The development of a child's interactional competence through the lens of collaborative storytelling activities

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This action research project examines a child's emergent second language (L2) interactional competence in his first year in an English immersion classroom through the lens of collaborative storytelling activities. It also examines the general linguistic affordances created by this type of activity for young learners in the development of their L2 interactional competence. In this context, the main type of collaborative storytelling implemented was an activity called "The Dungeon Game", a simplified version of a table-top roleplaying game (TTRPG) that shares many structural features and narrative tropes with such popular games as "Dungeons & Dragons". In these activities, the students take the role of players controlling the actions of player characters (henceforth PCs), while the teacher takes on the role of a "narrator" acting as a referee to help facilitate the unfolding of a story by describing the effects of PCs actions on their shared imagination, and although through the introduction of various non-player characters (henceforth NPCs). Through these roles, the teacher-as-narrator and students-as-players participated in discourse that relied mainly on improvised discourses and narrative co-construction. By engaging in these type of activities, the class created a sub-community of practice (in the context of their larger community in an English immersion preschool in which the participants engage in a master-apprentice relationship that facilitates legitimate peripheral participation both as L2 English speakers and as novice role-playing gamers (Wenger & Lave, pp. 94-95).

Interactional competence (IC) in this report refers to the ability of speakers to implement various practices in actual social interactions. These practices combine to form a conversation system consisting of turn-taking practices, sequencing practices, overall structuring practices, and repair practices (Wong & Waring, 2021). In this teaching context, "The Dungeon Game" TTRPG plays a valuable role in exercising students' IC since it offers a recurring discursive social practice which is authentically co-constructed by its participants, two activity features which are very important in the development of IC in general (Young, 2011).

I. Literature Review

i. Young Learners Pedagogy

The benefits of literacy, especially reading, in language acquisition is largely assumed. Lightbown & Spada (2013, p.63) cite Stephen Krashen's (1989) assertion that the best source of vocabulary growth is reading for pleasure, and Lightbown herself, along with Kojic-Sabo (1999), found evidence supporting the benefits of reading without focused instruction provided that the

effort is supported by good learning strategies such as a note taking, looking up words, and review (Lightbown & Spada, 2013, p. 64). However, researchers have also found evidence of the benefits of oral storytelling in the improvement of literacy, leading to enhancements in fluency, vocabulary acquisition, writing, and recall (Miller & Pennycuff, 2008). There are additional benefits of oral storytelling to be argued for with regards to improving YL literacy. Historically, most cultures have a long heritage of folk literature originally based in oracy, and the actual act of storytelling allows a teacher-storyteller to mold a story using standard story patterns, formulaic language (e.g., "Once upon a time, "In the deep dark woods", etc.), stock character archetypes, and so on, to shape the story to the needs of its listeners (Bland, p. 273). In my experience with collaborative storytelling activities, such archetypical story devices are often present as well.

On the topic of storytelling, Shin & Crandall (2014) cite four specific benefits of storytelling with young learners: that it is authentic communication, that it introduces children to new cultures, that it teaches in an entertaining way, and that it helps young learner to develop critical thinking skills (p.210). While Dr. Shin and Dr. Crandall refer mainly to more traditional storytelling methods, I believe all the points they cite apply to the practice of collaborative storytelling as well. Authentic communication is especially evident in collaborative storytelling approaches. Young learners are invited into such activities not just as an audience to a story, but as active co-constructors of a shared imaginary narrative. In a classroom setting, such authentic co-construction of narrative meaning requires active communication from both teachers and students in order to establish successfully narrative co-constructions.

ii. Sociocultural Theory

The sociocultural theory (SCT) seems to be is a fixture in SLA literature, especially with concepts like the zone of proximal development (henceforth "ZPD") and scaffolding (i.e. that a learner can be brought from their current level to a higher level of performance with the aid of an interlocutor) being very useful pedological concepts of how humans develop cognitively via social interaction (Lightbown & Spada, 2013, p.118). The ZPD is especially popular for its easy-to-understand depiction via three concentric circles: an inner circle which might be labeled as what a person is able to do, the next circle indicating what a person can do with help, and the final outer circle indicating what the subject cannot do at all. Vygotsky himself describes this as "the distance between the actual developmental level as determined by independent problem

solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers." (Vygotsky, 1978, p. 86) However, Swain et al. (2010) warn that the frequent use of the concepts of SLA also unfortunately leads to their frequent misuse from a strictly Vygotskian perspective, especially when Vygotsky's theory of mind is not taken into account. Such potential misuses might be avoided when one understands concepts like the ZPD from his original context in exploring child development. A great example of Vygotsky's theory of mind is evident in his criticisms of Jean Piaget's developmental theories. In his essay "Piaget's Theory of the Child's Speech and Thought", Vygotsky firmly orders development as first social, then egocentric, then internal (which he called "inner" or "private speech", depending on the translation you are reading); this is in contrast to the Piagetian sequence moving from non-verbal autistic thought to "egocentric thought", then finally to socialized speech and logical thinking (Vygotsky, 2012, p. 37). Thus, according to Vygotskian SCT, features of cognition are not just an array of innate abilities growing into a mature state with the social environment merely a stage, but is rather driven first and foremost by forces present in one's external social environment. (Poehner, p. 1) This view on cognition is compatible with current views on interactional competence, as IC is viewed not as the property of an individual, but rather as a social co-construction (Young, 2011).

Another important construction to keep in mind is the SCT concept of a community of practice (COP). SCT researchers (Swain et al., 2010) note that COP is less concerned with the individual processes of language learning and more on the social practices that help to facilitate such processes, noting that in both a ZPD and a COP people develop through interaction. COP is a concept built upon the idea that learning is an act of *legitimate peripheral participation*; that is, there is a relationship between novice and experienced members in any given learning community by which newcomers become members of a COP and eventually become old-timers in that community themselves (Lave & Wenger, p. 29). In discussing the concept of the ZPD, Lave and Wenger profess their shared interest in extending the concepts of learning beyond pedagogical structuring and focusing on the sociocultural transformative aspects of learning that some proponents of ZPD theory support (p. 49). Of course, a standard classroom setting acts as one possible COP that everyone is familiar with and can be an excellent site for interactional practices and sociocultural transformation with the right environment. However, TTRPGs and other types of imaginative play offers students a different sort of COP that is compatible with

Vygotsky's view on the role of play in the development of young learners. Vygotsky stressed the importance of play in imaginary situations for a child's social development, for not only does such play encourage actions guided by meaning as well as by perception, it also encourages the child to balance their respect for a rules of a game with their own spontaneous impulses. Vygotsky says quite plainly that "play continually creates demands on the child to act against immediate impulse…. A child's greatest self-control occurs in play" (Vygotsky, 1978, pp. 97-99). This idea of impulse control can be evident in the successful imaginative play of young learners. Furthermore, the research presented in this paper shows some examples where storytelling activities such as TTRPGs offer an excellent chance for young students to learn and exercise such playful self-restraint.

