



Pompeu Fabra University  
Department of Translation and Language Sciences

**Analyzing the Implementation and Effects of an Agency-Based Communicative  
Pedagogical Approach in the Foreign Language Classroom**

A Sociocultural Psychology Research

A Doctoral Thesis in English  
by  
Hendrik Dirk Lagerwaard

Advisor:  
Dr. Olga Esteve Ruescas

Barcelona, October 2020



*For my grandparents,  
I wish you were here.*



## **Acknowledgements**

This dissertation would not have been possible if it had not been for the following people. Their love and continuous support made me believe in myself, helped me to go through tough times, and showed me how blessed I am to have them in my life.

First and foremost, my parents, Jolanda and JanWillem Lagerwaard, who teach me every day to be grateful, stay true to myself, believe in myself, stay humble, and work hard. I have always built upon the love that I experienced from you and your belief in me. Thank you for setting me free so I could make the most of my life.

My brother, Willem Lagerwaard, who has always been my best friend throughout my life. Thank you for always being there, for all the laughter in hard times, and also for helping me out with this investigation. I am really happy to have you as my brother.

My girlfriend, Núria Mendo Calvo, for her love, support, and patience since the day we met. Thank you for showing me there is so much more than striving for success in life; what I feel when I am with you is what makes life truly worth living.

My advisor, Olga Esteve Ruescas, who has made me develop as a person, apart from supervising my work. Thank you for believing in me from the start, for the countless eye-openers, for guiding me, for pushing the best version out of me, and for taking care of me. You are a true inspiration; not only for what you do, but especially for who you are. It has been an unforgettable journey that I will cherish for the rest of my life.

My closest friends, Aitor Egurzegi, Bryan Decán, Deisy Paola Espinosa Osorio, DUBY Aldana, Inger Bults, Juan “Tito” Pons, Manu Patricio, Mike Rib, and Simone Verhamme, who I have shared blood, sweat and tears with along the road, and who have been with me from the very first day. It is a privilege to have you in my life.

Director Noemí Maldonado and my students María M, Astrid, Andrea, Ainoa, Carolina, Joan, Alex, Adrià, Núria and María N, who made this unforgettable experience happen.

Finally, all the teachers, researchers, and teacher-researchers who I have met and learned from these years. Especially Stephanie Xerri Agius, who proofread this thesis.

## **Abstract**

Nowadays, we still witness many foreign language classrooms where traditional teaching methods do not enable students to further expand their communicative development. The aim of the sociocultural theory is “to develop a fully agentive being; one that is maximally able to not only adapt to the world but to change it through conscious intentional activity” (Lantolf, 2013, p.27). Although various authors plead for the inclusion of agency in the classroom to achieve this (Lantolf, 2013; Lantolf & Thorne, 2006; Mercer, 2011, 2012; Stetsenko, 2017), there is neither a widely-accepted definition of agency, nor an informed pedagogical proposal of how this can be achieved.

The aim of this study is to create an informed agency-based communicative pedagogical approach, and to analyze its implementation and effects. The intention of the analysis is to understand how the approach promotes learners’ use of the new language through their agency. The approach has been adopted over one scholastic year with eleven secondary level students attending an English extracurricular class in Barcelona, Spain. The data that has been collected consists of interviews with the students, audiovisual recordings from the lessons, guidelines from the communicative events, and a teaching diary.

A sociocultural psychology research methodology has been chosen to closely follow and analyze the development of four students. First of all, the interviews focusing on their interpretation and experience of the designed social environment have been analyzed through qualitative content analysis. Secondly, the recordings from three different communicative events during the course have been analyzed, with a focus on agentive behavior through agency-based classroom discourse analysis. Finally, their personal agentive development has been established through temporal analysis (Mercer, 2008). Afterwards, the interconnections between the results from all students’ temporal analyses indicated how the created agency-based communicative pedagogical approach had transformed their self-regulated activity over the course.

The findings of this study indicate that there are two main reasons why the designed approach has promoted agentive use of the foreign language: a co-constructed environment built on trust, and the students’ positive self-beliefs that have developed through reflective action-oriented learning (Esteve, Fernández, Martín-Peris, & Atienza,

2017). The element of trust and the positive self-beliefs the students experienced as a result of the designed approach have promoted their use of the foreign language, and enhanced their agency. Based on the conclusions, a tool-and-result pedagogy has been created as a discussion point on how to promote agentive use of the foreign language.

## **Resumen**

Hoy en día, seguimos presenciando muchas clases de lenguas extranjeras en las que los métodos de enseñanza tradicionales no permiten que los estudiantes amplíen su desarrollo comunicativo. El propósito de la teoría sociocultural es "desarrollar un ser completamente agentivo; uno que sea totalmente capaz no solo de adaptarse al mundo, sino de cambiarlo a través de una actividad consciente intencional" (Lantolf, 2013, p.27). Aunque varios autores abogan por la inclusión de la agentividad en el aula para conseguirlo (Lantolf, 2013; Lantolf & Thorne, 2006; Mercer, 2011, 2012; Stetsenko, 2017), no contamos ni con una definición de agentividad ampliamente aceptada, ni con una propuesta pedagógica que indique cómo poder lograrlo.

El objetivo de este estudio es crear un enfoque pedagógico comunicativo documentado basado en la agentividad y analizar su implementación y efectos en el aula. La intención detrás del análisis es entender cómo este enfoque promueve el uso de la lengua extranjera por parte de los estudiantes a través de su agentividad. Este enfoque se ha implementado a lo largo de un año académico con once estudiantes en una clase de inglés extracurricular en Barcelona, España. Los datos que se han recogido provienen de entrevistas con los estudiantes, grabaciones audiovisuales de las clases y guías de actividades de los eventos comunicativos, además de un diario del profesor.

Se ha elegido una metodología de investigación basada en la psicología sociocultural para analizar cuatro estudiantes. En primer lugar, las entrevistas dirigidas a su interpretación y experiencia del contexto social diseñado para esta investigación se analizan mediante un análisis de contenido cualitativo. En segundo lugar, las grabaciones de tres eventos comunicativos diferentes a lo largo del curso se analizan con el foco en el comportamiento agentivo a través de un análisis del discurso de aula basado en la agentividad. Por último, su desarrollo personal agentivo se establece a través de un análisis temporal (Mercer, 2008). Posteriormente, las interrelaciones entre los resultados de los análisis temporales de todos los estudiantes indican cómo el enfoque pedagógico comunicativo basado en la agentividad diseñado transforma su actividad autorregulada a lo largo del curso.

Los resultados de este estudio indican que el enfoque diseñado promueve un uso agentivo de la lengua extranjera por dos razones principales: la co-construcción de un



entorno de confianza y el desarrollo de creencias positivas a través de un aprendizaje reflexivo orientado a la acción (Esteve et al., 2017). La confianza y las creencias positivas que los estudiantes experimentaron a través -y como resultado- del enfoque diseñado en esta investigación promovieron un uso de la lengua extranjera desde su agentividad. A partir de estas conclusiones, se crea una pedagogía que funciona a la vez como herramienta y resultado, y que establece un punto de debate sobre cómo promover un uso agentivo de la lengua extranjera.

## **Resum**

Avui en dia, seguim presenciant moltes classes de llengües estrangeres en les que els mètodes d'ensenyament tradicionals no permeten que els estudiants ampliïn el seu desenvolupament comunicatiu. El propòsit de la teoria sociocultural és “desenvolupar un ésser completament agentiu: un que sigui totalment capaç no només d'adaptar-se al món, sinó de canviar-lo a través d'una activitat conscient intencional” (Lantolf, 2013, p.27). Tot i que diversos autors advoquen per la inclusió de l'agentivitat a l'aula per aconseguir-ho (Lantolf, 2013; Lantolf & Thorne, 2006; Mercer, 2011, 2012; Stetsenko, 2017), no comptem ni amb una definició d'agentivitat àmpliament acceptada ni amb una proposta pedagògica que indiqui com poder assolir-ho.

L'objectiu d'aquest estudi és crear un enfocament pedagògic comunicatiu documentat basat en l'agentivitat i analitzar la seva implementació i efectes a l'aula. La intenció darrere de l'anàlisi és entendre com aquest enfocament promou l'ús de la llengua estrangera per part dels estudiants a través de la seva agentivitat. Aquest enfocament s'ha implementat al llarg d'un any acadèmic amb onze estudiants a una classe d'anglès extraescolar a Barcelona, Espanya. Les dades que s'han recollit provenen d'entrevistes amb els estudiants, gravacions audiovisuals de les classes i guies d'activitats dels esdeveniments comunicatius, a més d'un diari del professor.

S'ha escollit una metodologia d'investigació basada en la psicologia sociocultural per a analitzar a quatre estudiants. En primer lloc, les entrevistes dirigides a la seva interpretació i experiència del context social dissenyat per a aquesta investigació s'analitzen mitjançant una anàlisi de contingut qualitatiu. En segon lloc, les gravacions de tres esdeveniments comunicatius diferents al llarg del curs s'analitzen amb el focus en el comportament agentiu a través d'una anàlisi del discurs d'aula basat en l'agentivitat. Per últim, el seu desenvolupament personal agentiu s'estableix a través d'una anàlisi temporal (Mercer, 2008). Posteriorment, les interrelacions entre els resultats de les anàlisis temporals de tots els estudiants indiquen com l'enfocament pedagògic comunicatiu basat en l'agentivitat dissenyat transforma la seva activitat autoregulada al llarg del curs.

Els resultats d'aquest estudi indiquen que l'enfocament dissenyat promou un ús agentiu de la llengua estrangera per dues raons principals: la co-construcció d'un entorn de

confiança i el desenvolupament de creences positives a través d'un aprenentatge reflexiu orientat a l'acció (Esteve et al., 2017). La confiança i les creences positives que els estudiants van experimentar a través –i com a resultat- de l'enfocament dissenyat en aquesta investigació van promoure un ús de la llengua estrangera des de la seva agentivitat. A partir d'aquestes conclusions, es crea una pedagogia que funciona alhora com a eina i com a resultat, i que estableix un punt de debat sobre com promoure un ús agentiu de la llengua estrangera.

## **Preface**

In the year 2010 I made the move from my home-city Haarlem in the Netherlands to Barcelona in Spain. I had always wanted to learn the Spanish language and see how far I could make it as a footballer. Although I did not become a professional player, I soon discovered my true vocation: teaching English as a foreign language. My intrigue for enabling students to genuinely express themselves in the foreign language eventually led to this doctoral study, which I am thrilled to share with you.

By means of conducting a sociocultural psychology research on the implementation and effects of an agency-based communicative pedagogical approach in the secondary foreign language classroom, I came to see that promoting the genuine use of the foreign language goes further than generating understandings about the language and its use in context. However, instead of giving away the main reasons behind promoting agentive foreign language use, I leave you with the inspiring passage below by Millman, which provides an insight into the conclusion of this study.

May you enjoy the dissertation as much as I did while conducting this investigation,

Hendrik Dirk Lagerwaard

*Fear is a wonderful servant,  
but a terrible master.  
Like pain, it can alert or advise you,  
but may also cloud or limit your life.  
Fear appears in many disguises, such as  
“I’m not really interested in doing that”  
or “Why bother?” or “I can’t.”  
You face fear every day;  
fear of failure, of rejection,  
even the fear of being yourself.  
Your fears are not walls, but hurdles.  
Courage is not the absence of fear,  
but the conquering of it.*

Dan Millman (1998, p.211)

## TABLE OF CONTENTS

<b>I</b>	<b>INTRODUCTION</b>	<b>1</b>
	<b>1. Classroom Observations and Reflections</b>	<b>1</b>
	<b>2. Exploratory Practice</b>	<b>3</b>
	2.1 Practitioner Research	3
	2.2 Exploratory Practice in Terms of Principles	4
	2.3 The Role of Action Research	5
	<b>3. First Readings: The Sociocultural Theory and its Key Constructs</b>	<b>7</b>
	3.1 Learning as Individual Development through Others	8
	3.2 The Zone of Proximal Development	9
	3.3 The Role of Mediation	10
	3.4 The Internalization of Speech	12
	3.5 Agency: a Yet to Be Explored Key Construct	13
	<b>4. The Present Study</b>	<b>14</b>
	4.1 Objectives of the Research	14
	4.2 Research Questions	15
	4.3 The Research Context	17
	<b>5. Documentation of the Process of Change</b>	<b>17</b>
	<b>6. Organization of the Dissertation</b>	<b>19</b>
<b>II</b>	<b>THEORETICAL FRAMEWORK I: DEFINING AGENCY</b>	<b>22</b>
	<b>1. Why Agency?</b>	<b>22</b>
	<b>2. Defining Agency</b>	<b>24</b>
	2.1 Agency as the Socioculturally Mediated Capacity to Act	24
	2.1.1 <i>Agency as a Contextually Enacted Way of Relating One’s Self to the World</i>	24
	2.1.2 <i>The Conditioning Role from the Sociocultural Environment on Agentive Activity</i>	27
	2.1.3 <i>The Distribution of Agency in the Foreign Language Classroom</i>	29
	2.2 Agency as Self-Regulated Activity	31
	2.2.1 <i>Agency and the Misconception of Acting</i>	32
	2.2.2 <i>Perezhivanie: The Trigger of the Expression of Agency</i>	33
	2.2.3 <i>The Role of the Mind and the Brain in Self-Regulated Activity</i>	35

2.2.3.1	<i>Cognition</i>	36
2.2.3.2	<i>Emotions and Beliefs</i>	38
2.3	Agency as Being in Control over One’s Own Socioculturally Situated Actions	40
2.3.1	<i>The Dialectics of L2 Learner Autonomy and Agency</i>	40
2.3.2	<i>Agency as a Capacity to Exercise Choice in Everyday Practices</i>	42
2.3.3	<i>The Relationship between Agency and the Willingness to Communicate</i>	44
2.4	Agency as Assigning Significance and Relevance through Perezhivanie	45
2.4.1	<i>Entailing the Ability to Assign Relevance and Significance to Things and Events</i>	46
2.4.2	<i>The Assignment of Relevance and Significance through Perezhivanie</i>	47
2.5	Agency as Becoming	49
2.5.1	<i>Agency as a Relational and Transformative Process Towards Becoming</i>	49
2.5.2	<i>Internalization through Intentional Agentive Expression in Different Sociocultural Contexts</i>	50
<b>3.</b>	<b>Features of The Agentive Learner</b>	<b>52</b>
<b>4.</b>	<b>Agency in the Current Study</b>	<b>53</b>
<b>III</b>	<b>THEORETICAL FRAMEWORK II: PROMOTING AGENCY IN THE FOREIGN LANGUAGE CLASSROOM</b>	<b>58</b>
<b>1.</b>	<b>Learner Agency in the Current Educational System</b>	<b>58</b>
1.1	The Communicative Approach and the CEFR: A Historic Overview	58
1.2	The Transition to the Action-Oriented Approach from the CEFR	61
1.3	The Role of Agency within the CEFR	65
<b>2.</b>	<b>The Action-Oriented Approach of the CEFR from a Sociocultural Perspective</b>	<b>69</b>
2.1	Introduction	69
2.2	The Three Metaphors of Learning	70
<b>3.</b>	<b>Exploring and Complementing the Contribution/Daring Metaphor</b>	<b>74</b>

3.1 The Language as a Social Practice Perspective	74
3.2 The (Re-)Construction of Personal Concepts to Exert Agency	76
3.2.1 <i>Foreign Language Teaching as Communicative Development</i>	76
3.2.2 <i>Obuchenie for and as Daring to Create</i>	78
3.3 Taking a Self-Regulated Stance in (Co-)Constructed Collaborative Practices	79
3.4 The Gift of Confidence through Co-Created ZPDs	81
3.5 From Exploring towards “Becoming”	83
<b>4. Towards an Informed Agency-Based Communicative Pedagogical Approach</b>	<b>85</b>
4.1 The Six Key Pedagogical-Methodological Principles	85
4.2 Learner Autonomy	87
4.3 Reflective Action-Oriented Learning	89
4.4 Creative Reconstruction	91
4.5 Dialogic Pedagogy	93
4.6 Emotional Dimension	96
4.7 Affordances	98
<b>5. Designing an Informed Agency-Based Communicative Pedagogical Approach</b>	<b>100</b>
5.1 Introduction	100
5.2 Strategies of Dialogic Pedagogy	101
5.2.1 <i>Co-Creating the Classroom Rules</i>	101
5.2.2 <i>Personally Interacting</i>	104
5.2.3 <i>Co-Creating Knowledge</i>	105
5.2.4 <i>Providing Encouraging Feedback</i>	107
5.2.4.1 <i>During Tasks or Discussions</i>	107
5.2.4.2 <i>During Self-Expression in the Foreign Language</i>	108
5.2.5 <i>Anticipating Emotions</i>	108
5.3 Flexible Use of the Textbook	109
5.3.1 <i>Controlled Expression Tasks</i>	109
5.3.2 <i>Personal-Response Tasks</i>	112
5.3.3 <i>Textbook-Inspired Tasks for Emotional Self-Expression</i>	114
5.4 Elements of the Pedagogy of Daring	119

5.4.1	<i>Didactic Sequences</i>	119
5.4.2	<i>Meta-Reflective Activity</i>	128
5.5	Summary	130
<b>IV</b>	<b>RESEARCH METHODOLOGY</b>	<b>133</b>
<b>1.</b>	<b>Adopted Methodology: Sociocultural Psychology Research</b>	<b>133</b>
1.1	Research Objective and Questions	133
1.2	Justification of the Adopted Methodology	134
1.3	The Goal of Vygotsky's Unified Psychology	135
1.4	The Object of Study in Sociocultural Psychology Research	137
1.5	The Microgenesis of the Teaching-Learning Activity	138
1.6	The Genetic Method	139
1.7	Dialectical Unities in the Development of Higher Consciousness	140
1.8	Units of Analysis	141
1.8.1	<i>Znachenie Slova (Word-Meaning)</i>	141
1.8.2	<i>Perezhivanie (Emotional-Experience)</i>	142
1.9	Functional System Analysis	143
<b>2.</b>	<b>The Application of the Adopted Research Methodology</b>	<b>144</b>
2.1	Research Context and Participants	144
2.1.1	<i>Educational Context</i>	144
2.1.1.1	<i>Spain</i>	144
2.1.1.2	<i>Catalonia</i>	145
2.1.1.3	<i>School</i>	145
2.1.1.4	<i>The Extracurricular Subject</i>	145
2.1.2	<i>Participants</i>	146
2.1.2.1	<i>Students</i>	146
2.1.2.2	<i>Teacher-Researcher</i>	147
2.2	Data Collection	147
2.2.1	<i>Main Data</i>	147
2.2.1.1	<i>Interviews with the Students</i>	147
2.2.1.2	<i>Audiovisual Material</i>	148
2.2.1.3	<i>Students' Created Guidelines and Role Cards</i>	149
2.2.2	<i>Secondary Data</i>	150
2.2.2.1	<i>Teaching Diary</i>	150





2.2.1	<i>Communicative Event 1</i>	193
2.2.2	<i>Communicative Event 2</i>	202
2.2.3	<i>Communicative Event 3</i>	213
2.2.4	<i>Summary</i>	221
2.3	Temporal Analysis of Personal Agentive Development	222
<b>3. Joan</b>		<b>228</b>
3.1	Qualitative Content Analysis of the Interviews	228
3.1.1	<i>Interpretation of the Designed Social Environment</i>	228
3.1.2	<i>Experience of the Designed Social Environment</i>	240
3.1.3	<i>Summary</i>	254
3.2	Agency-Based Classroom Discourse Analysis of the Selected Communicative Events	255
3.2.1	<i>Communicative Event 1</i>	255
3.2.2	<i>Communicative Event 2</i>	263
3.2.3	<i>Communicative Event 3</i>	274
3.2.4	<i>Summary</i>	285
3.3	Temporal Analysis of Personal Agentive Development	286
<b>4. María</b>		<b>292</b>
4.1	Qualitative Content Analysis of the Interviews	292
4.1.1	<i>Interpretation of the Designed Social Environment</i>	292
4.1.2	<i>Experience of the Designed Social Environment</i>	301
4.1.3	<i>Summary</i>	310
4.2	Agency-Based Classroom Discourse Analysis of the Selected Communicative Events	311
4.2.1	<i>Communicative Event 1</i>	311
4.2.2	<i>Communicative Event 2</i>	319
4.2.3	<i>Communicative Event 3</i>	328
4.2.4	<i>Summary</i>	337
4.3	Temporal Analysis of Personal Agentive Development	338
<b>5. Mary</b>		<b>344</b>
5.1	Qualitative Content Analysis of the Interviews	344
5.1.1	<i>Interpretation of the Designed Social Environment</i>	344
5.1.2	<i>Experience of the Designed Social Environment</i>	353
5.1.3	<i>Summary</i>	361

5.2 Agency-Based Classroom Discourse Analysis of the Selected Communicative Events	362
5.2.1 <i>Communicative Event 1</i>	362
5.2.2 <i>Communicative Event 2</i>	370
5.2.3 <i>Communicative Event 3</i>	380
5.2.4 <i>Summary</i>	389
5.3 Temporal Analysis of Personal Agentive Development	390
<b>VI RESULTS</b>	<b>396</b>
<b>1. The Beginning of the Course</b>	<b>396</b>
<b>2. The Middle of the Course</b>	<b>402</b>
<b>3. The End of the Course</b>	<b>408</b>
<b>4. Discussion of the Results</b>	<b>415</b>
<b>VII CONCLUSION</b>	<b>421</b>
<b>1. Answers to the Research Questions</b>	<b>421</b>
1.1 How do students experience the designed social environment?	421
1.2 How do students interpret the designed social environment?	424
1.3 How and when do students use the language they are learning for their own purposes within the designed social environment?	427
1.4 How does agency manifest itself in their use of the foreign language?	430
<b>2. Answer to the Main Research Question</b>	<b>431</b>
2.1 How does the designed agency-based communicative pedagogical approach promote use of the new language by learners through their agency?	431
2.2 What are the features of a communicative approach oriented towards agency?	437
<b>3. Research Contributions</b>	<b>442</b>
3.1 Affirmations of Previous Investigations	442
3.2 Field of Research	443
3.3 Field of Pedagogy	445
<b>4. Research Limitations</b>	<b>446</b>
<b>5. Future Research Directions</b>	<b>448</b>

<b>6. Continued Reflective Practice</b>	<b>449</b>
<b>VIII REFERENCES</b>	<b>451</b>
<b>IX <a href="#"><u>APPENDICES (Google Drive)</u></a></b>	
- <b>Interviews with the Students</b>	
○ Transcript of all the Interviews	
○ Recordings of the Class Interviews	
▪ Interview 1 (March 27, 2018)	
▪ Interview 2 (May 29, 2018)	
○ Recordings of the Individual Interviews	
▪ Interview 1 (May 11-14, 2018)	
▪ Interview 2 (June 6-8, 2018)	
- <b>Audiovisual Recordings of the Communicative Events</b>	
○ Núria	
▪ Communicative Event 1	
▪ Communicative Event 2	
▪ Communicative Event 3	
○ Joan	
▪ Communicative Event 1	
▪ Communicative Event 2	
▪ Communicative Event 3	
○ María	
▪ Communicative Event 1	
▪ Communicative Event 2	
▪ Communicative Event 3	
○ Mary	
▪ Communicative Event 1	
▪ Communicative Event 2	
▪ Communicative Event 3	
- <b>Teaching Diaries</b>	
○ Teaching Diary 1	
○ Teaching Diary 2	
○ Teaching Diary 3	

## **I INTRODUCTION**

### **1. Classroom Observations and Reflections**

On an early morning in September 2015 I found myself standing in front of thirty boisterous secondary kids; I had no textbook to fall back on, only a blue marker to defend myself. I was asked to teach the “communicative language lessons” to all secondary classes at my school in Barcelona. Even though I had just finished my Master’s degree on English language teaching and the CELTA course, I had no idea where to begin. It turned out to be the gateway to and the beginning of my doctoral study, an endless process of growth, as I continuously researched avenues in enabling my students to express themselves genuinely in the English language.

Up until this point, I had been observing three different types of English language teaching in the secondary schools of my Spanish teaching context. First, I saw a large amount of traditional teaching. During these lessons the main concern was often to get the knowledge of the language across. Students had to apply this through a series of exercises from a textbook, which were to be corrected at the end of the lesson. Throughout these lessons, students seemed to be following rules, but they did not have any opportunities to creatively put their knowledge into practice. If there were any communicative exercises, then students were mainly producing the same sentences from a textbook, so that the teacher would evaluate their production on the same level of correctness.

Secondly, I witnessed plenty of lessons that were based on the monolingual principle, where the instructional use of the target language is emphasized and the students’ L1 excluded. Here, the goal is to let learners think in the target language with (almost) no interference from the L1. I found this to be surprising, because the L1 was often seen during these lessons as an enemy against promoting high levels of proficiency. Consequently, whenever doubts emerged, especially for the lower level students, the latter were either not competent enough to construct a question in English, or could not maintain a meaningful conversation and consequently arrive at deeper understandings of certain concepts of the target language. Conversely, many schools in my Spanish teaching context in Barcelona still consider the sole use of the L1 in the classroom to be of fundamental importance in teaching English as a foreign language to secondary students.

Finally, I observed lessons with a more communicative approach whereby teachers offered real-life contexts to encourage their students to speak in English. However, this did not always lead to students' engagement or spontaneous language creations; what turned out to be a meaningful context for one student, did not necessarily make it meaningful for others, and vice-versa. Apart from that, the outcomes once again often focused on what the teacher wanted to hear, instead of what the students themselves wanted to say. Ultimately, all three teaching styles seemed to have one thing in common: whilst students did pass their exams at the end of each course, the vast majority of them still struggled when trying to express themselves on their own terms in English, despite having studied the language for many years.

As a result, I came to the conclusion that to enable my students to genuinely express themselves with the knowledge they possessed, albeit minimal, I had to diversify my teaching method and move away from what I had been observing thus far. Namely, it seemed that effective teaching had to go beyond expecting students to either memorize rules and/or applying knowledge in exercises that only contain one correct answer. Merely explaining rules gave me the impression that foreign language teaching was only a matter of making your students avoid incorrect forms, instead of empowering them to express their personal communicative intentions.

A statement that inspired me at the time was by Di Pietro, who said that "to speak is to be human, and to learn how to speak a language is to find new ways in which to express that same humanity" (1987, p.12). I was determined to look for these ways, and began my search for answers towards helping my students express themselves genuinely in the English language. As this was not going to be an easy task, I decided to keep track through a teaching diary. I felt more assured that by means of questioning and reflecting on my teaching practice I could find such ways and answers that would lead me to help my students. I started to prepare, analyze and reflect on my lessons on a daily basis, whilst I described students' outcomes in the English language and their progress over the course.

To my excitement, I noticed how my students started to spontaneously create and/or anticipate responses in the English language with the knowledge they possessed. I tried to understand why this genuine communication between my students in English was

taking place. However, the more I tried to reach any conclusions on why this occurred in my classroom by reflecting on my practice, all I could come up with were possible assumptions instead of verifiable explanations. In order to obtain an in-depth and informed understanding of both my teaching practice and the students' capacity to genuinely communicate in English, I decided that reading for a PhD would provide me with a viable path to test out such assumptions.

## **2. Exploratory Practice**

### **2.1 Practitioner Research**

As soon as I enrolled in the doctoral program, my advisor Olga Esteve introduced me to the world of practitioner research, which aims at gaining understanding of the quality of life in the language classroom. This doctoral study is based on exploratory practice, which is a form of rethought practitioner research. However, in order to understand what exactly is implied by exploratory practice, Allwright (2005) considers it crucial to unearth and understand the main characteristics of practitioner research:

- To begin with, practitioner research is not a research method, but describes a relationship between those who are conducting the investigation and those who are being investigated. This relationship does, however, have an influence on the chosen research methodology.
- Secondly, the “first person plural” notion of practitioner means that all participants are involved in researching their shared practices. This makes practitioner research different from the “academic researcher’s *“I research your teaching”* and the Action Researcher’s *“I research my teaching”*” (Allwright, 2005, p.357).
- The third aspect of practitioner research is that it must involve the lives of the practitioners; consequently, by considering the ethical nature of such research, we can gain a thorough understanding of certain things as they occur in the classroom, why they occur, and the nature of the human relationships within it.
- Apart from that, practitioner research must focus on understanding, instead of problem-solving or improvement. This does not mean that it is against solving problems or improving situations, but “it seems wisest to insist that work for understanding should always precede attempts at problem-solving” (Allwright, 2005, p.361). We need to “recast problems in terms of the quality of life within

the problem situation, and not simply in terms of the technical competence of the practitioners” (Allwright, 2005, p.361).

- Finally, whereas in most academic studies the researcher tends to be the third-party who investigates the participants and their teacher in order to provide an understanding about it, in practitioner research it is the relationship between researcher and practitioners, and their identity, that leads to new perspectives and an understanding about life in the language classroom.

## **2.2 Exploratory Practice in Terms of Principles**

Exploratory practice “is a form of practitioner research in language education which aims to integrate research, learning and teaching” (Hanks, 2015, p.2). It offers an epistemologically and ethically motivated framework with the intention of conducting practitioner research in the field of language education. It provides “an indefinitely sustainable way for classroom language teachers and learners, while getting on with their learning and teaching, to develop their own understandings of life in the classroom” (Allwright, 2005, p.361). In order to explain the implementation of exploratory practice, Allwright and Hanks (2009) developed seven principles that were written specifically for the field of language teaching and learning. These principles connect the teacher and students as classroom practitioners:

Principle 1: ‘Quality of life’ for language teachers and learners is the most appropriate central concern for practitioner research in our field.

Principle 2: Working primarily to understand the ‘quality of life’, as it is experienced by language learners and teachers, is more important than, and logically prior to, seeking in any way to improve it.

Principle 3: Everybody needs to be involved in the work for understanding.

Principle 4: The work needs to serve to bring people together.

Principle 5: The work needs to be conducted in a spirit of mutual development.

Principle 6: Working for understanding is necessarily a continuous enterprise.

Principle 7: Integrating the work for understanding fully into existing curricular practices is a way of minimizing the burden and maximizing sustainability.

(Allwright & Hanks, 2009, pp.149-154.)



The first two principles are directly related to the epistemological aims of exploratory practice: “to work to understand, rather than to problem-solve; and to understand life in the language classroom, rather than other aspects of language teaching and learning” (Allwright, 2005, p.360). Principles three to five involve “the ethical concern to respect the fact that practices are essentially social, and the epistemological notion that understandings are collective as well as individual” (Allwright, 2005, p.360). This implies that within understanding there is the notion of accepting plurality of understanding. The sixth principle is epistemological, as it indicates that understanding will never be final, but continuously needs to be revisited. Once we have come to an understanding of life in the English language classroom, we need to ensure this knowledge is well-integrated into existing curricular practices that improve classroom environments.

All in all, we can conclude that this doctoral research emerged out of reflective practice. However, merely reflecting on my teaching practice was not enough to thoroughly understand what happens in my classroom and the reasons behind it, so I realized that exploratory practice was a better pathway. Consequently, I would be in a better position of obtaining a holistic idea of life in my English language classroom; according to Perpignan (2001, 2003) and Zhang (2004) I could also create much more satisfactory and productive informed teaching strategies.

### **2.3 The Role of Action Research**

Although the main aim of this study is to come to an understanding of life in the English language classroom through exploratory practice, there is – on a smaller scale – also a role to be played by action research due to my active involvement as a teacher-researcher. This is because the two activities proceeding from this type of research – *to act* and *to research* – interact with one another when I both plan and carry out my lessons.

On the one hand, *action* is located within the English language classroom through my participation as a teacher and my interventions to intentionally look for the best ways that would enable my students to express themselves genuinely in English. However, what eventually takes place in the classroom is unpredictable, and may therefore not always lead to the desired result.

On the other hand, *research*, is “located within the systematic observation and analysis of the developments and changes that eventuate in order to identify the underlying rationale for the action to make further changes as required based on findings and outcomes” (Burns, 2009, p.290). This implies that when teaching, I continuously reflect and act upon what takes place in the classroom, whilst aiming at a symbiotic relationship between the “development of action to effect change and improvement, and deeper understanding in one’s own social situation” (Burns, 2005, p.61).

During the study, the action-research cycle (Esteve, 2017) has allowed me to arrive at an understanding of what unfolds in the English language classroom, which then leads to creating new and – more importantly – informed teaching strategies that aim at enabling students to express themselves genuinely in English.

The action-research cycle consists of six consecutive steps:

1. The first step is observing what takes place in the foreign language classroom, which can be done while teaching, but also by watching – or letting other people watch – recordings of your lessons;
2. Secondly, focusing on attention-grabbing incidents during the lessons. These incidents can either be negative (such as the students’ lack of motivation to express themselves in the foreign language), or more positive (such as the students’ spontaneous use of the foreign language throughout the lesson);
3. The next step is creating small “research questions” based on the observed critical incidents, so as to gain deeper understandings of life in the classroom before looking for informed ways to improve it. These research questions always need to be action-driven for the teacher-researcher. That is, instead of a “why” question, as in “why are my students communicating genuinely in the English language?”, we need to ask ourselves “how” questions. In so doing, we can come to understandings of life in the classroom first, before trying to make a difference in or to it. This could be achieved by creating a research question such as: “How do I encourage my students to communicate genuinely in the English language?”. In my case, before attempting to answer such a question, the first research question that I had to answer was: What exactly is genuine communication?
4. The consecutive move would be to find answers to the research question (or questions) in a collaborative way. This can be achieved by reading about

research, discussing life in the classroom with your students, talking to other teachers and/or researchers about the question, attending conferences, or by reflective practice in the wild (Mann & Walsh, 2017). The latter type of practice entails being involved in collaborative and dialogic reflection through communities of practice on social media. This online collaboration and “social support also helps teachers to learn from each other (...) and gives teachers access to a far wider range of ideas” (Kuusisaari, 2014, p.46). What all previously mentioned practices have in common is that “participants build upon each other’s ideas to jointly construct new meaning” (Kuusisaari, 2014, p.49).

5. The fifth step involves designing new teaching strategies in an informed way. After searching answers in order to understand life in the classroom, strategies are developed based on the discovered information. The resulting designed teaching strategies are not just ideas anymore; they are informed and based upon jointly constructed understandings of what we believe occurs in the classroom and the reasons behind it, with the intention of improving it;
6. The final step is the implementation of the above informed strategies, observing the results and evaluating them. On the one hand, if we observe that the informed teaching strategy has had the desired impact during the implementation, then we can improve our environment. On the other hand, however, if the informed teaching strategy does not turn out to have the desired effect in the classroom, then the option is to discard this strategy. This means that the implementation of each informed teaching strategy could lead not only to answers but also to new questions. Each result provides another potential starting point for the teachers’ use of the action-research cycle to achieve deeper understandings of what happens in the classroom in order to then improve it.

### **3. First Readings: The Sociocultural Theory and its Key Constructs**

Instead of immediately carrying out an investigation on genuine communication, my first research question was connected to the meaning and implications behind this concept. In my attempt to discover this, Lev Vygotsky’s (1896-1934) sociocultural theory has led me to different answers to my question.

The sociocultural theory is an alternative “view of learning and teaching which in many respects is different from theories currently in favor in the mainstream SLA literature”

(Lantolf, 2000, p.1). According to Lantolf, “although Vygotsky did not propose a fully fleshed-out approach to education, he did lay down its foundation” (2013, p.28). The above sociocultural theory does not view language learning as observed language acquisition (the product of a subconscious process very similar to the process children undergo when they acquire their first language), or formal instruction (a conscious process which results in conscious knowledge about the language, for example knowledge of grammar rules). Rather, it considers the process of language learning as communicative development. The latter “involves not only opportunities to communicate orally and in writing but also conceptual understanding of the L2, even if this occurs through the L1” (Negueruela, 2008, p.192). It understands “language as a cultural artifact for creating meanings that reflect the user’s communicative intentions” (Lantolf, 2013, p.29).

The following sections aim at underscoring the sociocultural theory’s implications and key constructs. The latter that will be explained briefly are *Learning as Individual Development through Others*, *The Zone of Proximal Development*, *Mediation*, and the *Internalization of Speech*. Finally, it will be made clear how my initial sociocultural readings not only provided answers in relation to genuine communication, but also led to more questions. In this case both the answers and questions guided me towards the main concept of this doctoral study: the notion of agency.

