not point to their bookmarks and others did even though relevant elements of their stories were missing on the bookmark. For this reason, it would be also important to teach them how to use their bookmarks in the oral book report. The use of visuals as external referents creates a bridge between students in which they are able to share concepts, ideas and beliefs. In other words, through the bookmarks students share a collective representation of the story.

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ANNEXES

The pen drive contains the Annexes listed below:

1. TASK DESIGN

Annex 1: Task Design

- Annex 1.1: Instructions for the Task
- Annex 1.2: Instructions for the Bookmarks
- Annex 1.3: Questions Oral Book Report
- Annex 1.4: Language Support
- Annex 1.5: Instructions for the Writing
- Annex 1.6: Survey
- Annex 1.7: Bookmark Model
- Annex 1.8: Writing model secondary education
- Annex 1.9: Writing model OLS

2. DATA COLLECTION

- Annex 2.1: Videos of students' interactions
- Annex 2.2: Bookmarks
- Annex 2.3: Writings
- Annex 2.4: Surveys

Annex 2 includes includes four different folders that correspond to the classes were the task was implemented. They are organised as follows:

- The baccalaureate folder contains 3 subfolders: class A, class B and class C
- The OLS folder contains two subfolders: OLS C1 and OLS A2
- The 4th ESO folder
- The 2nd ESO folder

3. SYMBOLS OF TRANSCRIPTION

(from the Jeffersonian Transcript Notation)

| | |
|------------------|--|
| ↑ | Rising pitch or intonation |
| ↓ | Falling pitch or intonation |
| (.) | A brief pause |
| (# of seconds) | A number in parentheses indicates the time, in seconds, of a pause in speech. |
| (()) | Annotation of non-verbal activity |
| :: | Prolongation of a sound |
| <u>Underline</u> | The speaker is emphasizing or stressing the speech |
| [text] | Start and end points of overlapping speech |
| >text< | The enclosed speech was delivered more rapidly than usual for speaker |
| ALL CAPS | Talk that is louder than that surrounding it |
| XXX | Speech which is unclear or in doubt in the transcript |
| Bold | The speaker uses the L1 |
| (text) | Speech which is unclear or in doubt in the transcript. |
| ° | Whisper, reduced volume or quiet speech |
| = | Indicates the break and subsequent continuation of a single interrupted utterance. |
| , | Indicates a temporary rise or fall in intonation. |

4. TRANSCRIPTIONS

4.1 Transcript 1 (03:01 min)

1. Louise: Is the exchange (.) ((takes the bookmark)) it's about↑ two man that they have a: conversation↑ (.) because one of them ((points to the bookmark)) had bought e: an alarm o' clock ((points to the bookmark)) but the alarm o'clock ((points to the bookmark)) it doesn't work↓ (.) so: they want to: exchange the: (.) the: alarm o'clock↓ ((points to the bookmark)) so e: (.) he needs to: have↑ ((hand gesture)) the receipt↑ but he hasn't ((head shake)) (.) so e: (.) ((points to the bookmark)) they need the: packaging ((hand gesture)) of the ((points to the bookmark)) alarm o' clock↑ but but he hasn't↓ (.) so it's a problem because he he cannot prove that ((points to the bookmark)) they they: ((nods)) bought the: alarm o' clock° (.) so it (need) (.) the: ((points to the bookmark)) warranty number↑ to: demonstrate that he: (.) has (.) from the shop ((points to the bookmark)) but it hasn't ↓ and (.) i he becomes to be m: (.) angry e: and ((points to the bookmark)) e: (.) he didn't (.) he can't remember ↑ ((points to the bookmark)) if he bought(.) with credit card↑ or or cash ((points to the bookmark)) but e: (0.3) it's (.) **bueno** ((points to the bookmark)) m: he didn't remember also↑ (.) ((points to the bookmark)) that if he had bought↑ the 20 (.) ((points to the bookmark)) 21 days before so (.) e: ((points to the bookmark)) the seller said tha:t (.) well you ca:n ((points to the bookmark)) send the ((points to the bookmark)) alarm o'clock to the repa (.) repair shop (.) but e: ((points to the bookmark)) well is a problem because e to send ((points to the bookmark)) the alarm o' clock to the repair shop it's more expensive than – (.) so ((points to the bookmark)) he wants e: he is (.) so angry ((points to the bookmark)) that he wants to talk with the manager (.) but the manager (.) ((points to the bookmark)) it's only (.) on Monday (.) well so ts he wants to return on Monday (.) a:nd ((points to the bookmark)) after he go out (.) he: ((points to the bookmark)) e: XXX if you want to: ((points to the bookmark)) store card↑ (.) I can give you ((points to the bookmark)) e: a 5% ((points to the bookmark)) only today (.) and a gift (.) so he wants to know what is the gift, ((points to the bookmark)) an alarm o' clock