One challenge in doing research with young learners, however, can be the selection of what tools can be used to measure sociocultural-oriented linguistic development in activities such as collaborative storytelling. Towards that end, this repot makes use of micro-discourse analysis through the instrument of conversation analysis (CA).
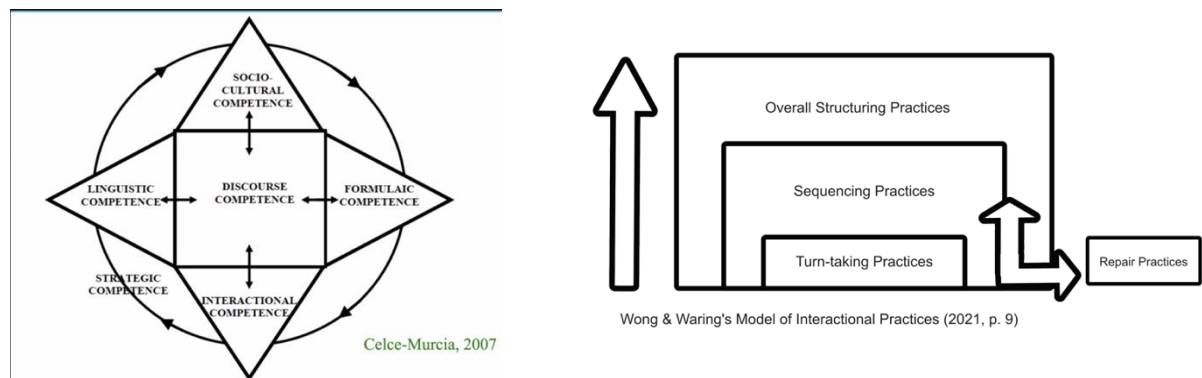
iii. **Interactional Competence**

Interactional competence is one's ability to implement various practices such as turn taking or dealing with communication problem in real social interactions (Wong & Waring, 2021, p. 8). Richard Young (2011) notes the distinction between communicative competence, which might be defined as what an individual *knows* about language communication, and interactional competence, which is more concerned with what an individual *does* with others. (Young, p. 431). Although IC has its roots in Dell Hyme's theories on communicative competence, IC goes further in adopting the approaches of such socially-oriented SLA theories such as SCT and conversation analysis to empirically analyze the dynamics of L2 interactions. Together, these theories imply the reversal of the traditional logic domination SLA studies in which students are first expected to acquire a formal system first; instead, a socially-oriented approach to language learning views it as a situated practice embedded in social action, and which "cannot be reduced to the individual's cognitive processing of input and restructuring of mental representations" (Doehler, 2019, p. 27). Celce-Murcia (2007) proposed a model of competence where discourse takes center stage, and other competencies such as socio-cultural competence, linguistic

competence, formulaic competence, strategic competence, and interactional competence all contribute to one's discourse competence in a language.

Figures 1 and 2

Celce-Murcia's proposed model of competence (2007) and Wong & Waring's model of IC (2021)

SOCIO-CULTURAL COMPETENCE

LINGUISTIC COMPETENCE — DISCOURSE COMPETENCE — FORMULAIC COMPETENCE

STRATEGIC COMPETENCE

INTERACTIONAL COMPETENCE

Celce-Murcia, 2007

Overall Structuring Practices

Sequencing Practices

Turn-taking Practices

Repair Practices

Wong & Waring's Model of Interactional Practices (2021, p. 9)

Celce-Murcia (2007, pp. 48-49) indicates the importance of IC in contributing to discourse competence, as it is composed of a speaker's *actional competence* (i.e., knowledge of how to perform common speech acts), *conversational competence* (i.e., the ability to partake in a language's turn-taking systems), and *non-verbal/paralinguistic competence* (i.e., body language, non-linguistic utterances, etc.). However, despite this importance, IC is often neglected in language learning classrooms despite it being necessary to develop in conjunction with other areas of language competency. Wong & Waring (2021, p.8) propose that researchers shift their focus from IC itself to the observable manifestation of IC in the form of interactional practices, which include such practices as turn-taking practice, sequencing practices, overall structuring practice, and repair practices, all of which combine to form a system. Remi van Compernolle suggests that IC is "…an emergent product of one's history of engaging in interaction, on the one hand, and the variable affordances and constraints one encounters in the present, on the other" (van Compernolle, 2017, p. 175). With these views in mind, collaborative storytelling activities collaborative storytelling activities such as TTRPGs offer ample opportunity for young learners to engage in a plethora of authentic interactional practices, creating affordances for them that might not otherwise be available to them in a typical language learning classroom bereft of such activities.

As for some of the practical features of IC, Nguyen (2019) stated that "interactional competence (IC) is the ability to achieve actions locally, contingently, and collaboratively with others in contextual social interaction" (p. 60). Thus, IC is the capability to achieve actions through practices such as turn-taking or navigating understanding in authentic social interactions. This means it is possible to see how the speakers display their abilities to organize conversation through analyzing their conversations. Conversation Analysis (CA) has its roots in sociology. However, it has become an essential tool adopted by many SL researchers who adhere to a more socially-oriented approach to language learning dynamics and its practices (Pekarek Doehler, 2019, pp. 27-28).The application of CA as an analytic methodology for SCT has several advantageous approaches, including encouraging of an *emic*-oriented analytical approach (i.e., understanding human behavior from an insider perspective as opposed to an *etic*, or outsider, perspective), and utilization of interactional data to search for empirical evidence for theoretically motivated claims (van Compernolle, 2015, pp. 22-23). In the context of this research project, CA informed by SCT principles becomes a valuable methodological approach in explaining some of the development displayed in the interactional competence of the students featured in this report.

Sert (2020) notes the importance of active listenership in IC development, and how its role in the completion of collaborative turn sequences can qualify as demonstrations of L2 understanding (Sert, p. 144). The co-constructed nature of collaborative storytelling can be valuable in this regard. Rather than relying on what Sert refers to as "minimal response tokens" engendered by some other forms of listenership, and in which L2 understanding by a participant might still be in question, active listenership is arguably a prerequisite to maintaining a continuous narrative thread across multiple participants in a collaborative story. If participants cannot demonstrate active listenership during a co-constructed narrative, then their contribution to said narrative will likely be severely diminished or even non-existent. This is typically an unattractive prospect for many young learners, as that easily become emotionally invested in the narratives such stories offer

II. Research issues and research questions

i. Research Issues

As the school year began, I was interested in using collaborative storytelling activities in my classroom due to perceived positive outcomes with it in my teaching context last year. However,

while most of the incoming students were somewhat familiar with collaborative storytelling from their time as second-year kindergarten students in our program with me as an instructor, this year we would be joined by a student with no prior experience with English.