### **3.1 Learning as Individual Development through Others**

The sociocultural theory departs from the idea that each and every single individual is a world on its own. However, even though we all are “biological beings endowed with specific mental capacities (memory, attention, perception, reflexes) passed on through the genetic endowment inherited from our ancestors, we also inherit a cultural endowment from our ancestors passed on (i.e. internalized) through participation in social relationships and cultural activities (e.g. play, labor, family life, education, religious and political practices, etc.)” (Lantolf, 2013, p.18). In other words, social relationships and cultural activities encourage individuals to continuously develop themselves as unique sociocultural human beings. Due to the expansive nature of the concept of development, Vygotsky made a distinction between everyday, empirically grounded development, and educational, theoretically grounded development. The

former is an unconscious process, a slow trial-and-error process of pattern recognition dependent on inference-based empirical evidence of the object of attention. Conversely, the educational, theoretically grounded development “is a very special type of cultural activity understood as ‘the artificial development’ of the person, which if properly organized ‘not only influences certain processes of development, but restructures all functions of behavior in a most essential manner’ (Vygotsky, 1997a, p.88)” (Lantolf, 2013, p.28). In order to foster the second type of development, “scientific knowledge (i.e. knowledge in any discipline, including humanities, that emerges as a consequence of rigorous systematic research) must be the unit of instruction (Negueruela, 2008)” (Lantolf, 2013, p.23). Only this way can education become the intentional introduction of explicit knowledge as a mediational artifact into goal-directed activity (Wertsch, 2007).

This implies stepping away from approaching language learning as memorizing what one is told (Little, 2007, p.18). As Lantolf identified in relation to language learning, memorized “rules of thumb are not always complete, coherent or accurate. They generally describe what is typical in a specific context rather than an abstract principle that promotes a deep understanding of the concept that allows learners to use the language in a flexible way across an array of contexts” (2013, p.29). For this reason, the aim of Vygotskian language teaching is to make knowledge a functional tool so students can develop their capacity to self-regulate their activity in the foreign language in different sociocultural contexts.

### **3.2 The Zone of Proximal Development**

As a response to other developmental theories emerging during his time, Vygotsky proposed two different temporally oriented developmental points of view: the actual development level, and the zone of proximal development (henceforth referred to as ZPD).

On the one hand, the actual developmental level is “the level of development of a child’s mental functions that has been established as a result of certain already completed developmental cycles” (Vygotsky, 1978, p.85). On the other hand, the ZPD is “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). The ZPD is not as space, as its name may suggest, but “the activity in which instruction leads development” (Lantolf, 2013, p.20); it “defines those functions that have not yet matured but are in the process of maturation, functions that will mature tomorrow but are currently in an embryonic state” (Vygotsky, 1978, pp.86-87). By creating ZPDs, students can cover distances that they would not be able to traverse if they had to work by themselves (Benson, 2011; Oxford, 2003; Vygotsky, 1978, 1981).

Students’ development can be encouraged within these ZPDs by “analyzing, synthesizing and evaluating; and providing scaffolding or assistance as long as it is needed – but no longer than that” (Oxford, 2016, p.41), and allows for someone “to carry out an activity they otherwise would not be able to perform” (Lantolf & Thorne, 2006, p.266). This consequently implies that, from this perspective, “education is not expected to wait until learners are developmentally ready to learn; rather, instruction itself, understood as a special kind of mediation, must be systematic and contingent (i.e. handing over responsibility for the activity to learners at the appropriate time) in order to create the conditions for development to occur” (Lantolf, 2013, p.20). The inclusion of ZPDs in the classroom therefore implies a project, which “entails continuous assessment of the learner’s ZPD and subsequent tailoring of help to best facilitate progression from other-regulation to self-regulation” (Lantolf & Thorne, 2006, p.277). Thus, “what matters is the process through which individuals (e.g. teacher/students) negotiate mediation that gives rise to development.” (Lantolf, 2013, p.20).

### **3.3 The Role of Mediation**

Before defining the process of mediation, it is useful to frame it within the following concept: “Vygotsky conceived of the human mind as a functional system in which the properties of the natural, or biologically specified brain, are organized into a higher, or culturally shaped, mind through the integration of symbolic artifacts into thinking” (Lantolf, 2000, pp.1-2). When the learner “interacts within socioculturally organized activity and artifacts, elementary functions are transformed and come under the control of the person through the use of external, self-generated, but culturally rooted mediation” (Lantolf & Thorne, 2006, p.28). This is because psychological tools – similar to physical ones – take a mediational function: “just as physical tools imbue humans with the capacity to shape the natural environment and in doing so change the

material circumstances in which we live, so psychological tools imbue us with the capacity to organize and gain voluntary control over our biologically specified mental functions” (Lantolf & Thorne, 2006, p.25).

When learning a foreign language, the very concept of *mediation*, which is “the process through which both dialogic and symbolic resources are employed in collaborative activity, could qualitatively transform psychological processes, enabling individuals to gain control, or regulation, over their thinking and action” (Infante, 2018, p.229).

When implemented properly, the students can freely (re-)create and interrelate psychological tools not only for others, but also for themselves, and this will allow them to self-regulate their individual activity in the foreign language. At a simpler level, mediation can be understood as “an involvement of a third factor (mediator) into the interaction between two objects, events, or persons” (Kozulin, 2018, p.23). However, it goes beyond the interaction between objects and people, as it also involves concepts. This is important, especially when highlighting the difference between *conceptual mediation* and *interactional mediation*.

On the one hand, during *conceptual mediation*, symbolic resources function as mediating artifacts to support the learner’s communicative development. Conceptual knowledge is first presented through models or images (Negueruela, 2003). Then, “through a series of activities in which learners invoke these resources, or tools, as they make decisions regarding their own language use and reflect on their interpretation of the language they encounter, they move toward less reliance on the presence of the material representations of the concepts and come to employ their meanings on the internal plane of psychological functioning” (Infante, 2018, p.229). In other words, the activities enable learners to become aware of the essential features of a concept and its interrelations, so they can consciously appropriate and apply it in self-regulated activity.

On the other hand, *interactional mediation* “emphasizes the interrelation of mediation through dialogic interaction and through the availability of symbolic artifacts” (Infante, 2018, pp.229-230). Within this type of mediation, “mediator-learner joint functioning is intentionally structured to provoke new ways of thinking and acting with L2 concepts” (Infante, 2018, p.230). For this to take place, Poehner and Infante (2015) state that

conceptual knowledge of the foreign language needs to be introduced so that learners can draw upon tools to regulate their use of the foreign language. Moreover, they emphasize the importance of the mediator-learner co-construction of the ZPD activity. As a result, the executed collaborative dialogic practices with a more competent person can (re-)construct the learners' cognitive processes of mental and physical functioning.

### **3.4 The Internalization of Speech**

Based on the previous information, we can state that within the sociocultural theory “understanding and knowledge are ‘publicly derived’ but privately internalized” (Mann & Walsh, 2017, p.11). The aim of mediation is therefore not to proceed towards mere socialization, but towards the conversion of social relations into mental functions; “cognitive development results from social and inter-personal activity becoming the foundation for intra-personal functioning, and this process involves internalization” (Lantolf & Thorne, 2006, p.266). Internalization is to be understood as one's capacity to perform complex cognitive and motor functions without relying too much on externally provided mediation. Through students' active and consistent participation in the ZPD, students learn how to undertake actions more consciously and autonomously, which gradually enables them to regulate their own activity. This viewpoint underscores the importance of flexibility, such that the inclusion of the L1 in the foreign language classroom is to be considered. This is in light of evidence that demonstrates that the monolingual approach is “unsupported by empirical data and inconsistent with current understandings of the workings of the bi-and multilingual mind” (Cummins, 2007, p.238). Conversely, use of the L1 is supported because “when students' L1 is invoked as a cognitive and linguistic resource through bilingual instructional strategies, it can function as a stepping stone to scaffold more accomplished performance in the L2” (Cummins, 2007, p.238).

This development of one's self-regulated activity in the foreign language through mediation takes time and requires an internal process. This is because “self-regulation is achieved by moving through three stages: (a) social speech – vocal interaction with a more capable person, who models higher-order thinking skills, such as cognitive and metacognitive strategies; (b) egocentric or private speech – overtly giving oneself instructions for applying higher-order skills; and (c) inner speech – mental self-guidance, a sign that the learner has completely internalized such skills” (Oxford, 2016,



p.41). This ongoing process whereby, according to Vygotsky (1987) you become yourself through others, is what the sociocultural theory characterizes as development. Lantolf referred to this process as the development of learner agency: “Vygotsky’s educational theory develops learner agency through carefully orchestrated activities that promote the internalization of highly systematic knowledge that is connected to life activity of the learners” (2013, p.27).

### **3.5 Agency: a Yet to Be Explored Key Construct**

The aim of the sociocultural theory is “to develop a fully agentic being; one that is maximally able to not only adapt to the world but to change it through conscious intentional activity” (Lantolf, 2013, p.27). As a result, it became clearer that agency and the sociocultural theory (formed according to published research) underline the key constructs that foster and develop genuine communication in the foreign language. In order to develop such conscious social agents, agency needs to be fostered and developed in the classroom. Congruent with this position, it is proposed that the emancipatory premise of education should be built on including agency in the classroom: “an outcome of activity in language classrooms may include linguistic, pragmatic, and discourse grammatical features of the focus language. But it is equally important that each outcome of a local action and operation should enhance an individual’s sense of agency” (Lantolf & Thorne, 2006, p.239).

Further elaborating on this idea is Stetsenko, who explains that the “task of education is to work on developing learners’ own agency as actors of social transformation by providing them with access to the tools that afford such agency” (2017, p.347). As the “sociocultural theory is about language classrooms where agency matters” (Donato, 2000, p.46), I thought I would find a clear explanation on what agency implies, what its relation to genuine communication is, and how to foster this in the foreign language classroom. However, “various studies in SLA suggest that learner agency is a complex phenomenon that is closely interrelated with other learner and contextual factors and plays a central integral role in facilitating autonomous, self-regulatory and goal-oriented strategic learning behaviors (Bown, 2009; Gao, 2010a, Huang, 2011; Oxford, 2003; Toohey & Norton, 2003)” (Mercer, 2011, p.3). Therefore, I realized that finding a clear and practical definition of agency was going to prove a challenge. It became apparent that agency is such a multifaceted hypothetical construct, that it is no mean feat to

locate widely-accepted definitions of it; indeed, “how agency is conceptualized, defined and what significance it is assigned has been the subject of numerous theoretical and philosophical debates” (Mercer, 2012, p.42).

This definition of learner agency is necessary, especially when taking into account that there is an upcoming need for an approach with “a more complex view of second language learners as agents (Lantolf & Pavlenko, 2001, p.155), which recognizes the dynamic, situated, and multi-dimensional nature of agency” (Mercer, 2011, p.3).

#### **4. The Present Study**

##### **4.1 Objectives of the Research**

The readings related to the sociocultural theory indicated there was a significant connection between agency and genuine communication; agency is a key construct in fostering genuine communication in the foreign language. Despite the importance of learner agency and its crucial role to both communicative development and genuine communication, it became clear that not only a widely-accepted working definition of agency was missing (Mercer, 2011, 2012), but there was also a need for the inclusion of learner agency in the (foreign language) classroom (Lantolf & Thorne, 2006; Lantolf, 2013; Mercer, 2011, 2012; Stetsenko, 2017). Namely, an approach of “co-creating the tools of agency for each learner’s unique voice and stance in co-authoring a world shared with others” (Stetsenko, 2017, p.354). Hence, “not only do individuals need to engage with their society but society also needs to develop the means to engage individuals in ways that allow for them to be truly agentic participants who have opportunities to make a contribution to social life and its practices” (Stetsenko, 2017, p.226). As a result, this study designed an informed agency-based communicative pedagogical proposal, of which its implementation and effects are analyzed:

The aim of the research is to create an informed agency-based communicative pedagogical approach, and to analyze its implementation and effects.

However, to create an agency-based communicative pedagogical approach where all people can access tools to develop their agency in the foreign language, we need to understand what agency is, and how this can be fostered in the classroom, according to and based on research. For this reason, the theoretical framework consists of two parts.

The first part aims at portraying how previous research conceptualized agency. Based on these investigations and publications, the characteristics of the agentic learner are discussed and it is justified how agency is defined within this study.

The second part consists of two sections. First of all, it discusses the need to include agency in the educational system. Moreover, it provides an informed conceptual basis with pedagogical-methodological principles and a materialization of an agency-based communicative pedagogical approach so as to achieve this.

#### **4.2 Research Questions**

Now that the aim of the research is clear, it needs to be pointed out what exactly this study is trying to discover. As a result of the initial reflective practice regarding genuine communication and its relationship to both the sociocultural theory and agency, the main research question is the following:

*How does the designed agency-based communicative pedagogical approach promote use of the new language by learners through their agency?*

Therefore, the objective is not to analyze if the designed approach leads to an improved communicative development on behalf of the students or better test results. Rather, this study is an exploratory research which emerged out of – and continues through – reflective practice to get a more thorough understanding about how the designed agency-based communicative pedagogical approach promotes the learners' use of the new language through their agency over the course. This research is practice-led, with agency as the conceptual basis. A sociocultural psychology research methodology has been applied to answer the main research question through five different questions.

The following five research questions have guided the present study, whilst reflecting the process of the investigation. The first question is related to the agency-based communicative pedagogical approach, because to analyze the effects and implementation of such an approach, an informed starting point had to be designed.

- 1. What are the features of a communicative approach oriented towards agency?  
How can it be materialized?*

This research question will be answered in two parts. First of all, the theoretical framework of this study provides a relatively new sociocultural *contribution/daring metaphor* (Stetsenko, 2017) complemented by pedagogical-methodological principles as part of an informed conceptual basis for an agency-based communicative pedagogical approach. Following that, the materialization of this informed approach is explained in further detail, including a description of the pedagogical actions that were carried out at the beginning of the data-collection. During its implementation, this designed approach is further explored and developed to promote agentive use of the foreign language.

After analyzing the implementation and effects of the designed approach, I do not only conclude this research by answering the research questions. Based on the conclusions of this research I also provide a discussion point in the shape of a materialization on how to promote learners' use of the new language through their agency in the English language classroom.

Before answering the main research question, it is necessary to have a holistic idea of the implementation and effects of the agency-based communicative pedagogical approach over the course. On the one hand, this implies we need to take into account the participants' experiences in the classroom and interpretations of the approach. Such interpretations and experiences during implementation can clarify their agentive behavior in the foreign language and its development over the course. This has led to the ensuing research questions:

2. *How do students experience the designed social environment?*
3. *How do students interpret the designed social environment?*

On the other hand, this also means that we need to understand why certain agentive behavior takes place and how this develops over the course. The last two research questions focus on the attempt at understanding of how and when students in communicative events use the language for their purposes over the course, and how their agency is manifested in their use of the foreign language.

4. *How and when do students use the language they are learning for their own purposes within the designed social environment?*
5. *How does agency manifest itself in their use of the foreign language?*

### **4.3 The Research Context**

Data were collected throughout the 2017/2018 school year over a period of eight months in an extracurricular class at a school in Barcelona (sponsored by a public voucher system) called *Regina Carmeli, Horta*, where I teach all ESO (Compulsory Secondary Education) classes. At this point, I was teaching two different extracurricular classes. One of these groups was used in order to carry out the data collection. Eleven students – aged between 14 and 15 years old – were taught twice a week, with every lesson lasting one hour. They voluntarily participated in the investigation and were not selected in advance, which implied the students had different levels of English.

### **5. Documentation of the Process of Change**

Not only has the sociocultural theory been used to design the agency-based communicative pedagogical approach. This study has also chosen for a sociocultural psychology research methodology. This relatively new take on research is different from what SLA researchers consider to be experimental research.

In order to investigate and understand higher mental processes – such as agency in the foreign language – Vygotsky introduced an approach to the field of research that departs from the same sociocultural theory. He “proposes a bidirectionality in which natural endowments form the foundation for thinking; however, in the same way that a person interacts within socioculturally organized activity and artifacts, elementary functions are transformed and fall under the control of the person through use of external, self-generated, but culturally rooted mediation. This is at the heart of what cultural-historical psychology would characterize as development. Given that culture is constructed and reconstructed by humans over time, history or ‘genesis’ to use Vygotsky’s term, plays a central role in sociocultural research methodology. Vygotsky thus argues that the only appropriate way of understanding and explaining higher and culturally organized forms of human mental functioning, is by studying the process and not the outcome of development” (Lantolf & Thorne, 2006, pp.27-28).

Vygotsky was heavily influenced and inspired by philosopher Baruch Spinoza, as evident by the former's statement, that to study "a given thing's development in all its phases and changes – from birth to death – fundamentally means to discover its nature, its essence, for "it is only in movement that body shows what it is" (Vygotsky, 1978, p.64, as cited in Lantolf & Thorne, 2006, p.50). According to Vygotsky, *history* is not merely the study of the past, but "rooted in the Marxist dialectic, it is the study of phenomena 'in the process of change' (Vygotsky, 1978, 65)" (Lantolf & Thorne, 2006, p.50).

Therefore, the aim of this sociocultural psychology research is - in Vygotsky's words - to "describe process analysis, explain through dynamic relations, and understand through developmental analysis that returns to the source and reconstructs all the points in development" (1978, p.65). However, in order to investigate the process wherein the designed agency-based approach promotes learners' use of the foreign language through their agency over the course, there were several challenges that needed to be faced.

On the one hand, we needed to know how the very concept of agency itself could be investigated. This is not a straightforward task; Newman and Holzman (1996) already highlighted that "Vygotsky's approach begins with the assumption that humans are always and everywhere social entities, always deploying their agency in order to make sense of the environment, of what they are doing, and of what is being done to them" (as cited in Lantolf & Thorne, 2006, p.56). However, most of the published SLA research has forgotten to consider these sociocultural assumptions, and as they set "culture as an independent variable and mind as a dependent variable, it broke apart the unity of culture and mind and ordered them temporally – culture is stimulus, mind response" (Cole, 1996, p.327, as cited in Lantolf & Thorne, 2006, p.28). For this reason, agency cannot be considered as "a single monolithic variable but is perhaps best conceived of as a complex, dynamic system composed of a multitude of interrelated components" (Mercer, 2011, p.9). While examined the complex nature of higher mental processes, "Vygotsky introduced history into psychological research, not as an auxiliary feature but as the basic approach to all research aimed at understanding higher mental processes" (Lantolf & Thorne, 2006, p.28).

On the other hand, when investigating the process of development from social or psychological phenomena through human sciences we suddenly have “ourselves and our conditions as its object” (Jensen, 1999, p.97). In relation to the designed agency-based approach and the nature of this research, this consequently implies that the “very tool one uses to investigate psychological activity is the prerequisite and the result of research, “the tool and the result of the study” (Vygotsky, 1978, p.65)” (Negueruela, 2003, p.158). Through an analysis of the process involving the implementation and effects of the agency-based communicative pedagogical approach, one can comprehend how the learners’ use of the foreign language through their agency was promoted over time. Consequently, as has been discussed, the tool-and-result pedagogy will form the conclusion from this sociocultural research methodology. Based on the results of this study, the revised agency-based communicative pedagogical approach provides an informed discussion point for the fields of research and pedagogy on how to promote learners’ use of the foreign language through their agency over a course.

A proviso of the research is that the informed findings from this research are not sufficient for every teaching context, as we are dealing with unique individuals who engage in different sociocultural contexts, which is a feature often “not recognized in controlled research studies that assume a causal epistemology and are based on a collective aggregated subject of study” (Negueruela, 2003, p.157). In other words, each learner is a unique socioculturally situated ‘person’ with his/her own agency, rather than merely being a representative sample of the entire population. Therefore, this study does not aim to provide a completed understanding of agency, but tries to serve as a contribution towards an ongoing conversation about both the nature of agency and how learners’ language use through their agency can be promoted. In line with this idea, R. Ellis (1997) proposes that the findings of such kind of research “should be seen as provisional blueprints for classroom practice, as a way of possibly promoting learning rather than guaranteeing it” (Lantolf & Thorne, 2006, p.54). A more detailed description regarding the adopted sociocultural psychology research methodology and its application in this study will be discussed later on in this dissertation.

## **6. Organization of the Dissertation**

Now that the investigation has been introduced, the objective of this section is to provide a small overview of the different chapters in this dissertation. The latter is

organized in seven chapters, each one of them containing its own function within this investigation. Within these chapters, the concepts *student* and *learner* are used interchangeably, and generally refer to the language learner in the foreign language classroom. Nevertheless, the term *student* tends to be used when discussing aspects related to the foreign language classroom context or when mentioning the participants in this study. On the other hand, the notion of the *learner* is more frequently applied when citing or referring about published research that is related to both foreign language teaching and other fields of investigation.

Chapter Two represents the first part of the theoretical framework. It starts with an explanation on why agency has been chosen as the object of study, followed by various definitions of the concept itself from different informed points of view. Based on how agency has been defined over the years, it is explained how the agentive learner has been characterized and how agency has been conceptualized in this dissertation.

Chapter Three addresses the need for the inclusion of agency in the present educational system, namely within the guidelines of the Common European Framework of Reference (CEFR). Afterwards, a *contribution/daring metaphor* (Stetsenko, 2017) complemented by pedagogical-methodological principles as an informed conceptual basis is introduced for an agency-based communicative pedagogical approach. This is completed by the designed materialization of the approach that is used in this study.

Chapter Four comprises the research methodology. On the one hand, it is explained why the sociocultural psychology research methodology has been chosen, what its objective within the study is, and what its key components are. On the other hand, there is a focus on how this relatively new way of investigating analyzes the implementation and effects of the approach; this includes a discussion of the context, the participants, the data collection, the phases of the data analysis, the results, and the presentation of the conclusions.

Chapter Five represents the largest chapter of the investigation, which is the data analysis. Four different students are analyzed individually in three different ways. First, the interviews regarding both their interpretation and experience of the designed social environment are analyzed through qualitative content analysis. Next, the recordings



from three different communicative events over the course are analyzed, focusing on agentive behavior through agency-based classroom discourse analysis. Finally, their personal agentive development is established through temporal analysis. Consequently, the interrelations between the first two analyses in temporal analysis indicate how the designed approach has transformed each learner's *self-regulated activity* over the course.

Chapter Six offers the results of the data analysis, which are summarized in tables – whenever it was possible – to facilitate the understanding of the students' interrelations. Based on the results, the process of how the designed agency-based approach has promoted use of the new language (by the four students as a group over the course) is reflected. A discussion of the results rounds off this section, whereby the contributions of the results in this study are compared to previous research carried out on agency.

Chapter Seven presents the conclusions. Based on the results, the research questions are answered and complemented by the teacher-researcher's teaching diary. Part of the conclusions involves a discussion point based on the results on how to promote learners' use of the foreign language through their agency in the shape of a revised agency-based communicative pedagogical approach. Finally, the research contributions, its limitations, and suggestions for future research are discussed.

## **II THEORETICAL FRAMEWORK I: DEFINING AGENCY**

The first part of the theoretical framework explains why the very concept of agency has been chosen as the object of study, followed by five different definitions of this concept according to research. Afterwards, based on these previous publications, the agentive learner is characterized and it is both argued and justified how agency is conceptualized within this dissertation.

### **1. Why Agency?**

As has been pointed out in the introduction, the aim of the sociocultural theory is to develop a fully agentive being that is able to both adapt to the world and change it through conscious intentional activity (Lantolf, 2013). To develop such conscious social agents who can genuinely express themselves, agency needs to be fostered and developed. Curiously, despite the importance the sociocultural theory assigns to agency in the foreign language classroom (Lantolf, 2000), it “is a much-debated concept with diverse theoretical framings informing it” (Huang & Benson, 2013, pp.11-12). Mercer (2011, 2012) also pointed out that agency is a very complex phenomenon; for instance, how it should be conceptualized, defined and the significance it should be assigned has been the subject of many debates. Due to its complex nature, it is hard to find a widely accepted working definition of this very concept.

Over the years, “there has been a tendency in social research to either focus on an over-socialized, macro view of agency (thus ignoring the local and specific, seeking to supplant agency with structure, a form of social determinism) or to concentrate on overly individualized notions of agency (agency is often conflated with the concept of autonomy as a form of freedom from constraints). However, in recent years, systematic attempts have been made to find a middle ground on this position” (Huang & Benson, 2013, pp.11-12). Due to the fact that there are many different conceptualizations of agency, and a clear working definition still seems to be lacking, my first reason to why agency has been chosen is to shed light upon what exactly agency is and what role it plays in relation to language learning and teaching.

The following five definitions of agency summarize what this concept implies according to published research; moreover, they have enabled me to include all points of view from different authors who have been working on agency in other fields:

- 1. Agency as the Socioculturally Mediated Capacity to Act (in the Foreign Language)**
- 2. Agency as Self-Regulated Activity**
- 3. Agency as Being in Charge of your Own Socioculturally Situated Actions**
- 4. Agency as Assigning Significance and Relevance to Things and Events**
- 5. Agency as Becoming**

After an in-depth exploration of the previously mentioned definitions, it is made clear how agency will be addressed throughout this research. As agency “may be difficult to observe and analyze in natural instances of its occurrence” (van Lier, 2008, p.162), an informed definition as a starting point is necessary, because “for researchers, it is important to be able to recognize or define agency when examining data” (Mercer, 2012, p.42). This follows the work of similar researchers, who “in recent years have attempted (actually struggled) to offer a definition which can be used, more or less, as a working definition to guide their empirical research” (Huang & Benson, 2013, p.15).

Another reason for my research on agency is that it is one of the key constructs that develops the students’ communicative development, so it needs to be included in the classroom (Lantolf, 2013; Lantolf & Thorne, 2006; Mercer, 2011, 2012; Stetsenko, 2017). By teaching from a sociocultural perspective, “the individual begins to develop agency (i.e. self-regulation – the capacity to mediate and regulate his/her own activity through culturally organized mediational means. The process through which this development happens is referred to as internalization, appropriation and habitus” (Lantolf & Thorne, 2006, p.69). This study further elaborates on the conclusions drawn by Mercer, who pointed out the need to “make understanding learner agency, its emergence and ongoing development a priority” (2012, p.57).

Therefore, the second part of the theoretical framework portrays how agency is included within the current educational system. Furthermore, it is discussed how this framework can be complemented and improved upon from a sociocultural perspective through the inclusion of agency. Founded on a teaching/learning metaphor that encourages agency, an informed conceptual basis for an agency-based communicative pedagogical approach – including its materialization – has been created for its implementation and effects to be analyzed. The goal is to understand the process of how this approach promoted learners’ use of the foreign language through their agency over the course.

## **2. Defining Agency**

Agency is a frequently mentioned concept in research related to foreign language teaching. Despite its importance, it has been defined and described in distinctive ways over the years. The aim of this subchapter is to discuss these conceptualizations; a wide variety of understandings have been aligned with the intention of arriving at thorough understandings of what agency is exactly, how it emerges and develops, and what its relations are to other fundamental concepts of the sociocultural theory.

### **2.1 Agency as the Socioculturally Mediated Capacity to Act**

One of the most cited quotations on agency comes from the field of linguistic anthropology, which Ahearn coined as “the socioculturally mediated capacity to act” (2001, p.112). Due to its relevance, this definition is our starting point.

#### *2.1.1 Agency as a Contextually Enacted Way of Relating One’s Self to the World*

Ahearn’s intention was to emphasize that “all action is socioculturally mediated, both in its production and in its interpretation” (2001, p.112). Even though in her opinion this definition “leaves many details unspecified” (Ahearn, 2001, p.112), a large amount of different interpretations and definitions on agency have elaborated on this definition. Ahearn’s ideas are based on Pickering’s, who stated that “within different cultures human beings and the material world might exhibit capacities for action quite different from those we customarily attribute to them” (1995, p.245, as cited in Ahearn, 2001, p.113).

Taking into consideration this determining role of the sociocultural environment, Van Lier – who also actively tried to find an explicit working definition for agency in the classroom – stated that “agency is always a social event that does not take place in a void or an empty wilderness. Even when an unsolicited individual act is agentive, it is socially interpreted (as well as often socially motivated)” (2008, p.161). That is, agency is always “situated in a particular context and it is something that learners do, rather than something the learners possess, i.e., it is behavior rather than property” (Van Lier, 2008, p.171). Therefore, even though the individual is responsible for his/her actions, we should take into account that “agency is not simply an individual character trait or activity, but a contextually enacted way of being in the world” (Van Lier, 2008, p.161).

This point of view aligns with the sociocultural theory, because “Vygotskian theory compels us to understand agency not as a quality of an individual but as a contextually situated way of relating to the world that is shaped by our developmental history as well as our potential future” (Lantolf & Poehner, 2008, p.21). As Van Lier stated; agency stands for “action potential, mediated by social, interactional, cultural, institutional, and other contextual factors” (2008, p.171). In other words, whenever people decide to express themselves in the foreign language by bringing “to interactions their own personal histories replete with values, assumptions, beliefs, rights, duties, and obligations” (Donato, 2000, p.46), they always do so by considering their relationship with their sociocultural environment.

Further elaborating on this viewpoint is Stetsenko, who suggests that the exertion of agency is always “collaborative and relational (yet not somehow de-individualized” (2017, p.225). For instance, whenever someone acts in the foreign language, he/she decides to achieve his/her communicative goals through actions that are in accordance with both his/her unique way of being and the surrounding sociocultural world.

This establishes a relationship between agency and identity. Before explaining what this connection implies, it needs to be clarified what identity stands for. According to Taylor (1989) identity is the concept of “the self”, or in Kanno’s words “our sense of who we are and our relationship to the world” (2003, p.3). Along the same lines, Norton considers identity as the following: “how a person understands his/her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future” (2000, p.5). In other words, how you relate yourself to the world depends first on the relationship you have with your sociocultural environment, especially with the individuals within it.

This relationship is of crucial importance because the expression of one’s identity is both conditioned and/or shaped by social interactions (Block, 2007). Additionally, Huang and Benson state that “identity can be transformational and transformative; it is constructed, maintained, and negotiated to a significant extent through language and discourse in particular historical, sociocultural and political contexts (Norton, 1997, 2000; Varghese, Morgan, Johnston, & Johnson, 2005)” (2013, pp.18-19). Ideally, the self is in harmony with the environment; however, when learning a foreign language,

“new identities (ways of linking the self to new worlds and words) need to be forged that bridge the gaps between the known and the new. In addition, relationships with new people need to be established, and we may need to fight for who we are and will (want to) become (without ‘losing our self’)” (Van Lier, 2007, p.58).

The previously mentioned forging of identities can only take place when the learner is involved as “an-individual-that-operates-within-mediational-means” (Wertsch et al., 1993, as cited in Lantolf, 2013, p.19), namely, as a “social being whose very individuality rests on, and is derived from, social relationships, culturally organized activities, and use of artifacts (Vygotsky, 1978)” (Lantolf, 2013, p.14). In so doing, students can figure out for themselves how to develop the identity(-ies) they want to either keep or adopt in the foreign language. This process is also known as identity construction, which is defined by Hawkins as “an ongoing negotiation between the individual and the social context or environment, with particular attention paid to operant cultural and power relations” (2005, p.61). Therefore, “individuals bring lived histories to activities and events in situated environments, and it is through communications and interactions with others in these environments that learners negotiate and co-construct their views of themselves and the world. The activities and contexts, however, are imbued with and represent specific values and ideologies (which privilege certain practices over others), and these shape the dynamics of the interactions” (Huang & Benson, 2013, p.18).

For this reason, Block wonders if “identity is, at least to some extent, a self-conscious, reflexive project of individual agency, created and maintained by individuals” (2007, p.865). If this is the case, then opportunities to create interpersonal relationships through the expression of agency in the foreign language can destabilize such personal identities. As Dunn and Lantolf suggest, “accents, (un)grammaticality, and pragmatic and lexical failures are not just flaws or signs of imperfect learning but ways in which learners attempt to establish (new) identities and gain self-regulation through linguistic means. In an important sense, L2 learning is about gaining the freedom to create... (1998, p.427)” (as cited in Lantolf & Thorne, 2006, pp.274-275).

### *2.1.2 The Conditioning Role from the Sociocultural Environment on Agentive Activity*

If foreign language learning is connected to the idea of gaining the freedom to create (as suggested by Dunn and Lantolf, 1998), then students need opportunities to interact with the sociocultural environment in order to establish new identities and gain self-regulation through linguistic means. According to Vygotsky, “the social environment in general, is what surrounds the child and exists independently from a child, as an “aggregate of objective conditions existing without reference to the child and affecting him (sic) by the very fact of their existence” (Vygotsky, 1998, p.198)” (Fleer, González Rey, & Veresov, 2017, p.10). These objective conditions differ per classroom, as they depend on the teacher, the students, the surroundings, the materials, etc. Despite its previously mentioned importance, the environment – in this case the foreign language classroom - is often taken for granted, as it is perceived as a single unified concept. However, this environment is what plays a crucial role within the sociocultural theory and for agency, it is considered to be “the source of development” (Vygotsky, 1998, p.203).

The foreign language classroom is neither static nor monolithic (Funder 2001), and should according to Mercer “be understood as representing dynamic systems composed of a multitude of components which can combine and interact in complex, unique ways. In referring to the important role played by contextual factors, care must be taken not to oversimplify their character. Research should consider more closely which aspects of contexts, possibly in combination, and to what degree may be affecting and being affected by learner agency” (2012, pp.42-43). Here, the social environment should “not be regarded as a condition of development... but one should always approach environment from the point of view of the relationship which exists between the child and its environment at a given stage of his development” (Vygotsky, 1994, p.338). How students choose to act depends on their environment and the relationship they have with it. This relationship between the individual and its environment can be influenced by physical and sociocultural factors simultaneously.

On the one hand, when focusing on the physical factors, it must be clear that not all students worldwide have access to the exact same tools. Menezes explains that “as ‘non-privileged’ students do not have the same affordances the ‘privileged’ do, they have to be more autonomous and rely more upon their agency, in order to ‘relate their

self to the world' (van Lier, 2002, p.147)" (2013, p.65). Menezes further elaborates this idea, by providing an example of learners who live in the Amazon forest without electricity, explaining how their circumstances limit their exertion of agency; "their affordances will be different from our own and no matter how much they act upon their processes, their 'socioculturally mediated capacity to act' will be restricted by their environment. Likewise, one can be extremely autonomous, but environmental constraints or a given context can limit one's acts or agency" (2013, p.66).

Similarly, Sade concludes that "the social location of a particular individual enables him/her to have access to some linguistic and non-linguistic choices and not others" (2008, p.14). From this perspective, knowledge takes on different functions, as Van Lier states: "knowledge of language for a human is like knowledge of the jungle for an animal. The animal does not 'have' the jungle; it knows how to use the jungle and how to live in it. Perhaps we can say by analogy that we do not 'have' or 'possess' language, but that we learn to use it and to 'live in it'." (2000, p.253).

On the other hand, sociocultural factors can also influence the relationship between the individual and the environment, due to the fact that "personal decisions to act are, in fact, constrained by social conditions and resources (Ratner, 2011a,b)" (Ratner, 2012, p.427). That is, "an individual is mediated not only by material and symbolic tools, but also always by social formations such as immediate communities of practice (in the sense of Lave and Wenger 1991) as well as distant or even 'imagined' communities. (See, for example, Anderson 1983; see also Wenger 1998; and related to L2 contexts, Norton 2000)" (Lantolf & Thorne, 2006, p.238). This socioculturally mediated influence implies that "when an individual produces an utterance, this instance of a communicative gesture consists of drawing from prior voices and articulations emerging from that community, tailoring the utterance so that it may achieve the speaker's goals, and anticipating the potential responses from the interlocutor or community to the utterance in question" (Lantolf, & Thorne, 2006, p.238). For this reason, the actions in the foreign language should eventually be in line with the unwritten social and culturally determined interaction rules. From this point of view, it is important to highlight the fact that agency should consequently not be seen as "freely" creating in the foreign language on one's terms; it is never a "property" of a particular individual, but rather, "a relationship that is constantly co-constructed and



renegotiated with those around the individual and with the society at large” (Lantolf & Pavlenko, 2001, p.148, as cited in Lantolf & Thorne, 2006, p.239).

Through such socioculturally mediated action of all participants, the foreign language classroom with its components and interactions becomes according to Mercer complex, dynamic, and in a constant state of flux. Consequently, this gives “rise to changing states in the system and the way in which the components interact. Whilst the system continually evolves and adapts internally as well as through external connections to its environment (Larsen-Freeman & Cameron, 2008, p.43), it can also adapt and thereby generate a kind of ‘dynamic stability’” (Mercer, 2011, p.3). This means that a system can continuously adapt in order to retain a degree of stability. It is up to the teacher to both flexibly influence and manage this degree of stability through the amount of opportunities for students to exert their agency in their environment. Nevertheless, even when trying to maintain a certain degree of stability in the foreign language classroom, it is inevitable that “changes in one part of the system will lead to changes in other parts of the system in ways that are not entirely predictable and hence complex systems are typically described as being non-linear” (Mercer, 2011, p.3). The following sections aim at presenting how the decisions to either allow or disallow students to establish relationships between them and their environment affect both their exertion and development of agency in the foreign language.