2. Caroline: ((laughs)) okey (.) a:nd m: where does the story happen,

3. L: when,

4. C: where

5. L: ((points to the bookmark)) In a shop
6. C: In a shop
7. L: yes
8. C: Okey
9. L: I don't know the place XXX
10. C: Okey >a:nd< what is the genre (.) of the book,
11. L: XXX
12. C: ((nods)) e:: m: (0.2) I don't know° do the feelings (.) of the characters (.) change,
13. L: yes (.) well e:: e: ((points to the bookmark)) one men no the: ((points to the bookmark)) XXX the shop no because he (.) is (.) >is is< calm (.) ((hand gesture)) all the time but e: ((points to the bookmark)) with other man yes (.)
14. C: Okey
15. L: so angry
16. C: Okey° What do you think is the climax of the story,
17. L: ((points to the bookmark)) at the end ((nods)) yes°
18. C: XXX (.) that's all°

4.2 Transcript 2 (03:24 min)

1. Louise: e: the exchange e: it's about two men that e: have a conversation about ((points to the bookmark)) alarm o' clock so e: one men e: bought this ((points to the bookmark)) alarm o' clock but (.) it doesn't work so e: (.) he: wants to exchange alarm o'clock but e: he he he has some problems because[↑] he needs a: (.) a receipt ((hands gesture))

2. Sophia: [ajá]

3. L: a receipt ((hands gesture)) but (.) e: he didn't no ((head shake)) he: (0.3) haven't so the: e:: seller ((points to the bookmark)) e: e: (.) demands the: ((points to the bookmark)) (.) a package ((hands gesture)) (.) but he: has [↓] (.) e: after that ((points to the bookmark)) e: the seller ((points to the bookmark)) e: ask m: about the warranty number [↑] ((points to the bookmark)) e: he had e: (.) XXX the warranty number ((points to the bookmark)) but he: he hasn't (.) so he: (0.3) well e he don't remember [↑] e: he doesn't remember ((points to the bookmark)) if he paid with cash or credit card but e: so is a problem to (.) so i:s e: ((points to the bookmark)) XXX 21 days before but XXX he and e: the: well the seller ((points to the bookmark)) say that (.) m: (.) he can go to the repair shop[↑] ((points to the bookmark)) (.) but he say that (.) it's more expensive to to: sell the alarm o' clock ((points to the bookmark)) to the repair shop (.) so e: the (.) the man who is so angry e: demands to talk with the manager ((points to the bookmark)) BUT the manager it's only on Monday[↑] (.) so it's a problem[↑] (.) a:nd the seller ((points to the bookmark)) says after he: XXX e: sold out[↑] that ((points to the bookmark)) if he want to: to have the store card (.) because only today[↑] the: ((points to the bookmark)) he can he can have a he can has ((hand gesture)) five per cent discount[↑] or ((points to the bookmark)) a gift (.) a:nd the: he wants to know what is the: gift ((points to the bookmark)) and the gift is ((points to the bookmark)) an alarm o'clock

4. S: so the story ((points to the bookmark)) >finishes endes< with the ((points to the bookmark)) alarm o' clock again

5. L: [yes°]

6. S: ((laughs))

7. L: [It's ok°]
8. S: Is nice(.) is nice(.) ((nods)) the story is nice (.) a:nd a: is it a book, o:r the story is just a: short story
9. L: [is a short story] yes (.) it's a: dialog ((hands gesture))
10. S: a dialog ((nods)) and does it say where does it take place or=
11. L: yes it's it's in the: ((points to the bookmark)) in the shop ((nods))
12. S: but in in any country or=
13. L: [only shop°] ah no no no XXX
14. S: okey ((looks to the paper)) (0.6) XXX here it is ((points to the bookmark))
15. L: yes [it is°]
16. S: XXX
17. L: AND he wears (.) so (.) yes