Furthermore, the classroom itself posed some logistical issues: due to the size of our school, our K3 class was placed in a room adjacent to the K1 (three-year-old students) class with an incomplete wall partition; as the top part of the wall was open, the acoustics from each class often interfered with the other. This posed difficulty for the main method of data collection, i.e., video and audio recordings.

ii. Research Question

(RQ 1) What affect (if any) does participation in collaborative storytelling activities have on the development of a novice L2 younger learner's interactional competence?

III. Method

The subject of this year's action research is a class of ten 3rd year kindergarten students (8 boys, 2 girls), ages 5-6. Their environment was an immersion program, attending class in an all-English environment for about 20.5 hours every week (with some kids having more contact time with native speakers if they opt into after school care).

This report has one focus student, Soma, who was the newest student to the class and only began learning English at the start of the school year in April. Observing Soma's longitudinal development over the course of a year is an informed by the seminal paper by Cekaite (2007), in which that researcher observed the development of a Kurdish girl's interactional competence in a Swedish immersion classroom over the course of a year.

The main form of data for this research project are recordings with students taken between May 2021 and March 2022. For this term, 18 videos in total were recorded. Sixteen of these videos featured students participating in some form of collaborative storytelling activity, while the remaining two are interviews with the focus student. From these recordings, representative excerpts were selected and transcribed using the conventions of Conversation Analysis.

IV. Results

In the research by Cekaite (2007, pp.49-58), the researcher identified three phases of development of their focus student named "Fusi". In the early phase of her development, Fusi was quite unhappy, and largely engaged in simple dyadic exchanges. In the middle phase of her

development, Fusi began to mirror elements of her classmates behavior while also engaging in interactionally inappropriate ways. And, in the final phase of her development, the researcher characterized Fusi as a competent participant in her community.

Through the lens of collaborative storytelling activities, Soma went through a similar progression in his participation in these activities, beginning with legitimate peripheral participation as a new-comer and transitioning into full participation on par with his more experienced classmates. In the first phase, Soma went through a period of exchanges relying largely on imitation and internalization. In the second phase, Soma engages in instances of interactionally inappropriate behavior that run counter to his community's perception of appropriate activity behavior. And finally, Soma eventually transitions into a capable participant in his community who is largely able to use his L2 resources to negotiate desired outcomes within the expectations of their shared COP.

i. **First Phase: imitation and internalization in collaborative storytelling**

As this research project began, Soma was having great difficulty. He felt as if he could not keep up with the language level of his peers. Upon returning to school after the Golden Week holiday at the beginning of May, Soma's mother informed us he as prepared to quit the program due to his extreme hesitation to return to school. However, since their family had paid tuition until the end of June, they were convinced to stay until at least the end of that period and make their decision then.

To improve Soma's interest and motivation to stay in our program, I devised a TTRPG based on the video game "Minecraft", a game which I knew Soma was very fond of. Students took on roles of various Minecraft-style characters and went on an adventure into a forest trying to craft wooden blocks into words that they could use to survive the night.

In his early participation in these activities, Soma primarily demonstrated imitative behavior of the teacher to help navigate his interaction in these activities.

Example 1

```
From Transcription 1, May 13th
1    KURT: so Soma ask Yuji say what should we do
2    SOMA: what should we do
3    KURT: what should we do
4    KENN: (yellowman what should we do)
5    KURT: >what should we do<
6    YUJI: cut the this |tree
7    KENN:              |(he start cutting what do you do)
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8    KURT: you wanna cut ↑this↓ tree?
9    TOMA: Ehhhhhhh [(1.0) [where |(1.0) here?
10   SOMA:          |[yes
                    |((nods head))
11   KURT:               [say(.)|let's do it
                                |((taps Soma's shoulder, then
                                   points at Yuji))
12   SOMA: let's do it
13   KURT: k get it go over there
14   TOMA: (where) where should we cut
15   KENN: |monsta monsta monsta
           |((Kenn pretends to cower in fear of a surprise attack))
15   KURT: so say SO SAY redman say REDMAN
16   CHOR:  redman
17   KURT: ↑cut↓ the tree
18   CHOR: cut the [tree
19   KURT:         [>k cut it down ready< say jya|[jyajyajyajyana
20   CHOR:                                       |[jyajyajya
                                                 |((students pantomime
                                                    cutting down a tree))
```

In this example, Soma's behavior and interactions heavily guided by the teacher (Kurt).
While other students also imitate suggested language (the "Chorus" repetitions), more
experienced students (Yuji and Toma) are able to produce spontaneous language much more
independently. In both of these cases, the acts of imitation shouldn't be equated with mindless
mimicry. Rather, they are socially situated and goal-oriented actions of emulation necessary to
eventual internalization of L2 language. This is in line with a Vygotskian view on imitation (van
Compernolle, 2015, p. 47), in which the teacher acts as a mediating agent to help guide Soma
and his peers' understanding in context of these stories that are being constructed collaboratively
between all the participating members.

In a different collaborative storytelling activity (in which students constructed a story using
random objects taken from a "Story Bag"), we see that Soma's co-turn with his peer Toma again
relies mostly on imitation and dyadic response.

Example 2

```
From Transcription 2, June 17
1    KURT: together so the cake here [was
2    TOMA:                           [it was 倒れた
                                             {taoreta, "collapsed"}
3    KURT: say [it fell
4    YUJI:     [die!
5    TOMA: it fall down
6    KURT: say it one more time=so:↑Soma(.) the cake hero
7    SOMA: the cake her::o↑
8    KURT: ↓went to
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9    TOMA: went to sushi ro
10   KURT: to ↑sushi ro=not to (hamburger) shop
11   TOMA: yeah sushi ro
12   KURT: ↓to sushi ro
13   SOMA: yeah
14   KURT: [and
15   TOMA: [sushi r:o↑and so many eat sushi and [fall down (he was)
```

After this activity, I attempted to have the students engage in the storytelling mechanics of this game in independent groups. This attempt was less successful in producing interactive language, and so I decided to focus exclusively on TTRPGs from this point forward. As an additional anecdote, I did perform this same "Story Bag" Activity with a class of older elementary students and it was quite successful. I believe this type of storytelling activity still has great merit, especially with older learners.

ii. Second Phase: interactionally inappropriate behavior

At the end of June, Soma seemed to have become acclimated to the English immersion class environment. His parents were satisfied with his development as well and so decided to continue his enrollment in our program.