### *2.1.3 The Distribution of Agency in the Foreign Language Classroom*

Even though “the environment provides a semiotic budget, which does not refer to the amount of ‘input’ available, nor the amount of input that is enhanced for comprehension, but to the opportunities for meaningful action that the situation affords” (Van Lier, 2000, p.252), it is often excluded in the foreign language classroom. This is surprising, particularly because when learning a language, students are “in need of forging productive identities that link the personal self to the new worldly demands presented by the new language” (Van Lier, 2007, p.62). These new worldly – and therefore socioculturally situated - demands that Van Lier mentions are often not considered by teachers, who opt instead for traditional teaching strategies. During their teacher-centered lessons, there is almost no interaction between the participants and their environment, as the textbook often turns into a script that is followed step-by-step to ensure the curriculum is covered and the students are prepared for their exams.

This has consequences for the distribution of agency in the foreign language classroom, especially when taking into consideration Rowland's point of view, who states that agency is concerned with "the individual's influence over his/her particular situation" (2011, p.435). Whenever a teacher decides to follow the book to the letter, it is neither the teacher nor the foreign language students who are in control of what is taking place during particular situations in the classroom; it is the textbook and/or the materials that trump all the decisions, as though they were in charge. Students are merely passive participants who only carry out a series of – often – "one-answer-only exercises" the book provides, whilst the teachers spend their time explaining information about the language from the book and then verifying if the students are indeed producing the outcomes in the foreign language, as the textbook would have prescribed them to. Consequently, instead of making their knowledge functional by putting this into socioculturally situated practices where they can manifest their agency in the foreign language, they only learn how to apply incomplete rules-of-thumb (Lantolf, 2013). We can therefore conclude like Mercer that "too great an emphasis on structures denies actors any power and fails to account for human beings making a difference" (2011, p.2). In other words, it excludes what Bakhtin (1981) coined as *chronotope*: learning how to constantly place words and actions within a recognizable or time-space configuration.

On the contrary, whenever a teacher does decide to let all participants interact with their sociocultural environment, then the material is more likely to become a tool to communicatively develop the students in the foreign language, instead of a goal in itself. Thus, agency can belong to both the teacher and students, who claim control of the interaction and decisions within their environment. As a result, the dynamic and complex classroom suddenly gains meaning(s). "These meanings become available gradually as the learner acts and interacts within and with this environment" (Van Lier, 2000, p.246). Learning in this case is not a matter of providing input to a passive recipient, but rather "the development of increasingly effective ways of dealing with the world and its meanings" (Van Lier, 2000, pp.246-247).

Whenever students are given freedom to interact, teachers can aim at creating a social environment with "relations of possibility" (Van Lier, 2004, p.95). This is a social environment that affords opportunities for meaningful actions, as well as possibilities

for agency and its development. This is because agency can only emerge and develop in an environment that allows participants to interact “between resources and contexts and the learners’ perceptions and use of them” (Mercer, 2012, p.43).

Though the classroom is a potential stage for students to exert their agency in the foreign language through interaction, we should not dismiss the previously discussed conditioning role of the environment. Toohey and Norton state that such environments simultaneously “afford and constrain possibilities for individual and social action in them” (2003, p.59). Given that not all social action is possible, the environment becomes a source of development. When students decide to exert their agency, the foreign language classroom suddenly provides them with a socioculturally mediated stage and dynamic context in which they can learn how to act appropriately. From this standpoint, agency can be considered “a quality of the engagement of actors with their world within a particular ecology (Biesta & Tedder, 2007)” (Stetsenko, 2017, p.223). For this reason, within the foreign language classroom, Sealey and Carter (2004) commend the co-existence of structure (social relations and macro features of society) and agency (humans as agents in the human world) as interacting in a relationship of reciprocal causality which generates emergent irreducible phenomena to develop learner agency.

## **2.2 Agency as Self-Regulated Activity**

Our cultural inheritance “endows us with the capacity to organize and control our biological inheritance” (Yaroshevsky 1989, p.230, as cited in Lantolf, 2013, p.18). This “ability to create and use symbols, in particular linguistic symbols, enables humans to mentally plan their activity ideally and in advance of objectifying that activity in concrete action” (Lantolf, 2013, p.19). A closely related concept of the ability to plan one’s activity is agency, which represents “the human ability to act through mediation, with awareness of one’s actions, and to understand their significance and relevance” (Lantolf, 2013, p.19). Namely, when trying to express themselves in the foreign language, the individuals simultaneously use and develop their “capacity to mediate or regulate [their] own activity through culturally organized mediational means” (Lantolf & Thorne, 2006, p.69). The aim of this section is to explore what such self-regulated activity implies. First and foremost, this involves analyzing what it means to *act* and what exactly triggers the activity of the learner. Afterwards, a discussion of the research

will content that agency in the foreign language may be expressed outwards, but also as an internal process that occurs through the self-regulation of one's cognition, emotions, and beliefs.

### *2.2.1 Agency and the Misconception of Acting*

One of the earliest descriptions of the very concept of agency comes from Giddens (1976, 1984), who stated in several works that agency is the capacity to act otherwise, or to select a course of action from a range of options. Giddens also referred to it as “the capability of the individuals to make a difference to a pre-existing state of affairs or course or events” (1984, p.14). As seen from the earliest works, agency has mainly been associated with the concept of action. Nevertheless, confusion emerges when it comes to what it exactly means to *act*; “the simplicity of the expression capacity to act also belies the complexity of what such latent capacity could involve” (Mercer, 2012, p.42). Especially because “some forms of withdrawal or aloofness, such as indications of a lack of willingness to communicate with others in some L2 contexts could be seen as an expression of agency” (Van Lier, 2008, pp.178-179). Indeed, agency does not always necessarily mean one's socioculturally mediated capacity to act through linguistic creations in the foreign language; “learners may vary in the degree of agency they wish to aim for both as individuals and in respect to different contexts and purposes.” (Mercer, 2012, p.56). This even implies making the decision to not say anything; the manifestation of agency can therefore also take place “through deliberate non-participation or non-action” (Mercer, 2012, p.42).

Further elaborating this idea is Kovel, who states that what makes us human, and what defines agency, is the fact that humans can always consciously decide for themselves how to act, no matter what socioculturally mediated circumstances they are involved in; “human nature is defined negatively: the human being is the animal who says ‘no’” (2008, p.241). Along the same lines, though still focusing on relating agency to visible action, are Candlin and Sarangi, who relate agency to the reflexive capacities of human beings, and conceptualize agency as “the self-conscious reflexive actions of human beings” (2004, p.xiii). From this angle, it seems that socioculturally mediated decisions leading to foreign language creation always demonstrate learner agency. However, one's non-action – when being involved in contexts where a student has to use the foreign language – can either be a conscious and deliberate socioculturally mediated

decision (agency in the foreign language) or a lack of functional regulation of cognitive tools to either understand something or transmit a message in the foreign language (a lack of expressing agency in the foreign language). As a result, it would be difficult, if not impossible, to create ‘degrees’ of agency like van Lier (2008), because agency no longer means *acting* or *doing* in the sense of executing a volitional and visible action. For this reason, “self-regulated activity expresses agency” (Van Lier, 2008, p.174).

In other words, how the student manifests his/her agency in the foreign language depends on the regulation behind it. Mercer points out in one of her studies that “whilst an individual’s capacity to act is widely accepted as being socioculturally, contextually and interpersonally mediated, it also needs to be understood in terms of a person’s physical, cognitive, affective, and motivational capacities to act” (2012, p.42). According to her, “essentially, definitions of agency need to highlight the multicomponential intrapersonal nature of agency as well as the role of socioculturally-mediated processes” (2012, p.42). For this reason, the following subchapters will not only discuss how agency as self-regulated activity is triggered (*perezhivanie*), but also what is being regulated before the visible activity (cognition, emotions and beliefs).

### 2.2.2 *Perezhivanie: The Trigger of the Expression of Agency*

To begin with, any expression through student agency originates within the sociocultural environment. This is because the students “make personal sense out of what they encounter and use affordances in ways that are personally meaningful and relevant” (Mercer, 2012, p.43). This process of making sense of what one encounters is an internal process that happens through *perezhivanie*.

Before addressing its relevance, it is convenient to understand what this Russian concept implies within the sociocultural theory. The “concept of *perezhivanie* developed by Vygotsky represented a new moment in the study of human motives that considered both the psychological operations and performances that characterize themselves in the person’s *perezhivanie* at that moment in which they are socially interacting” (Fleer & González Rey, 2017, p.147). Vygotsky described *perezhivanie* as how someone “becomes aware of, interprets and emotionally relates to a certain event” (Vygotsky, 1994, pp.340-341, as cited in Veresov & Mok, 2018, p.90)”. That is, *perezhivanie* is a concept where “on the one hand, in an indivisible state, the environment is represented, i.e. that which is being experienced – *perezhivanie* is

always related to something which is found outside the person – and on the other hand, what is represented is how I, myself, am experiencing this, i.e., all the personal characteristics and all the environmental characteristics are represented in *perezhivanie*” (Vygotsky 1994, p.342, as cited in Fleer, González Rey, & Veresov, 2017, p.11). Consequently, in “every *perezhivanie* we distinguish: firstly, an act, and secondly, the content of *perezhivanie*. The first is an activity related to the appearance of certain *perezhivanie*; the second is the content, the composition of what is experienced” (Varshava & Vygotsky 1931, p.128, as cited in Veresov, 2017, p.48).

In relation to the foreign language classroom, this implies that despite the fact that all participants are involved in the same lesson, how every individual experiences what is taking place is unique. Through these experiences, a student can “work out his inner attitude to the various aspects of the different situations occurring in the environment” (Vygotsky, 1994, p.346, as cited in Veresov, 2017, p.57). For this reason, Benedetti and Stanislavsky conceive of *perezhivanie* as “the process by which an actor engages actively with the situation in each and every performance” (2007, p.xviii, as cited in Mok, 2017, p.26). According to Hammer “in rethinking the child’s *perezhivanie* as a theoretical concept from the teacher’s point of view, it can be seen as a prism that refracts every social interaction and influence. Every influence of the teacher is not a direct influence on the child because it is refracted through the child’s *perezhivanie*, even though the child is seen to be following the teacher’s directions in learning, the child engages in the learning tasks in his/her own way. As every child is unique, the learning is refracted through their own experiences and perspectives of the world” (2017, p.71).

There are authors who argue that the “subjective configurations in their complexity and dynamic character are the motive of the action, a motive that is complex, variable, open to the context, involved in the action and self-generative of multiple subjective senses on which the different individual’s expressions and behaviors are based” (González Rey, Mitjás Martínez, Rossato, & Goulart, 2017, p.226). In other words, “*perezhivanie* is not internalized rather it is produced by the child. The production of personality of the child, the production of the human being in a social context” (Hammer, 2017, p.79). However, this study takes on Vygotsky’s perspective, who “foreshadowed how he would later assign theoretical status to *perezhivanie* as involving an “emotional-

intellectual organization” that functioned to motivate creative performances and was therefore closely related to action (González Rey, 2016, p.307)” (as cited in Lantolf & Swain, 2019, p.3). Although one’s subjective lived experience – *perezhivanie* – can make “clear the motivational character of any human performance” (Fleer & González Rey, 2017, p.148), it does not necessarily determine action; the student decides by his/her self-regulation how to eventually act, or not, upon this in the foreign language. Both perspectives do specify that “social spaces are not responsible for our behavior; [rather,] our behavior results from the subjective configurations that emerge within social experiences” (González Rey, Mitjáns Martínez, Rossato & Goulart, 2017, p.226).

### *2.2.3 The Role of the Mind and the Brain in Self-Regulated Activity*

How someone decides to act upon his/her subjective configurations depends on how his/her or her mind forms the activity. The mind “is what we do in the world when being engaged with the environment” (Arievitch, 2017, p.16). Its main function “is to regulate, and more specifically to orient, individual’s interaction with the ever changing, uncertain, and unpredictable environment” (Arievitch, 2017, p.25). In other words, our mind defines who we are as human beings; it shapes the eventual actions we are going to undertake in different situations. In relation to foreign language teaching, this point of view is of crucial importance, as the sociocultural theory considers the mind to be “the final product of the internalization of cultural-historical experience” (Negueruela, 2003, p.90). Students should be enabled to eventually act ““in the mind,” or on the mental plane, that is, independently of the physical presence of the problem situation” (Arievitch, 2017, p.93) in the foreign language. This explains why in one of his earlier works, Lantolf states that “despite the label “sociocultural” the theory is not a theory of the social or of the cultural aspects of human existence... it is, rather, ... a theory of mind” (2004, pp.30-31, as cited in Lantolf & Thorne, 2006, p.1).

This being said, reaching a stage where you can effortlessly express the activity you have in mind within a foreign language is not an easy task. This is because it depends on each student’s capacity to self-regulate his/her activity in the foreign language; “this type of regulation conceptually corresponds to what is traditionally called the mind and is radically and qualitatively different from the functioning of the brain” (Arievitch, 2017, p.26). The brain in mainstream neuroscience and cognitive science is often considered as the seat of the mind. However, Arievitch states that it is “whole persons

as active agents, not brains, who think, interpret information, decide, and act. And it is persons, not brains, who are responsible for their actions. The brain does not “care” about what we do and how we do it and about the outcomes of these actions” (2017, p.22). Nevertheless, although brains may not be able to undergo and/or feel social experiences, they do prepare us to contemplate and confront alternatives on how to eventually act – or not – in the foreign language through self-regulation. That is, it represents the human organ that supports all kinds of activities, its main function being “that of preparing the individual for an infinite variety of actions” (Arievitch, 2017, p.13). Therefore, learner agency bridges the gap between the mind and the brain; the brain prepares and supports the student to self-regulate the emerging activity he/she has in mind within a variety of foreign language contexts.

From this perspective, if teaching aims at improving the students’ self-regulated activity in the foreign language, it should “not strive to highlight memorization of new information and its retrieval as a criterion of learning and mastery. Instead, the emphasis would need to be on “understanding performances” (Perkins, 1995) – various forms of learning activities based on using new content knowledge as a tool for thinking about issues in a certain area – that lead to students’ enhanced conceptual understanding and competent problem solving (Arievitch, 2017, p.141). Conceptual understandings are of crucial importance for students to regulate their activity in the foreign language. However, cognition is not the only aspect that is being regulated by the individual to express him/herself in the foreign language; the following sections will also analyze other regulated aspects, such as emotions and beliefs, in further detail.

### *2.2.3.1 Cognition*

As has been pointed out before, for the students to regulate and exert their activity in the foreign language, they can avail themselves of certain cognitive tools. The latter consist of interrelated functional concepts about the foreign language and its use in socioculturally situated contexts. These tools “help to examine objects and situations more effectively, to identify the features that are essential for a given problem situation, and thus open up new possibilities for action” (Arievitch, 2017, p.101) – in this case – in the foreign language. In other words, each cognitive tool “dramatically enhances students’ ability to construct their own informed perspectives, to think critically about issues within a given discipline, and to find their own solutions to various problems”



(Arievitch, 2017, p.139) that are to be solved in the foreign language. Without opportunities for students to (re-)create their own cognitive tools, carrying out any task in the foreign language on their terms would be too challenging for them.

Thus, if cognitive tools aim at more effectively regulating one's own activity in the foreign language, then "real understanding can only be the outcome of problem solving or application. Everything before application is only an initial "pre-understanding"" (Arievitch, 2017, p.143). In the light of this viewpoint, Joldersma states "cognition centrally involves something that we do, aptly characterized by Noë as a "temporally extended process of skillful probing" in which "the world makes itself available to our reach"" (2013, p.267). This means "consciousness is not something that we have in the head; it is what we do in the world" (Noë, 2009, p.166), that is, how students within a sociocultural context apply in the foreign language through self-regulation what they have learned.

Regarding this, cognitive tools are therefore not merely pre-made blueprints for students to express themselves in the same way; more specifically, they orient each student because they "(re-)present for the individual (agent) the problem situation and conditions of potential actions" (Arievitch, 2017, p.40). As a result, these interrelated cognitive tools about the foreign language and its use "bring about qualitatively new possibilities for flexible (non-automatic) regulation of the agent's behavior" (Arievitch, 2017, pp.148-149). Logically, regulating cognitive tools to express oneself in the foreign language "relates to a delay or a slowdown in the action, on the one hand, and to the development or strengthening of orienting-exploratory activity on the other, that is, to clarifying the situation and guiding an action on the basis of a new, still unconsolidated meanings of things" (Galperin, 1992, p.54, as cited in Arievitch, 2017, p.35). In other words, one's cognitive involvement in the foreign language leads to "new, non-physiological (non-automatic) forms of regulation that allow for adjusting the organism's repertoire of reactions to genuinely novel situations" (Arievitch, 2017, p.27). Thus, tasks through which students can manifest their agency in the foreign language are needed so they can learn to consciously regulate their cognitive tools on their terms in socioculturally situated contexts.

Nevertheless, self-regulated activity does not only involve effectively interrelating cognitive tools to get a message across in the foreign language; students also regulate their emotions and beliefs before deciding how to eventually act, or not.

#### 2.2.3.2 *Emotions and Beliefs*

According to Mercer, “effective self-regulatory learners have been found to be those who are aware of themselves as active agents and who are then able to exercise that agency through various strategies to actively shape and construct their learning experiences as well as their motivational and affective responses (Bown, 2009, p.578)” (2011, p.2). The following paragraphs aim at explaining that whenever a student expresses his/her agency in the foreign language, cognitive tools as well as emotions and beliefs are being regulated.

On the one hand, when analyzing emotions, it is important reiterate the role that *perezhivanie* – the previously mentioned lived experience that triggers agency – has on the student’s self-regulation. Due to the fact that “the concept of feeling captures the unity of affect and intellect (Vadeboncoeur & Collie, 2013)” (Fleer, 2017, p.89). In other words, the emotions that are provoked by the student’s *perezhivanie* can be regulated up to a certain degree before undertaking action. Similarly, Holodynski argues that emotions regulate actions, such that when self-regulation is achieved, the learner demonstrates “the ability to modify emotions in terms of their quality, intensity, frequency, course, and expression” (2009, p.145).

In the same vein, Holodynski et al. define emotional action regulation “as a process whereby emotions trigger a spontaneous action readiness in order to change a situation in a motive-serving way (2013, p.32). It is highlighted that emotions regulate actions and, (...) how actions regulate emotions (Holodynski, 2009, p.146)” (March & Fleer, 2017, p.107). Holodynski (2004) suggested that emotion regulation is a demonstration of consciousness of the learner’s emotional state. This self-regulation of emotions can eventually lead - according to Damasio (2003) - to “a raw expression where movement, body language, facial expression, voice (prosody) and language” (March & Fleer, 2017, p.107) are used to manifest agency in the foreign language. Nevertheless, Brennan (2016) argues that “the expression of an emotion may not match how it is being felt” (Veresov & Mok, 2018, p.96); that is, how the student eventually acts through the

foreign language – or through non-action – depends on how he/she has contemplated and confronted alternatives that are influenced by his/her emotions. This clarifies the difference between *perezhivanie* and emerging emotions: whereas one's *perezhivanie* – how someone becomes aware of, interprets and emotionally relates to an event (Vygotsky, 1994) – cannot be avoided or controlled through self-regulation, one's emerging emotions from the *perezhivanie* can be regulated; it depends on the learner how to consciously act upon one's created *perezhivanie* through conscious self-regulated activity.

On the other hand, no matter how important the self-regulation of cognitive tools and emotions is, “before a learner engages their agentic resources and chooses to exercise their agency in a particular learning context, they have to hold a personal sense of agency – a belief that their behavior can make a difference to their learning in that setting” (Mercer, 2012, p.41). Without such a belief, it is very unlikely students will express their agency in the foreign language by means of linguistic creations. Consequently, we can therefore state that when students self-regulate their activity, this makes them “responsible for actions, both physical and symbolic, that contribute to the formation and reformation of the world inhabited by objects as well as other agents” (Harré & Gillett, 1994, p.107, as cited in Pavlenko & Lantolf, 2000, pp.164-165).

Further elaborating on the previous ideas is Duranti (2004), who “claims that agency incorporates consideration of the effect of one's actions on others and on oneself, as well as the knowledge that one's actions are open to evaluation” (Van Lier, 2008, p.182). According to Mercer, first there is “a learner's sense of agency, which concerns how agentic an individual feels, both generally and in respect to particular contexts. Secondly, there is a learner's agentic behavior in which an individual chooses to exercise their agency through participation and action, or indeed through deliberate non-participation or non-action. Agency is therefore – as previously mentioned – not only concerned with what is observable but it also involves non-visible behaviors, beliefs, thoughts and feelings; all of which must be understood in relation to the various contexts and affordances from which they cannot be abstracted” (2012, p.42).

In congruence with the above, Bown stated that “to effectively manage learning and regulate emotional responses, learners must be aware of their own agency and must

believe themselves capable of exercising that agency” in all learning contexts” (2009, p.578, as cited in Mercer, 2011, p.2). These self-beliefs are not consistent, and “can be differently dynamic and vary across time and in terms of their relative sensitivity to context” (Mercer, 2012, p.53). For example, “a learner may lack the confidence to take the kinds of risks that allow for further practice and language development. This lack of confidence is not purely affective, but may be intimately linked to cognitive ability (including motor skills), self-perception of their abilities and their manifestations in concrete situations (e.g. a moment of nervousness or distraction may influence a learner’s confidence), among other aspects” (González Rey, Mitjans Martínez, Rossato, & Goulart, 2017, p.221). This lack of confidence to express oneself in the foreign does not necessarily imply the individual will succumb to this shortcoming; the fear can also be surpassed. However, when a student voluntarily decides not to act, the teacher cannot evaluate one’s development of agency in the foreign language. For this reason, “learner agency exists as latent potential to engage in self-directed behavior but how and when it is used depends on a learner’s sense of agency” (Mercer, 2011, p.9). That is why Gao also states (2010a) that a critical part of learner agency is also the learners’ motive/belief system.

### **2.3 Agency as Being in Control over One’s Own Socioculturally Situated Actions**

Manifesting agency in the foreign language through self-regulation implies that there needs to be a space provided in the classroom where students are in control over their actions. Due to the close relationship of agency with other fundamental concepts such as autonomy, control, and choice, this subchapter first aims at differentiating these concepts and explaining in further detail the relationship these have with learner agency. Subsequent to this, a discussion will follow as to how despite the teacher handing over responsibility to the students, this does not necessarily translate into a willing undertaking of action on their behalf. For this reason, the connection between learner agency and one’s willingness to communicate will also be addressed.

#### *2.3.1 The Dialectics of L2 Learner Autonomy and Agency*

Agency in the foreign language can only be manifested and developed if the teacher provides tasks in which students are, to some degree, in control of their own actions. According to Roebuck (2000), students can bring their unique histories, goals and capacities to the task so as to make the task their own. As a result, what differentiates a

task from an activity is that the former represents what the teacher “would like the learner to do, and activity is what the learner actually does. Thus, activity is how learners – as agents – construct the task” (Lantolf & Thorne, 2006, p.237). Though this may indicate a clear connection between autonomy and agency, “in current literature on autonomy in language education, the boundaries between autonomy and agency are often blurred and muddled” (Huang & Benson, 2013, p.16). The following paragraphs aim at exploring the concepts of agency and autonomy, and their relationships from different points of view. This is necessary, because from all “autonomy-related concepts, agency is perhaps the most difficult one to define and some researchers simply use the two terms interchangeably (Toohey, 2007; Toohey & Norton, 2003)” (Huang & Benson, 2013, p.8).

On the one hand, according to Lantolf (2013), autonomous learner research (ALR) and sociocultural research provide different interpretations on agency, autonomy, and the role they play in foreign language teaching. He indicates that autonomy in autonomous learner research is generally defined as incorporating aspects of agency. From the autonomous learner research’s point of view, the individual agent “is rooted in Locke’s notion of the individual as a solipsistic and sovereign entity capable of acting ‘without interference or subordination to outside authority’ and who is ‘developmentally prior to social life’ (Wertsch et al., 1993, p.338). The person for Locke is an autonomous being” (Lantolf, 2013, p.18). Similarly, Huang and Benson both state that “in the field of applied linguistics and in research on autonomy in language education in particular, agency and autonomy are in most cases treated as two distinct terms with different emphases. For example, agency may carry a focus on self-conscious reflexive learning actions (see Candlin & Sarangi, 2004) while autonomy is concerned with a sense of being in control of the learning process” (2013, p.16).

On the other hand, Lantolf indicates that - with the exception of a controversial discussion by Bakhurst (2007) - “the term ‘autonomy’ is not referenced in SCT literature and is certainly not a central concept of the theory” (2013, p.18). Agency, on the contrary, is not only often featured in sociocultural writings (e.g. Wertsch et al., 1993; Stetsenko & Arieviditch, 2004; Stetsenko, 2017), but also often used as a synonym of autonomy. According to SCT research, the individual agent “is anything but the atomistic entity described by Locke. He/she is above all a social being whose very

individuality rests on, and is derived from, social relationships, culturally organized activities, and use of artifacts (Vygotsky, 1978). Leontiev (1978, p.32) states that the social does not influence the individual, but is in fact the ‘source’ of the individual” (Lantolf, 2013, p.18). From this perspective, the concept of autonomy forms part of the student’s agency, as the learner takes control over his/her own socioculturally mediated decisions. This consolidates Van Lier’s previous statement, whereby “agency is not simply an individual character trait or activity, but a contextually enacted way of being in the world.” (2008, p.161). Nevertheless, Lantolf does admit to be “quite sympathetic to Toohey’s (2007) view that agency is a more liberating and flexible concept than autonomy” (2013, p.18). Even though autonomous learner research and the sociocultural theory share the common goal to educate students with the intention of fostering their independence and their development as agentive individuals, they each have different ideas on how to achieve this, and the role agency and/or autonomy play in this process. This study will carefully take into consideration both points of view.

### *2.3.2 Agency as a Capacity to Exercise Choice in Everyday Practices*

Holec defined the very concept of autonomy as one’s “ability to take charge of one’s own learning” (1981, p.3). Thirty years later, Benson slightly changed the definition to one’s “capacity to control one’s own learning” (2011, p.58), which has had a tremendous impact on its meaning. On the one hand, the term “capacity” is preferred by Huang and Benson, as it “specifies what a person has the potential to do, rather than what they actually do” (2013, p.9). On the other hand, according to Huang and Benson, the term “control” is preferred largely because “it links the theory of autonomy to other areas of language learning theory that deal with control” (2013, p.8), such as learner agency. There is “literature which conceptualizes agency and autonomy in sociocultural settings in much the same way, for example, in language education: “learner autonomy as socially situated agency” (Toohey, 2007, p.232) and, autonomy “not so much as individualized performance but as socially oriented agency” (Toohey & Norton, 2003, p.59). Here Toohey (2007) and Toohey and Norton (2003) tend to equate autonomy exclusively with freedom from control by others” (Huang & Benson, 2013, p.14).

However, when considering the previously discussed impact of the sociocultural environment, “it would be naïve to disregard this by insisting on human agency as if it was an omnipotent and limitless power” (Stetsenko, 2017, p.369), as “agency does not

equate with free will or ultimate control of one's actions or destiny. This is an unrealistic conception of agency – an impossibility and a misreading of the term as it is used here and elsewhere in socioculturally oriented research” (Lantolf & Thorne, 2006, p.237). So even though Duranti provided a working definition of agency that included as one of the main principles the idea of being in “control over one's own behavior” (2004, p.453), these actions – according to the same author – “affect other entities as well as self” (2004, p.453) and “are the object of evaluation” (2004, p.453). That is, socioculturally situated tasks “become conditions that the individual (the embodied active agent) needs to take into account while planning new adequate actions. Most importantly, the agent can choose from different alternatives and act in a non-predetermined way while taking into account all relevant conditions” (Arievitch, 2017, p.37).

Considering that “within a given time and space, there are constraints and affordances that make certain actions probable, others possible, and yet others impossible” (Lantolf & Thorne, 2006, p.238), according to Little, the very concept of autonomy “can take numerous different forms” and “manifest itself in very different ways” (1991, p.4). The latter are determined by how students decide to exert their agency, or through “the ability of individuals to exercise choice and discretion in their everyday practices” (Pickering, 1995, as cited in Ollerhead, 2010, p.609). Giddens already stated that being able to exercise choice as an agent stands for being able “to deploy (chronically, in the flow of daily life) a range of causal powers, including that of influencing those deployed by others. (...) An agent ceases to be such if he/she loses the capability to ‘make a difference’, that is, to exercise some sort of power” (1984, p.14). Therefore, if the power relations in the classroom do not provide any opportunities for students to exercise choice in the foreign language, agency cannot be achieved and manifested. Where there is space for students to exercise choice through their agency in the foreign language, then it will depend on the student to decide how to take advantage of this potential to exert agency. In other words, autonomy is “how a learner exercises personal agency to take control of her own learning” (Huang & Benson, 2013, p.23).

To sum up, on the one hand, we can say that the manifestation and development of agency in the foreign language depends on opportunities for students to take control of their own learning through choice. On the other hand, this also means according to

Benson (2007) that students can develop their autonomy only through a deliberate exertion of agency. Similarly, Huang suggests (2009, 2010, 2011) that the development of both autonomy and identity depends largely on the volitional exercise of agency. According to Stevick (1980) the concept of choice is a key determinant for initiative. However, the following sections explain how the opportunity to exercise choice does not necessarily guarantee that students will volitionally manifest their agency through linguistic creations in the foreign language.

### *2.3.3 The Relationship between Agency and the Willingness to Communicate*

As a result of providing autonomy, “people are agents in charge of their own learning, and most frequently they decide to learn their second language ‘to a certain extent’, which allows them to be proficient, even fluent, but without the consequences of losing the old and adopting the new ways of being in the world” (Pavlenko & Lantolf, 2000, p.162). Therefore, according to Pavlenko (1997, 1998), “while the first language and subjectivities are an indisputable given, the new ones are arrived at by choice” (Pavlenko & Lantolf, 2000, p.169). According to Van Lier, “successful language learning depends crucially on the activity and initiative of the learner” (2008, p.163). That is, if a student chooses not to exert his/her agency in the foreign language, then one’s capacity to manifest his/her agency in the foreign language will just remain latent potential; “in many ways, L2 development is the development of agency through the L2 (or the enactment of an L2 identity)” (Van Lier, 2008, p.178). That is why “agency is a relational construct, it is intimately connected to motivation and has significant correlation to L2 development” (Lantolf & Thorne, 2006, p.240). In other words, “with its concomitant components of intentionality and desire, agency is a culturally (in)formed attribute whose development is shaped by participation in specific communities of practice” (Lantolf & Thorne, 2006, p.239), hence Van Lier’s statement that “engagement is clearly a central part of agency” (2008, p.178). Therefore, it is not surprising that Van Lier indicates that “agency can be related to issues such as volition, intentionality, initiative, intrinsic motivation and autonomy, all of which have been extensively studied in educational research” (2008, p.171).

Many authors further elaborate on this relation between agency and willingness. Ray and Bandura state for example that “human agency is an intentional act that results in a particular outcome; or it describes the process through which people intentionally



change themselves or their situations through their own actions (Ray, 2009, p.116, citing Bandura, 1989, 1997)” (Huang & Benson, 2013, p.12). Gao (2010a) also discovered in a case study that individual learners manifest their agency by means of both their capacity and willpower to achieve a desired and intended outcome, and therefore concluded that the very concept of willingness should be included in Ahearn’s definition on agency (2001). Lipponen and Kumpulainen similarly define agency as “the capacity to initiate purposeful action that implies will, autonomy, freedom, and choice” (2011, p.813) and see this initiative as emerging out of the socially constructed experience. Other authors that establish a similar connection between agency and the willingness to communicate are Allison and Huang (2005) and Huang (2009, 2011) who propose that “agency, including learner agency, entails action, and often suggests action that arises from deliberation and choice” (Huang & Benson, 2013, p.15).

Nevertheless, “there has been a concern about to what extent we should understand agency in terms of taking initiative” (Huang & Benson, 2013, p.13). This is because – as has been previously pointed out – conversely, “agency may also be expressed forcefully by a deliberate refusal to do so” (Van Lier, 2008, p.179). In other words, “one may take actions consciously for a certain purpose (the exercise of agency)” (Huang & Benson, 2013, p.13), but this does not mean these actions always include volitional creations in the foreign language, as it is up to the learner how to take advantage of “the power to make choices and decisions and acting on them” (Huang & Benson, 2013, p.9). Therefore, in the end “the person (agent) has the capacity of making choices based on his/her intentions and purposes, which actually shares with autonomy in language learning an emphasis on choice” (Huang & Benson, 2013, p.12). All in all, we can conclude that having the control to choose how to act is a crucial but not a guaranteeing factor for the volitional emergence of agency in the foreign language.

#### **2.4 Agency as Assigning Significance and Relevance through *Perezhivanie***

Taking into account that choice is not a guarantee for students to volitionally express their learner agency, it needs to be clarified what does provoke its emergence. Thus teachers need to look for ways that encourage students to volitionally exert and develop their agency in the foreign language. For this to happen, it is clear students need a reason or specific motives to voluntarily carry out their actions. But instead of explaining what – according to research – motivates students to exert their agency in the

foreign language, the following subchapter aims at developing like Lantolf and Thorne (2006) the ideas from Taylor (1985) and Leont'ev (2003), who stated that “agency, as we construe it, is about more than voluntary control over behavior, although to be sure this is a critical component of what it means to be an agent. The concept also entails the ability to assign relevance and significance to things and events” (Lantolf & Thorne, 2006, p.143). Due to this relationship between learner agency and the assignation of relevance and significance, we start by elaborating this perspective in more detail.

#### *2.4.1 Entailing the Ability to Assign Relevance and Significance to Things and Events*

The student's engagement “determines wholly and completely the forms and the path along which the child will acquire ever newer personality characteristics, drawing them from the social reality as from the basic source of development” (Vygotsky, 1998, p.198, as cited in Flear, González Rey, & Veresov, 2017, p.10). In other words, active engagement in the foreign language classroom is necessary to develop learner agency. We can say that this personal engagement “represents the foundation and the core reality of development and learning, mind and knowledge” (Stetsenko, 2017, p.326). Due to its importance, Mercer proposed to prioritize investigations related to the role of “learner agency in enabling learners to engage fully and effectively in their learning communities and to make the most of their affordances” (2012, p.57).

Several authors have tried to clarify and justify the students' engagement through the direct influences from the social environment. For example, Menezes states that it is the socioculturally situated student “who acts and whose actions can be motivated or constrained by other elements in the system and by other systems” (2013, p.65). Apart from that, Biesta and Tedder similarly state that “agency highlights that actors always act by means of their environment rather than simply in their environment... the achievement of agency will always result in the interplay of individual efforts, available resources and contextual and structural factors as they come together in particular and, in a sense, always unique situations.” (2007, p.137). To encourage students to actively manifest their agency during the lessons, foreign language teachers often aim at creating classroom environments replete of “personal investment and engagement, things to do that make sense, and ways of doing them that are challenging, interesting, supported and satisfying” (Van Lier, 2007, p.62).

However, despite the fact that “Lantolf and colleagues’ emphasize that agency arises out of individuals’ engagement in the social world (see Morita, 2004, p.590)” (Huang & Benson, 2013, pp.13-14), this does not necessarily mean the answer to engagement is to be found in the direct influence on the “physical” social world, as “persons are neither autonomous agents nor simply mechanical conveyors of animating environmental influences. Rather, they make causal contributions to their own motivation and action within a system of triadic reciprocal causation. In this model of reciprocal causation, action, cognitive, affective, and other personal factors, and environmental events all operate as interacting determinants” (Mercer, 2011, p.2). For this reason, “there is not a single component which causes the learner to exercise her agency in a certain way, but rather it appears to emerge from a series of multiple, interconnected causes which can interact in unpredictable ways and can vary in their relative significance” (Mercer, 2012, p.44).