4.3 Transcript 3 (2:17 min)

1. Sandrine: Doctor Jekyll and Mr Hyde (.) the book is about two characters↑ a: (.) Dr Jekyll ((points to the bookmark)) and Mr Hyde ((points to the bookmark)) Dr Jekyll ((points to the bookmark)) drinks a potion↑ to divide: the two personalities that's (.) e: the (good one) and the bad the bad (.) e: (all) the bad ((points to the bookmark)) (0.3) e: Mr H Mr Hyde (.) the good is the: ((points to the bookmark)) Dr Jekyll (.) whe:n Doct when Dr Jekyll drinks the potion↑ (.) e: he: he becomes Mr Hyde (0.2) Mr Hyde (.) drank e: (.) XXX (.) e: finally Mr Dr Jekyll ((points to the bookmark)) XXX a:nd (.) and he: dies (.) ((points to the bookmark)) he is Mr Hyde (.) because e (.) the peppermints (won't) (0.2) e: whe:n he make the ((points to the bookmark)) potion ended and he: (.) he never found e: (.) ingredients for for make more potion (0.3)

2. Jon: ((makes a gesture)) a: (0.2) what do you think (.) is the climax of the story,

3. S: ((looks at the paper))

4. J: **el momento más importante°**

5. S: e: (0.2) whe:n he: when he he go: (.) (0.2) he doesn't (.) control it, (.) **no controlaba,**

6. T: doesn't control

7. S: ((nods)) he doesn't control a: to Mr Hyde

8. T: a: yes

9. J: what what is the genre (.) the genre of the book,

10. S: ((laughs)) I don't know°

11. T: [the genre]

12. J: [**tipo de aventuras o**] XXX

13. S: no (.) e (.) it's abou:t (.)

14. T: science fiction maybe,

15. S: yes yes ((nods)) (.) I think fiction

16. J: **vale** (.) it's okey

4.4 Transcript 4 (3:01 min)

1. Sandrine: the the book Dr Jekyll and Mr Hyde (.) the book m is about a: two characters (.) e Mr Hyde and Dr Jekyll (.) Mr Hyde ((points to the bookmark)) e invent a potion↑ (.) e: when he drank the potion he became (.) Mr Hyde (.) Mr Hyde was a bad (.) e e and an evil person (.) he he: he ((points to the bookmark)) dies, ((looks at the teacher))
2. Teacher: mm
3. S: he died a a one person e:
4. T: be killed
5. S: killed ((nods)) killed he kill a: a one person (.) e: (0.3) finally **este** ((points to the bookmark)) the ingredients of the potion e: (0.2) XXX and he: couldn't make more potion e (0.3) th the ingredients tha the ingredients he couldn't
6. Teacher 2: found
7. S: [found] found
8. T: [find,] find
9. S: he couldn't find e: (.) because e: (.) e: she she h he couldn't make more potion ((points to the bookmark)) (.) because of the ingredients that e (.) he couldn't find
10. Liam: **vale**
11. S: e: (.) finally (.) finally e: Dr Jekyll ((points to the bookmark)) and Mr Hyde die (.) e: but (.) Mr Jekyll ((points tot the bookmark)) die: bei:ng Mr (.) Hyde
12. L: ((points to the bookmark))
13. S: ((nods))
14. L: bad ((laughs))
15. S: ((nods)) yes
16. L: XXX bad when does i when does th the story: take place,

17. S: i:n London
18. L: London (0.2) **d'acord** e: (0.2) how does the story begin,
19. L: how does ((points to the paper)) how does the story begin
20. S: the story begin° (0.2) ye e: (.) because e Mr Hyde ((points to the bookmark))
want a: (.) want to divide two characters (.) to t m: XXX the both the ba good one
((hands gesture)) and the bad one ((hands gesture)) the two personalities (.) a:nd and
(0.2) (shrugging of shoulders) a XXX ((laughs))
21. L: e: e what is the title of the XXX,
22. S: e: Dr Jekyll and Mr Hyde
23. L: e:: who t is the author of the book,
24. S: e: Lois Steve (.) Steven Lois m: (.) ((nods))
25. L: e: e what is the: genre of the book, ((points to the question))
26. T2: [what is the climax of the story] (.) the moments the moments
27. Teacher 3: the moments of the story
28. S: a:
29. T3: a the moments of the story i:s the: (.) when the
30. S: XXX