As Soma continued to develop, he began to acquire more language that he was able to use independently. In the context of these activities, Soma was able to more actively participate, but sometimes presented behavior that was disapproved by his more experienced peers

Example 3

```
From Transcription 3, July 8

7    YUJI: |five we need five dollars
          |(((Yuji holds up five fingers once more)))
8    KEIJI: five [dollars
9    SOMA:       [|so many
                  |(((Soma fans out fake dollar bills in front of his face)))
10   TOMA: |↑↓n::o
11   YUKI: |n::o
          |[[seem to be disapproving of Soma having all the fake money to
             himself]]
12   KURT: Soma Soma the turtle's talking to Urian=to(.) Urian
13   KENN: yeah haha
14   KURT: say ↓|say that again please
             |((modulates into a character voice))
15   SOMA: |(unintelligible) again please
          |(((Soma holds character sheet up to face while talking as
             character)))
16   KURT: say ↑one more time please
17   SOMA: ↑one more time please
```

In this example, Soma is sharing a game turn with Toma as they interact with an NPC played by their classmate Keiji. However, Soma is not as engaged in the activity as his classmates are, and so they express their disapproval of his table behavior. It is not until Kurt once again engages Soma in imitation that he is able to offer in-game preferred behavior. Interestingly, Soma in this example chooses to use the character sheet as a mask to better imitate his character's identity, which is a positive example of legitimate participation in this type of activity.

Example 4

```
From Transcription 5

14   KURT: okay so they go to the cinema AH (..) Soma (..) AH you see a
           Big- you see |two big doors (.) what do you do
                        |(((KURT pantomimes doors with hands)))
15   SOMA: hammer and ↑brokes ↓it
16   KURT: one more time AH one more time
17   TOMA:              no don't brokes it (.) NO don't brokes it
18   KURT: say don't BREAK it
19   TOMA: don't BREAK it- it's gonna come monsters
```

In this example, Soma demonstrates greater linguistic agency. In the context of collaborative storytelling, he is able to independently complete communicative acts in this imaginary situation (line 15). Wong & Waring (2021) might describe this as his ability to complete a turn-constructional unit, or TCU (p.22), which is something Soma was less capable in prior activity experiences. However, since the offered construction is a grammatically suboptimal, the teacher ties to elicit a preffered structure in corrective feedback (line 18). Interestingly, both the suboptimal and the preferred in the exchanged are echoed by Toma (lines 17 and 19).

However, it become the case in these collaborative storytelling sessions that when a student had difficulty completing their own TCU, other students would profer answers that a player could adopt if they wished. Is see this as a positive aspect of this type of activity structure in the building of interactional competence, as students could work collectively to navigate the situations that were being presented to them in the game.

Example 5

```
From Transcription 6

1    KURT:  now Haru and Soma (.) | you need to go here to Lord
            Draculaman's castle (.) woooahhhhh (.) are you scared?
                                  | ((Kurt using character voice)
2    VAR Ss: no
3    KURT:  wait (unless-)|Tanjiro Tanjiro are you scared to go
4    SOMA:  I'm not scared because I'm: (.) I'm: (.)|
```

```
                                                |((Kurt points at
                                                sheet))
5    KURT:  cuz I'm
6    YUJI:  >Kamido Tanjiro<
7    SOMA:  I'm (.) Kamido Tanjiro
8    KURT:  oh you're such a great hero (.)
```

In example 5, Soma presents the beginning of a TCU but is unsure of how to complete it, possibly because he is as not familiar with the character name (Kamido Tanjiro, from the popular anime Kimetsu no Yaiba) as his classmates. However, Yuji offers assistance for a preferred response (line 6) which Soma adopts, and the narrative is able to proceed smoothly. Soma's acceptance of his classmate's suggestion is a marker for the next phase in his development: as a capable contributor to his class's COP.

iii. Third Phase: full community participant

In successive iterations of collaborative storytelling activities, Soma demonstrates in developed interactional competency by successfully collaborating with his peers as well as offering up independent narrative contribution that are in line with their community's practices.

Example 6

```
From Transcription 8, Dec 10
22   KURT:              [would you name someone
            Kurt's. glasses? (2.0) °okay° why you wanna
            name him ch-Kurt's glasses(.)<Fumi>
23   KENN: BECAUSE[
24   FUMI:       [BECAUSE it's a-[
25   SOMA:                       [FUNNY
26   FUMI:  beCAU:se=its:(1.)it's good name °so°
27   KURT: Soma why do you think it's a good name
28   SOMA: because funny
29   KURT: because it's ?funny.
30   SOMA: [yeah
```

In this example, the students collectively decide on a silly name (Kurt's glasses) for a newly introduced character despite their teacher clearly showing disapproval. Soma supports the collective decision with the simple reasoning of "because funny" (line 28). While this moment was somewhat dissatisfying for the teacher as the butt of a joke, it also demonstrates the value of these kinds of activities in the young learner's context: students recognize some measure of agency in the narrative co-construction even if it runs counter to their authority figure's wishes, and so they are more willing to freely interact and offer creative suggestions in their L2.

In the same activity, Soma and Fumi work together to achieve an action using newly introduced character attributes on their character sheets.

Example 7

```
From Transcription 9

1    KURT: wh-what do you think he can do guys (1.5) should he-
2    FUMI: I know![(2.0) go: away and you go to the Santa's: house
3    OHNO:        [Draculaman(.) what happened (.) maybe I
                   dunno wha xxxxx
4    KURT: okay then tell (.) tell sword miracle Vegito
5    FUMI: Vegi-So:ma
6    KURT: no say-Vegit:o
7    FUMI: Vegit:o(.)it's this one |go away and yo:u gonna go
          Santa's house
                                  |(((Fumi gestures to the "Fast" token on
                                     her character sheet, then gestures to
                                     the picture of Santa's House being held
                                     up by Yuji)))
8    KURT: >Santa's house<
9    FUMI: Santa house
10   SOMA: speedo [ (2.5)speed and ru:n this way
11   KENN:        [xxxx
                  [Kenn gesturing towards map and FUMI,which Soma seems to
                   take a pause for]
11   KURT: OH okay hh. one more time (1.0)so tell me one more time
12   SOMA: (stay the-) an:d run this way
13   KURT: okay- well you can say fast(0.8) now first(.) [Yuji can you put it
                down↓say- I use fast
                                                 [(((Kurt refers to
                                                  picture Yuji is
                                                  holding up)))
14   SOMA: I use fa:st
15   KURT: to run
16   SOMA: to ru:n
17   KURT: °that way°
18   SOMA: go th:at way
```

While the teacher-as-narrator still helps to facilitate interaction (lines 4, 6, 13) and encourage imitation, students-as-players are still able to construct independent interactional contributions (Fumi in lines 2 and 7), and also modify offered language rather than imitating alone (Soma's elaboration on "that way" into "go that way" in line 18). This demonstrates that, even though Kurt-as-teacher is facilitating language exchanges, the students still recognize their independence in co-constructing their contributions to the story in their L2.

As the academic year came to a close in the Winter of 2022, much class time ended up being devoted to two special events: the class's Spring Play and their Graduation Ceremony. As a final iteration of collaborative storytelling, the students participated in a TTRPG that took place between two scenes in their school play about a time travel machine gone awry. Taking on the roles of their play characters, the students venture into the castle of King Pengu, the play's antagonist. As a final example, the entirety of transcription 10 is presented below. I believe it

demonstrates Soma's current level of interactional competence: Soma offers some creative suggestions based upon his perception of the on-going events, and then tries to engage into an action which is disprefferred and refused by the teacher-as-narrator. Subsequently, Soma takes actions that are disapproved of by one of his peers (Yuji), but which is allowed as it is within the guidelines approved by the teacher-as-narrator.