From this point of view, “things and events matter to people – their actions have meanings and interpretations. It is agency that links motivation... to action and defines a myriad of paths taken by learners” (Lantolf & Pavlenko, 2001, pp.145-146). This link is determined by the significance the student assigns to the task. Therefore, trying to make learning activities meaningful for students is not an immediate guarantee that they will all voluntarily and actively engage with their environment. Because no matter how hard a teacher tries to make a task meaningful, it is up to the students to assign their own significance and consequently decide to what extent they want to manifest their agency in the foreign language. As a result, we can state that “agency is mutable and may transform in response to ongoing and anticipated activity” (Lantolf & Thorne, 2006, p.239). This explains why Lantolf and Thorne (2006, p.143) further elaborated the previously mentioned idea from Taylor (1985) and Leont’ev (2003) that agency entails the ability to assign relevance and significance to things and events. The aim of the following sections is to explain how students come to assign this relevance and significance in their own way, and the impact this has on both the exertion and development of their agency in the foreign language.

#### *2.4.2 The Assignment of Relevance and Significance through *Perezhivanie**

Lantolf and Pavlenko claim that in class it is both “the activity and significance that shape the individual’s orientation to learn or not” (2001, p.148). However, as pointed

out before, the motive behind the volitional manifestation of agency in the foreign language is not necessarily to be found in the design or the characteristics of the activity; it is especially the personal relevance and significance the student assigns to the activity that determines his/her exertion of agency in the foreign language. Although the task is the same, this assignation is never identical for each student; “any event or situation in a child’s environment will have a different effect on him depending on how far the child understands its sense and meaning” (Vygotsky, 1994, p.343, as cited in Fleer & González Rey, 2017, p.147). This personal understanding of the sense and meaning of the task takes place through the student’s *perezhivanie*. If the task provokes positive interpretations or pleasant emotional experiences for the student, then the task is more likely to lead to the manifestation of his/her agency in the short term, and the development of his/her agency in the foreign language in the long term; “it is not any of the factors in themselves (if taken without reference to the child) which determines how they will influence the future course of his development, but the same factors refracted through the prism of the child’s emotional experience” (Vygotsky, 1994, p.340, as cited in Mok, 2017, p.26). This represents “the development of the individual through the individual’s *perezhivanie* of the environment” (Vygotsky, 1998, p.294, as cited in Fleer, González Rey & Veresov, 2017, p.10).

Taking this into account, it should be no surprise that “a relational and historically developed description of agency suggests that “learners actively engage in constructing the terms and conditions of their own learning” (Lantolf & Pavlenko, 2001, p.145, as cited in Lantolf & Thorne, 2006, p.239). When a student creates his/her own terms and conditions within a task, it creates part of the social environment as he/she wishes. As a result, it is more likely for him/her to have a positive *perezhivanie*, boosting the chances that he/she will assign both relevance and significance in the shape of volitional manifestations of agency in the foreign language. This means that developing agency in foreign language teaching is not only about creating cognitive tools with the students and socioculturally situated contexts where they can learn how to consciously regulate them in activities; it also involves creating a positive *perezhivanie* for each student, because to provoke their manifestation of their agency is just as important, given that “an individual’s *perezhivanie* makes the social situation into the social situation of development” (Chen, 2017, p.133).

## **2.5 Agency as Becoming**

Whereas in many definitions agency is considered as an ability or a capacity, Stetsenko (2017) defines agency as both a relational and – especially – a transformative process through which an individual as a social agent comes to figure out how he/she would like to be(come) when using the foreign language by actively contributing within different socioculturally situated collaborative practices. The aim of this subchapter is to elaborate in further detail what exactly this process of becoming implies, and what consequences this has for the relationship between learner agency and internalization.

### *2.5.1 Agency as a Relational and Transformative Process towards Becoming*

To begin with, Stetsenko states that agency is always relational, by which she means that as social agents “we cannot do or be without acting together with others and, hence, without figuring out our place, and the place of our doings and agentive acts, within the social practices and among other people and their doings – that is, without figuring out what is needed, necessary, and possible within the space of these collaborative “doings” or practices” (2017, p.288). Mercer similarly underlined that when using the foreign language, “different contexts require different levels of agency” (2011, p.6). Consequently, in order to develop students’ capacity to self-regulate their own activity, they must not only come to understand how to use the foreign language on their terms; there is a need to understand socioculturally situated contexts as well. Understanding does not necessarily mean being aware of certain characteristics of sociocultural contexts; it stands for actively knowing how to manifest one’s agency in them.

This being said, opportunities to manifest one’s agency in social practices are a must to develop this capacity. This is because “development is grounded in the social – shared or collaborative – activities that constitute the primary relations connecting individuals to their world and that give rise to psychological processes (e.g., cognition, self, self-regulation, and emotion), with individuals acting as agents involved in collaborative practices that issue in psychological processes and knowledge construction” (Stetsenko, 2017, p.159). This way, in the foreign language classroom, “practices and tools (for example, human language) grow and transform over time and subsequently inherit the historical residua of their developmental trajectories. Quite literally at the same time, people exhibit agency and creativity as they adapt to, reproduce, and transform their symbolic and material environments” (Lantolf & Thorne, 2006, p.229).

This aspect of adaptation when exhibiting agency and creativity does not imply merely copying or – coping with the world; rather, it stands for self-regulating one’s activity in the foreign language on one’s own terms to achieve communicative goals in different contexts. This enhances “the struggle of becoming agentive and individually unique actors of social practices in the world shared and co-created with others” (Stetsenko, 2017, p.365). This is because it requires students to creatively interrelate their cognitive tools through self-regulation to get their messages across. By undertaking action, students do not only arrive at an understanding on how to flexibly self-regulate their activity; they also come to understand the foreign language speaking contexts and who/how they would like to be(come). In other words, “human agentive, purposeful, and interconnected processes of being, knowing, and doing – constituted by and constitutive of culturally mediated, historically evolving, dynamic, and collaborative social practices – are taken to be a world-forming process that produce the core ontological and epistemological relations in simultaneously creating the world and human beings” (Stetsenko, 2017, p.172).

Thus, learner agency can be understood as both a relational and transformative process through which students contribute to their own realization of effectively self-regulating their activity in the foreign language. However, if agency is to be considered as a process of becoming, then the role of internalization needs to be discussed. The following sections aim at bridging this gap.

### *2.5.2 Internalization through Intentional Agentive Expression in Different Sociocultural Contexts*

Arievitch discusses how Galperin (1998), Leontiev (1981) and Vygotsky & Luria (1993) similarly stated that “the two basic dimensions of internalization in the cultural-historical framework (the “social to individual” and the “external to internal” dimensions) refer only to human development and knowledge acquisition” (2017, p.80). According to Lantolf and Thorne, this knowledge acquisition is what links internalization to self-regulated activity; “because it is through this process that individuals develop new linguistic resources that potentially can be used to mediate their mental and social activity” (2006, p.179). Despite the importance of the creation of these tools to effectively regulate one’s activity, Arievitch states that the very concept of internalization is not just about learning something new, but also about “creating a

special realm of action – the “internal plane of consciousness” (Leontiev, 1981)” (2017, p.80). This point of view establishes a different relationship between the manifestation of agency in the foreign language and internalization, as “the concept of internalization, at least within the original Vygotskian framework, points to the specifically human kind of appropriation or mastery. Appropriation and mastery mostly refer to acquisition of new experience in general” (Arievitch, 2017, p.80).

Regarding the importance of undergoing experiences, internalization can only take place through opportunities to intentionally manifest agency in the foreign language in context. When any unpredictable components of the environment emerge, it “requires the agent’s active orientation in the novel situation and therefore triggers a new cycle of non-automatic, psychological (that is, agentic) regulation of behavior (Galperin, 1998)” (Arievitch, 2017, p.42). From this standpoint, through the intentional manifestation of agency in the foreign language “there is always a reconstruction of an activity by the learner at each stage of activity transformations, with new emerging possibilities for action resulting from these transformations” (Arievitch, 2017, p.94). In such situations, “by learning how to use various cognitive tools children master their own psychological processes, turning them into deliberate a voluntary processes (Arievitch, 2017, p.97). Consequently, through the student’s self-regulated activity in the foreign language, some components of his/her activity become internalized. That is, the student actively “undergoes successive qualitative transformations during the mastery of a given activity” (Arievitch, 2017, p.94).

To conclude, it is safe to suggest that exerting agency forms “a specifically human path of mental development that results in a qualitatively new ability to act with the meanings of things, situations, and events that are beyond direct perception” (Arievitch, 2017, p.113). It is only by letting students intentionally self-regulate their activity in the unstable, shifting and unpredictable environment, that they expand “the ability to act adequately and meaningfully in various conditions and situations” (Arievitch, 2017, p.150). In other words, it leads to internalization: “a mastery of highly abbreviated and condensed forms of regulation of external activity” (Arievitch, 2017, p.150). From this point of view, foreign language teachers should consequently aspire to involve students in – and prepare them for – socioculturally situated activities in the foreign language, where they can “internalize the key to acting in the world” (Van Lier, 2007, p.55).

### **3. Features of the Agentive Learner**

Based on how learner agency has been defined over the years according to research, we can describe the agentive learner as someone who:

- **Is a Unique Individual (Donato, 2000, p.46).**

Every agentive learner is a world on its own; this uniqueness manifests itself throughout the interaction in the foreign language. His/her linguistic creations are determined by his/her own values, assumptions, beliefs, rights, duties and obligations.

- **Controls one's own Behavior (Duranti, 2004, p.453).**

Although within sociocultural contexts not all actions are possible due to their appropriateness, the agentive learner is always in control of - and responsible for - his/her own behavior, as he/she chooses for him/herself how to eventually act.

- **Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001, p.145).**

The agentive learner actively engages when being able to influence to a certain extent their learning. For example, by deciding what the sociocultural conditions of the task are, and/or under what terms this is to be carried out.

- **Assigns his own Relevance and Significance to Things and Events (Taylor 1985; D.A. Leont'ev 2003; Lantolf and Thorne, 2006, p.143).**

The agentive learner controls his/her learning. This implies the final decision on how to act - or not - depends on the relevance and significance he/she assigns to the task.

- **Is both Cognitively (Arievitch, 2017, p.139) and Emotionally Active (Holodynski, 2009, p.145; Mercer, 2012, p.41).**

The agentive learner regulates his/her activity in the foreign language through both his/her cognition (interrelated concepts that open up possibilities for action about the foreign language and its use in context) and his/her emotions and beliefs (feelings that can be modified in quality, intensity, frequency, and (non-)verbal expression).

- **Is a Creator of the Language (Dunn & Lantolf, 1998, p.427).**

The agentive learner tries to establish (new) identities in context, mainly through his/her volitional - and not always correct/appropriate - creations in the foreign language.



#### 4. Agency in the Current Study

After having analyzed to a great extent the published research on agency and what it implies to be an agentive learner, I have tried to create an informed working definition of the concept itself. Though inspired by a wide range of authors, the main inspiration has been Van Lier, who stated that “self-regulated activity expresses agency” (2008, p.174). Agency throughout this research will be addressed as *the capacity to consciously make your own socioculturally mediated decisions on how to eventually act upon your perezhivanie*. This informed conceptualization of learner agency is of great importance for this research. On the one hand, it forms the starting point for the developed agency-based communicative pedagogical approach that is to be implemented and investigated. On the other hand, it will help to recognize agency when examining the data. This chapter will highlight and explain the implications of the several parts of this new informed definition and discuss the research from the theoretical framework on which this conceptualization is based.

*The capacity to consciously make your own **socioculturally mediated decisions** on how to eventually act upon your perezhivanie.*

The definition of learner agency in the present study is like many other conceptualizations inspired by Ahearn’s (2001) understanding of agency as the socioculturally mediated capacity to act. That is, the sociocultural environment has a huge impact on both the learner’s production and interpretation in the foreign language. For this reason, it is impossible for agency to take place without a sociocultural environment (Van Lier, 2008) as it is always both socially interpreted and motivated (Van Lier, 2008). As agency is always relational and collaborative (Stetsenko, 2017), it can consequently only arise out of the individual’s engagement in the social world (Morita, 2004). When learners relate and collaborate with others through the exertion of agency in the foreign language within sociocultural contexts, they can learn how to make their own socioculturally mediated decisions to forge new identities that link the personal self to the worldly demands presented by the new language (Van Lier, 2007). In other words, they can establish (new) socioculturally situated identities and gain self-regulation through linguistic means (Dunn & Lantolf, 1998).

That students’ decisions on how to manifest their agency in the foreign language are constrained by both social conditions and resources (Ratner, 2011a; 2011b) explains

why the sociocultural environment is considered to be the source of development in the sociocultural theory (Vygotsky, 1998). Through active engagement in sociocultural conditions, students learn which actions are correct/appropriate and which ones are not. Therefore, in line with Sealey and Carter (2004), both structure (social relations and macro features of society) and agency are necessary in a foreign language classroom, as too much emphasis on structure denies actors to exert and develop their agency (Mercer, 2011).

*The capacity to consciously make your own socioculturally mediated decisions on how to eventually **act upon your perezhivanie**.*

Through the previously mentioned engagement with their sociocultural environment, learners can make personal sense out of what they encounter and use these affordances in personally meaningful and relevant ways (Mercer, 2012). However, there are not specific single components that determine a certain manifestation of agency; agency emerges from multiple, interconnected causes that interact in unpredictable ways and vary in their significance (Mercer, 2012). Such causes emerge through one's *perezhivanie*, that is, by how the learner becomes aware of, interprets and emotionally relates to an event (Vygotsky, 1994; Veresov & Mok, 2018). Even though all participants in the foreign language classroom are involved in the same lesson, how they emotionally experience what is going on is personal, and therefore subjective. These subjective configurations of one's *perezhivanie* trigger the student to undertake action, but they do not necessarily determine it; they only represent what the motive of the action is built on (González Rey, Mitjás Martínez, Rossato, & Coulart, 2017). Sociocultural environments indeed condition and mediate self-regulated activity, but are not responsible for behavior; the manifestation of learner agency results from the subjective configurations that emerge within social experiences (González Rey, Mitjás Martínez, Rossato, & Goulart, 2017).

For this reason, agency in this definition also entails the ability to assign relevance and significance to things and events (Taylor, 1985; Leont'ev, 2003; Lantolf & Thorne, 2006). It is the significance and relevance that the learners assign through their *perezhivanie* that links agency to motivation, and defines the undertaken actions by them (Lantolf & Pavlenko, 2001). This being said, agency in this study also aligns with the idea that learners actively engage when having the opportunity to construct the

terms and conditions of their own learning (Lantolf & Pavlenko, 2001). When students create their own terms and conditions, they are more likely – due to their positive *perezhivanie* – to assign personal significance and relevance in the shape of volitional actions in the foreign language.

*The capacity to consciously make your own socioculturally mediated decisions on how to eventually act upon your perezhivanie.*

What it means to “act” is of crucial importance to understand what this working definition of agency actually represents. Though agency has been often related to intentional acts that result in a particular outcome (Bandura, 1989, 1997; Gao, 2010a; Huang, 2009, 2011; Lipponen & Kumpulainen, 2001; Ray, 2009), this study does not approach agency in terms of taking initiative. Instead, the working definition in this study encourages the idea that learners can vary in the way they want to eventually manifest their agency with respect to different contexts and purposes (Mercer, 2012). This includes the premise that the exertion of agency in the foreign language can also take place through deliberate non-participation or non-action (Mercer, 2012). This is due to the fact that what defines us as human beings is that we can always decide for ourselves how to eventually act; we have the ability to say “no” to what may seem logical responses (Kovel, 2008).

From this point of view, it can be difficult – if not impossible – to create different degrees on learner agency, because non-action can either be one’s conscious/deliberate socioculturally mediated decision (agency in the foreign language) or one’s inability to actually understand or transmit something in the foreign language (a lack of agency in the foreign language). However, contextually situated creations in the foreign language always reflect – the development – of learner agency. Therefore, agency in this study no longer stands for executing a volitional and/or visible action; “self-regulated activity expresses agency” (Van Lier, 2008, p.174). Our capacity to contemplate and confront alternatives leads to consciously deciding for ourselves how to eventually anticipate in the foreign language (or not). This capacity to plan in our consciousness is what makes us human.

*The capacity to consciously make your own socioculturally mediated decisions on how to eventually act upon your perezhivanie.*

If we take into consideration that self-regulated activity expresses agency (Van Lier, 2008), then this goes further than one's socioculturally, contextually and interpersonally mediated capacity to act; it needs to be understood in terms of one's physical, cognitive, affective, and motivational capacities to act as well (Mercer, 2012). Even though the student can work out his/her inner attitude to what is taking place in the sociocultural environment through his/her *perezhivanie*, this does not necessarily determine how he/she will eventually act. This depends on the self-regulation of the learner's cognition, emotions and beliefs.

On the one hand, in relation to cognition, we are all born with the ability to create and use (linguistic) symbols to mentally plan our activities and in advance of objectifying that activity in concrete action (Lantolf, 2013). This study, however, considers learner agency to be a capacity in foreign language teaching. According to Huang and Benson (2013), learner agency is something that can be developed and specifies what a person has the potential to do, rather than what they actually do. This is because it is through cognitive tools – which come in the shape of knowledge about the foreign language and its use within sociocultural contexts – that students can be enabled to identify key aspects and components of objects and situations – as well as their own activity – in order to consciously act as they would like to in the foreign language. As a result, by means of volitional self-regulated activity that is aligned with the learning goals (Van Lier, 2008), the learner can undergo successive qualitative transformations by appropriating his/her cognition during a given activity (Arievitch, 2017) in the foreign language. Over time, learners can consequently operate more independently of the material circumstances in which they find themselves. Therefore, the more proficiency learners get in a foreign language, the more flexible their learner agency should become.

On the other hand, self-regulation includes emotions as well. The latter are not to be confused with *perezhivanie*; because whereas one's lived experience is always an emerging concept, the emotions that originate out of one's *perezhivanie* can be controlled up to a certain point; as what is being felt does not necessarily mean it will be expressed this way (Brennan, 2016). This implies that when going through a process of self-regulated activity, learners are able to modify emotions in terms of quality, intensity, frequency, course, and expression (Holodynski, 2009). Finally, apart from regulating both cognition and emotions, what is also regulated are the learner's beliefs.

That is, before undertaking action in the foreign language, a learner needs to hold a personal belief that he/she is capable to exert his/her agency (Bown, 2009) and indeed make a difference in that sociocultural setting (Mercer, 2011). Consequently, self-regulated activity in the foreign language implies that learners always consciously act upon their *perezhivanie*.

*The capacity to consciously make **your own** socioculturally mediated decisions on how to eventually act upon your perezhivanie.*

Though we are social beings whose individuality rests on and is derived from social relationships, culturally organized activities and the use of artifacts (Vygotsky, 1978), it is eventually up to the learner how to act after contemplating and confronting alternatives through self-regulation. This being said, students can only exert their own agency in the foreign language if the sociocultural environment allows them to get involved in opportunities where they can control their learning (Benson, 2011). From this point of view, there is indeed a relationship between agency and autonomy, because autonomy can take on different forms and manifest itself in different ways (Little, 1991); these ways are determined by how the individual decides to exercise his/her agency within sociocultural contexts. In other words; autonomy becomes how a learner exercises personal agency (Huang & Benson, 2013). This means that students need to be in control over their own actions (Duranti, 2004) to figure out their own relationship to this sociocultural world through the exercise of choice (Pickering, 1995).

Actions are indeed mediated and constrained by the sociocultural environment, but without opportunities on behalf of the teacher for students to autonomously undertake action, it is hard to develop a fully agentive being that is both able to adapt to the world and change it through conscious intentional activity (Lantolf, 2013). From this point of view, L2 learning is indeed to a certain point about gaining the freedom to create (Dunn & Lantolf, 1998); however, this could be done within the unwritten rules of particular historical, sociocultural and political contexts. Consequently, students may have to fight for who they are and want to be(come) in the foreign language, but through the exertion and development of agency in the foreign language they come to internalize the key to acting in the world (Van Lier, 2007), and thus obtain for themselves the power to make their own socioculturally mediated decisions.

### **III THEORETICAL FRAMEWORK II: PROMOTING AGENCY IN THE FOREIGN LANGUAGE CLASSROOM**

Whereas the first literature review aims at portraying what exactly agency is according to published research and how it will be addressed throughout this study, the second part of the theoretical framework has different purposes. The first aim is to point out the lack of agency in the present educational system, that is, within the guidelines of the Common European Framework of Reference (CEFR, henceforth). The second aim is to describe how the action-oriented approach from the CEFR can be completed and improved through a sociocultural perspective by means of the daring/contribution metaphor from Stetsenko (2017), which will be complemented with ideas from authors who depart from foreign language teaching, such as Johnson (2009), Mercer (2011, 2012), Van Lier (2007, 2008), Negueruela (2003, 2008), Esteve et al. (2017), and Mahn and Steiner (2002). The last aim is to provide an agency-based communicative pedagogical approach that is based upon the previously mentioned daring/contribution metaphor. After explaining in detail the pedagogical-methodological principles of this approach, an informed starting materialization for the foreign language classroom will be provided.

#### **1. Learner Agency in the Current Educational System**

##### **1.1 The Communicative Approach and the CEFR: A Historic Overview**

For over many years, “the study of language was intentionally separated from its use and its users in order to extract language, as an objective science” (Johnson, 2009, p.41). Consequently, the culture and different social contexts were often ignored, making the language “as the proper domain of linguistic science defined as a stable, neutral, and neutrally ordered hierarchical system consisting of predetermined syntactic, phonological, morphological, and pragmatic characteristics that reside in some deeper psycho-cognitive level in the individual” (Johnson, 2009, pp.41-42). However, ever since language teaching also became a distinct area of study, many different points of view on this topic have emerged in line with the visions of what learning a language actually means. It was not until the late 1970s that instead of the focus being on language as an object of learning, its main concern became the learner learning the language in order to communicate in a variety of contexts. “Two concepts helped to bring about this change: the concept of communicative competence, and the concept of language needs. Communicative competence emphasizes that language is

communication first and foremost, and the goal is precisely to prepare learners to be able to communicate” (Piccardo, 2014, p.9).

“The notion of language needs contends that language teaching must be closely linked to the learner for whom it is intended and to the context in which it is delivered” (Piccardo, 2014, p.9). When Dell Hymes introduced the notion of communicative competence in 1972, he described it as one’s ability to use the language meaningfully in specific real-life situations. This completely changed the language teaching game for teachers, who had up until then been teaching with the end goal being to develop either their students’ grammatical or lexical competence. This change was very liberating for both teachers and students, as it “opened up the possibility of teaching language in a way that reflected real life. Theorists of the communicative approach understood that language varies according to the situation and the message that the speaker or writer wants to convey” (Piccardo, 2014, p.10). This different perspective paved the way for the communicative approach, which had as a final goal the communicative competence for all pedagogical practices.

On the one hand, without mentioning the very concept of student agency, it was the first step towards the expression and development of it in the foreign language. That is, students suddenly were given opportunities to choose how to express themselves in real-life contexts. It also indirectly meant that teachers were also afforded more freedom to exert their agency in the foreign language classroom; the teacher was “no longer someone who simply follows and applies a set of strict rules designed by experts; he/she is expected to draw on principles and techniques to prepare activities and design learning that is adapted to the needs of learners” (Piccardo, 2014, p.10). However, as the communicative approach was indeed such a radical change, “it quickly became apparent to all of the stakeholders — especially teachers and researchers — that an approach to a phenomenon as complex as human communication involves changes on many levels, and that this approach requires a structure or framework of principles” (Piccardo, 2014, p.11).

In relation to the foundational principles of the communicative approach, Piccardo stated that “as the goal of teaching is communication, instead of studying a language as a phenomenon or as an object, students would now acquire a tool — language — in

order to communicate a message either orally or in writing” (2014, p.11). This implies an active role on behalf of the learner, where “language is used to accomplish speech acts in given contexts and situations. Through a speech act, a speaker seeks to act upon a listener through his/her words” (Piccardo, 2014, p.11). These speech acts, however, are not always the same; the words and expressions that are used depend not only on the context or the situation; it also depends on the personal needs that vary from one language user to another, that in term stem from how these users experience the world. Due to the fact that language use is such a complex phenomenon, the communicative approach addresses the language as a whole, instead of merely a set of rules to be learned and/or imitated. Therefore, “if the goal of language teaching is to ensure that the learner is able to communicate in this language, sending messages and accomplishing speech acts, the usage of language in the classroom must serve this purpose” (Piccardo, 2014, p.12). The communicative approach needed classrooms where different aspects were achieved:

- Students need to use the target language in meaningful ways to communicate a message either orally or in writing. This way, what takes place in the classroom prepares them for communication in the outside world.
- Grammar is not a goal in itself, but another component of the communicative competence that enables students to get their message across in the foreign language.
- Language use is always situated within a sociocultural context. Therefore, real-life situations need to be created within the foreign language classroom to enable students to make decisions or choices on what needs to be said and how.
- Vocabulary is not about memorizing lists of words. The priority is analyzing authentic contexts where communication takes place with structures that the student is required to assimilate.
- The learner is involved in the negotiation of meaning, and is given a greater autonomy/responsibility for his/her learning. The teacher, as a consequence, becomes a model, facilitator and organizer within the classroom, and an advisor and analyst of the needs of the students to help them express themselves.
- As learning has become more learner-centered, pair and group work become common and important; the interaction in the classroom becomes a key factor in the support of both communication and learning.



Though the philosophy was clearly portrayed, it led to various misinterpretations and misapplications due to a lack of understanding on how to put this into practice. Rather than address flaws of the approach itself; “its core principles of authenticity, context, oral interaction, and learner- centeredness took time to be adopted” (Piccardo, 2014, p.12). Apart from that, Esteve (2018b) explains that this was also due to the misconceptions on behalf of many teachers about what both teaching and learning a language implied.

Nevertheless, the bright side of this continuous process of modifications, additions, and changes meant that “this entire process and the research and dialogue that accompanied it resulted in a body of knowledge that enriched the communicative approach and shone a light on its limitations, creating the conditions for the emergence of the CEFR” (Piccardo, 2014, p.13). Consequently, the CEFR – created in the 1990s and published in 2001 – now “incorporates the advances that were made with the communicative approach and takes them to the next level, proposing a fuller and more thorough vision capable of linking teaching and learning, objectives and evaluation, the individual and the social, the classroom and the world beyond” (Piccardo, 2014, p.13). Both the communicative approach and communicative competence were foundational in the creation of this document, which now “provides tools, principles, and resources for the development of language curricula, textbooks, and programs to support the teaching and learning of various languages, as well as assessment tools” (Piccardo, 2014, p.8). The emergence of this document is of crucial importance to student agency, as “the CEFR has embraced a broader notion of competence that now includes the capacity to act with ever- increasing autonomy” (Piccardo, 2014, p.7).

## **1.2 The Transition to the Action-Oriented Approach from the CEFR**

By means of the creation of the CEFR, an innovative framework was introduced that proposes an “action-oriented” approach, which not only elaborates the foundational principles of the communicative approach, but also includes the perspective of seeing – and involving – the learner as a social agent: “The approach adopted here, generally speaking, is an action-oriented one in so far as it views users and learners of a language primarily as ‘social agents,’ i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. While acts of speech occur within

language activities, these activities form part of a wider social context, which alone is able to give them their full meaning. We speak of ‘tasks’ in so far as the actions are performed by one or more individuals strategically using their own specific competences to achieve a given result. The action-based approach therefore also takes into account the cognitive, emotional and volitional resources and the full range of abilities specific to and applied by the individual as a social agent” (Council of Europe, 2001, p.9). From this point of view, the goal of language learning becomes different according to the CEFR; it is about actively learning how to use the foreign language as a social agent. “Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences. They draw on the competences at their disposal in various contexts under various conditions and under various constraints to engage in language activities involving language processes to produce and/or receive texts in relation to themes in specific domains, activating those strategies which seem most appropriate for carrying out the tasks to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences” (Council of Europe, 2001, p.9).

One cannot but notice the importance given by the CEFR in the previous quotation to drawing from, reinforcing, and modifying the student’s competences. Competences are defined by the CEFR as “the sum of knowledge, skills, and characteristics that allow a person to perform actions” (Council of Europe, 2001, p.9). The fact that this definition includes the word “action” links the very concept of competence to the notion of acting, that is, our competences enable us to act as we want. Due to its importance, competences as learning goals determine all programs for language teaching and learning nowadays. Whereas, “in the communicative approach, learners were placed in communication situations in the target language, in the action-oriented approach, learners are social agents placed in situations involving social action. In order to be effective in social action, one must know how to activate one’s competences” (Piccardo, 2014, p.21). This is of crucial importance, because if we indeed aspire to empower students reinforce and/or modify their own competences, they should be able to monitor their actions as the unique social agents that they are in socioculturally situated tasks. For this reason, “one of the great advances of the action-oriented approach over the communicative approach is the understanding that “all human competences contribute

in one way or another to the language user’s ability to communicate” (Council of Europe, 2001, p.101). As he/she performs tasks, a learner/social agent activates both general competences and communicative language competences” (Piccardo, 2014, p.22). This is because in any communicative situation the learner/social agent’s general competences are always combined with communicative language competences and strategies to complete a task. The table below provides a schematic organization of competences according to the CEFR.

General Competences				Communicative Language Competences		
Declarative Knowledge	Skills and Know-how	Existential Knowledge	Ability to Learn	Linguistic Competences	Sociolinguistic Competences	Pragmatic Competences
- knowledge of the world - sociocultural knowledge - intercultural awareness	- practical skills - inter-cultural skills		- language and communication awareness - general phonetic awareness and skills - study skills - heuristic skills	Competences: - lexical - grammatical - semantic - phonological - orthographic - orthoepic	- social relations - politeness - conventions - expressions of folk wisdom - register differences - dialect and accent	compétences: - discourse competence - functional competence

From Piccardo, Berchoud, Cignatta, Mentz, Pamula, 2011, p. 35

It is important to take into consideration that whenever the learner carries out a task, he/she not only activates, but also develops both his/her general competences and communicative language competences; “in performing tasks, competences and strategies are mobilized in the performance and in turn further developed through that experience” (Council of Europe, 2018, p.29). As a result, “in the CEFR, ‘proficiency’ is a term encompassing the ability to perform communicative language activities (can do...), whilst drawing upon both general and communicative language competences (linguistic, sociolinguistic, and pragmatic), and activating appropriate communicative strategies” (Council of Europe, 2018, p.32).

Although the communicative approach had already made a distinction between the general and communicative language competences, “the action-oriented approach adds the refinement of linking these competences to other competences relating to the learner’s life experience and personality” (Piccardo, 2014, p.23). In other words, the action-oriented approach from the CEFR “sees the learner as a whole person, with values, beliefs, a personality, and a language or languages that he/she already masters to varying degrees. The learner/social agent is not an empty vessel. Rather, the learner

possesses knowledge and experience that can be mobilized to face the challenge of learning a language; this prior knowledge and experience provide points of reference and categories for organizing new learning” (Piccardo, 2014, p.22).

This being said, it is clear that now the focus is on the learner who – through exposure to authentic contexts and through support in the shape of language resources – succeeds to master his/her capacity to adequately express him/herself. For this reason, within the action-oriented approach, learning is constructed around action; learning how to strategically develop and activate competences in order to achieve a personal goal. This implies that “the learner must be aware of this goal and the nature of the task that he/she must accomplish. The learner must understand what the accomplishment of this task entails in terms of language activities and non-language activities. The learner must be aware of his/her needs, strengths, and weaknesses with respect to this task — in other words, what he/she already knows and already knows how to do — and what he/she still needs to learn in order to maximize the likelihood of successfully accomplishing the task” (Piccardo, 2014, p.18).

Apart from understanding what the task entails and being aware of one’s competences in order to use them more effectively, the CEFR also emphasizes that the student’s actions in authentic contexts are always socially situated and mediated; “in performing even the most solitary task, a user/learner must at least consult materials produced by other individuals, and this task will generally have an impact beyond the user/learner performing it” (Piccardo, 2014, p.18). Apart from the situated and contextual nature of tasks and the importance of strategy and co-operation to use the language, the CEFR also reminds that the individual is not a neutral being, but rather that each individual interprets the sociocultural context in his/her own way: “Not only is the social context in which the user/learner acts important, the user/learner’s mental context is important as well. It filters and interprets the external context or situation. And the form that this interpretation or perception takes will depend on many different factors: physical, cultural, practical, cognitive, affective, emotional, etc.” (Piccardo, 2014, p.18). When acting within his/her context, there is a constant interaction between the individual dimension and the social one, as well as between the social context and the mental one.

After having analyzed the key concepts of the CEFR – the learner as a social agent, competences, and the sociocultural environment – its intentions become clear when it

comes to language teaching, namely that it “is a very dynamic process. For the CEFR, the notion of the social agent implies genuine interaction between individuals and between the individual and the external context. Each learner has experiences and has contact with an ever-widening number of other individuals, and this helps to define and shape his/her identity. The learner becomes aware of his/her own knowledge and competences, and uses them in and for social action. In turn, through this social action and this sharing of language, the learner receives feedback that helps him/her to keep building up knowledge and competence” (Piccardo, 2014, p.19). It can be noted how the CEFR also emphasizes the very concept of genuine interaction/communication between individuals for students to not only become aware of their competences and their personal use in social contexts, but also for them to define and shape their identities.

### **1.3 The Role of Agency within the CEFR**

We can withdraw from the previous explanation that teaching a foreign language according to the CEFR includes genuine interaction from students in socioculturally situated contexts. Consequently, it seems that the CEFR not only involves, but also aims at developing the student’s agency/self-regulated activity; according to Piccardo, the CEFR states that “the more the learner is aware of what he/she must do in order to perform the task, and what general competences and communicative language competences this will require, the more effective he/she will be” (2014, p.27). The recently published *Companion Volume* of the CEFR even presents in its main aims the empowering vision of the language user/learner “as a ‘social agent’, acting in the social world and exerting agency in the learning process” (Council of Europe, 2018, p.26).

Although agency is mentioned in the main aims of the CEFR, there is curiously not a single other reference, inclusion or explanation of this concept to be found within the CEFR (2001) and its *Companion Volume* (2018); instead, the framework explains that when a student performs a task, he/she activates both the previously discussed general competences and communicative language competences, who all “contribute in one way or another to the language user’s ability to communicate” (Council of Europe, 2001, p.101). These general competences “consist in particular of their *knowledge, skills and know-how, existential competence* and their *ability to learn*” (Council of Europe, 2001, p.11). First, knowledge, i.e. declarative knowledge (*savoir*), is seen as “knowledge resulting from experience (empirical knowledge) and from more formal learning (academic knowledge)” (Council of Europe, 2001, p.11). This shows that all human

communication depends on a shared knowledge of the world. Second, *savoir-apprendre*, the ability to learn, is explained by the CEFR as “the ability to observe and participate in new experiences and to incorporate new knowledge into existing knowledge, modifying the latter where necessary” (Council of Europe, 2001, p.106). Finally, and most importantly, the *skills and know-how* and the *existential competence* are closely related to agency, due to the fact that social agents with their unique existential competences self-regulate activities in the foreign language with the knowledge they possess. The following paragraphs elucidate on why the general competences of *savoir-être* (the existential competence) and *savoir-faire* (skills and know-how) from the CEFR are not enough to completely cover the very concept of learner agency in language teaching.

Although the CEFR mentions the importance of social agents in their action-oriented approach by stating that students are seen as members of a society who have to achieve tasks in a set social context which on its own merit is able to give them their full meaning, the formed impression is that learners are perceived merely as social agents who are prepared to carry out tasks in one pre-determined way. This can be observed in the CEFR under “Skills and know-how” (*savoir-faire*), where a comparison is made between language learning and learning how to drive a car: “Clearly, it would not be difficult to draw parallels with certain aspects of language learning” (Council of Europe, 2001, p.11). It is true that when learning a language, we may be learning and applying rules in order to carry out our actions in specific contexts. However, when we perform our communicative actions in the real world, our words and actions are never pre-determined; language use is a complex phenomenon that goes way beyond the same actions of driving a car from one point to another. In other words, the social agent may have a similar or same goal as others when communicating but, in the end, the context, one’s lived experience, and one’s knowledge about both the foreign language and its appropriate use – among others – consequently lead to an infinite amount of possibilities to self-regulate one’s activity in the here-and-now to accomplish the goal in mind. This is what makes agency such a complex phenomenon, and at the same time relevant for an inclusion within the framework. However, due to the lack of the inclusion of this very concept in the CEFR, it is not explained that by broadening the skills and know-how competence, students would develop concepts that they can regulate in a variety of sociocultural contexts, in order to achieve their unique goals in

their own way, instead of achieving a goal through the exact same actions as the rest. Whether students are limited by rules of the language and the sociocultural contexts is debatable, because ultimately, they are free to regulate, by themselves, appropriate application of their competences that enable them to achieve their personal goals. From this point of view, if the CEFR truly aims at developing the students' competences to create unique social agents by means of an action-oriented approach, then agency needs to be fostered as a tool to achieve this in the foreign language classroom.