4.5 Transcript 5 (2:03)

1. Daniella: (.) okey a: ((points to the bookmark)) the protagonists is the: ((points to the bookmark)) e: Doctor (.) XXX ((points to the bookmark)) XXX (.) Axel ((points to the bookmark and her guide e: Hans
2. Luke: ((nods)) (0.2) what is the story about,
3. D: the story is about that e: ((points to the bookmark)) the professor↑ find ((points to the bookmark)) a book↑ (.) that say that (.) e: it sees↑ the centre of the Earth↑ e: a paradise↑ (.) where you can go a:nd (.) find (.) something° ((points to the bookmark)) and they decide to do
4. L: (0.2) how does the story begin,
5. D: (.) a: the story begin (.) wi:th a: ((points to the bookmark)) axel find a: book (.) a:nd a: a:nd find a XXX to: ((points to the bookmark)) Italy (.) when they get out of the volcano XXX
6. L: (0.2) what do you think is the climax of the story°,
7. D: (.) the climax of the story is whe:n whe:n (.) the three ((points to the bookmark)) enter to the centre XXX first time↑ XXX
8. L: (.) what were your impressions at the beginning, and in the end:
9. D: (.) at the beginning↑ I thought that is a: normal story that XXX I liked it XXX
10. L: how did the story make you feel°,
11. D: curious a:nd (0.2) ((head shake))
12. L: how would you rate the: ((points the bookmark)) e:
13. D: I give a: s:even

4.6 Transcript 6 (5:56 min)

1. Luke: the title of the (.) book is journey to the centre of the Earth[↑] and the genre is about adventure and mystery ((turns the bookmark)) and the author i:s Jules Verne (.) and the story take (.) place in the centre of the Earth ((turns the bookmark)) but (.) I don't know the: the age and (.) my st this story is about (.) ((turns the bookmark)) a: three characters[↑] (.) ((points to the bookmark)) who: is em a professor that I don't remember the: the name (.) ((points to the bookmark)) his nephew ((points to the bookmark)) and the guide (.) that's e:m (.) **bueno** guide e: (.) to the centre of the Earth a:nd ((points to one image)) the professor >oh no< ((points to another image)) the nephew ((points to another image)) find (.) this book that (.) e:m a: the book says that in the centre of the Earth em: (.) e:m there are a: there is a: other world[↑] different than (.) than our world[↑] (.) and they decided to go (.) in the centre and at the final ((points to the bookmark)) (.) the:y (.) go out with a volcano ((points to the bookmark)) in Italy (.) a:nd in the centre the:y live a lot of adventures and (.) that's all

2. Teacher: Okey now (.) a: C I think it's (.) C,

3. Rebeca: (0.4) Okey[°] (0.5) the: title of the book is a Christmas Carol[↑] e:m (.) the author i:s ((points to the bookmark)) Charles[°] Dickens[°] (.) A:ND genre of of his book i:s fantasy a:nd ((head shake)) (0.2) e:m the main characters[↑] a:re ((points to the bookmark)) old men (.) a:nd (0.4)

4. Martha: yes[°]

5. R: yes **ya está** (.) e:m (.) the: story (.) takes place in London (.) i:n (.) a: (0.2) a: days of the Christmas[↑] (0.2) e:m the story e:m explain (0.2) explain the: (.) the old men ((points to the bookmark)) (0.2) e: (0.8) ((looks at the teacher))

6. T: ((to Martha)) help her help her

7. M: [Ah okey[°]]

8. R: [**no no és que ho sé**[°]] **però no ho sé**[°]

9. M: [A] ((poins to the bookmark)) men who: hates Christmas[↑] (.) a:nd (0.2) a:nd ((points to the bookmark)) the: night[↑] before Christmas have a: visit of (.) three e:m ghosts

10. T: Okey now (.) ((points to Rebeca)) continue

11. R: a:nd (.) e:m ((points to the image)) (.) and this this ghost (.) e:m (.) expl (.) explain the:: past↑ ((gesture backwards)) :and this ((points to the image)) explain the present and ((points to the image)) this ghost explain the: the f future (.) e:m (.) ((points to the image)) the: old me:n (.) I don't (.) like ((points to the image)) Christmas (0.2) e:m ((turns the bookmark)) [**prueba tú si quieres°**] **es que°**

12. M: e:m (.) after the visit of ((turns the bookmark)) the three ghosts↑ ((turns the bookmark)) he: think about his e: (0.5) **comportament** (.) I don't know

13. T: BEHAVIOUR

14. M: ((nods))

15. R: yes°

16. M: (.) a:nd he change his mind↑ ((points to the bookmark)) a:nd (.) is happy with his family (.) during Christmas a:nd that's all

17. T: now it's D

18. M: Okey° (0.4) the: title of the book is Returnel Return to Earth↑ XXX Cristopher and the genre i:s fantastic and XXX e:m the story is about (.) ((turns the bookmark)) a (.) men who: discover a new planet↑ a:nd (.) he propose to his wife to: go to thi:s planet to live↓ (.) together (.) but the: wife e: told him that his **ai** ts he's doing e: an experiment a:n investigation to: (.) with (.) children with XXX a:nd she do:n't want to go with him (.) e: this is the: plot (.) story