Example 8

```
(DEC 10, start 49:45)
1    KURT:  H-hebiemon an::d Dr. Castello what do you do
2    KEIJI: [go to (this door)
3    SOMA:  [uhhhhh we gonna help (to this door)
4    KURT: you are? Okay (.) so Hebiemon (1.0) goes to (.) Hebiemon and Dr.
          Castello go next to Saruemon and he goes-
5    SOMA:  |no (.) no it's one s:o Hebiemon and Dr. Castello do fusion h:a
             |(((Soma raises his hand)))
6    KURT: fusion?
7    YUJI:       [fusion!
8    KENN: it's [one=one so
9    KURT:       [you mean a fusion
10   SOMA: |it's one so
            |(((points to plastic bear representing their pair))))
11   KURT: no we're not=we're |pretending this is two (1.0) but do you wanna
           fusion with Dr. Castello.
                             |(((Kurt holds up plastic bear)))
12   YUJI: ye:ah
13   KURT: >how about this< Dr. Castello is just attached to Hebiemon=touch
           (Hebiemon like that) |okay?
                             |(((Kurt gives thumbs up)))
14   KURT: and then you go |(1.0)so Hebiemon
                           |(((while Kurt talks, Soma and Kenn act out the
                              fusion pose from the anime "Dragonball Z")))
15   KURT: |(2.0) you see the robot talking to Saruemon(.)
            |(((Kurt marches the teddy bear along the map on the table)))
16   KURT: everyone say |what do you do
                        |(((Kurt gestures hands out emphatically
17   CHOR: what do you do
18   KURT: Hebiemon and Dr. Castello what do you do
19   SOMA: mm::m [I'm gonna fight
20   KURT:       [oh
21   KURT: $haha you're gonna fight him$
22   SOMA: |pchhh
            |(((Soma vocalizes punching sound while pretending to punch)))
23   KURT: so Hebiemon (1.0) you're gonna punch him,
24   KURT: okay how do you [how do you fight
25   SOMA:                 [(kamehame king dama pew)
26   YUJI:                 [no no
27   KURT: wait wait wait does Hebiemon have kamehameha?
28   TOMA: yeah
29   KURT: no [he's a robot
30   KENN:    [because (maker because maker)
31   YUJI: snake pistol!
32   KURT: he's a [snake robot
```

```
33   YUJI:        [snake robot!
34   KURT: what do you have?
35   SOMA: like this [|duh duh duh
                     |(((pantomimes punching)))
36   YUJI:        [snake!
37   KURT: he used a snake punch,
38   SOMA: yeah
39   KURT: okay how about this we'll give you an ability
40   YUJI: NO! NO! N:OOO! NO DON'T PUNCH [BECAUSE HE'S A FRIEND RIGHT
41   KURT:                              [SOMA (.) I'm gonna give you a snake
                                        |punch okay (.) say snake punch
                                        |(((Kurt writes on Hebiemon's
                                             sheet)))
42   YUJI: FRIEND SO DON'T PUNCH! FRIEND SO DON'T PUNCH! FRIEND SO DON'T
           PUNCH
43   KURT: oh he says= tell him= say Hebiemon don't punch him
44   YUJI: Hebiemon don't punch me. it's he's friend
45   KURT: what do you say,
46   SOMA: hmm and NO (.) punch
47   KURT: say I want to punch him
48   SOMA: I want to punch him
49   KURT: okay (.) HEBIEMON tries to PUNCH (.) the:e uh the robot guard
```

(end 51:40)

In this example, Soma tries to bring elements from one of his favorite media proprieties (Dragonball Z) into the game by observing that the characters are "fused" together as they are being represented by a single object on the table of play (line 5), and by trying to use a fireball move from that same media property (line 25). Kurt compromises (line 11) by conceding that the characters can hold on to each other to explain their connection, and by allowing him to punch instead (lines 22, 23, and 37). While Yuji strongly disapproves (lines 40 and 42), Soma is set on his course of action to attack a robot in King Pengu's service (lines 46 and 48) with some imitative elicitations from the teacher (line 47).

While Soma still engages in features of the first two phases (imitation and interactionally inappropriate behavior), his ability to legitimately participate at the same level as his peers and offer independent interactions in his L2 to help co-construct the shared narrative (lines 3, 5, 10, 19, and 22) are indicators of a more developed linguistic sensibility in comparison to his prior two phases.

V. Discussion

I'll return to my research question for this report: *(RQ 1) What affect (if any) does the introduction of collaborative storytelling have on the development of a novice L2 younger learner's interactional competence?*

Through the course of the year, Soma demonstrated greater command over interactional resources. From relying on shadowing/mirroring and gesturing, to engaging in some inappropriate interactions, to being able to make independent contributions: Soma shows a clear development and command of his L2 interactional competence. The structure of this type of activity created affordances that might not have been available otherwise in my teaching context. The great amount of agency, linguistic improvisation, and imaginative peer collaboration offered in these kinds of activities offer a great number of opportunities for authentic L2 interaction with young learners.

In their graduation speeches, students were asked to select two of their favorite memories from the past school year, selecting from such activities as going to the park, their school play, playing with their friends, and so on. Three of the ten students chose "The King Pengu Dungeon Game" as a favorite memory from their school year. I believe this is significant in that the type of activity clearly appeals to the sensibilities of certain young learners, and so the merit of such activities as an L2 learning tool may warrant further pursuit in different contexts.

VI. Conclusion (or Implication)

There are limits to the kinds of general conclusions we can draw about the application of collaborative storytelling activities. The class size, teacher experience, and student interest are all important variables to consider in having success with this type of activity.

I think a more useful generalization to possibly pursue is: in the young learner L2 context, are we as teachers offering activities that allow young learners to participate and contribute with authentic communication and interaction? TTRPGs offer an interactional structure in which students can explore language. While it might not be appropriate for all contexts, it is worth further exploring whether young learner EFL educators should be committed to engaging with students in activities that foster authentic social interaction in their target language. This is in contrast to many young learners materials that still take strong queues from audiolingual methodology and heavy reliance on teaching formal structures and rote memorization. If we hope to develop stronger interactional skills in students, then we should seek to develop and introduce to our students activity structures that value authentic and spontaneous interactional communicative acts as a primary focus.

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Appendix 1
Transcriptions and analysis used as data in this paper.