Furthermore, whereas the *savoir-faire* competence does not completely state that our capacity to self-regulate our activity is what makes us unique social agents, there is a gap in the existential competence: the fact that we exert our agency differently is not to be seen as a problem we should deal with, but the very essence of learning a language. This is because the existential competence (*savoir-être*), “may be considered as the sum of the individual characteristics, personality traits and attitudes which concern, for example, self-image and one's view of others and willingness to engage with other people in social interaction. This type of competence is not seen simply as resulting from immutable personality characteristics. It includes factors which are the product of various kinds of acculturation and may be modified” (Council of Europe, 2001, pp.11-12). The CEFR focuses on the consequences from the students' existential competence in communicative activities: “The communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterized by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity” (Council of Europe, 2001, p.105). The CEFR states that these personality traits, attitudes and temperaments are merely parameters that we “only” need to take into consideration in language learning and teaching (Council of Europe, 2001, p.12), and gives some examples of factors that can either facilitate or impede foreign language or second language learning and acquisition (Council of Europe, 2001, pp.105-106). The framework states that although the existential competence may be difficult to define, it should be included in the framework, as it parts from an individual's general competences and displays a representation of his/her abilities (Council of Europe, 2001, p.12). However, the CEFR does not state the benefits of including learner agency for students to develop/construct their identities in the foreign language that are true to their “self”.

On another note, the student's general competences are not only greatly affecting the language that learners use in communicative acts. That is, it also has an impact on their ability to learn; "the development of an 'intercultural personality' involving both attitudes and awareness is seen by many as an important educational goal in its own right" (Council of Europe, 2001, p.106). In response to the European linguistic and cultural diversity, the CEFR aims at promoting plurilingualism. By means of the plurilingual approach, the CEFR tries to emphasize that "as an individual person's experience of language in its cultural contexts expands, from the language of the home to that of society at large and then to the languages of other peoples, he/she does not keep these languages and cultures in strictly separated mental compartments, but rather builds up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact" (Council of Europe, 2001, p.4). This differs from the traditional monolingual communicative competence, as the "plurilingual and pluricultural competence presents a transitory profile and a changing configuration" (Council of Europe, 2001, p.133). One of the concepts that plurilingual competence promotes is "the development of linguistic and communicative awareness, and even metacognitive strategies which enable the social agent to become more aware of and control his/her own 'spontaneous' ways of handling tasks and in particular their linguistic dimension" (Council of Europe, 2001, p.134), or in other words, to become aware and in control – through more languages, including the L1 – of their own existential competence, including their skills and know-how in different environments. Though this point of view clearly enables learners to self-regulate their activity in the foreign language more flexibly, agency is once again not referred to in relation to the learner's plurilingual and/or pluricultural competence.

Despite the fact that an inclusion of the concept of learner agency is missing, we can suggest that the action-oriented approach from the CEFR and the sociocultural theory are indeed highly compatible; "this approach embraces a view of competence as only existing when enacted in language use, reflecting (...) the view taking nowadays in the sociocultural approach to learning" (Council of Europe, 2018, p.33). That is, the action-oriented approach from the CEFR and the sociocultural theory both promote context into language learning, and focus on meaning, while tasks are utilized as a medium and a teaching device. However, they also differentiate from one another: whereas the action-oriented approach from the CEFR promotes meaning related to the real world,



the sociocultural theory applies meaning making through interaction. The most important difference is that within the sociocultural theory-based language classrooms agency is one of the key-constructs (Donato, 2000, p.46), a determining concept that is lacking in the CEFR.

This being said, published sociocultural research can provide a richer understanding and improvement of the action-oriented approach from the CEFR through the inclusion of agency. The intention of the following subchapters is to demonstrate that we should aspire to indeed make our teaching action-oriented as the CEFR proposes, but through an agency-based communicative pedagogical approach. It is when helping learners develop and exert their agency/self-regulated activity, that the teaching subsequently becomes “a project of providing conditions and tools for persons to become agentic actors and co-creators of society, culture and history” (Stetsenko, 2017, p.249).

## **2. The Action-Oriented Approach of the CEFR from a Sociocultural Perspective**

### **2.1 Introduction**

The following section of the theoretical framework presents a profound reconsideration of language teaching, and pleads for the CEFR’s action-oriented approach, but from a sociocultural perspective that includes the very concept of learner agency. As has been previously mentioned, “the hallmark of Vygotsky’s project that distinguishes it from other action-centered and situated perspectives is that it directly and centrally predicates development and learning on joint collaborative endeavors” (Stetsenko, 2017, p.326). These collaborative practices imply that learner agency in the foreign language is not only included, but also developed. First of all, as a reconsideration of language teaching is guided by assumptions and beliefs, a new metaphor will be analyzed that underlies the conceptions and scientific theorizing from this sociocultural perspective: the *contribution/daring metaphor*. Secondly, we will explore this metaphor by analyzing its key concepts in relation to foreign language teaching. Finally, a methodological proposal for foreign language teaching will be included that, in line with the CEFR, aims at the inclusion and development of agency in the foreign language, which is in turn sustained by sociocultural pedagogical-methodological principles.

## 2.2 The Three Metaphors of Learning

Metaphors guide the work of both teachers and researchers when implementing teaching strategies in the foreign language classroom. In other words; “different metaphors may lead to different ways of thinking and to different activities. We may say, therefore, that we live by the metaphors we use” (Sfard, 1998, p.5). The aim of this section is to briefly analyze three metaphors to “elicit some of the fundamental assumptions underlying both our theorizing on learning and our practice as students and as teachers” (Sfard, 1998, p.4).

On the one hand, Sfard carefully outlined the traditional *product-oriented acquisition metaphor* and the *process-oriented participation metaphor*. Whereas the former is “a historically long-standing and entrenched way of conceptualizing learning that sees the mind as a container to be filled with knowledge and concepts” (Sfard, 1998, p.5), the *participation metaphor* “emphasizes activities rather than states and doing rather than having” (Sfard, 1998, p.6). Sfard (1998) concluded that, while the *participation metaphor* may offer certain advantages over *the acquisition metaphor*, both are necessary and should not be used exclusively.

Along a different train of thought, Stetsenko introduced the *sociocultural contribution/daring metaphor*, one that builds “on the notion of contribution to collaborative transformative practice, instead of adaptation or participation, as the principal grounding for human development, mind, and learning” (Stetsenko, 2017, p.171). According to this metaphor, which focuses on the tools of agency and activism as the core of identity development, “the path to autonomy and freedom lies in an ever-increasing community participation and contribution to social practices that are, importantly, still in the making and in need of radical transformation” (Stetsenko, 2017, p.350).

Before exploring what the *contribution/daring metaphor* implies exactly, the table on the following two pages provides a brief summary of how the three metaphors differ from each other in relation to different aspects of teaching. They briefly sum up the implication for a pedagogy of daring in comparison to the key metaphors of acquisition and participation.

**Table 1: Sfard’s acquisition and participation metaphor (1998) and Stetsenko’s contribution/daring metaphor (2017).**  
 Edited version of *Table 1: “Implications for a pedagogy of daring (in comparison to the key metaphors of acquisition and participation)”*  
 (Stetsenko, 2017, pp.353-354).

<b>METAPHOR:</b>	<b>ACQUISITION</b>	<b>PARTICIPATION</b>	<b>CONTRIBUTION / DARING</b>
<b>Process of teaching/learning:</b>	Tools-for-results: information processing through explanations to let students obtain knowledge.	Students carry out tasks as social agents (members of society) in a given context or set of circumstances.	To contribute to knowledge creation and collaborative practices by means of promoting transformative agency through creative reconstruction, in order to co-author the world and ourselves.
<b>Stress on:</b>	The individual learner who learns and possesses facts and skills.	Participation and relationships in and towards membership of a community.	Knowledge as a meaningful tool that students can actively reconstruct in order to trigger students to dare to create their own meaningful activity.
<b>Role of the teacher:</b>	An expert who provides, explains and clarifies knowledge about the subject.	Participative expert who facilitates the learning-process and guides the social discourses and activities.	An active teacher/learner who provides tools for agency and is open to collaboration and dialogue in co-created zones of proximal development.
<b>Role of the students:</b>	Passive participants, who possess and accumulate knowledge.	Participative students, that belong and communicate in a set and meaningful society that develops with them.	To co-author the world and oneself through unique goals and commitments by taking a unique position and stand vis-à-vis the world in collaborative and transformative practices.

<b>Time line:</b>	Using past experiences to achieve present tasks, the future is irrelevant.	The focus is on the present dynamics of participation.	The past, present and future are related and reconstructed by taking a unique stand in, and contributing to, transformative practices.
<b>Agency:</b>	There is no room for agency; the teachers' agendas are followed.	Collective agency through which students become more autonomous.	A transformative and relational process in which students creatively reconstruct their being, knowledge and doing to become social agents in control of the language.
<b>Ideal:</b>	Individual learning.	Learning through participation and the created participative community.	Students dare to consciously contribute in activities by taking advantage of the freedom to create and thus not only develop the community but also themselves through transformative practices.
<b>Key goals of teaching/learning:</b>	To increase knowledge of facts and skills of the language.	To be able to communicate in the language of the community and act according to its norms.	Co-creating tools of agency to allow students to (re-)create their informed vision and through their transformative stance of being-knowing-doing reconstruct the past and present to become social agents in control of the language and their development.

According to Stetsenko's *contribution/daring metaphor*, "the grounding of development in socially mediated and communally organized cultural-historical collaborative social practices means that the reciprocal processes of teaching and learning take the center stage as the major gateway for development – the emergence of psychological processes and the growth of knowledge, mind, and identity within the zones of proximal development" (2017, p.326). Her *contribution/daring metaphor* – which enables learners to consciously use the foreign language by coming to understand the world and oneself through active contribution in sociocultural practices – will form the conceptual basis of the agency-based communicative pedagogical proposal that is to be implemented in this investigation. However, as Stetsenko's metaphor underlies the conceptions and scientific theorizing from a wide range of teaching approaches, it will be simultaneously explored and complemented through reference to published research on foreign language teaching. For this reason, the *contribution/daring metaphor* – which can be enacted through the Transformative Active Stance (Stetsenko, 2017) – will be completed by research carried out on the very concept of agency by Van Lier (2007, 2008) and Mercer (2011, 2012) on the one hand, and by research that fosters either the inclusion or development of agency in the foreign language classroom, without the concept being mentioned, by Arieviditch (2017), Johnson (2009), Mahn & Steiner (2002), and Negueruela (2003, 2008) on the other hand. The sub-chapters on "language as a social practice perspective" and "the gift of confidence through co-created ZPDs" are not directly mentioned by Stetsenko (2017), but are aspects related to language teaching that complement her metaphor. The following concepts emerged out of the comparison between the *contribution/daring metaphor* and the previously mentioned *acquisition* - and *participation metaphor*. Together they form a conceptualization of the *contribution/daring metaphor*, and at the same time they form the conceptual basis for the proposed agency-based communicative pedagogical approach that will be implemented and analyzed in the foreign language classroom.

#### Exploring the Contribution/Daring Metaphor

1. The Language as a Social Practice Perspective
2. The (Re-)Construction of Personal Concepts to Exert Agency
3. Taking a Self-Regulated Stance in (Co-)Constructed Collaborative Practices
4. The Gift of Confidence through Co-Created ZPDs
5. From Exploring towards Becoming

### **3. Exploring and Complementing the Contribution/Daring Metaphor**

#### **3.1 The Language as a Social Practice Perspective**

As has been previously stated, one of the main implications of the CEFR's action-oriented approach is including and developing the learners as social agents: "Seeing learners as social agents implies involving them in the learning process possibly with descriptors as a means of communication. It also implies recognizing the social nature of language learning and language use, the interaction between the social and the individual in the process of learning" (Council of Europe, 2018, p.27). Parting from the sociocultural theory, Stetsenko transmits the exact same idea, but by including agency: "agency and the capacity to be a social actor have to develop (and be developed) within a solidaristic community and with the help of cultural mediations and tools of its social practices" (2017, p.248). This implies that both perspectives are congruent with the idea that in the foreign language classroom, "the learner must be allowed to appropriate the new sounds and meanings and make them his/her own (Bakhtin, 1981; Rogoff, 1995)" (Van Lier, 2007, p.47). This can only be achieved if we look at language (teaching) from a different perspective: *language as social practice* (Johnson, 2009), where each student can be consciously guided in – and through – social practices to forge a new identity that is true to self (Van Lier, 2004).

To begin with, Johnson states that "from a language as a social practice perspective, meaning resides not in the grammar of the language, or in its vocabulary, or in the head of an individual, but in the everyday activities that individuals engage in. Thus, language has meaning only in and through the ways in which it is used" (2009, p.44). Meanings are not consistent factors for social agents, because they always depend on the sociocultural context in which they need to be used. This puts knowledge on a different footing, given that meaning is "situated in specific social and cultural practices, against a rich store of historical and cultural knowledge (i.e., discourses) which continually transforms those practices" (Johnson, 2009, p.45); in other words, "the grammar does not signal the meaning of an utterance; instead, it is the shared cultural models and discourses in which the language is used that define what the utterance means" (Johnson, 2009, p.45).

This aligns with the ideas of Martín Peris and Esteve (2013), who state that linguistic concepts only make sense when they are used within a context and interpreted in

relation to the latter's totality: the text. Departing from the same thoughts is Gee, who states that consequently "thinking and using language is an active matter of assembling the situated meanings that you need for action in the world. This assembly is always relative to your socioculturally-defined experience in the world and, more or less, routinized (normed) through cultural models and various social practices of the sociocultural groups to which you belong" (1999, p.49). In line with Gee (1999, 2004) and Johnson (2009) one can conclude that "people do not learn a "language" per se, but instead they learn different "social languages". Each social language offers distinctive grammatical, semantic, and pragmatic resources that allow users to enact particular socially situated identities and to engage in specific socially situated activities" (Johnson, 2009, p.46).

This point of view goes hand in hand with the *contribution/daring metaphor*, where – through the inclusion of agency in social practices – it is "the unity of human transformative practice, on one hand, and the process of becoming (and being) human and of knowing ourselves and the world, on the other, that is conveyed in this approach. Human beings come to be themselves and come to know their world and themselves in the process and as the process of changing and therefore creating their world – while changing and being co-created together with it – in the midst of this process and as one of its facets, rather than outside of, or merely in some sort of a connection with it" (Stetsenko, 2017, p.177).

Consequently, the role of the foreign language teacher changes. By embracing the language as social practice perspective, the main "role of the L2 teacher becomes to assist L2 learners as they develop the capacity to interpret and generate personal meanings that make sense in the relevant languaculture" (Johnson, 2009, p.60). The term "languaculture", as coined by Agar (1994), stands for the unit of language and culture that positions meaning by capturing the social nature of our consciousness and the role of language in the development of consciousness. As a result, it becomes clear that the relationship between agency and the language as a social practice perspective whereby "meaning is central; not in the service of form or function, but as the expression of deeply embedded concepts that denote ways of feeling, seeing, and being in the world. These ways of being in the world, or one's languaculture, offer language users various symbolic resources with which they can assemble what they want to say

and by doing so enact socially situated identities while simultaneously engaging in socially situated activity” (Johnson, 2009, p.46).

Students need to be enabled by teachers to make appropriate choices about “how their L2 use positions them in relation to others and the cultural schema it may evoke, choice about how their L2 use may be understood and evaluated by others, and choices about how best to access the linguistic and symbolic resources they need to accomplish their goals as L2 users. As the capacity to function in the L2 increases, so too will the variety of the interactions and experiences that L2 learners will increasingly encounter” (Johnson, 2009, pp.60-61). The following subchapter aims at describing the implications this perspective has for foreign language teaching and how students can be enabled to use their awareness of linguistic resources to consciously express themselves in different socioculturally contexts.

### **3.2 The (Re-)Construction of Personal Concepts to Exert Agency**

#### *3.2.1 Foreign Language Teaching as Communicative Development*

To enable students to make their own appropriate choices about the use of the foreign language in different sociocultural context, the focus needs to account for the *contribution/daring metaphor* when it comes to the student’s development, so that it is a transformative project of human becoming (Stetsenko, 2017). In this regard, a distinction needs to be made between learning and development.

Learning is perceived as a container, where knowledge about the language accumulates. This is fostered in traditional teaching where a tool, like grammar, is used to obtain the desired result: carrying out the exercise correctly. As a result, this transforms students in the classroom into the teacher’s rule-followers instead of becoming individuals who can exert their agency in the foreign language on their terms. Conversely, development is the internalization of tools of the mind, where orientation (awareness and control) functions by a participation in socially mediated activity; namely, “the re-structuring of higher mental functions (intentional memory, voluntary attention, abstract thinking, planning and imagination)” (Negueruela, 2008, p.195). These tools should not be seen “as “information” which should be somehow drilled into students’ heads but instead, as ‘a tool for students’ thinking” (Arievitch, 2017, p.141) that enable students to communicate in the foreign language. In other words, it is about the “internalization of



knowledge and abilities which can potentially, not always, create new tools for regulation” (Negueruela, 2008, p.195). For this reason, throughout this developmental process, “the knowing of oneself and of the world needs to be understood as inextricably connected, even unified, facets of one and the same process of becoming an agent and actor of historically unfolding community practices and, through this, of becoming a unique person with an irreplaceable role, position, and voice in the world” (Stetsenko, 2017, p.336). In the foreign language classroom, students consequently need to “become consciously aware of the underlying concepts that are embedded in how language use expresses meanings, recognize meaning as situated in specific social and cultural practices which are thereby constantly transformed, understand language as fluid, dynamic, and unstable, and finally, conceptualize language as about making choices about how to be in the L2 world” (Johnson, 2009, p.90).

This can be achieved according to Esteve (2018a) by building the teaching around two different dimensions; the social dimension, which refers to the use of the language in communicative situations, and the cognitive dimension, which refers to the mental mechanisms that the learner activates to express something in the foreign language. These mechanisms come in the shape of metalinguistic reflections. Though not always verbalized, they are always present in the learning of a foreign language, and should therefore always be included. More authors plead for this sociocultural action-oriented approach from a more conceptual perspective that aims at orienting the students towards reflective action in socioculturally situated practices based on *Galperin’s Theory* (1992) (Esteve, 2002; Esteve et al., 2017; Lantolf, 2002; Martín Peris & Esteve, 2013; Negueruela, 2013).

Galperin (1992) plead for the orienting activity which, according to him, was the functional equivalent of the mind. His orienting activity encouraged orientation based on psychological representation as conceptual understandings, to help the social agent reach a positive outcome by behaving flexibly in situations where no automatic reactions were insufficient to deal with the environment. Further elaborating Galperin’s (1992) ideas in relation to the foreign language classroom is Negueruela, who states that “in the L2 classroom instruction must be grounded in, and guided by, explicit conceptual understandings that are internalized with the intent of developing functional concepts – that is, concepts that orient communication” (2008, p.204). He proposed

activities based on revolutionary tool-and-result principles, where “the content of thinking and explicit understanding of a concept and its functionality – the result of thinking through the concept – need to meet in pedagogical activity” (Negueruela, 2008, p.193). These created tools can be regulated by the learner in order to decide how to eventually express him/herself in the foreign language within a determined sociocultural context. As a result, learners come to function as social agents in the foreign language rather than rule-followers. Negueruela stated that “L2 development as a conceptual process is the internalization of new orienting tools for inter/intra personal communication. That is, teaching becomes about the co-construction of these concepts and the corresponding linguistic and grammatical forms with the aim to eventually use them in communicative activities, where students eventually get to decide for themselves how to use these internalized concepts. In other words, the goal of L2 teaching is not communicative competence but communicative development” (2008, p.197). Here, “communicative development is the process of constructing meaning for others and for the self” (Negueruela, 2008, p.197). The following sections aim at describing how this co-construction of meaning for others and the self take place in the foreign language classroom.

### *3.2.2 Obuchenie for and as Daring to Create*

*Obuchenie* is a concept that often appears in Vygotsky’s works. This concept implies that teaching “is by no means a one-way activity of the teacher but necessarily includes a corresponding activity of and contribution by learners” (Arievitch, 2017, p.116). “*Obuchenie* places greater focus on the instructional side of expert/novice interactions, suggesting that *obuchenie* leads rather than follows cognitive development (Cole, 2009)” (Johnson & Golombek, 2016, p.40). Here, all participants become involved in classroom interaction in “which the active learner engages in meaning-making activities together with others, who may be more, equally, or less competent in linguistic terms” (Van Lier, 2000, p.252). Through proper mediation, no one is inferior to anybody else; rather, students have unlimited power to both access and re-construct their own tools to enhance their own agency as social actors. Students consequently co-construct by means of active participation their own understandings about the foreign language and its personal use in sociocultural environments: “When encountering a new cultural tool, the first stages of acquaintance typically involve social interaction and negotiation between experts and novices or among novices. It is precisely by means of participating

in this social interaction that interpretations are first proposed and worked out and, therefore, become available to be taken over by individuals” (Wertsch, 2007, p.187, as cited in Johnson & Golombek, 2016, p.41). So *obuchenie* “advances cognitive development, that is, it promotes qualitative change in children’s cognitive abilities and performance (Brown, 1997; Rogoff, 1990, 1994)” (Arievitch, 2017, p.118).

According to the *contribution/daring metaphor*, this cognitive development is used “for and as daring to create novelty” (Stetsenko, 2017, p.353). In other words, the internalized concepts should orient the students towards the aim of daring to consciously undertake effective action in the foreign language: *Sapere Aude* – “have the courage to use your own understanding” – as the dictum says. This means that one’s (re)construction of knowledge about oneself and the world only serves when it is to courageously or deliberately used to make a difference in collaborative projects (Stetsenko, 2017); this “ultimately counts for and accounts for genuine teaching-learning as a path of becoming” (Stetsenko, 2017, pp.342-343). The next subchapter elaborates how students can be involved in sociocultural tasks to make a difference in the foreign language through their agency, and consequently develop their identity(ies).

### **3.3 Taking a Self-Regulated Stance in (Co-)Constructed Collaborative Practices**

As this way of teaching aims at the (re)construction of one’s cognitive tools to orient the learner to achieve his/her communicative purposes, opportunities need to be provided where students can actually forge productive identities in the foreign language by means of the manifestation of their agency. However, “in spite of trendy jargon in textbooks and teachers’ manuals, very little is actually communicated in the L2 classroom. The way it is structured does not seem to stimulate the wish of learners to say something, nor does it tap what they might have to say” (Legutke & Thomas, 1991, pp.8-9). Apart from that, “there is no “immediate” (outside of activity) access of individuals to their environment” (Arievitch, 2017, p.148), hence “the assumption that EFL students lack target culture exposures” (Gao, Li, & Li, 2002, p.97). As a result, “agentive activity perspective makes it possible to pose a critical question: what causes the emergence of psychological processes?” (Arievitch, 2017, p.148).

In order to trigger the emergence of psychological processes for the students’ identity development in socioculturally situated practices, the Transformative Activist Stance

proposes “active and activist engagement with events and practices, circumstances and conundrums, and contradictions and predicaments of social practices that they not only partake in but also actively create and contribute to” (Stetsenko, 2017, p.335). By contributing in and to these (co-)constructed sociocultural activities that aim at problem solving, the self has the opportunity to relate to the “foreign language world”. This takes place “through cycles of perception, action and interpretation, with the notion of affordance again as the cornerstone” (Van Lier, 2007, p.58). A language teaching approach with agency at the center, according to Van Lier, does “not merely look for the learners’ identities in their past histories”, but also promotes “agency in the present through activity that is both thoughtful and mindful”, where “the learner thus does not only learns to communicate, ‘This is where I come from’, but also ‘This is what I am doing right now’ and ‘This is where I want to go’” (2007, p.58) within this sociocultural context. However, this is only possible if students dare to contribute in collaborative practices by intentionally “taking a stand on what is going on in the world and instigating changes in it – and thus in oneself as a social actor” (Stetsenko, 2017, p.338). Similarly, Fler states that “emotionally charged situations or dramatic events, as everyday moments of children’s self-directed activity, create the conditions for children to become more consciously aware of self and the environment (inter and intra psychological functioning)” (2017, p.86).

Before letting students enact their stances in context, it is of crucial importance to involve them in the creation of the conditions of such tasks. First of all – as has already been discussed before through Lantolf and Thorne’s statement (2006) – when learners can create the conditions of the task, the activity is more likely to become personally significant through their positive *perezhivanie*. As a result, the chances that students will volitionally manifest their agency are higher. Secondly, it is through the students’ active contribution in the co-creation of the conditions of the task that they become aware of how they could appropriately use the foreign language within a certain context. As a result, when learners need to regulate their activity in order to take a stand, their language use will be taking into consideration any previous reflection about the conditions of the “external world” and how to appropriately act within it. In this way, “it is the active agent who is the only real “cause” of the activity; the agent flexibly regulates the activity by considering various conditions and choosing between different possibilities for necessary action before its physical execution” (Arievitch, 2017, p.149).

By making students reflect on how they could make a stand under different sociocultural conditions, “learning becomes truly personally meaningful when it is put in the service of making sense of “who I am” and “who I want to become” – with these processes being contingent on and only possible through figuring out how one can contribute to what we want our world and its community practices to become” (Stetsenko, 2017, p.335). However, though taking a stance is likely to be personally meaningful, Stetsenko does not mention that making a statement (especially in a foreign language) also requires courage and that before exerting agency, the student needs to hold a belief their agency can make a difference within the setting (Mercer, 2012). Therefore, the following sub-chapter aims at explaining the importance to co-create ZPDs based on “the gift of confidence” to effectively put the *contribution/daring metaphor* into practice.

### **3.4 The Gift of Confidence through Co-Created ZPDs**

Stetsenko refers to the importance of teaching through the principle of solidarity for the *contribution/daring metaphor* to succeed, that is, by taking “considerations of essentially social, collaborative, and simultaneously agentic nature of human development as a process that is directly contingent on social interactions and supports, whereby individuals constitute themselves through, and are bound by, relations with others” (2017, p.362). However, she does not point out at any stage how these social interactions and supports can be created in order for students to feel comfortable enough to both exert and develop their agency. According to Mahn and Steiner, in the classroom, The Zone of Proximal Development (ZPD, henceforth) is “a complex whole, a system of systems in which the interrelated and interdependent elements include the participants, artifacts and environment/context, and the participants’ experience of their interactions within it” (2002, p.49). Taking the students’ lived experiences of the ZPDs into consideration is important, as they meet “the needs of all students and especially those of second language learners, who face cognitive and emotional challenges as their learning involves both a new language and new culture. “Learning in the ZPD involves all aspects of the learner – acting, thinking and feeling (Wells, 1999, p.331)”” (Mahn & Steiner, 2002, p.46). This part highlights the importance of creating a safe learning environment based on the teacher’s “the gift of confidence” (a term borrowed from philosopher Jean-Paul Sartre), whereby through emotional support during interaction, students are encouraged to actively exert their agency in the foreign language.

According to Vygotsky, in collaboration, partners create zones of proximal development for each other “where intellect and affect are fused in a unified whole” (Vygotsky, 1934/1987, p.373). This means that “teachers are able to collaborate with students in creating environments conducive to transformative teaching/learning if they attempt to understand their lived experiences, knowledge and feelings” (Mahn & Steiner, 2002, p.53). This collaboration – which always takes place through interaction – enables teachers to get an understanding of the students’ lived experience (*perezhivanie*) as “students give salience to experiences that shape their identity and reveal ways that their educational experiences are shaped by affect in relation to ethnicity, culture, gender and class status. As they do this, teachers become aware of their students’ lives and *perezhivanie*” (Mahn & Steiner, 2002, pp.53-54). This cannot only enable the teacher to engage his/her students in meaningful education; the personal information obtained from the students can be used for emotional scaffolding. Here, “in the reciprocal emotional support offered by partners in collaboration – whether they are novice learners of a new language or individuals engaged in novel, creative endeavors – there is a dynamic interplay between their interactions and the ways in which they appropriate the emotional support” (Mahn & Steiner, 2002, p.48). By figuring out how to relate themselves to the students, teachers can include interaction that aims at including “the gift of confidence, the sharing of risks in the presentation of new ideas, constructive criticism and the creation of a safety zone” (Mahn & Steiner, 2002, p.52). Mahn and Steiner state that it is through genuine caring and support that teachers can offer their students confidence to face their anxiety and take risks. In their research, “this confidence, developed through the genuine support in the teacher’s responses, helped them to express ideas and emotions that they might not otherwise have attempted” (Mahn & Steiner, 2002, p.55). Without trying to understand the students’ lived experiences, it is difficult to create ZPDs that motivate the students to exert their agency in the foreign language or to participate in the co-construction of knowledge.

Nevertheless, “given the inherent complexity and individuality of every single learner in any particular language learning setting” (Mercer, 2011, p.9), we need to see every foreign language classroom as a world in its own. This consequently implies a certain awareness about the fact that “not one single intervention may affect learner agency, but rather teachers can work at creating momentum by attending to a range of dimensions and components in the agentic system such as creating a range of conditions and

learning environments (in and out of class) designed to enhance and facilitate learner agency. In particular, for maximum effect, educators can concentrate on key components of the system which, in respect to agency, seem to include learner beliefs about themselves and their contexts of language learning” (Mercer, 2012, p.56). For this reason, “an important consideration in educational reform is to discover what is necessary to establish classroom environments in which opportunities are created for students to understand their experiences with language and literacy acquisition, their interaction with parents and peers, their value systems and beliefs, and their ways of making meaning of the world” (Mahn & Steiner, 2002, p.56). Creating ZPDs that are built on trust through emotional scaffolding is crucial for students to volitionally commit to becoming social agents in the foreign language. The next part discusses how opportunities to explore can also foster one’s volitional activity to create new identities.

### **3.5 From Exploring towards “Becoming”**

Wells already concluded in 2000 that: “the Vygotskian theory... calls for an approach to learning and teaching that is both exploratory and collaborative” (p.61). Stetsenko reaffirms that such an approach is indeed needed, “with learners and teachers together exploring, reflecting on, and learning about – and thus developing and expanding – their relationship with the world and how they can together, one each at a time (...), contribute to changing it in light of and as the path of developing their own evolving commitments, stances, positions, and identities” (2017, p.356). In so doing, teachers and learners “together explore, enact, and realize the process of co-creating their unique identities” (Stetsenko, 2017, p.340). This implies that “teachers, too, explore and develop their own identities, positions, and stances while embarking on an open-ended quest and explorations together with students. This is a dialogical process in which no one delivers knowledge or truth from high-on up, as sets of “finished”, prepackaged facts and, instead, in which everything is open for contestation, problematization, creativity, and invention, and the task is to develop new knowledge and new truths as parts of co-creating new ways of being-knowing-doing and new society itself” (Stetsenko, 2017, p.356). However, these cultural tools do “not by themselves shape, maintain, or extend the boundaries of individual processes and capacities including identities (as is often assumed). Instead, these tools have to be taken up, rediscovered, advanced, and creatively employed by learners acting as agentive social actors” (Stetsenko, 2017, p.337). This implies that “there has to be enough predictability and

security for learners not to feel lost and bewildered – and, like every culture, the classroom needs its rituals – but there must also be enough room to innovate and move in novel directions” (Van Lier, 2007, p.53). Through agentic exploration, students can receive opportunities to make up their own minds, both when it comes to (co-)creating cognitive tools and for implementing these when manifesting their agency in the foreign language. This point of view therefore “needs to be complemented with, and balanced by, the notion that learners have to thoroughly rely on social resources and cultural tools for this very capacity to make up their minds and positions, to become agentic actors of social practices, and to take responsibility for them” (Stetsenko, 2017, p.343).

Similarly, Quarshie (2008) stated that to achieve this, “the curriculum cannot be a matter of jumping through hoops of others’ devising. What is to be explored, found out, has to be jointly negotiated by teacher and students in a way that is unique to those particular individuals in that particular setting. The process of exploration involves the challenge for students to go beyond themselves and achieve things that matter (to them)” (as cited in Stetsenko, 2017, p.347). To make students go beyond themselves and achieve things that matter to them, the Transformative Activist Stance tries to promote meaningful exploration by further developing the previously mentioned idea from Lantolf and Thorne (2006), that is, allowing students to create the terms and conditions of the learning process. Stetsenko does so by promoting the idea that teaching should enable “learners to first and foremost gain the tools that afford the capacity to engage in constructing the terms and conditions of their own learning” (2017, p.347). These tools “are effectively the tools of identity development, whereby new interests and meaningful social goals of contributing to community practices – and therefore identities – are spurred by experiences and engagements across the vast array of social, collaborative activities and practices and their cultural tools” (2017, p.347).

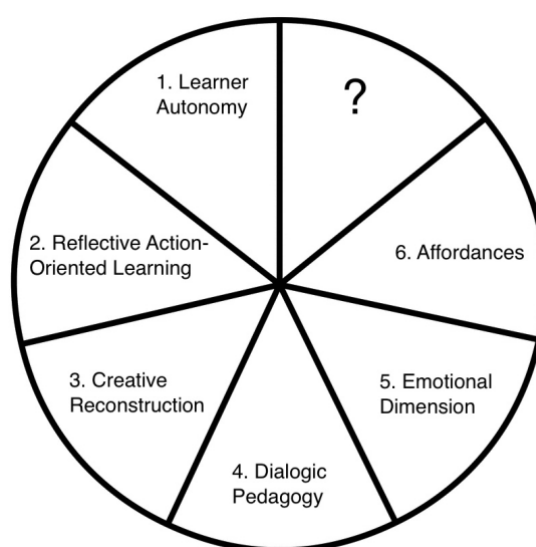
To conclude, if we decide not to embrace this perspective of learner agency in the foreign language classroom, then “it leads to losing sight of the critical concept of the embodied agent as the main conceptual anchor in considering all critical issues related to mind and development. Consequently, the fundamental epistemic idea of the agentic nature of the human mind is overlooked (or de facto dismissed), and therefore objects and phenomena are analyzed in separation from the knowing and acting individuals” (Arievitch, 2017, p.147).



#### 4. Towards an Informed Agency-Based Communicative Pedagogical Approach

The following pages provide a proposal for an Agency-Based Communicative Pedagogical Approach (ABCPA). Here, the goal is to materialize the previously described principles into a concrete pedagogical action. The designed approach is the pedagogical proposal that will be investigated throughout this research. This proposal aims at “learning towards action” like the CEFR, but doing it through the inclusion and development of the very concept of learner agency, to enable students to consciously self-regulate their activity in different socioculturally situated contexts. The graph below portrays the six key pedagogical-methodological principles on which this proposal is based. The aim of this section is to discuss these principles in further detail.

1. Learner Autonomy
2. Reflective Action-Oriented Learning
3. Creative Reconstruction
4. Dialogic Pedagogy
5. The Emotional Dimension
6. Affordances
7. ?



##### 4.1 The Six Key Pedagogical-Methodological Principles

Although the pedagogical-methodological principles on which the designed agency-based approach is based occur separately within the pentagon, they can also appear at the same time, or in different combinations. These principles have not been randomly selected. This subchapter presents the reasons behind their inclusion and justifies their inclusion with published research.

To begin with, *Learner Autonomy* forms the basis behind this approach. If our aim is for our students to self-regulate their activity in the foreign language and develop this capacity, then a space needs to be provided where they are given the capacity to control their own learning (Benson, 2011), and make their own decisions to achieve this.

Secondly, *Reflective Action-Oriented Learning* (Esteve et al., 2017) encourages students to develop their agency in the foreign language through cognitive and metacognitive learning. It orients students cognitively and communicatively before they engage in events where they have to regulate their knowledge about the language and its context.

Next, *Creative Reconstruction* (Lantolf & Poehner, 2014), helps students to make their systematic knowledge relevant for their own communicative purposes. Namely, it increases the awareness of the student's pre-understandings of the foreign language and contexts by gaining perspectives from others and the new understandings from the lessons (Lantolf & Esteve, 2019). Creative reconstruction helps students to reconstruct their knowledge, so they can consciously create in the foreign language through their agency.