19. T: this is the story, okey now

20. Daniella: (0.3) a: the name of the book i:s (.) Silver ((turns the book)) but Luke↑ explain me the ((points to the book)) Christmas Present that is the first book↓ (.) it's about a two lovers the they are very poor (.) a:nd don't have money from (.) buy a present for Christmas↑ a:nd (.) the girl decide to cut he:r (.) hair to: (.) have money↑ to buy a: ((hand gesture)) chi,

21. L: chain↓

22. D: [chains] and for he:r (.) boyfriend a:nd the: (.) boy decide to: buy (.) her ((hand gesture)) a sell a: ts his clock to buy a: (0.2) ((hand gesture))

23. L: comb°

24. D: comb (.) a (.) to (.) a:m a:m hi:s girlfriend (.) a:nd the final the:y see that (.) love is everything and↓

25. T: okey

5. DATA ANALYSIS OVERVIEW

Table 6: OLS C1 Data Analysis Overview

| EOI C1 | TYPE OF BOOKMARK | | | WRITING | Was the bookmark useful to... | | |
|------------------|---|-------------|-----------|--|-------------------------------|-------------|-------------|
| | +detailed | +/-detailed | -detailed | | Speak | understand | write |
| STUDENT A | | | x | + detailed (wrote on student's C story) | NOT MUCH | QUITE A LOT | A LOT |
| | Comments: doesn't like to draw, would do the activity just orally (no bookmark) | | | | | | |
| STUDENT B | x | | | -detailed (wrote on student's A story) | A LOT | A LOT | QUITE A LOT |
| STUDENT C | x | | | +detailed (wrote on student's A story) | A LOT | QUITE A LOT | QUITE A LOT |
| STUDENT D | | x | | + detailed (wrote on student's C story) | QUITE A LOT | A LOT | QUITE A LOT |

Table 7: OLS A2 Data Analysis Overview

| EOI A2 | TYPE OF BOOKMARK | | | WRITING | Was the bookmark useful to... | | |
|------------------|---|-------------|-----------|-------------------------------------|-------------------------------|-------------|-------------|
| | +detailed | +/-detailed | -detailed | | speak | understand | write |
| STUDENT A | | | x | NO detail (wrote student's B story) | QUITE A LOT | QUITE A LOT | QUITE A LOT |
| | Comments: helps to speak since it is sometimes difficult to be confident when speaking in a different language | | | | | | |
| STUDENT B | | x | | - detail (wrote student's D story) | NOT MUCH | QUITE A LOT | NOT MUCH |
| | Comments: would add in the bookmark vocabulary and expressions of the book | | | | | | |
| STUDENT C | | | x | - detail (wrote student's D story) | A LOT | QUITE A LOT | QUITE A LOT |
| | Comments: spoke more than usually | | | | | | |
| STUDENT D | | x | | NO detail (wrote student's B story) | A LOT | QUITE A LOT | QUITE A LOT |
| | Comments: D would change the writing activity since she finds difficult to write about a story she has been given little information about but says it helped her to speak in English | | | | | | |

Table 8: Baccalaureate (Samples 3, 4 and 5) Data Analysis Overview

| BATXILLERAT | TYPE OF BOOKMARK | | | WRITING | Was the bookmark useful to... | | |
|--|------------------|-----------|-----------|---------------------------------------|-------------------------------|-------------|------------|
| C/G4 | +detailed | +detailed | -detailed | | speak | understand | write |
| STUDENT A | | | X | + detailed (wrote student's B story) | QUITE A LOT | A LOT | A LOT |
| STUDENT B | X | | | + detailed (wrote student's A story) | QUITE A LOT | NOT REALLY | NOT REALLY |
| Comments: does not like to speak in public but liked making the bookmark | | | | | | | |
| STUDENT C | | X | | +detailed (wrote student's D story) | A LOT | QUITE A LOT | A LOT |

Table 9: Baccalaureate (Samples 6 and 7) Data Analysis Overview

| BATXILLERAT | TYPE OF BOOKMARK | | | WRITING |
|-------------|------------------|-----------|------------|--|
| B/G5 | +detailed | +detailed | - detailed | |
| STUDENT A | | | X | + detailed (wrote on student's D story) |
| STUDENT B | | | | +detailed(wrote on student's A story) |
| STUDENT C | X | | | +detailed (wrote on student's D story) |
| STUDENT D | | X | | + detailed (wrote on student's C story) |