Transcription 1:

Context*:* Students are playing a TTRPG called "The Dungeon Game", a type of collaborative storytelling activity in which students play the role of characters and the teacher takes the role of the narrator. This particular iteration of this activity uses graphics and objects from the popular video game "Minecraft" as the students pretend to adventure in an imaginary Minecraft-style forest.

```
[May 13 Video; start 26:39]
1    KURT: so Soma ask Yuji say what should we do
2    SOMA: what should we do
3    KURT: what should we do
4    KENN: (yellowman what should we do)
5    KURT: >what should we do<
6    YUJI: cut the this |tree
7    KENN:             |(he start cutting what do you do)
8    KURT: you wanna cut ↑this↓ tree?
9    TOMA: Ehhhhhhh [(1.0) [where |(1.0) here?
10   SOMA:         |[yes
                   |((nods head))
11   KURT:               [say(.)|let's do it
                               |((taps Soma's shoulder, then
                                  points at Yuji))
12   SOMA: let's do it
13   KURT: k get it go over there
14   TOMA: (where) where should we cut
15   KENN: |monsta monsta monsta
           |((Kenn pretends to cower in fear of a surprise attack))
15   KURT: so say SO SAY redman say REDMAN
16   CHOR:  redman
17   KURT: ↑cut↓ the tree
18   CHOR: cut the [tree
19   KURT:         [>k cut it down ready< say jya|[jyajyajyajyana
20   CHOR:                                       |[jyajyajya
                                                 |((students pantomime
                                                    cutting down a tree))
[End 00:27:11]
```

Transcription 2

Context: In this excerpt, students are participating in a "story bag" activity. Students take turns pulling toys of various objects out of a bag and use them to try too construct a story. In this example, students pulled out a hamburger and a cake. At this point in the activity, students have pulled out a hamburger to represent a hamburger shop, and a cake which represents an

anthropomorphized cake named "Cake Hero". Rather than having it go to a cake shop, Soma contribution to the story is that Cake Hero goes to a Sushi-Ro, a popular conveyor belt sushi restaurant in Japan.

```
[June 17; start 09:37]
3    KURT: together so the cake here [was
4    TOMA:                               [it was 倒れた
                                            {taoreta, "collapsed"}
3    KURT: say [it fell
4    YUJI:     [die!
5    TOMA: it fall down
6    KURT: say it one more time=so:↑Soma(.) the cake hero
7    SOMA: the cake her::o↑
8    KURT: ↓went to
9    TOMA: went to sushi ro
10   KURT: to ↑sushi ro=not to (hamburger) shop
11   TOMA: yeah sushi ro
12   KURT: ↓to sushi ro
13   SOMA: yeah
14   KURT: [and
15   TOMA: [sushi r:o↑and so many eat sushi and [fall down (he was)
16   YUJI:                                       [die
17   KURT: and he fell down
18   TOMA: an:d sleep
19   KURT: and he slept(.) [okay
20   TOMA:                 [and he sleep
(end 10:05)
```

Transcription 3

   Context: In this excerpt, students share the roles of two PCs whom they named "Urian" and "JyanJyan". The PCs are meant to help their friend Princess Penny running errands to prepare for her birthday party. In this scene, the student Keiji takes on the role of a Turtle Baker as an NPC, while Soma and Fumi take on the roles of Urian and Jyan Jyan trying to buy a cake from him.

```
[July 8; start 35:12]
5    KURT: one more time Keiji
6    KEIJI: five dollars
7    YUJI: |five
           |(((Yuji holds up five fingers)))
6    KURT: tell Urian an:d(.)tell Urian and Jyan Jyan
7    YUJI: |five we need five dollars
           |(((Yuji holds up five fingers once more)))
8    KEIJI: five [dollars
9    SOMA:       [|so many
                  |(((Soma fans out fake dollar bills in front of his face)))
10   TOMA: |↑↓n::o
11   YUKI: |n::o
```

```
                |[[seem to be disapproving of Soma having all the fake money to
                   himself]]
12   KURT: Soma Soma the turtle's talking to Urian=to(.) Urian
13   KENN: yeah haha
14   KURT: say ↓|say that again please
                 |((modulates into a character voice))
15   SOMA: |(unintelligible) again please
           |(((Soma holds character sheet up to face while talking as
              character)))
16   KURT: say ↑one more time please
17   SOMA: ↑one more time please
18   KURT: JyanJyan say one more time please
19   FUMI: one more time please
20   KURT: Keiji big voice
21   KEIJI:(4.0) six dollars
22   KURT: $six doll:ars$ (.) six dollars
23   HIMA: no (.) five dollars
24   KURT: he says it's six (dollars)
25   KENN: five dollar ri:ght
26   KURT: no he raised the price because you guys were taking too $long$
27   KAORI: hahaha
27   SOMA: |everybody
           |(((holds out money towards Keiji)))
28   KURT: haha|
                |(((Kurt takes money from Soma's hands
29   KAORI: uh oh
30   SOMA: everybody
31   KURT: say=everybody six (.) you need to pay me everything
32   SOMA: yeah [everything
33   KURT:      [count count it
34   CHOR: |1 [ 2 3 4 5 6
           |(((Kurt passes cash back to Sota who starts counting on table with
              class)
35   KURT:      [>here (come give it to him)<
36   SOMA: one money!
37   KURT: say one left
38   SOMA: [one left
39   OHNO: [one left|
                    |(((Fumi passes money to Soma)))
40   KURT: oh so here you are
41   FUMI: |here you are
42   KURT: okay you need to make a cake for him

[end 36:37]
```

Transcription 4

Context: Excerpt from Kurt's one on one interview with Soma on July 9th, the day after

Transcription 3's activity.

```
[July 9; start 1:47]
1    KURT: do you remember yesterday's Dungeon Game
2    SOMA: hmm
3    KURT: do you remember yesterday's dungeon game
4    SOMA: hmm (dungeon game)
5    KURT: yesterday's game
```

```
6    SOMA: game is:a Minecraft
7    KURT: your game of Minecraft=but do you remember yesterday's game(.)
                    昨日のゲーム覚える
               {kinou no gemu oberu, do you remember yesterday's game}
8    SOMA: hmm (6.0)
9    KURT: 覚えてない
           {obetenai, you don't remember}
10   SOMA: I don't know
11   KURT: you don't remember (.) hmm, that's okay (3.0)
12   KURT: did you rememb:er yesterda::y's (1.0) uh playing with the fire
           monster
13   SOMA: |um
           |(((nods head in positive confirmation)
14   KURT: you remember that
15   SOMA: |um
           |(((nods head in positive confirmation)
16   KURT: did you like it
17   SOMA: um (3.0) Penny':s  (1.0) Penny's monster
18   KURT: big voice (.) >one more time<
19   SOMA: Penny':s monster
20   KURT: oh Penny's monster a:h (1.0) was it fun
21   SOMA: |um
           |(((nods head in positive confirmation)
22   KURT: why did you (.) uh <what was your favorite part>
23   SOMA: uh (2.0) $Jyan Jyan$! Haha
24   KURT: JyanJyan? who's JyanJyan.
25   SOMA: $Penny's (.) JyanJyan
26   KURT: $Penny's JyanJyan$ I see
[end 3:15]
```