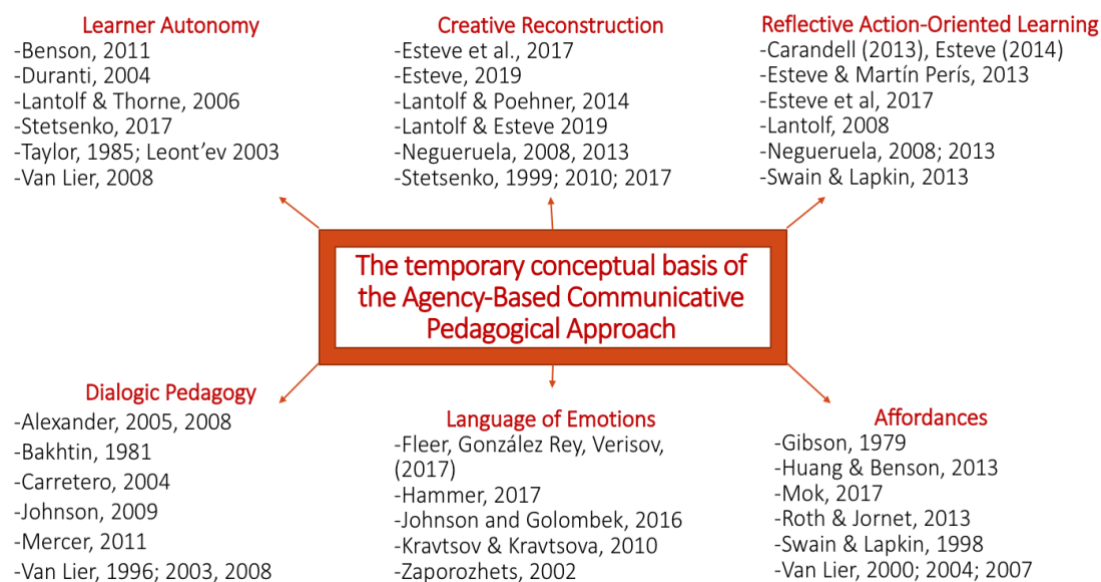
The fourth term, *Dialogic Pedagogy*, puts agency at the center, as it is an informed strategy (Alexander, 2005, 2008) through which students can freely engage in interaction in the classroom that encourages them to reflect on the use of – their – concepts from the foreign language in different sociocultural contexts. The teacher anticipates the classroom's contingency to enable students to develop their own tools, which they can use when regulating their activity in the foreign language.

The following step involves the inclusion of the *Emotional Dimension*. On the one hand, this takes into account how students emotionally relate to the lessons and what emotions teachers bring to the classroom so as to influence the students' decisions to engage during the lessons (Johnson & Golombek, 2016). On the other hand, it includes emotions in communicative tasks, to create awareness in students on how they would like to use the foreign language when relating themselves to the sociocultural world (Zaporozhets, 2002).

Finally, with *Affordances*, resources are provided in the environment that emerge out of the students' needs. In this way, the teacher can guide the learners' perceptions and actions so they further develop their agency in the foreign language (van Lier, 2007).

In one of her studies, Mercer warns both researchers and teachers about “the supposed effectiveness of simple pedagogical ‘recipes’, given the inherent complexity and

individuality of every single learner in any particular language learning setting” (2011, p.9). For this reason, instead of “pedagogical recipes”, this approach is based on a framework that promotes agency, according to published research. The used references from the conceptual basis of the proposed Agency-Based Communicative Pedagogical Approach and its relation to the six principles can be seen in the scheme below. At the same time, we must not forget that this proposal as an approach with agency at the center is not to be taken as the absolute truth; the question mark in the previous graph shows it is open for change. This is because when the designed approach is implemented, it can continuously be reshaped according to what takes place in the classroom, to promote use of the new language by learners through their agency.



Before explaining what the implementation of an ABCPA implies for the foreign language teacher, the aim of the following part of the theoretical framework is to explain what the previously mentioned six key pedagogical-methodological concepts mean and their relation to foreign language teaching and agency.

#### 4.2 Learner Autonomy

Learner autonomy is one of the key elements of agency; if we want learners to forge productive identities in the foreign language that are true to the self, then a certain autonomy – the capacity to control one’s learning (Benson, 2011) – needs to be handed over to them during the lessons to they can choose how to exert and develop their agency.

Although according to Benson (2011) and Van Lier (2008) learner autonomy “depends on actions carried out of one’s own accord within a socioculturally relevant context” (Van Lier, 2008, p.173), this does not mean that when students have the opportunity to work autonomously, all their agentive actions within the foreign language classroom are always to be approved; it is up to the teacher to decide whether the choices they make on how to act are appropriate or not. By means of the teacher’s guidance, learners can improve their capacity to control their learning, develop themselves as foreign language speakers, and learn how to accordingly act in different environments while staying true to their self. If learners do not have the opportunity to work autonomously, then “freedom in this sense remains abstract without access to the conditions necessary for the realization of choices, but such realization must be based on the intentional activity or choices which only agents can make and which, further... is what characterizes human beings as human” (Stetsenko, 2017, p.360).

For this reason, the key factor to foster autonomy in the foreign language classroom, and consequently include and develop one’s agency by controlling one’s learning, is choice. This requires making a conscious decision, one that can potentially make the learning process meaningful. As has been previously highlighted, teachers often try to make lessons meaningful for their students by coming up with materials related to the students’ interests. However, what is considered to be relevant depends on the learner’s interpretation, as what is meaningful is in the eye of the beholder. For this reason, by assigning students the autonomy so they can make their own decisions, they do not only assign their own relevance and significance to the task they are carrying out (Taylor, 1985; Leont’ev, 2003; Lantolf & Thorne, 2006), but they are consequently also more likely to make the task more relevant or significant for themselves.

The more responsibilities teachers hand over to their students by letting them make their own decisions, the more opportunities students have to make their learning significant and to believe that they are in charge of their own actions (Duranti, 2004). The choices that students can make in order to make their own learning more meaningful can be related, for example, to the creation of the terms and conditions of tasks (Lantolf & Thorne, 2006), or be about personal decisions on how to freely create with the foreign language (Dunn & Lantolf, 1998). Although fostering autonomy – so learners can make their own choices – does not guarantee commitment, it makes participation on behalf of

each individual more likely, as they create their own motives/reasons to actively engage and contribute to collaborative practices.

In the light of the relationship between agency and commitment, Van Lier considers agency to be “primarily the notion of speaking because of ‘having something to say’, ‘because it is important to say such and such’, ‘because of wishing to have one’s opinion heard’, and so on” (2008, p.182). This is due to the fact that development of learner agency can only be clearly observed when it is expressed through the student’s own linguistic creations in the foreign language. Consequently, this means that “whether or not true agency is actually promoted depends on the factors mentioned earlier: choice, giving learners the right to speak, and the responsibility for their actions, stimulating debate, and so on” (Van Lier, 2008, p.182), in other words; by letting the students be(come) autonomous.

This being said, fostering autonomy in the foreign language classroom can have a negative impact as well, because students can consciously decide not to undertake any action (Mercer, 2012). Though not contradicting that this could possibly happen, the inclusion of learner agency is normally what links motivation to students undertaking action (Lantolf & Pavlenko, 2001), as it is what makes the learning process more personally significant. Apart from that, although autonomy implies choice, it is not to be mistaken for absolute freedom in the foreign language classroom. On the contrary, all different choices made by the students should be appropriate and lead towards the goal the teacher has in mind. Through opportunities where students can control their own learning, they can achieve the lesson’s goal, but do so differently through the exertion of their agency. Ultimately, the conceptual knowledge that learners take on board or how they express themselves in the foreign language will depend on themselves.

### **4.3 Reflective Action-Oriented Learning**

The previous section has made it clear that without handing over opportunities for learners to exercise choice on their terms, their agency in the foreign language is harder to exert and develop. Therefore, in order to encourage the learners’ agentic development, one needs to reflect on either cognitive learning – where questions aim at understandings on personal language use in context – or on metacognitive learning – where reflective activities encourage students’ own awareness of how they learn, what

they learn, and what their needs are, in order to generate strategies to meet these needs and implement those (Hacker et al, 2009). To achieve this, reflective action-based teaching tries by strategically implementing such reflections to “enable learners to use the linguistic knowledge they are constructing to best suit their communicative goals” (Esteve et al., 2017, p.5).

Reflective action-based teaching is similar to task-based teaching, but differs in two aspects: “the scaffolding structure and the understanding of the textual genre as the axis around which work in class revolves” (Esteve et al., 2017, p.5). For the scaffolding structure, Esteve et al. expound that this “results in a cyclical sequence of concatenated tasks. It leads the learners from a text (or texts) provided to them at the onset of the sequence to another text to be created by them as they carry out specific conceptual work on various linguistic elements” (2017, pp.5-6). The understanding of the textual genre occurs through the text in which the language is used, as it is in that way that it obtains its meaning (Esteve & Martín Perís, 2013). L2 learners need to continuously “be made aware off all the meanings implied by their linguistic choices and mediate in order to express themselves as the way they wish” (Negueruela, 2008, p.211). Due to the relevance of textual genres and mediation, Carandell (2013) and Esteve (2014) suggest reflective-action oriented teaching should be carried out through didactic sequences.

A “didactic sequence includes tasks for both text comprehension and production (abilities necessary for communication) and tasks for collaborative metalinguistic reflection through pedagogical use of translation (González Davies, 2007), leading learners both to become aware of the linguistic elements required for the final task and to manipulate them as convenient” (Esteve et al., 2017, p.8). Hence, before manipulating the linguistic elements on their terms during the final task, learners need to explore the text type, and reflect on the functionality of their own language use within it (Negueruela, 2013). In this way, different linguistic concepts will emerge out of the learner’s own personal communicative needs to complete the final task. These linguistic concepts are what learners require to adequately express themselves in their own way in the communicatively situated task. That is why a didactic sequence ensures “attention both to meaning and form: it provides room for metalinguistic reflection on linguistic concepts, as related to a communicative goal and, especially, to the meanings that the learners set out to construct” (Esteve et al., 2017, p.6).

As a result of the previously addressed importance of both meaning and form, reflective action-oriented learning “offers added value to plurilingual education, in that learners know – from their mother tongue (Swain and Lapkin, 2013) – how a concept can be expressed through different linguistic elements; thereby they can open up to new possibilities to express the same concept in the AL they are learning. This consequently opens the door for translinguistic conceptualization; this tries to “confront learners with a more sophisticated metalinguistic analysis, i.e. “translinguistic reconceptualization”. The term “translinguistic reconceptualization” is intended to make discursive practices involving different languages, maximally significant, by blending it with interlinguistic, i.e. transversal, reflection. Such reflection exceeds mere contrastive analysis, to become a strategy by which learners situate themselves – communicatively and cognitively – in the discursive practice that they are taking part in, by comprehending and appropriating its key concepts” (Esteve et al., 2017, p.9). In so doing, learners can go beyond grammar rules, and instead discover alternatives the foreign language offers them to express themselves in their own unique way in context (Van Compernelle, Gómez-Laich, & Weber, 2016). Ultimately, “they can go beyond merely reproducing the texts dealt with in class and ‘use the language in a flexible way across an array of contexts’ (Lantolf, 2008, p.24)” (Esteve et al., 2017, p.4).

#### **4.4 Creative Reconstruction**

Apart from reflective action-oriented learning, for students to develop their capacity to flexibly self-regulate their activity in the foreign language in context, they also need to be involved in activities that foster *creative reconstruction*. The latter concept is closely related to internalization. This is because both concepts depart from the Vygotskian thought (1962, 1978) that “‘intermental’ (social, interactional) activity forges some of the most important ‘intramental’ (individual, cognitive) capabilities, with children’s involvement in joint activities generating new understandings and ways of thinking – not only for them, but also sometimes for those with whom they are interacting” (Mercer & Howe, 2012, p.12). However, these new mediated understandings and ways of thinking further develop and shape the learner’s already existing ideas on how to use the foreign language in different sociocultural contexts on his/her terms. From this point of view, internalization involves rather a process of *reconstruction*. That is, by means of reflections that invite the learners to creatively *reconstruct* their own pre-existing understandings of the foreign language in situated use, they all undergo a process

through which they continue to “make systematic knowledge relevant for their specific purposes” (Lantolf & Poehner, 2014, p.71).

The process of creative reconstruction (Stetsenko, 2017) can according to Lantolf and Esteve (2019) be metaphorically illustrated through the ‘cocktail analogy’. When trying to achieve a communicative goal in a foreign language, there are three ingredients that enable each learner to regulate his/her own socioculturally situated activity. First of all, there are the learner’s own ingredients, which consist of his/her pre-understandings of how to “control, organize and resignify [his/her] own behavior” (Holland & Lachicotte, 2007, p.109) in the foreign language. Secondly, there are the ingredients from other students. By means of collaborative practices on an assigned communicative task, the perspectives from others can potentially help the learner to “overcome contradictions as they emerge, in that they expand their own perspective through external mediation that involves a meaningful confrontation between their understanding and systematic theoretical concepts” (Lantolf & Esteve, 2019, p.14). Finally, there are the new understandings and ways of conceptualizing gained throughout the lessons. Nevertheless, although what may be addressed during the lesson is the same for every student, what and how it will be taken on board depends on the learner and his/her own communicative needs. Through creative reconstruction, the learner does not only increase his/her “ingredients”, but also refines them and becomes aware of how to apply them in his/her way. In other words; they learn how to adequately combine the three ingredients during self-regulation, so that each learner’s mixture meets the needs for the action(s) he/she has in mind in the foreign language.

When learners are to reflect on their own pre-understandings of how the foreign language is used in context, they activate their plurilingual competence during the process of creative reconstruction. That is, their “single, inter-related, repertoire that they combine with their general competences and various strategies in order to accomplish tasks” (Council of Europe, 2018, p.28). Learners activate this competence to create and make sense of new understandings (Esteve et al., 2017). Following Esteve et al., we can concur that the learner’s competences emerge through languages: “there is a common underlying competence. Consequently, instruction in a given language that fosters communicative competence in this language has positive effects on the development of competence in any other language” (2017, p.3).



From this point of view, fostering creative reconstruction by “seeing learners as plurilingual, pluricultural beings means allowing them to use all their linguistic resources when necessary, encouraging them to see similarities and regularities as well as differences between languages and cultures” (Council of Europe, 2018, p.27). It becomes easier for learners to both create and adjust their “ingredients” for the cocktail. Therefore, the “students’ L1 is not the enemy in promoting high levels of L2 proficiency” (Cummins, 2007, p.238); it facilitates both the inclusion of the learners’ plurilingual competences during interaction and the re-construction of the learner’s idea about his/her use of the foreign language in context. Consequently, all ingredients together become “a meaningful tool that students can actively reconstruct in order to achieve their own activity” (Lantolf & Poehner, 2014, p.71). The aim of the following sections is to observe how this can be achieved through dialogic pedagogy.

#### **4.5 Dialogic Pedagogy**

According to Van Lier, “an approach to language teaching and learning that puts agency at the center, (...) will require paying attention to specific ways, kinds and levels of acting and interacting in the classroom” (2008, p.180). Mercer and Howe point out that nowadays “in whole-class settings, especially in secondary education, teacher-student interaction still tends to be dominated by teacher monologues and exchanges between teachers and students in which teachers use ‘closed’ questions to seek brief, accurate confirmation that selected students know the ‘right answer’” (2012, p.19). Teachers should not necessarily avoid explaining knowledge or checking students’ understanding through direct questions, but the interaction between equal participants who address the foreign language as a tool for reasoning is often missing.

From a sociocultural perspective “learning is a profoundly social process, grounded in dialogue and mediated through language; thus the classroom is uniquely suited to foster learning (this is the premise upon which teachers and students enter classrooms), which can in turn lead to development” (Johnson, 2009, p.53). However, this does not necessarily make all interaction guided by the teacher effective.

According to Van Lier, classroom interaction as a locus of consciousness could be seen as “an organic relationship to and with the world, which is necessary for the development of self-regulation and authenticity, true goals of education” (1996, p.69).

He develops this idea that “an awareness of practices and options in classroom interactions can be of great assistance to students and teachers alike in taking charge of their own educational activities in critical and proactive ways” (Van Lier, 1996, p.69). Van Lier stated in his earlier investigations (1996, 2003) that *contingency* forms one of the key concepts of the socio-cognitive interface, and is closely related to concepts such as dialogue and conversation. Contingency connects the social agent with its sociocultural environment; to be exact, Van Lier describes it as “(...) the quality of language use that can most directly be associated with engagement and learning” (1996, p.171). It is closely related to engagement, as it is built upon the emerging contingencies that take place. For this reason, the very concept of contingency is often defined as either likely, but not certain to happen, or as dependent on (or linked to) something else. By building on contingencies, teachers “draw upon what we know and connect this to what is new. It is this part of the essence of learning” (Van Lier, 1996, p.174). Similar to this point of view, Van Lier highlighted in the same work that “in order to learn, a person must be active, and the activity must be partly familiar and partly new, so that attention can be focused on useful changes and knowledge can be increased. In everyday life, neither the totally familiar nor the totally new are likely to be noticed. Learning takes place when the new is embedded in the familiar, so that risks and security are in balance” (1996, p.76). When this is appropriately carried out, “it creates special opportunities for teachers and students to involve other people in their thoughts and to use language to develop their own thoughts” (Johnson, 2009, p.52).

However, this can only be optimally achieved when the teacher obtains a certain discursive consciousness of his/her classroom. According to Carretero (2004, p.118), one of the most important jobs of teachers is to go themselves down to the same level as their students when communicating with them, so as to understand the nature of the pedagogical (inter)action and their students. If teachers carefully analyze their own discourse and develop a certain discursive consciousness of their classroom, they can become aware of their language use and its effects in relation to their students. As a result, teachers can create strategies in line with both the students’ interests and their needs to make the interaction equally contingent and effective.

A strategy through which students can make knowledge relevant for their specific purposes through contingent interaction is dialogic teaching. This is a practical

approach to classroom education, proposed by Alexander (2005, 2008). “Its basis is that teachers need to be aware of the educational functions of talk and how it can best be used to guide and support children’s learning” (Mercer & Howe, 2012, p.14). According to Alexander, this approach is dialogic instead of transmissive, and further draws on works from Bahktin (1981) and Vygotsky. Classroom dialogue “explicitly seeks to make attention an engagement mandatory and to chain exchanges into a meaningful sequence” (Alexander, 2005, p.8). For this reason, though in dialogic teaching all participants can learn from – and instruct – each other, Lantolf (2013) suggests that teacher-learner dialogue is still preferable to peer mediation, as this increases the chances of pushing learners to be as explicit as possible.

Alexander proposes five different criteria to let children develop the diverse learning talk repertoires on which different kinds of thinking and understanding are predicated:

<b>Criteria</b>	<b>Implementation in the classroom</b>
1: Collective	Teachers and children address learning tasks together, whether as a group or as a class.
2: Reciprocal	Teachers and children listen to each other, share ideas and consider alternative viewpoints.
3: Supportive	Children articulate their ideas freely, without fear or embarrassment over ‘wrong’ answers; and they help each other to reach common understandings.
4: Cumulative	Teachers and children build on their own and each others’ ideas and chain them into coherent lines of thinking and enquiry.
5: Purposeful	Teachers plan and steer classroom talk with specific educational goals in view.

*Implications for Alexander’s Dialogic Teaching (2005)*

Mercer recommended “certain facilitating learning conditions, such as a positive learning climate, opportunities for self-direction, support for developing self-regulatory skills and positive motivational attitudes” (2011, p.9). In relation to this statement, dialogic teaching facilitates the learning conditions by cumulatively considering alternative viewpoints, creating a positive learning climate through its supporting

nature, and supporting self-regulatory skills through the contingent interactions aimed at purposeful action in the foreign language.

#### **4.6 Emotional Dimension**

If the aim is to enable students to achieve their own communicative goals in the foreign language as they want to, then teachers need to go further than focusing on the cognitive processes the students may be partaking of. Being mindful of the emotional aspect of language teaching is crucial in agency-based teaching. This is because, as seen in the first part of the literature review, “the emotional experience (perezhivanie) arising from any situation or from any aspect of his (sic) environment determines what kind of influence this situation or this environment will have on the child” (Vygotsky, 1987, p.141, as cited in van de Veer & Valsiner, 1994, p.339). In other words, a learner’s lived experience influences his/her engagement, and consequently, both his/her manifestation and development of agency.

Conversely, emotions are also relevant when consciously using the foreign language in socioculturally situated tasks. Emotions are always social rather than individual, due to the fact that they emerge – and only make sense – through the relationship the individual has with and within the sociocultural environment. In other words, “emotions are always felt and understood in social contexts with others, where others give meaning to these raw expressions, and it is in these relations with others, that children come to develop emotionally and gain emotion self-regulation” (Fleer, González Rey, & Veresov, 2017, p.7). For this reason, only through the cognitive/emotional dissonance in the foreign language can students figure out how to self-regulate their actions and become aware of how they would like to use the foreign language when relating their self to the world. The following paragraphs aim at clarifying the relevance of emotions in agency-based teaching by elaborating on the two previously mentioned aspects.

The first premise is to address the importance of the teachers’ awareness of the emotional experiences that they can create for students in the foreign language classroom. According to Johnson and Golombek, as teachers we need to attend to what we bring to the conversation, as our mediation is “shaped by the complex interplay of cognition and emotion, originating in and reshaped through our own perezhivanie” (2016, p.42). They expand on this idea by suggesting that as teachers “we should

similarly identify the emotions we bring to particular relationships and how they affect what we mediate and how we articulate that in our interactions with particular teachers [read students]” (Johnson & Golombek, 2016, p.43). These relationships within the classroom are established through interaction. For this reason, one considers the teacher perspective: “the key element here is not to impose the adult interpretation of events but to acknowledge and respect the child’s *perezhivanie*” (Hammer, 2017, p.80) This is because by involving and trying to become aware of all children’s emotional experiences through interaction, teachers can “achieve new and deeper insight of the children and develop educational programs that build and extend on the children’s everyday experiences to underpin meaningful learning” (Hammer, 2017, p.80). For this reason, as teachers, we are required to “stay attuned to our own subjectivities in the emergent, relational interactions we co-construct” (Johnson & Golombek, 2016, p. 43). In the foreign language classroom, one’s *perezhivanie* – how someone interprets and emotionally relates to an event – has an impact on how the student eventually chooses to engage during the lesson, and consequently, develop his/her ability to self-regulate one’s activity in the foreign language.

Secondly, we address the importance of acknowledging emotions so that students develop their capacity to self-regulate their activity in different contexts. When students need to evaluate their own emotionally motivated actions, they will develop – through self-regulation – “a specific emotional attitude towards their surrounding reality and people, an attitude that corresponds to the goals, moral standards, and ideals of society” (Zaporozhets, 2002, p.45). This process of self-regulation goes further than regulating merely one’s cognition; it involves one’s emotions; such “emotion regulation can be achieved in free play settings when children have opportunities to experience emotionally charged situations” (Fleer, 2017, p.100). In line with Vygotsky (1999), it is through drama that the child can take on the “we” feeling, instead of the “I” feeling, that is, the self-regulation of emotions is always socially related, and therefore creates social consciousness. Similarly, Damasio illustrated how “feeling states are not just the private domain of the person, but (...) can be consciously considered through the act of a public performance” (2003, p.99). Elaborating this idea more practically are Kravtsov and Kravtsova (2010), who introduced the two-positional perspective. They state that active involvement within a role-play “allows the child to better understand him/herself, as well as understanding the surrounding world” (Kravtsov & Kravtsova, 2010, p.33). This

explains the unity of cognition and emotion; students are not just experiencing their environment, but they also consciously act upon their *perezhivanie* through the self-regulation of their emotions and cognition: “with consciousness, we can deliberately weigh what the senses tell us, and respond accordingly” (Van Lier, 1996, p.71).

#### **4.7 Affordances**

According to Mercer, “a particular contextual concept that is crucial to understandings of agency is affordances. These represent the interaction between contextual factors (micro- and macro- level structures, artefacts) and learners’ perceptions of them and the potential for learning inherent in this interaction” (2012, p.43). Moreover, “affordances are possibilities for action within an environment as perceived by the observer (Gibson, 1979)” (Huang & Benson, 2013, p.11). It involves “the relationship between properties of the environment and the active learner” (Van Lier, 2000, p.257), so that “learners who find personal relevance in their study are more likely to perceive affordances in their learning contexts” (Huang & Benson, 2013, p.11). However, no matter how favorable a social environment may be for the student’s manifestation of agency in the foreign language, “what becomes an affordance depends on what the organism does, what it wants, and what is useful for it” (Van Lier, 2000, p.252). In other words, an affordance only affords further action, “but does not cause or trigger it” (Van Lier, 2000, p.252). For this reason, an affordance becomes a “particular property of the environment that is relevant – for good or for ill – to an active, perceiving organism in that environment” (Van Lier, 2000, p.252). When the active student during the lesson decides to interact in his/her own way in the foreign language with the social environment and its affordances, mistakes but also personal questions and doubts are likely to emerge. It is up to the teacher to decide how to address these emerging learning opportunities in the classroom.

From this point of view, the foreign language classroom is “more appropriately conceived of as the collaborative construction of opportunities (in his chapter Van Lier discusses these as affordances; Swain and Lapkin (1998) call them ‘occasions for learning’) for individuals to develop their mental abilities” (Lantolf, 2000, p.17). These – previously mentioned – “relations of possibility” (Van Lier, 2004, p.95) enable active students to develop their agency in the foreign language through the exertion of it in social practices. In this way, “for both Vygotsky and Gibson, the conception of learning

moves beyond the transfer paradigm – in which learning is the acquisition of knowledge – and towards a situated cognition view in which learning is expanding action possibilities (i.e. affordances) in larger systems of activity (Roth & Jornet 2013)” (Mok, 2017, p.25). That is why an affordance also implies what a socioculturally situated activity “offers an individual, defined in relation to that individual with their specific capacities and capabilities” (Mok, 2017, p.25).

Consequently, in the foreign language classroom, “on the basis of activities and emergent needs, the teacher makes resources available in the environment, and guides the learner’s perception and action towards arrays of affordances that can further his or her goals” (Van Lier, 2007, p.53). For this reason, many authors concur with the idea that “language-learning-as-agency involves learning to perceive affordances (relationships of possibility) within multimodal communicative events (Greeno, 1994; Kress, 2001; Norries, 2004; Van Lier, 2004)” (Van Lier, 2007, p.53). Through the teacher’s initiative to exert agency by using the textbook as a tool to develop the students’ communicative development and by inviting students to actively engage in either the contingent interaction or socioculturally situated tasks in the foreign language, students are “immersed in an environment full of potential meanings” (Van Lier, 2000, p.246). By potential meanings, we do “not refer to the amount of ‘input’ available, nor the amount of input that is enhanced for comprehension, but to the opportunities for meaningful action that the situation affords” (Van Lier, 2000, p.252). Teachers need to be attuned to potentially meaningful learning opportunities and critical instances of student “cognitive/emotional dissonance, recognize and capitalize on these as potential growth points, and create conditions for responsive mediation to emerge in support of the development” (Johnson & Golombek, 2016, p.45).

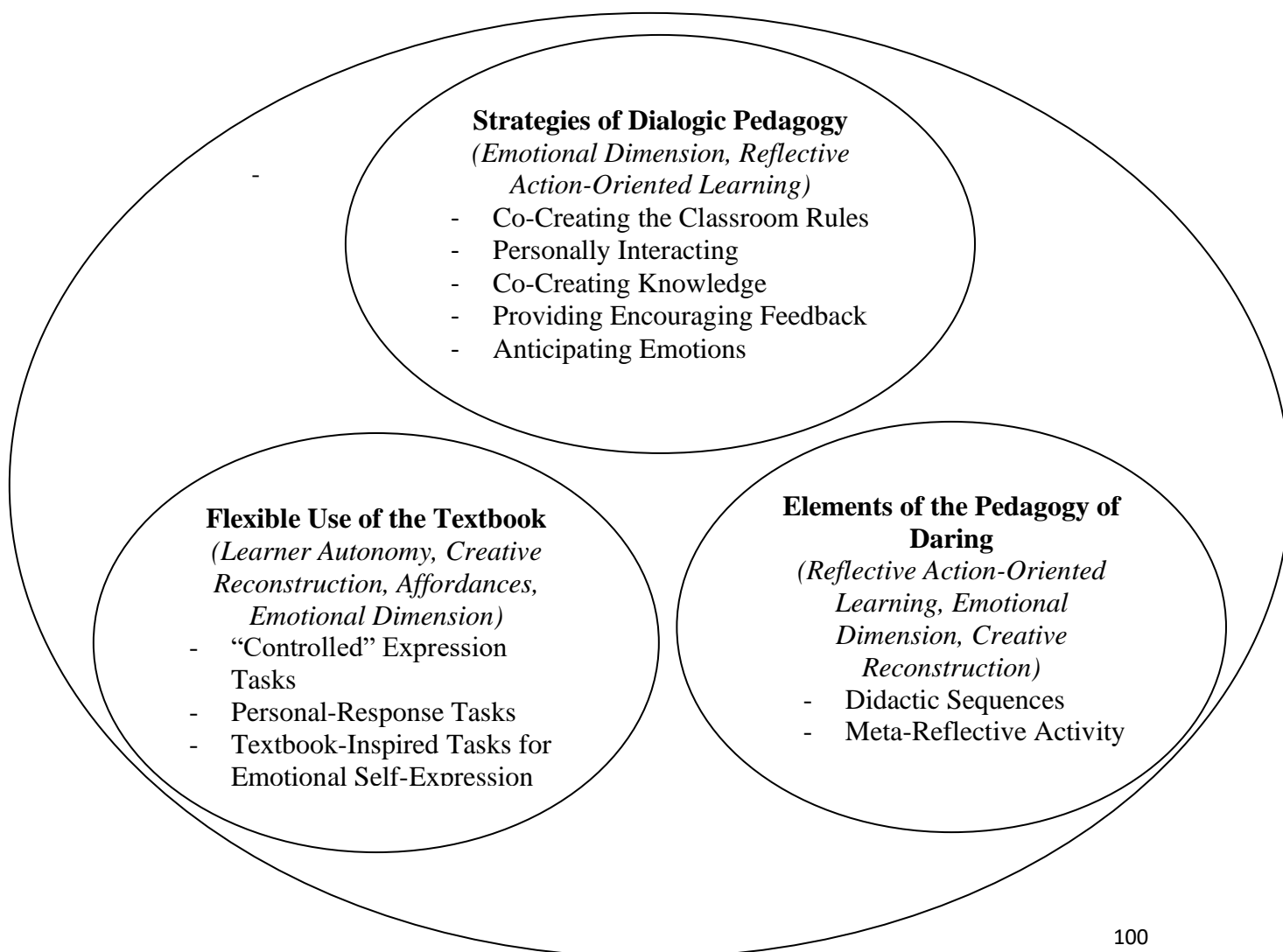
The moments where cognitive and emotional dissonances come into being are both emergent and contingent, and therefore cannot be predicted beforehand. Hence, teachers need to aspire to let students become consciously aware of the sources of their cognitive/emotional dissonance, because this can lead to the students’ development. As “the changing motives of the interlocutors determine at every moment the turn oral speech will take” (Vygotsky, 1962, p.99), it is up to us teachers to eventually anticipate this dynamic phenomenon.

## 5. Designing an Informed Agency-Based Communicative Pedagogical Approach

### 5.1 Introduction

After having described the key pedagogical-methodological principles for an Agency-Based Communicative Pedagogical Approach, the aim of the following pages is to explain through which pedagogical actions I will implement these in my extracurricular classroom. However, the previously explored principles – *learner autonomy*, *reflective action-oriented learning*, *creative reconstruction*, *dialogic pedagogy*, *the emotional dimension*, and *affordances* – will not only occur separately during the lessons; they will also appear in combination with other principles. In order to facilitate the understanding of the designed approach’s implementation, the pedagogical actions that I will consciously implement will be explained through three sections; *Strategies of Dialogic Pedagogy*, *a Flexible Use of the Textbook*, and *Elements of the Pedagogy of Daring*. Each part consists of a coherent materialization – with different combinations of pedagogical-methodological principles – that strategically aims at fostering and developing learner agency in the foreign language.

### The Designed Agency-Based Communicative Pedagogical Approach





## **5.2 Strategies of Dialogic Pedagogy**

Interaction forms the key principle to the materialization of the approach, because it provides the gateway to both the creation of a positive learning environment and the co-construction of knowledge. The strategies of Dialogic Pedagogy that I will use to accomplish this will be explained in four different parts: *Co-Creating the Classroom Rules*; *Personal Interaction*; *Co-Creating Knowledge*; and *Encouraging Feedback*.

### *5.2.1 Co-Creating the Classroom Rules*

With the idea of starting to create a positive learning environment from the first lesson onwards, the classroom rules will be constructed together with the students by means of reflection and interaction. The goal is to foster students' awareness of their relation to and action within their environment, by empowering them to engage in discussions aimed at designing the classroom rules. Apart from that, by means of this activity, I will also try to imbue in students the feeling that they are free to share their ideas during the lessons. To achieve this, I will undertake the following consecutive steps:

#### ***Lesson 1:***

- I. First of all, I will welcome the students to the extracurricular course and thank them for their contribution to the project. I will ask them what they think about the cameras in the classroom and the recorders on their tables, so they can share their thoughts. From there, I will make clear that everything that is being recorded will not be shared with anyone from the school, and that they are free to be themselves. As a result, I will propose to create the classroom rules together.
- II. I will invite students to think individually about what would make both a good teacher and a good student, and write these characteristics down in their notebook, in English. They need to think about why each characteristic is important to them, but do not have to write this down. I will monitor to see if students need help when trying to express their ideas in the foreign language.
- III. Next, I will let students form pairs and invite them to share their ideas, preferably in English. They explain what they have written down and the reasons behind their ideas. I will walk around the classroom to field any questions there might be, and to ensure they are on task. In the meantime, I will draw three columns on the board:

The Student	The Teacher	The Classroom Rules
-------------	-------------	---------------------

- IV. Then, I will ask students in an open class discussion what it means to be a good student and a good teacher through questions like; “What have you written down?” and “What aspect is important for you?”. Once a student has shared an idea, instead of agreeing or disagreeing, I will first ask the student why this is important to him/her. After the student has provided his/her reason, I will invite the class to further discuss it by questions like; “Do you agree with ...?”, or “Who else thinks this is a good idea?” (...) “Why?”. If a student comments along the lines of “a good teacher is someone who never gives homework”, then I will not tell him/her off if I disagree, but offer him/her the option to explain further, and invite the class to react. I will allow students to share their ideas in either their L1 or L2 to make the conversation understandable for every student, and for them to freely share and contemplate their ideas without having to think too much about how to formulate them. When agreeing on which characteristics of behavior (on both the teacher and student) are appropriate, I will write those down on the blackboard. In case I believe an aspect is missing, I can always propose it during the class discussion, as in: “What about (...), do you think this is important as well?” (...) “Why?”).
- V. Once everything has been discussed by the everyone and written down by me on the blackboard, I will move students on to think individually on what classroom rules they would create so that the characteristics of both the students and the teacher may converge. They also need to write these rules down for themselves in their notebook. I will monitor to see if students need any help expressing themselves in English.
- VI. After inviting students to share their thoughts in pairs, I will ask them to explain and justify their ideas through questions such as: “What rules do you think we should include?” (...) “Why do you think that is important?”. Although I will mainly use the L2, I will also include the L1 to involve all students: for instance, “Do you agree with ...?” (...) “Why?” (“¿Estás de acuerdo con ...?” (...) “¿Por qué?”).
- VII. While students are justifying their rules, I will also share my viewpoint in either the L1 or L2 to find a reasonable solution for both sides. I will do so by acknowledging their point of view (“Thank you, I can understand why you say that.”) and then either agree with them (“I think we should include it in our

classroom rules, what do you think?") or disagree with them and explain why (I think it is a good point, but don't you think..."), in order to make them realize the importance of this rule's adaptation. Besides, in case an important rule is missing, I will share this so all participants can discuss it in class.

- VIII. Once all the rules have been written down in the L2 on the board, I will ask if we all agree on what has been noted down. If this is the case, then each student will write a rule on the poster. This poster will be hung up in the classroom so that it is visible and accessible to everybody. When I hang up the poster, I will explain that we are all accountable for all our actions in the classroom, including mine.

### ***Lesson 2:***

- I. To start the lesson, I will invite students to work together in groups of five. They need to look at the rules, and try to remember – in either their L1 or L2 – why each point was so important. I will be monitoring, to ensure they are on task.
- II. Afterwards, in an open class discussion, I will prompt students to explain, either in their L1 or L2, if they remember why each rule was important to us ("Who can tell me why this rule was so important to us?"). I will encourage students who do not voluntarily participate to share their ideas too (e.g. "Do you remember this rule, (name)?" (...) "Why did we include this rule?").
- III. Once we have refreshed our memories, I will explain to students that – based on our co-constructed rules – they are going to write a play, either about an ideal or a very bad lesson. Within the same groups, they are allocated time to imagine what will take place, to divide the roles and to write down what each person will say. Together as a class, we will also set a time limit for this part of the activity (e.g. "How much time do you think you need?"). I will be flexible, by allowing students more time if necessary, whilst also monitoring should they need any help with the L2.
- IV. Once the students have completed the task, I will give them five minutes to reread their text, but inform them that they are free to implement it as it comes to their mind.
- V. I will invite the students to watch the plays actively, which means that following each performance, they are to explain what the lesson was based on (in case of

“the perfect lesson”) and/or explain what rules were missing (in case of “a very bad lesson”).