Transcription 5

Context: In this activity, students once more take on the roles of Urian and JyanJyan helping Princess Penny defeat an evil wizard who has taken over the local shopping mall.

```
[Sept 9; start 18:48]
1    KURT:  so what should we say (.) everyone say what do you do
2    CHOR:  what do [you do
3    KURT:          [so first Uri-ah JyanJyan what do you do
4    HARU:  we gonna be:|[
5    KURT:             |[now whose turn↑ is it.(..) I see you
           |playing with the tokens
                        |(addressed to Kenn)
6    HARU: |we gonna do: everything: door: open
7    KURT: oh can you do everything.
8    TOMA: no
9    KURT: no you have to do one at a time- so you have to tell me what
           do you wanna do- like do you wanna open the DOOR this door
           which door do you wanna do (..) AND YOU CAN ALSO talk to
           Urian! say Urian let's- but you (can tell that to Urian)(.)
           say hey- >you can say< hey Urian let's go to
10   HARU: hey Urian, let's go to cinema:
11   SOMA: yeah and:
12   KURT: let's go
```

```
13   SOMA: let's go
14   KURT: okay so they go to the cinema AH (..) Soma (..) AH you see a
          Big- you see |two big doors (.) what do you do
                       |(((KURT pantomimes doors with hands)))
15   SOMA: hammer and ↑brokes ↓it
16   KURT: one more time AH one more time
17   TOMA:              no don't brokes it (.) NO don't brokes it
18   KURT: say don't BREAK it
19   TOMA: don't BREAK it- it's gonna come monsters
[end 19:56]
```

Transcription 6

Context: In this activity, students take on the role of Tanjiro and Nezuko from the popular anime "Demon Slayer". An old man from a local village asks them to help defeat the wicked vampire named Lord Draculaman who has stolen all of the village's candy.

```
[Oct 15, start 16:04]
1    KURT:  now Haru and Soma (.) | you need to go here to Lord
            Draculaman's castle (.) woooahhhhh (.) are you scared?
                                  | ((Kurt using character voice)
2    VAR Ss: no
3    KURT:  wait (unless-)|Tanjiro Tanjiro are you scared to go
4    SOMA:  I'm not scared because I'm: (.) I'm: (.)|
                                                    |((Kurt points at
                                                      sheet))
5    KURT:  cuz I'm
6    YUJI:  >Kamido Tanjiro<
7    SOMA:  I'm (.) Kamido Tanjiro
8    KURT:  oh you're such a great hero (.)
(end 16:34)
```

Transcription 7

Context: Continuing the story from transcription 6 (after three previous sessions in the same story), Soma is asked to recount the events so far for everyone.

```
[Nov 2, start 1:31]
1    KURT:  what happened last time (shh) what happened
2    KENN:  Draculaman coming and roboto[
                                        [pantomimes something falling
                                         With hand]
3    KURT:  oh wait I'm asking Soma
4    SOMA:  Draculama:n an:da? (.) Goku (.)
5    YUJI:  ay why Goku?
6    TOMA:  (no) Gok:u,
7    SOMA:  (Goku pun:chi (.) Goku pun:chi Goku Pun:chi Draculaman and
            Draculaman DIE)
8    KURT: wait a second (.) Soma said (.) Draculaman and Goku were there
9    KENN: NO
10   KURT: and then Goku punched Draculaman and Draculamman died,
11   SOMA: y[eah
```

```
12   OHNO:  [n:o
13   KURT:  is that what happen:ed,
14   CHOR:  NO
15   HARU:  [i know i [know
                      [(Haru raises hand to self-select)
[end 2:17]
```

Transcription 8

Context: In a Christmas-themed version of "The Dungeon Game", students are introduced to new characters and character sheets (a male and a female warrior elf), and are working together to name the characters.

```
[Dec 10, 8:45]
1    KURT:  >kay whaddaya think<
2    HARU:  glasses (1.0) no Kurt's glasses
3    KURT: Kurt's glasses=[>whaddyathink<
                          [Kurt gestures towards Ohno
4    CHOR:                [hahahaha
5    OHNO: ehhh[
6    FUMI:     [I want to (wear)(.) I want Kurt's
            glasses too
7    OHNO: uh:: [(1.5) girl snow
8    HARU:      [Ohno do it (right)
9    KURT:  girl sno:w (.) okay [guys (gonna vote)
10   FUMI:                      [I ?WANT TO.(0.2)
            Haru's: one
11   KURT:  [kay this team
            [Kurt gestures towards team to his left
12   YUJI: HA HA HA HA HA AH
12   FUMI: I want Haru's one
13   KURT:  huh?[
14   FUMI:      [(it is a) glasses
15   SOMA: sword [miracle vegito
            [[Soma engaging in private speech]]
16   KURT:        [is ↑Kurt's Glasses ↓a good name?
17   HIMA:  no:
18   KENN: yeah!(.)yeah! yeah yeah yeah
19   KURT: is that a coo:l name?
20   CHOR: |[yeah! yeah! [yeah! yeah! yeah!
21   CHOR: |[no! no! no! no! no!
          |[[student overlap in voicing opinions,
             With Kenn and Soma strongly leading the 'yeah's,
             and Ohno loudly leading the 'no's]
22   KURT:                [would you name someone
            Kurt's. glasses? (2.0) °okay° why you wanna
            name him ch-Kurt's glasses(.)<Fumi>
23   KENN: BECAUSE[
24   FUMI:        [BECAUSE it's a-[
25   SOMA:                        [FUNNY
26   FUMI: beCAU:se=its:(1.)it's good name °so°
27   KURT: Soma why do you think it's a good name
28   SOMA: because funny
```

```
29   KURT: because it's ?funny.
30   SOMA: [yeah
            [Soma nods head in confirmation
31   KURT: your team (.) who wants Kurt's glasses?
            [gesture group on left
32   YUJI:    [I like it!
33   CHOR:    [(I do) HA HA HA
            [majority of students' raise hands in favor of name
34   KURT: alright |her name is Kurt's glasses
                   |(((Kurt proceeds to write
                      "Kurt's Glasses" on character sheet)))
35   CHOR [YA::::Y!
          [Kenn, Yuji, Haru, and Fumi wave their hands in excitement
36   KURT >this is ridiculous<
[end 9:43]
```