- VI. While students are presenting, I will encourage them to improvise if they forget their text. Apart from that, I will also make a note of their mistakes.
- VII. After having guessed and discussed the rules after each play, I will congratulate the students on their plays and the co-construction of the classroom rules. Next, I will write down three mistakes on the board that I have heard during their performances. Students write down these sentences in their notebooks and consequently, they try not only to correct them, but to also think about why they need to be amended.
- VIII. Next, students pair up to discuss what needs to be corrected, and why. Following that, the mistakes are commented on as a class. I will involve all students and ask them what they would change and why (e.g. “What would you correct in this sentence? (...) Why?”).
- IX. If a student’s behavior after these lessons is not in line with what we have discussed, then I will try to guide him/her towards becoming aware of his/her actions, by posing questions either in the L1 or L2, such as “You’ve just done/said (...), do you think you can do that here? (...) Why?”. I will either address this with the student in particular, or use it as a learning opportunity to be discussed with the entire class. Although reflections are preferred, I can be firm through direct comments when I believe a student has gone too far.

### *5.2.2 Personally Interacting*

Over the course, I will also try through personal interaction to create a positive environment where students feel comfortable enough to be themselves and participate:

- I will demonstrate interest towards my students in and outside the classroom. I will ask questions, either in their L1 or L2, to see how they are doing (“How are you?”) and enquire about what has been going on in their lives (“What have you been up to these days?”). I will try to remember this for any future conversations/lessons.
- I will refrain from starting the lesson immediately. Instead, I will greet the students upon entering the classroom, asking them about their day so far. I begin each conversation in English, but students are free to respond in their L1 or L2. If possible, I will commence the lesson by making a comment related to what

has been going on in their lives (e.g. “I heard you just had an exam, how did it go?”). If not possible, I will demonstrate an interest in how they are doing (e.g. “How are we all doing today?”) and ask why.

- Apart from the above, I will also bridge this by sharing my own personal stories and feelings during the interaction. I will do so in the L2, and use the L1 in case something is not clear. These stories could include humorous anecdotes of when I was learning Spanish as a foreign language, so students realize that I can relate to the difficulties of language learning, and that it is acceptable to learn by making mistakes. During my stories, I will encourage students to share their predictions in English on what they think will happen next (e.g. “So what do you think happened next?” or “So how do you think I felt at that moment?”).

### *5.2.3 Co-Creating Knowledge*

Instead of providing direct explanations, I will try to guide students towards creating the new knowledge through reflection and interaction. The following consecutive steps aim at involving students to bring their own ideas and prepare for reflective conversations that in turn pave the way for an open class discussion. By means of the latter type of ‘dialogue’, I will attempt to enable each student to further develop his/her own ideas of how the L2 works, on their own terms. To facilitate the understanding of the implementation, I will explain how I will do this when addressing a new grammar point.

- I. First of all, I will write down three sentences on the board that include the new grammar point. If possible, I will relate these sentences to the students’ lives, interests, or something that has been going on in the classroom. I will not write down or preempt with the focus or subject of the lesson. Instead, I will ask students to reflect individually about what the sentences have in common. Their answers need to be related to the intention/use and structure of each sentence.
- II. Once each student has created his/her own understanding, I will invite them to share their ideas (in pairs or groups), as well as their reasons behind them, either in their L1 or L2, so they can freely construct their own informed ideas. In the meantime, I will walk around the classroom in case they need hints, or to ensure they are on task.
- III. As soon as students give me the impression they are done, I invite them to share their ideas with the whole class. I will ask the same question, either about the intentional use of the language in context (meaning), and/or possible structures

to achieve this (form). I will either repeat the same question or paraphrase them, such as: “So, what do you think?”, “What have you been talking about?” or “What have you discovered?”. First, I will allow students to voluntarily anticipate this question. If there is no response, I will encourage someone to do so, as they will have discussed their answers in advance: “What do you think, (name)?”).

- IV. Instead of immediately conferring with what a student has discovered, I will ask him/her to explain the reason behind his/her answers (e.g. “Why do you think so?”). Then, I will enquire if the other students agree with this idea. If this is not the case, then I can invite this student to explain his/her reason to the class. (If a student gives me the impression he/she is either not listening or participating, instead of telling him/her off, I will try to include him/her by means of a similar reflective question related to the topic. In so doing, I will try to ensure that the reflective interaction does not lose its dynamic nature and that all students can continue sharing and reflecting on their own points of view.)
- After gathering as many different points of view from the students as possible, I will try to chain them into coherent lines of thinking. To achieve this, I will take on the role of the “un-knower” who questions everything in either the students’ L1 or L2. That is, I will ask questions to and anticipate answers or comments from the students as though I did not understand; while in theory, I will only look for ways to link the old information to new information, or one idea to another. I will do so through questions such as: “Ok, so why does this then happen?”, or, “But does that make sense? Because that does not count for ...”, etc. At this point, I need to exercise caution in harnessing the answers from the “strong” students, whilst ensuring that all students are to be roped in. I will try to achieve this by posing questions for the entire class, such as “who agrees with ...”, or “raise your hand if you also think ...”; this will prepare the ground on which I can determine what the students think, and consequently invite any of them to expand on their response. When the students collectively create the information in relation to either the intentional use or the structure of the grammar point through this reflective interaction, I will affirm this and write it on the board. (If a sincere contribution – in the L1 or L2 – triggers an unpredictable response, such as laughter, on another student’s behalf, they will be gently advised that all ideas are helpful in the learning process. Instead, this

person is asked if they could help their classmates out (e.g. “We’re all here to learn from each other, so... what do you think?”).

- V. Next, I will further elaborate on the previously chained ideas and add any missing information if necessary. I will try to achieve this through reflective questions as well, but highlight more specific parts of the examples from the board. These questions can again be related to the use of the language (“What are the speakers trying to achieve within this sentence?”) or to the structure (“When looking at the verbs, are they all situated in the same place? Why?”). Apart from that, I will also allow students to identify similarities – if relevant – to their L1, to reinforce my point. For instance, questions can include: “When would you use such sentences in Spanish?”, or “How would you translate this to Spanish? Would the structure be the same?”. As soon as the desired content is conveyed, I will reveal the grammar point above the previously discussed information on the board.
- VI. I know in advance what knowledge I want to cover, but I cannot predict what the students will think and say during the dialogue. My purpose to carry out the dialogue is crucial, as it will help me to anticipate any emerging questions, doubts, answers, and/or reflections. If a student’s contribution is related to, or in line with, the final goal (the intentional use and structure of the pre-determined grammar point), I can use it as an emerging learning opportunity for everyone, and link this idea to others. However, if a student’s comment is not related to the final goal and could deviate or confuse my students, I will thank the student for the comment, but explain that it is not relevant and that we will address that issue or point on another occasion.
- VII. As the dialogue draws to a close, I will prompt students to take out their notebooks, copy the new information from the board, and write down what they have understood in their own words. This is something they can do, either in English or their L1.

#### *5.2.4 Providing Encouraging Feedback*

Through interaction I will also encourage students to participate as much as possible. I will try to do so during tasks, discussions, and opportunities of self-expression in the foreign language.

##### *5.2.4.1 During Tasks or Discussions*

- To encourage students to take part in discussions – especially those who often feel shy or embarrassed – I will always acknowledge their contributions when I involve them. This can either be done verbally through short comments, such as “good question” or “nice try”, or by using non-verbal cues, such as nodding or a thumbs-up. I will be careful not to overuse praise, as it could lose its value.
- Once a lesson has ended, I will congratulate my students on their attitude if credit is due, and then either wish them a wonderful day/weekend or wish them luck in relation to something they need to do in their (personal) lives.

#### 5.2.4.2 *During Self-Expression in the Foreign Language*

- Expressing yourself in a foreign language on your terms can be very challenging; therefore, I will also try to empathize with my students. For example, when students believe they are not capable of expressing themselves, either because of fear or a lack of competence, I will assuage and reassure them by saying they can do it and should give it a try, instead of obliging them to carry out the task immediately. I will also express this in the students’ L1 through comments as “Venga, inténtalo, no pasa nada” (“Come on, try it, it’ll be alright”), “Tú puedes, confía en ti” (“You can do it, believe in yourself”), “Prueba, seguro que te saldrá bien” (“Just try, I’m sure you’ll do great”), and I will show my appreciation when they have achieved it; “Well done, bien hecho!”, “¿Ves?” (“You see?”), “¡Lo has conseguido!” (“You did it.”).
- When students cannot find the words they are looking for while speaking in the L2, or when it seems they are about to stall, I will encourage them in their L1 or L2 by telling them that they can do it, and convince them they should give it a try by creating something, for nothing bad will happen to them if they do; “Tú puedes, no pasa nada” (“You can do it, it’s ok”), “Invéntatelo, se parece” (“Invent it, it’s similar”).

#### 5.2.5 *Anticipating Emotions*

Finally, I will remain attuned and anticipate the emotions that my students and I bring to the interaction in order to promote active engagement during the mediation:

- When relating myself to the student(s) through interaction, I will observe how each individual reacts in order to learn how to address myself to each way of



being. For example, I am patient and try to encourage students to get involved instead of portraying anger to how or when they respond inadequately.

- There may be times where students are not looking forward to carrying out a task, and complain about it. Instead of telling them they have to do the task whether they like it or not, I will listen to them, acknowledge their point of view, and try to explain the relevance of the activity for their future actions in the L2.
- When on task, I will pay attention to how students (often emotionally) react to this task through their comments and/or non-verbal cues. The aim is to anticipate this by asking if they require any assistance. If this is the case, I will focus on the students' successful creations before correcting or helping them.

### **5.3 Flexible Use of the Textbook**

As most secondary schools in my Spanish teaching context work with either a digital or a physical textbook, I wanted this designed approach to include one too. My goal is to flexibly adapt the textbook to my students' needs and interests while effectively developing their capacity to express themselves in the L2 on their terms. Each textbook-inspired lesson is based on a task-based teaching strategy. So the lessons include a pre-task, a main-task, and a post-task. The following sections portray the pedagogical actions of three lesson types that I will implement: *Controlled Expression Tasks*, *Personal-Response Tasks*, and *Textbook-Inspired Tasks for Emotional Self-Expression*.

#### *5.3.1 Controlled Expression Tasks*

First, I will include opportunities for students to put into practice what is addressed during the lesson. However, the goal of these controlled practices is not only to verify whether students are able to apply the new information correctly and understand the reasons behind it; more specifically, these practices are aimed at enabling students to utilize it in their own way. These steps are applied when new grammar is being addressed as found in the textbook.

#### *Pre-task*

- I. First of all, on the board I will write at least three sentences that include the grammar point. If possible, these sentences have a personal touch or are related to what is going on in the classroom. Instead of immediately focusing on the meaning and/or form and explaining all this information, I will ask my students

to individually reflect on two questions: what are the intentions of these sentences, and what do they have in common? Students can also relate this to their L1. As soon as students have created their own idea(s), I will give them the opportunity to share their thoughts in the L1 or L2, in pairs.

- II. By means of the previously addressed steps of *Co-Creating Knowledge*, I aim at chaining the students' ideas into coherent lines of thought, leading to the goal: how to intentionally use and structure the new grammar point from the textbook to achieve the students' own communicative goals.

#### *Main-task*

- III. To begin, I will choose a “one-answer-only” activity from the textbook where students need to think (individually) about how to apply their knowledge and the reasons behind their choices. I will confer with students to collectively decree the time required for this task (e.g. “How much time do you think you need for this task?”). If it turns out that students need more time to reflect on their final answers, then I will be flexible by affording them extra time (e.g. “That’s alright, shall we do five minutes more?”). Afterwards, I will invite the students to share and justify their answers in pairs. Finally, I will elicit the answers from them in an open class dialogue and ask (even when right) for the reason(s) behind it. I will provoke such reflections by asking questions such as “why did you choose this option?”, or “why did you choose... and not ...?”. Due to the reason behind the answer I will be able to confirm whether the student has thoroughly understood the concept. In case a student does not know the answer, I will let other students help him/her out through their answers and explanations instead of providing the answer by myself.
- IV. Secondly, I will provide opportunities for students to consciously create in the foreign language using their co-constructed knowledge in situated practices. To do so, I will use “Find Someone Who” activities. As an example, I have provided the table below, where three columns are included to practice the present perfect, in this case. To begin with, I will explain to students that they will prepare themselves to ask questions of interest at a party (something people have done once in their lives). To achieve this, they need to use the present perfect in the second column to create their questions. I will also offer them the possibility of asking two personal questions as well. I will monitor to help

students who experience difficulties when creating their questions. After sharing their creations in pairs, we will discuss the questions in an open class dialogue. Next, I will ask the first question to one of the students. In this way, I will provoke and discuss the use of both affirmative and negative short answers. The fourth step is to clarify, that my students will have to ask the questions by moving around the class, but they also need to find a different student that positively responds for each question, and write a sentence in the present perfect, once they have the student. As a result, students have the opportunity to carry out short dialogues in context and use the new grammar; they ask (including their own created) questions, answer with short negations or affirmations, and write down an affirmation in the third person singular, which tends to cause confusion. Finally, I will encourage students to use English all the time when on task; (e.g. when interrupting, greeting the other person, saying goodbye, etc).

<b>Find someone who...</b>	<b>Question:</b>	<b>Person:</b>
Find someone who has been on television.	Have you ever been on television?	Dirk has been on television.
Find someone who has broken a bone.		
Find someone who has made a chocolate cake.		
Find someone who has ridden a roller coaster.		
What have you done?		
What have you done?		

- V. When the students are on task, I will monitor and pay attention to what they say. When a mistake/doubt/silence emerges, I will encourage students to reflect in different ways so they can find the answer by themselves. For example, by repeating the student's sentence in the form of a question to encourage auto-correction. Similarly, I will also start sentences and stop where the mistake is made, so the student can reflect on how to correctly finish it. Finally, I will also

ask direct questions about the student's L2 use in context; "You have just said (...)", would you change anything?" (...) "What?" (...) "Why?". I will write all these emerging learning opportunities down, and deal with them at the end of the lesson with the whole class. Apart from common mistakes, I will also take a note of emerging language creations in the students' L1 when they are on task.

#### *Post-task*

- VI. Just before students finish the main-task, I will use the board to write down the common mistakes I would have heard related to the forms worked on throughout the lesson. Apart from that, I will also write down a few emerging expressions from the students' L1, for them to translate to English. I will invite students to sit down and copy the sentences from the board into their notebook. I will ask them to individually correct the mistakes and justify their answers.
- VII. After students have shared their answers in pairs I will start the open class dialogue, so everybody can be involved in the revision of the grammar point and the students' personal use of it in context. To check their understanding, I will not only aim at eliciting their answer, but especially the reason behind it through questions like; "What answer do you have?" (...) "Why?". As for the emerging expressions in their L1, I will ask how they would say these in English so they could use them in similar contexts in the future. Once everything has been discussed and there are no more questions left, that marks the end of the lesson.

#### *5.3.2 Personal-Response Tasks*

Apart from providing tasks where students strategically transfer their new information into a controlled, situated practice on their terms, I will also provide personal-response tasks. By means of these tasks, the aim is to give students the opportunity to react in their own way in the L2, either to a recording or a written text that has been provided by the textbook.

#### *Pre-task*

- I. Instead of introducing new vocabulary through a recording or a written text, I will dictate the new words and give students time between each word/expression to write down in their notebooks how they think it is written. Once they have written a word/expression in their notebook, I will write down how it is actually written on the blackboard. Students correct themselves when necessary.

- II. Once all the words have been written down, I will give students time to individually think about what each word means. Afterwards, they may discuss their answers in pairs. In an open class dialogue, I will invite students to translate the words. In case no one knows, I will provide a sentence on the board with this word, so they can finally derive the meaning through the text.
- III. Next, I will inform the students that these newly introduced words appear in the listening or – reading comprehension task from the textbook that we are going to use. With their co-constructed knowledge, I will enable students to create in the foreign language by asking them to predict and write, in a few sentences, what they think the task is going to entail. I will involve the students in the decision making on the amount of minutes and sentences they need in order to write their prediction (e.g. “How many sentences shall we do?”, “How much time do you need?”).
- IV. When each student tries to express him/herself, I will monitor to correct as many texts as possible by giving students the opportunity to reflect on their language use. I will also write down the common mistakes so I can address them at the end of the lesson.
- V. Once all students have written down their own prediction of what the text or the recording could be about, I will invite students to share their predictions in pairs.

#### *Main-task*

- VI. Afterwards, I will address the entire class, and ask what they think the text or recording will be about (e.g. “What are your predictions?”, “What do you think will happen?”). I will try to write as many predictions on the board as possible and/or try to create a common idea based on everything that the students share.
- VII. Instead of a reading or a listening comprehension activity for gist from the textbook, I will ask students to read the text or to listen to the recording with the intention to see if their individual – and/or our co-created – prediction is true.
- VIII. Afterwards, I will give students time to discuss in pairs what they have understood, and in open class dialogue we will discuss similarities and differences of the predictions in relation to the text or the recording (“What predictions were correct?”, “Where did you hear/read that?”).
- IX. After their – own – reading or listening comprehension task for gist, I will choose an exercise from the textbook on the same recording or text that aims at

listening or reading for specific information. Once more, students are involved in the decision making on the amount of time they need for the exercise.

- X. Afterwards, I will let students discuss their answers in pairs and justify them. Then, I will not only elicit the answers in open class discussion, but also the explanations behind them through questions as “Why do you think that?”, “Where did you read that?”, or “When did you hear that in the recording?”. Students can freely correct, complete or help each other during the discussion.

#### *Post-task*

- XI. To finish the lesson, I will write down on the board some of the common mistakes that were made by the students when they created their predictions. These sentences can be related to – preferably – the use of the new vocabulary, but can also be common mistakes related to their personal use of English.
- XII. I will give students time to copy the sentences in their notebook and not only correct, but also justify their answers individually. Once more, students are invited to set up the amount of time they need for the task.
- XIII. Later on, I will give students time to discuss their answers in pairs. Here, I will monitor to ensure students are on task and/or give them hints.
- XIV. Finally, in open class dialogue we will discuss the answers, but especially the reasons (“What have you corrected?” (...) “Why?”). Instead of providing the answers myself, I will let students complete each other as much as possible.

#### *5.3.3 Textbook-Inspired Tasks for Emotional Self-Expression*

I will also create tasks where students can freely decide how to express themselves in contexts inspired by the topics from the textbook. These tasks are *Emotionally-Charged Dialogues*, *Communicative Role-Plays*, and *Contextually-Situated Presentations*. Although I will give students time to prepare themselves in advance for each one of these task, they are free to implement their preparation as they wish. Due to the similar nature of communicatively and cognitively situating the students before they undertake action in the L2, I will address my pedagogical actions during these tasks.

#### *Pre-task*

First of all, I will choose between two different strategies during the lessons in order to communicatively situate the students. This decision depends on the main-task.

- Regarding the *Emotionally-Charged Dialogues*, I will invent a story related to the topic from the textbook. However, this story always includes an emotional twist and a context; such a topic could be being stuck with foreign friends in an elevator. By explaining the story in their L2, I aim at letting my students experience the context, so they can become aware of where they are, what is going on, and what is considered to be appropriate behavior. While explaining the story, I will ask questions related to what they believe will happen next, such as “What do you think happens next?” or “What do you think I did next?”. Through their reactions, I can see if they understand the story, and observe if their possible actions are likely to be appropriate. However, I will not tell them how the story finishes, as that is what they will work on.
- As for the *Communicative Role-Plays* and the *Contextually-Situated Presentation*, I will familiarize my students with the context – which is related to a topic from the textbook – by projecting a picture of it on the board and asking questions about it; for example, “Are you familiar with this context?”, “What does normally take place in such contexts?”, and “When having to speak/write in such a context, what do we have to take into account?”. After individual and pair reflections, we will discuss the context’s conditions and the text’s characteristics in an open class dialogue. These characteristics can form the set-up for a communicative role-play (such as speed-dating) or for a presentation (such as a commercial). I will actively involve students in the creation of the context as well (“In which city does all this take place?”, “What year are we in?”, etc.).

Secondly, after communicatively situating the students, I will give them time to prepare themselves cognitively. Each student’s preparation depends on the nature of the task:

- In case of the *Emotionally-Charged Dialogues*, after inviting students to experience the story, I will ask them to work together, in pairs or groups. Together, they need to write an ending to the story in the shape of a dialogue in which they participate as the main protagonists. As they write, they need to include at least three vocabulary expressions from the unit they work on. During the writing stage, I will monitor and correct as many written texts by letting the students reflect on their language use (“Would you change something in this sentence?” (...) “Why?”). In case there is a mistake or a comment that students

are likely to make due to its situated nature, I will directly discuss this with the whole class (e.g. “Have a look at this sentence everybody...”, “Is there something you would change?” (...) “Why?”). If this is not the case, these questions can be discussed with just the group, or I can write them down and address them at the end of the lesson.

- As for the *Communicative Role-Play*, once the context has been reflected on and discussed – such as the speed-dating activity – I will first and foremost explain the goal of the activity. In this case, students are involved in a speed-dating session where they will get to know five different people. The goal is for them to get to know these individuals, and see if they can find a person they could possibly fall in love with. However, instead of being who they really are or acting according to the pre-made role-cards, I will give students time and freedom to create their own role-card. The information of the role-cards needs to be based on what is required within that context. For example, in a speed-dating activity, I will discuss with the students what aspects would be important. After coming up with these aspects (name, age, city, jobs, hobbies and special characteristics), I invite them to create their own role-cards with at least two vocabulary expressions from the unit. I will monitor to see if their cards include any mistakes, and to find out if they need help in the creation of their role-cards.
- Finally, regarding the *Contextually-Situated Presentations*, after creating a context that is not only related to the topic (within the textbook), but is also a stage where students need to present something – such as a commercial – I will give students time and freedom to write for themselves what it is they are going to present and how they intend to go about achieving this. In their planning, they need to include at least three vocabulary expressions from the unit that has been worked on. I will monitor to see if there are any emerging doubts/mistakes/questions during the writing stage. In case a student makes a mistake that is related to adequately carrying out a presentation in context, then it will be directly discussed with the whole class through questions that invite all participants to reflect; for example, “Have a look at this sentence everybody...”, “Is there something you would change?” (...) “Why?”. If this mistake is not relevant to others, then I will encourage the students to think for themselves to find the answer; “how do you think you say it?”. If hints or reflections do not work, then I will provide an explanation.



### *Main-task*

After communicatively and cognitively situating each student in emotionally charged dialogues, real-life contexts, or contextually-situated presentations, I encourage students to create what they want in the foreign language with the knowledge/orientation they have constructed.

- Once all students are finished writing their *Emotionally-Charged Dialogues*, I will give them just five minutes to remember – and briefly practice – what they are going to say. I set up this time-limit on purpose, because I do not want my students to memorize their text word by word. They are encouraged to act out their plan freely in front of the class, and/or improvise as they want or need to. When they expose what they have prepared, I will make everybody carefully listen to what other groups have created. If a student cannot find the words when expressing him/herself, I will not tell them him/her off, but either encourage classmates to help him/her (“Help (name) out!”) or tell him/her to improvise (“Don’t worry! Take your time, improvise if not...”). In the meantime, I will write down the common mistakes that are being made by students. After each exposition, I will applaud and invite the rest to follow my lead.
- As for the *Communicative Role-Plays*; once students have created their role-cards, I will let students move their tables, so they are sitting in two rows that face each other. They are encouraged to maintain a conversation for at least two minutes with the person in front of them until I say “switch”; then one row moves one place to the left, so all participants have a new person to speak to. Although students have created their own personal profile on a role card, once they have talked about these aspects, I will encourage them to keep the conversation going by improvising. I monitor to see if they are on task, check the time, and write down the common mistakes that are being made. Once everybody has spoken to each other, the tables are put back into their place.
- Regarding the *Contextually-Situated Presentations*, students are also given just five minutes to remember more or less what they are going to say. I set up this short time-limit so students will not have enough time to memorize everything. When presenting, students are encouraged to implement their planning as they want to. That is, they can paraphrase their ideas, improvise when they want to, and come up with something new when they do not remember what to say. Once more, I will not tell a student off if he/she is lost for words; I will invite others to

help him/her (“Help (name) out!”) or encourage him/her myself to improvise (“Don’t worry! Take your time, improvise if not...”). In the meantime, I will also write down the common mistakes so they can be addressed afterwards. After each presentation, I will encourage the entire class to applaud.

### *Post-task*

As my students express themselves on their terms throughout all three different main-tasks, I consider it to be crucial to give them feedback on their personal language use afterwards. This is because my students’ mistakes/doubts/questions/silences reflect the areas they are still lacking when trying to achieve their own communicative goals. Therefore, after each of the previously mentioned main-tasks, I will finish in this way;

- I. Firstly, before going into detail on the personal language use, I will congratulate students for their effort and then comment in relation to the content of their linguistic creations. After that, I will ask them how they have experienced the task; these comments can be related either to the usefulness or to the enjoyment of the task. Whatever the comment may be, I will ask the student for the reason behind this experience and ask if his/her classmates agree. In this way, I can learn about their interests and needs when planning future lessons.
- II. After exchanging personal experiences, my intention is to ask the students how they believed the task went in relation to their personal language use (e.g. “How did it go?”, “Did everything go well?”, “What was hard for you to express?”). In this way, students can tell me whether they were ultimately able to write or speak as they wanted, or if they struggled with a certain aspect. I will first write down the sentences that they experienced difficulties with on the board.
- III. Apart from the doubts/mistakes that they point out, I will also write between three to five mistakes that I heard on the board. I will allow my students to copy all these sentences in their notebook. Individually, they have to explain what is wrong, why it is wrong, and how it should be. After a few minutes, I will ask them to share their points of view in pairs, and then involve them in an open class reflection. I will encourage all students to participate (“What have you changed in the first sentence?”). As soon as somebody responds, I invite him/her to explain the reason behind this (“Why?”) so we can all come to understand the contextually situated use of the language. I will include students who do not

voluntarily respond by asking them personally during the discussion what they have written down (“What do you think, (name)?”).

#### **5.4 Elements of the Pedagogy of Daring**

In order to promote transformative learning, I will provide activities over the course where students have the opportunity to address the language as a whole. With the following pedagogical actions, I will aim at developing the students’ capacity to autonomously situate themselves cognitively and communicatively, so that over time, they can use their self-discovered strategies in real-life situations more confidently.

##### *5.4.1 Didactic Sequences*

Besides textbook-inspired task-based sessions where each lesson is a standalone, I will implement didactic sequences that, over various lessons and through mediation, strategically aim to develop the same students’ capacity to consciously express themselves in context. Each activity forms a step that leads the students towards the final goal: communicating in different real-life situations on their own terms. The following sections elaborate how I will sequence the activities to prepare my students for several real-life interactions progressively. These include: a Skype conversation with my brother Willem, a conversation with a tourist at both Park Güell and Plaza Cataluña, a WhatsApp conversation with the entire class, and emails with students from England who learn Spanish as a foreign language. The numbers stand for the activities, not the lessons; how long these activities take depends on the students’ pace and understandings.

##### **I. Creating Global Awareness on the Sociocultural Context**

Whether it is a Skype conversation, a conversation with a tourist, exchanging emails or talking on WhatsApp, every single didactic sequence will start by communicatively orienting the students within the pre-determined sociocultural context by means of interaction. To facilitate the understanding of my pedagogical actions, I will take the Skype-conversation with my brother Willem as an example.

- First, I will activate students’ previous knowledge by writing down the context “Skype” and the following three questions on the board: “What exactly is a Skype conversation?”, “What are the characteristics of such a conversation?”,

and “Have you ever held a Skype conversation? Think of an example”. Individually, students think about how they would answer these questions.

- Once students have reflected on their own answers, they are invited to share their answers in pairs. This is preferably done in the L2, but I will not tell students off for spontaneously using the L1 from time to time.
- When students have finished, I will invite them to share their answers in open class feedback (e.g. “Who knows what a Skype conversation is?”, “What exactly are the characteristics in your opinion?”, “Who has ever held a Skype conversation?” (...) “With who?” (...) “How was it?”). By means of this interaction, I will ensure all students know what the context represents.
- To conclude, I will set the goal of the final task. In this case, it will involve maintaining a conversation over Skype with my brother Willem in which they have the opportunity to ask him two personal questions. (I will project a picture of Willem when he was 7 years old on the board, and explain this is the person they will be talking to. After their surprised reactions, I will tell them he is now 24 years old, but that they will not see him until the day of the conversations).

## II. Communicatively Orienting the Students through Reflection and Interaction

Now that students have created a global understanding of what the context implies, it is time to communicatively orient each individual within this context.

- I will inform my students that in order to adequately carry out a Skype conversation, there are a few steps they have to take into account when communicating. Individually, students write down as many steps as they can think of. I will encourage students to start by doing the first step together in open class; for example, “Imagine, it is your turn to speak to my brother... You stand up, walk towards the computer, and sit down... What is the first thing you do?”. In case a student says “Hello!”, then I will ask “Great, but how do you call that step?”. Once a student says “greeting” or in Spanish “saludar”, the first step is written down on the board in both languages. Students are required to write down the steps in both their L1 and L2 in their notebooks. I will monitor to help out. Before they begin to create these steps, we will set a time-limit together. If students need more time, then I will provide this.

- Once everybody has created his/her own idea about the steps of adequately carrying out a Skype conversation, they discuss their ideas in pairs. Students are free to discuss their points of view in their L1, and make the necessary changes in their notebooks to their own creation. I will monitor to make sure they are on task.
- All together, we will start creating the adequate steps together through reflection and interaction. I will invite students to explain what steps they would include to continue the conversation. I will offer them the choice of using either their L1 or L2 (e.g. “¿(name), cómo seguirías la conversación?”, “How would you continue the conversation?”). Of vital importance is the reason behind the step (“¿Por qué seguirías así?”, “Why would you continue like this?”). Instead of directly saying whether I agree, I will involve the other students to discuss all steps and the order of them (“¿(Name), tú qué crees?”, “(Name), what do you think?”).
- As students make their points and try to complete one another, I will try to mediate the situation to where I want it to go to; the steps that I have created previously. Therefore, whenever students make their point, and explain the reason behind it, there are two things I can do. On the one hand, if this is the step I have in mind, I will tell students I agree with them, affirm their reason, and ask the class if I can write it down as a definite step. On the other hand, in case the students’ idea is not in line with what I have in mind, I can tell them I understand their point of view, but propose a different step for them to discuss (e.g. “Muy bien, entiendo lo que queries decir, pero habéis pensado en...”, “Really good, I understand what you want to say, however, have you thought about...”). Here, I can always explain my reasons behind the step to reinforce my point. Gradually, we will collectively create the adequate steps (that I have already planned) for the final communicative task. I will write the sentences down on the board in both the students’ L1 and L2. This way, I will make sure we are all on the same page. Nevertheless, the Skype conversation will be the only task where I will already give these steps away in advance. Instead of creating them together, we will discuss – after also individual and pair reflections – the importance of each pre-determined step to orient them.

### III. Personally Orienting the Students within the Communicative Task in their L1

Now that we have created and reasoned together about the importance of each adequate step, I will aim at letting each student look for his/her own unique way of expressing him/herself for each of these stages within the determined communicative context.

- To begin with, I will hand out the table that can be seen below. I will ask the students what other columns they see apart from the steps that we have discussed in the previous activity. This way, students become aware of what they have to do next; so, if they had to carry out this communicative task in their L1, what exactly would they say for each step?

#### Interview with Willem Lagerwaard (Dirk's brother)

<b>Cómo...</b>	<b>1. En Español/Catalán</b>	<b>2. In English</b>
¿Cómo saludarías a Willem?		
¿Cómo continuarías la conversación?		
¿Cómo introducirías una pregunta?		
¿Qué le preguntarías? Pregunta 1:		
¿Cómo reaccionarías a algo que te sorprende (+, +- and -)? 3x	+ +/- -	+ +/- -
¿Qué le preguntarías? Pregunta 2:		
¿Cómo preguntarías por más detalles?		
¿Qué harías si Willem dijera algo que no entiendes? 2x		
¿Cómo le darías las gracias por las respuestas?		
¿Cómo te despedirías?		

- I will give students time to carefully think for themselves how they would undertake each step. I will monitor around to make sure the students' creations are always adequate actions within the communicative context.

#### IV. Cognitively Orienting the Students in their L2

Once all students have personally created adequate actions in the L1 for each step within the communicative context, they will have to look for ways to express the same ideas in the L2.

- When students have written down the linguistic actions that they would undertake for each step in their L1, I will ask them what they think they have to do next; translating their communicatively situated ideas from their L1 to their L2. Students try to achieve this on their own first. I will monitor while they are on task. In case a student cannot find the words, I will encourage him/her to either try to translate what he/she does know or to paraphrase his/her ideas.
- When most of the students have finished, I will tell them that they can work together in either pairs or groups. I will give them the opportunity to not only share what they have in mind to say during the upcoming interaction with my brother, but especially to help each other out. They will have until the end of the lesson to correct and help each other with the L2 creations from their handouts.

#### V. Consciously Reflecting on the most Common Mistakes

As students have been using the foreign language on their terms during the previous activity, I believe it is important for them to get feedback on what they have written down. Not only for their actions to be reaffirmed before carrying out the final communicative task, but especially to learn from their own mistakes through reflection.

- After the previous lesson, I will correct all the tables that the students created. I will indicate the corrections on their handout. When correcting, I will write down for myself the common mistakes that are being made, and also mistakes related to adequately using the language in that context.
- I will not return the corrected versions of their handouts immediately. The following lesson I will write down – up to – ten mistakes that I have withdrawn from the corrections. Individually, students have to copy the sentences in their notebook, and write down what is wrong, why it is wrong, and how it should be.

Once again, I will invite students to set up the time-limit for this activity with me. In case they eventually need more time in the end, I will be flexible.

- When they have finished, I will let them discuss their answers – even when they are the same – and the reasons behind them in pairs in both their L1 or L2.
- Finally, I will let students share their answers and reflections in the L1 or L2 in open class. At this stage, I can always add the missing information.

## VI. The “Co-Construction” of the Evaluation Criteria

Before practicing, we will “co-construct” the evaluation criteria for students to become aware of what aspects are important during their interactions in the L2. This is not something I will do for the Skype conversations, as I would like my students to undergo the experience of talking to a stranger without having to worry about a mark.

- In research group ECODAL<sup>1</sup>, we came up with evaluation criteria for genuine communication in the foreign language, which can be seen on the next page.
- Instead of giving these criteria, I will let students reflect on them by means of different questions, such as: “If you were a teacher, and you had to evaluate the Skype conversations, for what aspects would you give points? And Why?”.
- As soon as students have written down their own criteria, I will let them discuss in pairs in their L1 what criteria they have chosen, and the reasons behind them.
- Through interaction I will guide the conversation to where I want it to go; namely, the co-construction of my criteria. I will invite students to share their criteria, and the reasons behind them (“What did you come up with?” (...) “Why is this so important?”). Students are not likely to come up with words such as “authenticity”; however, different words can be used that represent the same idea, such as “improvising”. Based on what students discuss, I can either agree with them and propose the criterion to be included, or I can disagree, explain why, and propose a different idea. If there is a criterion that all students do not point out, I can always include it within the discussion; for instance, “What do you think about ...” (...) “Do you think this is important as well?” (...) “Why?”.
- Once we have “created all the evaluation criteria together” through interaction, I will ask students to write down the final criteria in their notebooks.

---

<sup>1</sup> ECODAL is a research group from the Pompeu Fabra University which carries out the research project *Assessment on discourse competence in adult plurilingual learners: detecting learners' needs and instructions for autonomous learning* (EDU2016-75874-P).



## Evaluation Criteria



<b><u>Criteria:</u></b>	
<b>1. Concise and Clear Order</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>2. Effective Collaboration</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>3. Adequate Language Use</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>4. Correct Use of Non-verbal communication</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>5. Authenticity/ Improvising</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>6. Grammatical Correctness</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>7. Rich and Appropriate Vocabulary Use</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>8. Control of Pronunciation,</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>9. Fluency</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>
<b>10. Auto-Correction</b>	<hr style="border: 1px solid black;"/> <p style="text-align: center;">1    2    3    4    5    6    7    8    9    10</p>

**Total Score: .....**

## VII. Practicing by means of “Role-Plays”

With both the students’ co-constructed evaluation criteria and their own personal cognitive/communicative orientation in the shape of a guideline, I will let them create in the foreign language through role-plays as if it were the actual communicative event.