Transcription 9

  Context: In the same story as transcription 8, Soma takes a turn controlling the PC called "Sword Miracle Vegito" while Fumi controls the PC called "Kurt's Glasses". Their mission is to save Santa Clause from the evil Grampus that is holding him hostage at his home in the North Pole.

```
(DEC 10, start 15:18)
1    KURT: wh-what do you think he can do guys (1.5) should he-
2    FUMI: I know![(2.0) go: away and you go to the Santa's: house
3    OHNO:       [Draculaman(.) what happened (.) maybe I
                  dunno wha xxxxx
4    KURT: okay then tell (.) tell sword miracle Vegito
5    FUMI: Vegi-So:ma
6    KURT: no say-Vegit:o
7    FUMI: Vegit:o(.)it's this one |go away and yo:u gonna go
          Santa's house
                                   |(((Fumi gestures to the "Fast" token on
                                       her character sheet, then gestures to
                                       the picture of Santa's House being held
                                       up by Yuji)))
8    KURT: >Santa's house<
9    FUMI: Santa house
10   SOMA: speedo [ (2.5)speed and ru:n this way
11   KENN:        [xxxx
                  [Kenn gesturing towards map and FUMI,which Soma seems to
                   take a pause for]
11   KURT: OH okay hh. one more time (1.0)so tell me one more time
12   SOMA: (stay the-) an:d run this way
13   KURT: okay- well you can say fast(0.8) now first(.) [Yuji can you put it
                down↓say- I use fast
                                                         [(((Kurt refers to
                                                          picture Yuji is
                                                          holding up)))
14   SOMA: I use fa:st
15   KURT: to run
16   SOMA: to ru:n
17   KURT: °that way°
18   SOMA: go th:at way
```

Transcription 10

    Context: Much of the students' time in the month of January is monopolized by practicing their school play entitled "The Time Machine", an original play about time travelers who accidentally pilot their time machine into a dystopian future ruled by an evil robot named King Pengu. As a form of character building and "play workshopping", students take on the roles from the play and act out the events bridging the gap between Scene 3 of their play (in which robots team up with a group of time travelers) and Scene 4 (in which the heroes battle against King Pengu and defeat him).

        In this excerpt, the protagonists are navigating King Pengu's castle; they've been paired up pinto 5 colors represented by toy bears on the table as game markers. As the scene starts, Hebiemon the Snake Robot (played by Soma) and Dr. Castell (played by Keiji) approach a robot that Saruemon the Monkey Robot (played by Yuji) has just befriended.

```
(DEC 10, start 49:45)
1    KURT:  H-hebiemon an::d Dr. Castello what do you do
2    KEIJI: [go to (this door)
3    SOMA:  [uhhhhh we gonna help (to this door)
4    KURT: you are? Okay (.) so Hebiemon (1.0) goes to (.) Hebiemon and Dr.
      Castello go next to Saruemon and he goes-
5    SOMA:  |no (.) no it's one s:o Hebiemon and Dr. Castello do fusion h:a
            |(((Soma raises his hand)))
6    KURT: fusion?
7    YUJI:      [fusion!
8    KENN: it's [one=one so
9    KURT:      [you mean a fusion
10   SOMA: |it's one so
            |(((points to plastic bear representing their pair))))
11   KURT: no we're not=we're |pretending this is two (1.0) but do you wanna
          fusion with Dr. Castello.
                              |(((Kurt holds up plastic bear)))
12   YUJI: ye:ah
13   KURT: >how about this< Dr. Castello is just attached to Hebiemon=touch
            (Hebiemon like that) |okay?
                                 |(((Kurt gives thumbs up)))
14   KURT: and then you go |(1.0)so Hebiemon
                           |(((while Kurt talks, Soma and Kenn act out the
                               fusion pose from the anime "Dragonball Z")))
15   KURT: |(2.0) you see the robot talking to Saruemon(.)
            |(((Kurt marches the teddy bear along the map on the table)))
16   KURT: everyone say |what do you do
                        |(((Kurt gestures hands out emphatically
17   CHOR: what do you do
18   KURT: Hebiemon and Dr. Castello what do you do
19   SOMA: mm::m [I'm gonna fight
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20   KURT:        [oh
21   KURT: $haha you're gonna fight him$
22   SOMA: |pchhh
           |(((Soma vocalizes punching sound while pretending to punch)))
23   KURT: so Hebiemon (1.0) you're gonna punch him,
24   KURT: okay how do you [how do you fight
25   SOMA:                 [(kamehame king dama pew)
26   YUJI:                 [no no
27   KURT: wait wait wait does Hebiemon have kamehameha?
28   TOMA: yeah
29   KURT: no [he's a robot
30   KENN:    [because (maker because maker)
31   YUJI: snake pistol!
32   KURT: he's a [snake robot
33   YUJI:        [snake robot!
34   KURT: what do you have?
35   SOMA: like this [[|duh duh duh
                     |(((pantomimes punching)))
36   YUJI:           [snake!
37   KURT: he used a snake punch,
38   SOMA: yeah
39   KURT: okay how about this we'll give you an ability
40   YUJI: NO! NO! N:OOO! NO DON'T PUNCH [BECAUSE HE'S A FRIEND RIGHT
41   KURT:                              [SOMA (.) I'm gonna give you a snake
                                        |punch okay (.) say snake punch
                                        |(((Kurt writes on Hebiemon's
                                             sheet)))
42   YUJI: FRIEND SO DON'T PUNCH! FRIEND SO DON'T PUNCH! FRIEND SO DON'T
           PUNCH
43   KURT: oh he says= tell him= say Hebiemon don't punch him
44   YUJI: Hebiemon don't punch me. it's he's friend
45   KURT: what do you say,
46   SOMA: hmm and NO (.) punch
47   KURT: say I want to punch him
48   SOMA: I want to punch him
49   KURT: okay (.) HEBIEMON tries to PUNCH (.) the:e uh the robot guard

(end 51:40)
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Appendix 2
Detailed Transcription Conventions

Based on Gail Jefferson's 2004 system, with additional conventions by Duane Kindt

.	falling intonation
?	rising intonation
,	slightly rising intonation
↑	rising pitch in the next phrase
↓	falling pitch in the next phrase
↑↓	pitch rises and falls within the next word
	(switched arrows are for the reserve)
:	lengthened sounds (more colons for longer sound stretch)
=	latching speech
-	cut off sound (placed at end of sound)
underlined	stressed syllable
CAPITALIZED	higher volume
degree signs °	beginning and end of quieter speech
[	beginning of overlap of speech, or speech and nonverbal
	action; non-verbal action shown in *italics*
> <	sped up speech
< >	slowed down speech
.hh	in-breath. The more h's, the longer the breath
hh.	out-breath (often heard as laughter). The more h's the
	longer the breath.
$	beginning and end of smiley voice
$word$	smiley voice
!	animated or emphatic tone
(number)	duration of silence in tenths of seconds
(.)	micropause (less than 0.2 of second)

(( ))   vocal effect accompanying speech. Vertical line (|)
                     shows onset.

(((description)))   indicates important nonvocal or material activity. Vertical
                     line (|) shows onset.

[[**comment**]]   Indicates indicate transcriber comments in bold

xxxxx   unintelligible talk

(guess)   the transcriber's best guess at an unclear utterance

→   specific parts of transcript discussed in analysis

ha ha   Laughter, each "ha" indicates a single laughter burst

CHOR   Chorus; i.e. several students speaking at once in unison,
            usually repeating an elicitation from teacher

Japanese is written in native syllabary, then translation is aligned
    underneath contained in **curly parentheses** with a Romanization, then a
    comma and a space, and a translation