- I will hand over both the evaluation criteria to the students (except for when preparing ourselves for the Skype conversations), and their tables with their communicative and linguistic preparation. I will give students up to ten minutes to remember more or less what they are going to say during the final task.
- Once ten minutes have passed, I ask students to line up the tables in two big rows, so they are all facing each other. When they sit in front of each other, I will tell them one side takes on the role of Willem, and the other side takes on their own prepared role. I will explain students they will have to carry out the conversation as if they were really interacting with my brother until I say “switch”. Then one row will have to move one seat to the right. In this way one row can carry out their prepared conversation five times.
- As soon as the row has carried out the interviews with the classmates from the other side, they switch roles. So besides practicing five times with “Willem”, everybody will have the opportunity to improvise five times as well.
- Apart from the previous dynamic, students could also practice by alternating in groups of – at least – three students. Here, one person takes on the prepared role, the other one the improvising role, and the other student records the interaction.
- Irrespective of the dynamic among students, when they are interacting with each other, I will monitor to see how everyone is doing, if they are on task, and if I can be of any help. Once I see most conversations have finished, I will tell students to switch.
- Once the role-plays have been carried out I will first provide encouraging feedback in the L1 or L2; “Congratulations everybody, you have shown you are ready for the upcoming conversations”. Afterwards, I will allow students to evaluate each other with their own criteria. Through the evaluation criteria they need to explain to their partner (in their L1 or L2) his/her strengths and points to work on.

## VIII. Carrying out the Real-Life Communicative Task

I will encourage students during the next lesson to create in the foreign language by deciding for themselves how to implement their constructed guidelines during the event.

- Before the task, I will give students a few minutes to practice the same role-plays from last lesson with their classmates. I will not monitor the class to correct mistakes, but to acknowledge good creations in the L2 through positive comments.
- I will also monitor in order to ask if students feel ready and calm them down when necessary by saying that can do it as they have been able to do it before.
- During the task, in case of a Skype conversation, I can sit next to the learner and encourage him/her to keep on going. However, during conversations with tourists, I will not be able to help every student. Here, students can work in groups; one student records the conversation, and the others join him/her for moral support.
- After the task, I will ask students how everything went, and ask for their experiences. No matter whether their reactions are positive or negative, I will congratulate them for their effort and the fact that they have been able to maintain a conversation with someone in English.
- After every conversation with a stranger – except for the Skype conversation – I will ask students to fill in the evaluation criteria with their perception on how they believe the interaction went. For every criterion, they will have to write down a mark from zero to ten, and hand this over to me.

#### IX. Co-Evaluations with the Students

To develop all students' capacity to consciously express themselves in their own unique way in the L2 within communicative contexts, I will carry out personal co-evaluations based on each student's recorded performance. Through the evaluation criteria, I can discuss the strengths and points to work on with the specific student.

- After the previous lesson where the main communicative tasks were carried out, I will observe the recordings of every student and evaluate each performance with the co-constructed evaluation criteria.
- During the lesson, I will ask students to come to my desk – one at a time – and start the conversation by asking in their L1 how they experienced their conversation (“How was it to talk to (...)?” (...) “What was your impression?”).

- After the student has shared his/her experience with me, I will ask what he/she believes went well, and what he/she could possibly improve on (e.g. “What do you think went well?”, “What do you think you can improve on?”, “How did you notice?”).
- After listening to a student’s perspective, I will share my point of view and explain on what aspects I either agree and disagree with him/her. I can do so by revealing the criteria for which I have given the student a high or low mark. I will highlight the positive aspects first, and then point out what I believe can be worked on.
- Finally, after having exchanged our perspectives with one another, I will discuss the final mark with the student. Based on the agreements that we reach when discussing the performance, I will propose a final mark based on our ideas from the evaluation. However, more importantly than the mark, I will recommend the students to remember the information from this evaluation and take it into account for the next communicative task.

#### *5.4.2 Meta-Reflective Activity*

Apart from didactic sequences, I will also foster another activity to encourage transformative learning. During the last five minutes of every lesson, my aim is for each student to become aware of how they learn, what they learn, and what their needs are, in order to generate their own strategies to meet these needs and consciously implement them in their own way during communicative tasks in the L2.

- In the last five minutes of every lesson, I will hand out the document on the following page to my students. I will ask them to fill in the second column with what they have learned throughout the lesson. Although we are all involved in the same lesson, the individual reflections plus the opportunities to express themselves in the L2 could potentially enable each learner to take away something different from every lesson.
- After that, I will ask students to include a personal example in the L2 of what they have learned in the third column. In this way, I will be able to verify after every lesson if what they have learned is correct, or if these personal ideas still need to be reshaped.

- I will provide my students the opportunity to write everything down – apart from the personal example – in the language they prefer (Spanish, Catalan or English) so they can easily and freely express what they have taken on board, and how they will personally use it in the foreign language.

### Regina Carmeli

Subject: English (Extracurricular Lessons)  
 Teacher: Hendrik Dirk Lagerwaard  
 Name:



WEEK:	WHAT HAVE YOU LEARNED TODAY?	EXAMPLE:
<b>Week 1:</b> Lesson 1:  Lesson 2:		
<b>Week 2:</b> Lesson 1:  Lesson 2:		
<b>Week 3:</b> Lesson 1:  Lesson 2:		
<b>Week 4:</b> Lesson 1:  Lesson 2:		
<b>Week 5:</b> Lesson 1:  Lesson 2:		
<b>Week 6:</b> Lesson 1:  Lesson 2:		

## 5.5 Summary

In order to facilitate the understanding of the implementation from the designed agency-based communicative pedagogical approach in the foreign language classroom, the following pages provide a summary of the previously explained pedagogical actions.

<b>1. Strategies of Dialogic Pedagogy</b>	
<b>Pedagogical-Methodological Principles:</b> Emotional Dimension and Reflective Action-Oriented Learning.	
<b>Strategy</b>	<b>Pedagogical Actions</b>
Co-Creating Classroom Rules	<ol style="list-style-type: none"> <li>1. Inviting students to reflect personally and in pairs on the classroom rules. These rules are discussed and defined by reasoning together.</li> <li>2. Revising the rules and appropriating them by means of a play.</li> </ol>
Personally Interacting	<ul style="list-style-type: none"> <li>• Showing interest to my students in – and outside the classroom by asking in either their L1 or in the L2 how they are doing.</li> <li>• Starting the lesson with something related to the students' lives.</li> <li>• Sharing personal stories and my feelings during the interaction.</li> </ul>
Co-Creating Knowledge	<ol style="list-style-type: none"> <li>1. Writing three sentences on the board that include the new grammar point, and making students reflect on what they have in common.</li> <li>2. Giving students time to share their ideas in pairs in the L1 or L2.</li> <li>3. Inviting students to share their ideas with the class in the L1 or L2.</li> <li>4. Asking students for the reason(s) behind their own language use in context and chaining their ideas into coherent lines of thinking.</li> <li>5. Adding information that students could not come up with.</li> <li>6. Anticipating questions that are related to the goal of the dialogue.</li> <li>7. Telling students to write their own understanding of the knowledge.</li> </ol>
Providing Encouraging Feedback	<ul style="list-style-type: none"> <li>• Encouraging students to take part in discussions through open questions and acknowledging their contributions without overpraise.</li> <li>• Telling students who are scared they are able to do it and should try.</li> <li>• Congratulating students on their attitude when credit is due.</li> </ul>
Anticipating Emotions	<ul style="list-style-type: none"> <li>• Observing reactions to learn how to emotionally address students.</li> <li>• Paying attention to how students react through their verbal and non-verbal expressions and anticipating by asking if they need any help.</li> <li>• Listening to students who are not looking forward to doing the exercise and explaining the relevance of it for their use of English.</li> </ul>

<b>2. Flexible Use of the Textbook</b>	
<b>Pedagogical-Methodological Principles:</b>	
Learner Autonomy, Affordances, Creative Reconstruction, Emotional Dimension.	
<b>2.1 “Controlled” Expression Tasks</b>	
<b>Strategy</b>	<b>Pedagogical Actions</b>
Pre-Task	Writing three sentences on the board that include the same grammar point. Students reflect individually and in pairs on what these have in common and by <i>Co-Creating Knowledge</i> learn to consciously use the grammar in context.
Main-Task	Letting students carry out a one-answer-only activity from the textbook and reflect on the reasons behind the answers. Later, students use their constructed knowledge on their terms in a situated “find someone who” speaking activity.
Post-Task	Using the board to write down the most common mistakes. Students reflect individually and in pairs before discussing them in open class feedback.
<b>2.2 Personal Response Task</b>	
<b>Strategy</b>	<b>Pedagogical Actions</b>
Pre-Task	Making students discover the vocabulary through dictation and its meaning through discussion. Based on these words, students create a prediction using their constructed knowledge on what they think the recording/text is about.
Main-Task	Allowing students to share their predictions in pairs and create one prediction. Students read/listen for gist by checking if their prediction is correct. Then, they read/listen for specific information and discuss it in pairs and in class.
Post-Task	Writing down the common mistakes from the predictions on the board. Students reflect individually and in pairs, before discussing them in class.
<b>2.3 Textbook-Inspired Tasks for Emotional Self-Expression</b>	
<b>Strategy</b>	<b>Pedagogical Actions</b>
Pre-Task	Inventing a story related to a topic from the textbook to which students write an ending in the shape an emotionally-charged dialogue, or familiarizing my students with the context to create role-cards or set them up for a presentation.
Main-Task	Making students freely act out their dialogues or presentations after a short time of preparation, or letting students engage in emotionally charged role-plays. In all three cases, improvising is encouraged and appreciated.
Post-Task	Asking students for their experiences to learn from them, or writing mistakes on the board, which are individually reflected on and discussed in pairs/class.

<b>3. Elements of the Pedagogy of Daring</b>	
<b>Pedagogical-Methodological Principles:</b>	
Reflective Action-Oriented Learning, Emotional Dimension, Creative Reconstruction.	
<b>Strategy</b>	<b>Pedagogical Actions</b>
Didactic Sequences	<ol style="list-style-type: none"> <li>1. <u>Creating Global Awareness on the Sociocultural Context</u> Making students familiar with the sociocultural context by reflecting on it individually, then in pairs, and afterwards in open class feedback.</li> <li>2. <u>Communicatively Orienting the Students through Reflections and Interaction</u> Discussing the likely steps from the communicative event after individual and collaborative reflections. These steps are included in the guideline.</li> <li>3. <u>Personally Orienting the Students with the Communicative Task in the L1</u> Giving students time to write what they would do for every step in the L1.</li> <li>4. <u>Cognitively Orienting the Students in their L2</u> Helping students translate their own ideas from the guideline to the L2.</li> <li>5. <u>Consciously Reflecting on the most Common Mistakes</u> Correcting the students' guidelines and writing common mistakes on the board. These are reflected on individually/in pairs, and discussed in class.</li> <li>6. <u>The Co-Construction of the Evaluation Criteria</u> Creating awareness in the L1 of what is important during the interaction by making students reflect and "co-construct" the evaluation criteria.</li> <li>7. <u>Practicing by means of a Role-Play</u> Setting up a similar situation in class where students can create in the foreign language by putting their own designed guidelines into practice.</li> <li>8. <u>Carrying out the Real-Life Communicative Task</u> Carrying out the real interactions and encouraging students in advance.</li> <li>9. <u>Co-Evaluations with the Students</u> Co-evaluating the communicative event by comparing both my own and their evaluation to discuss what went well and what could be improved.</li> </ol>
Meta – Reflective Activity	Giving students time at the end of the lesson to fill in a handout where they have to write down what they have learned during the lesson (in either the L1 or L2) and include a personal example in the L2 to show their understanding.



## **IV RESEARCH METHODOLOGY**

### **1. Adopted Methodology: Sociocultural Psychology Research**

The research methodology in this study is derived from sociocultural psychology research. At first the sociocultural theory was mainly used as a theoretical lens through which we could understand classroom interactions (Lantolf & Beckett, 2009). However, this study follows the initiative of Negueruela (2003) and Poehner (2005) who showed in their dissertations that the sociocultural theory can also be used as a research framework: “it undertakes to deploy specific principles and concepts of the theory in order to intentionally promote L2 development through appropriately organized instructional practice” (Lantolf & Poehner, 2014, p.7). Due to its relatively recent appearance in research, I will first explain why I have opted for this methodology. Afterwards, I will discuss its objective of study and its key components; the genetic method, the microgenesis of the teaching-learning activity, dialectical unities in the development of higher consciousness, units of analysis, and functional system analysis.

#### **1.1 Research Objective and Questions**

Although discussed in the introduction of this thesis, it is convenient to briefly revise the objective of this investigation, as well as the main and leading research questions.

The aim of the research:

The aim of this research is to create an informed agency-based communicative pedagogical approach, and to analyze its implementation and effects.

The main research question:

How does the designed agency-based communicative pedagogical approach promote use of the new language by learners through their agency?

The leading research questions:

- What are the features of a communicative approach oriented towards agency?  
How can it be materialized?
- How do students experience the designed social environment?
- How do students interpret the designed social environment?
- How and when do students use the language they are learning for their own purposes within the designed social environment?
- How does agency manifest itself in their use of the language?

## **1.2 Justification of the Adopted Methodology**

Due to the objective of this study and the research questions, I have deliberately chosen the sociocultural psychology research framework. There are three important differences between sociocultural psychology research and mainstream quantitative - and qualitative - SLA research which together form the reason behind this choice.

To begin with, according to mainstream SLA research “L2 acquisition is fundamentally the same process regardless of where the process unfolds” (Lantolf, 2008, p.15). To reinforce his point, Lantolf cites Long; “Remove the learner from the social setting, and the L2 grammar does not change or disappear. Change the social setting altogether, e.g., from street to classroom, or from a foreign to a second language environment, and, as far as we know, the way the learner acquires does not change much either, as suggested, e.g., by comparison of error type, developmental sequences, processing constraints, and other aspects of the acquisition process in and out of the classroom” (Long, 1998, p.93, as cited in Lantolf, 2008, p.15). This is why SLA researchers base their suggestions on the universal acquisition hypothesis. However, in contrast with current mainstream SLA research, Vygotsky (1987) saw education as a form of activity where culture had important and unique developmental consequences for each individual. This study also departs from this standpoint, and agrees with Tarone (2007) “that different social contexts are likely to result in different L2 grammars and, more importantly, that different contexts are likely to change the way learners acquire an L2” (Lantolf, 2008, p.16).

Secondly, mainstream SLA research and sociocultural research also differ in their perspective regarding the role of development. Lantolf (2008) states that SLA research generally promotes the belief that learners can only learn when they are developmentally ready to learn. Here, stages cannot be skipped along the way. As has already been discussed within the theoretical framework, Vygotsky argues that instructions must precede and construct the path for development to follow. In his words, “education is the artificial mastery of natural processes of development. Education not only influences certain processes of development, but restructures all functions of behavior in a most essential manner” (1997a, p.88). On the one hand, the sociocultural psychology research framework has been chosen because the designed agency-based communicative pedagogical approach is also built upon the idea that

education is not about explaining knowledge when the student is ready but about intentionally organized (i.e. artificial) activity that restructures mental behavior. On the other hand, as Vygotsky addressed development as revolutionary rather than linear, he argued that “analysis must seek to uncover the processes rather than the product of thinking” (Lantolf & Poehner, 2014, p.24). Sociocultural psychology research therefore corresponds to this study, as the process of how the implementation of the informed approach promotes the students’ use of the new language through their agency is analyzed. Vygotsky’s perspective allows us to historically understand psychological activity through a research approach where the method (the approach) is both the tool and result of the study (Vygotsky, 1978, p.65).

Thirdly, another distinction between sociocultural research and mainstream SLA research is their point of view on the relationship between research/theory and practice. In mainstream SLA research there is a clear distinction between these two aspects, whereas in sociocultural research they form two sides of the same coin; *praxis*. Vygotsky explains that – instead of the traditional separation – a close relationship between theory and practice is necessary as these two concepts can inform one another: “Previously theory was not dependent on practice; instead practice was the conclusion, the application, an excursion beyond the boundaries of science, an operation which lay outside science and came after science, which began after the scientific concept operation was considered completed. Success or failure had practically no effect on the fate of the theory (...) Now the situation is the opposite. Practice pervades the deepest foundations of the scientific operation and reforms it from beginning to end. Practice sets the tasks and serves as the supreme judge of theory, as its truth criterion. It dictates how to construct the concepts and how to formulate the laws” (2004, p.304). The sociocultural psychology framework has been chosen as both theory (the informed agency-based communicative pedagogical approach) and practice (the implementation of this approach) can be brought together into one dialectically unified theory. That is, the designed sociocultural approach is not only informed by theory, but also informs theory through the historical analysis of its implementation and effects over the course.

### **1.3 The Goal of Vygotsky’s Unified Psychology**

Now that it has been made clear why the sociocultural research methodology has been chosen over mainstream SLA research, the following pages elaborate what exactly

sociocultural psychology research implies. To start with, the sociocultural theory is not a social - or sociolinguistic theory; it is a psychological theory.

Vygotsky wrote in the 1920's *The Historical Meaning of the Crisis in Psychology: A Methodological Investigation* (1926/2004) in response to the division of the world of psychology on how to study the human psyche. In this work, he "proposed to overcome the crisis in psychology by building an intermediary theory of scientific psychology that sought to uncover how dialectical principles functioned in the domain of human consciousness" (Lantolf & Poehner, 2014, p16). Inspired by Marx and scholars like Paget, Baldwin, Janet, Stern and Sapir, Vygotsky created the general laws of dialectical materialism, which formed the foundation of his own approach.

On the one hand, materialism offers a solution to the mind-body discussion. Instead of two different objects, the mind and the body are instead considered as "one single object, which is the thinking body of living, real man" (Ilyenkov, 1977, p.31). According to the same author, thinking does not exist independently of the physical body; it is the mode of existence of the body itself (1977, p.35). Nor does it exclude the social relations, where the individuals are always mediated by material objects. "Thus, acting in the world, unlike in the Cartesian ontology, is not the result of thinking (an exclusively 'inside the head' mental activity), but is an intimate component of the thinking process itself" (1977, p.252, as cited in Lantolf & Poehner, 2014, p.19).

On the other hand, regarding dialectics, Vygotsky was inspired by Marx's *Theses on Feuerbach* (1978). Marx had a different point of view than Feuerbach, who argued that materialism meant that human beings are products of the material conditions. Marx integrated Hegel's uncovered dialectic laws with Feuerbach's materialism and used these for the analysis of human society, history and consciousness (Lantolf & Poehner, 2014, p.20). Vygotsky further elaborated on Marx's philosophy, which was "able to show that humans unlike any other living species, through (goal oriented) socially organized practical activity, create and change the material conditions in which they live and in so doing change themselves" (Lantolf & Poehner, 2014, p.19).

Together, materialism and dialectics led to Vygotsky's materialist psychology, which he often referred to as psychological materialism: "Vygotsky proposed that a materialist

psychology seeks to explain the precise nature of the relationship between brain, body, human practical activity, and consciousness” (Lantolf & Poehner, 2014, p.22).

#### **1.4 The Object of Study in Sociocultural Psychology Research**

To discover the nature of the relationship between the brain, body, human practical activity and consciousness, Vygotsky first made a distinction between elementary and higher mental functions. He understood that the human brain “comes endowed with natural mental capacities – involuntary memory, attention, and perception, along with connections to sensory input systems (e.g., vision, audition, olfaction, etc.), which provide direct access to the material world” (Lantolf & Poehner, 2014, p.22). However, through symbolic mediation, humans appropriate signification, which stands for “culturally created artifacts that carry meaning and are used as artificial auxiliary stimuli to regulate the behavior of others and the self” (Lantolf & Poehner, 2014, p.22).

As a result, Vygotsky argued that in order to study the human psyche, the object of study should be activity grounded in symbolic mediation. As it is “socially generated forms of mediation that give rise to what Vygotsky called “higher” forms of thinking where humans deploy mediation appropriated through social activity to control (i.e.) regulate their mental functions” (Lantolf & Poehner, 2014, p.7). Here, “culture creates special forms of behavior, it modifies the activity of mental functions, it constructs new superstructures in the developing system of human behavior” (Vygotsky, 1997b, p.18). In Vygotsky’s words, symbolic mediation formed the basis of a “new regulatory principle of behavior, a new concept of determinacy of human reaction which consists of the fact that man (sic) creates connections in the brain from outside, controls the brain and through it, his own body” (1997b, p.55).

With symbolic mediation in grounded activity as its object of study, Vygotsky created a methodology “to understand human psychology by uncovering its origins and tracing its change over time” (Lantolf & Poehner, 2014, p.52). He designed this methodology for five different domains: “phylogenesis, where humans diverged from primates; sociocultural history of humanity as such that entailed cross-cultural analysis of the psychological effects of different modes of life on thinking; the consequences of changes in the modes of living within a particular cultures (e.g., the introduction of formal schooling in rural communities); ontogenesis of individuals; and the

development of specific psychological processes over time (e.g., acquisition of a second language)” (Lantolf & Poehner, 2014, p.52).

### **1.5 The Microgenesis of the Teaching-Learning Activity**

Vygotsky “considered the study of the processes that arise in the movement from thinking to speaking as part of the microgenetic domain although he did not conduct much research on this topic himself” (Lantolf & Thorne, 2006, p.52). Due to its relevance to the present research, we will therefore pay close attention to the last mentioned domain: microgenesis. To analyze these processes, Vygotsky started with his colleagues to implement the experimental-developmental method, which in their laboratory “artificially provokes or creates a process of psychological development” (Vygotsky, 1978, p.61). However, Vygotsky “understood, again following Marxist theory, that the true test of their theory is not to be found in performance of “partially real people” (Widdowson, 1990, p.25) under laboratory conditions, but was determined by the power of the theory to make a difference in the practical behavior of a community” (Lantolf & Poehner, 2014, pp.26-27). In other words, research could not be “divorced from the real world” (Cole, Levitin, & Luria, 2006, p.53). This realization had two important consequences, which are especially relevant to this study.

First of all, the laboratory had to change for the real world. Although Vygotsky was interested in the study of human development, “his interest was in understanding how the human mind functions as a consequence of its formation in cultural activity” (Lantolf & Thorne, 2006, p.57). The foreign language classroom is where by *obuchenie*, or higher forms of consciousness can arise in ways that are normally not available in the everyday world. That is, teaching “not only influences certain processes of development, but restructures all functions of behavior in a most essential matter” (Vygotsky, 1997a, p.88, as cited in Lantolf & Poehner, 2014, p.56). This study will therefore historically analyze the microgenesis (the development of the students’ agency in the foreign language) as a result of the teaching-learning activity (the designed approach).

Secondly, Vygotsky consequently realized that in order to this study symbolic mediation in grounded activity “theory no longer functioned independently of practice and practice was no longer “the application” of theory that took place “outside of

science and came after science” (Vygotsky, 1997a, p.305)” (Lantolf & Poehner, 2014, p.27). As a result, his dialectical unity of theory and practice – praxis – emerged; where “theory guides practice but at the same time practice influences, and if need be, changes theory” (Lantolf & Poehner, 2014, p.27). As a result, this investigation is not a matter of observing whether the approach promotes use of the new language by learners through their agency or not. The aim is to historically analyze the process of the implementation and effects of the theoretical approach to inform theory through the understanding of how the approach promotes the use of the new language by learners through their agency.

### **1.6 The Genetic Method**

Vygotsky was challenged when looking for a way to historically analyze how activity grounded in symbolic interaction enters into and reshapes the thinking process and thus one’s behavior (agentive acting). Nevertheless, he came to a solution: “The search for method becomes one of the most important problems of the entire enterprise of understanding the uniquely human forms of psychological activity. In this case, the method is simultaneously prerequisite and product, the tool and the result of the study” (Vygotsky, 1978, p.65). In contrast to mainstream research, history consequently needed to become the focus of investigation, because “a given thing’s development in all its phases and changes (...) means to discover its nature, its essence, for “it is only in movement that body shows what it is” (Vygotsky, 1978, p.64). This new analytical methodology of materialist psychology for higher mental processes is also known as the genetic method, and was based on several principles. First of all, the analysis had to be genetic/historical, “because only through a historical analysis was it possible to disentangle the two sources of human thinking: biology and culture” (Lantolf & Poehner, 2014, p.24). Apart from that, the analysis also had to look for ways to uncover the process instead of the product of thinking. Finally, it had to be explanatory by seeking out the origins instead of descriptions of the process.

By means of these principles from the genetic method both the origin and cause of the developmental thinking process could be revealed. That is, the genetic/historical orientation of his methodological approach for materialist psychology indeed enabled Vygotsky “to analyze the process as it changes, because in “movement” a phenomenon reveals its nature and this is “the dialectical method’s basic demand” (Vygotsky, 1978,

p.65)” (Lantolf & Poehner, 2014, p.24). Vygotsky considered this historical movement – also known as dialectical development – to be a complex process that is “characterized by periodicity, unevenness in the development of different functions, metamorphosis or qualitative transformation of one form into another, intertwining of external and internal factors” (Vygotsky, 1978, p.73).

### 1.7 Dialectical Unities in the Development of Higher Consciousness

In the period from 1932 to 1934 Vygotsky “had shifted from an understanding of development as the sociogenesis of individual higher mental functions, to an understanding of development as the systemic reorganization of interfunctional relations in human consciousness (Vygotsky, 1994, 1998)” (Veresov & Mok, 2018, p.90). This implied that instead of seeing higher mental functions as concrete separate functions, they became “psychological systems: higher order unities of lower and higher functions (Vygotsky, 1999, p.43)” (Veresov & Mok, 2018, p.90). From this new point of view, development was characterized by neofunctions, which refer “to a new construction of an individual’s consciousness and mental functions that emerges through the reorganization of the whole system of functions in consciousness during the process of development (Vygotsky, 1998, Chapter 6)” (Veresov & Mok, 2018, p.90).

As a result of this change to studying psychological systems, new tools of analysis were required: “these systems were understood as complex *unities* of psychological functions, and greater than the sum of its constituent parts. Namely, they could not be understood as analogous to a machine, in which the parts, elements, and processes are separated and only extrinsically connected. Rather, the psychological system—a living, *developing* system—has properties and interrelations not deducible from the analysis of its parts. Thus, Vygotsky proposed, analysis of such a system required an analysis by *units*, rather than *elements*” (Veresov & Mok, 2018, pp.90-91). Even though units and elements form part of a whole, only units provide accurate characteristics and relations of it.

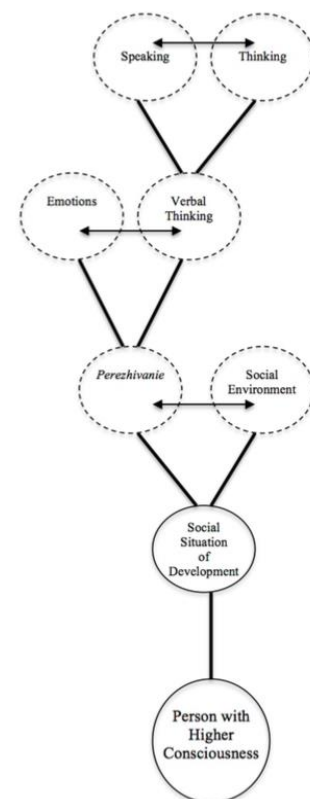


Figure 1: Vygotsky’s conceptualization of dialectical unities



According to Mok and Veresov, studying development in sociocultural psychology research therefore implies identifying unified oppositions in the developing system (2018, p.91), The scheme on the previous page shows Lantolf and Swain's idea (2019, p.8) of Vygotsky's conceptualization of these dialectical unities in the development of higher consciousness. It also serves as a reference to introduce his units of analysis; *znachenie slova* and *perezhivanie*.

## **1.8 Units of Analysis**

### *1.8.1 Znachenie Slova (Word-Meaning)*

In Vygotsky's words, "Language does not express pure thought, thought is restructured by transforming itself into language. Thought is not expressed in the word, but is realized in it. Thus, the processes of development of the semantic and phonetic aspects of language, directed in the opposite direction, are in essence one, thanks precisely to their opposite directions" (1934, p.298, as cited in Fossa, Madrigal Pérez, & Muñoz Marcotti, 2019, p.10). In order to understand the nature of the unification, "Vygotsky analyzes the dialectical relationship of thinking and speaking processes in a "pure, independent, uncovered form" (1997b, p.53), focusing times of qualitative transformation in the relationships between mental processes, that lead to the creation of the new mental formations, bringing about new systems" (Mahn, 2012, p.103). Vygotsky designed *Znachenie Slova (Word-Meaning)* as a unit of analysis in order to analyze this development of verbal thinking, in which thinking and speaking are a unity.

In Vygotsky's words on his creation, "We have found the unity that reflects the union of thought and language: meaning. The meaning of the word is the unity of both processes, which admits no further decomposition and about which one cannot say what it represents: a phenomenon of language or thought. A meaningless word is not a word, it is a hollow sound. Therefore, the meaning is the necessary feature, constitutive of the word itself. The meaning is the word itself seen from an internal aspect. Therefore, we can consider it with sufficient foundation a phenomenon of language. However, in the psychological aspect, the meaning of the word is no more than a generalization or a concept. Every generalization, every formation of a concept constitutes the most specific, the most authentic and unquestionable act of thought. Therefore, we have the right to also consider meaning as a phenomenon of thought" (Vygotsky, 1934, pp.288-289, as cited in Fossa et al., 2019, p.11).

### 1.8.2 *Perezhivanie* (Emotional Experience)

Authors like Wertsch pointed out that the fact of not encompassing either volitional or affective aspects is what limited *Znachenie Slova* as a unit of analysis (Wertsch, 1988; Wertsch et al., 1997). However, Vygotsky did point out that the affective sphere of consciousness should not be separated from the study of psychological functions: “Who separates the thought of the affection, closes to be able to explain the causes and reasons of the thought and, on the contrary, loses the possibility of understanding the influence of the thought on the affective plane of the consciousness” (1934, p.24-25, as cited in Fossa et al., 2019, p.12). Thus, finding a solution was crucial as “thought itself is engendered by motivation, i.e., by our desires and needs, our interests and emotions. Behind every thought there is an affective-volitional tendency, which holds the answer to the last ‘why’ in the analysis of thinking. A true and full understanding of another’s thought is possibly only when we understand its affective-volitional basis” (Vygotsky, 1987, p.232).

As a result, Vygotsky introduced the unfinished unit of analysis *perezhivanie*, in which affect and thought are a unity, in order to comprehend the individual’s own social situation of development. The social situation of development “is not related to the development of any *single* separate higher mental function (e.g., thinking, memory, voluntary attention), but instead takes the individual and environment as a single complex unity rather than two separate parts” (Vygotsky, 1998, p.198). By gaining information about the individual’s *perezhivanie* we can come to understand how his/her social environment influenced his/her development during a particular period and the forces that motivated this. *Perezhivanie* “is a unit where, on the one hand, in an indivisible state, the environment is represented, i.e. that which is being experienced – *perezhivanie* is always related to something which is found outside the person – and on the other hand, what is represented is how I, myself, am experiencing this, i.e., all the personal characteristics and all the environmental characteristics are represented in *perezhivanie*...” (Vygotsky, 1994, p.342). Therefore, although the individual is involved in the same social environment, each *perezhivanie* is different as it will take place through his/her own “reflection” (Veresov, 2017, p.57). Consequently, this reflection of one’s *perezhivanie* will show the dialectics of the individual and the social environment in the developmental process: “... *perezhivanie* is a concept which allows

us to study the role and influence of environment on the psychological development of children in the analysis of the laws of development” (Vygotsky, 1994, p.343).

### **1.9 Functional System Analysis**

To draw his conclusions after the analysis, Vygotsky aimed at examining both mind and matter on their interconnectedness to come to an “explanation of both external manifestations and the process under study” (Vygotsky, 1978, p.63). To achieve this Vygotsky used genetic analysis, “which examines the origins and the history of phenomena, focusing on their interconnectedness, to develop his theoretical framework and guide his research” (John-Steiner & Mahn, 1996, p.194).

A Vygotskian scholar who recognized the detail and richness of each individual when examining the origins and history of phenomena and their interconnectedness was Luria: “in sustaining Vygotsky’s opposing view that complex, higher mental activity could be reduced to ‘elementary physiological rules’ Luria favored the romantic approach to scientific research (1979, p.175)” (Lantolf & Thorne, 2006, p.56). By means of his romantic approach, he tried to “preserve the wealth of living reality” (Luria, 1979, p.174). Luria stated that any “observation that seeks out the network of relations in which an object or event participates ‘accomplishes the classical aim of explaining facts, while not losing sight of the romantic aim of preserving the manifold richness of the subject’ (Luria, 1979, p.179)” (Lantolf & Thorne, 2006, p.55).

This network of relations is what Luria (1973) referred to as a functional system, “which is particularly useful in the examination of phenomena at the interface of neural and cognitive processes. Functional systems are dynamic psychological systems in which diverse internal and external processes are coordinated and integrated. These systems reveal a variety of characteristics, including the use of variable means or mechanisms by individuals to perform particular tasks” (John-Steiner & Mahn, 1996, p.194). With functional system analysis, the researcher can gain access to the changes that occur: “Functional system analysis captures the dynamic relation between changing and stable features of phenomena and the ways in which these are integrated in different contexts” (John-Steiner & Mahn, 1996, p.194).

To conclude, “within genetic analysis, the use of functional systems provides a framework for representing the complex interrelationships between external devices,

psychological tools, the individual, and the social world” (John-Steiner & Mahn, 1996, p.194). It is very likely that Luria (1973) was inspired by Vygotsky when designing the functional system analysis. This is because Vygotsky stated that within systems the “most important is the study of these connections and relations as whole formations and processes... that must be understood specifically as a whole that determines the role and significance of the parts” (1997b, p.31).

## **2. The Application of the Adopted Research Methodology**

With the established sociocultural psychology research framework, the following sections explain how this was applied throughout this investigation. The sections that will be elaborated on are the research context and participants, the data collection, the phases of the data analysis, and the presentation of the conclusions.

### **2.1 Research Context and Participants**

According to Ratner (2012), social relationships are culturally organized at both a macro and micro level. He argues that education at a macro level shapes the kinds of social interactions that occur in the classroom on a micro level; “while conversations are considered micro-level social activities, how they are conducted is constrained by the macro-level structural framework in which they occur” (Lantolf & Poehner, 2014, p.12). This is important, as “it holds that consciousness arises from the dialectical interaction of the brain, endowed with biologically specified mental capacities, and socially organized activity determined by macro cultural institutions, artifacts, and concepts” (Lantolf & Poehner, 2014, p.36). Consequently, in Ratner’s (2012) eyes the aspect of culture is not a variable factor and/or “add on” to psychology. He states both macro and micro cultural factors produce the human mind. For this reason, the first step towards understanding how students’ use of the new language through their agency as a result of the designed agency-based approach started with a detailed explanation of both the influencing micro - and macro factors related to education in the sociocultural context.

#### *2.1.1 Educational Context*

##### *2.1.1.1 Spain*

The Ministry of Education, Culture and Sport has the overall responsibility for education in Spain. The latter’s education is currently regulated by LOE, which is the

Organic Law of Spanish Educational (Ley Orgánica, 2006). Its main objective is to contribute to the physical, affective, social and intellectual development of children. Within this law, modifications have been made by LOMCE, which stands for The Organic Law for the Improvement of Educational Quality (Ley Orgánica, 2013). Although more laws have been established on a national level, these laws form the foundation for the creation of the curriculum, which implementation is overseen on a national level.

#### *2.1.1.2 Catalonia*

Even though the Ministry of Education, Culture and Sport has the overall responsibility for education, each autonomous region makes most of the decisions regarding its own educational system. There are seventeen autonomous communities in Spain; Catalonia is the region in this investigation. Regarding Compulsory Secondary Education (ESO, henceforth), the curriculum of the Autonomous Community of Catalonia is established by Decree 187/2005 (Decret, 187/2015). The aim of this decree is to provide a competence-based curriculum that enhances the quality of learning. Beside this, both the Spanish and Catalan language are spoken and used in Catalan schools.

#### *2.1.1.3 The School*

In Spain, there are public schools, private schools, and schools that are privately run but subsidized by the state; these schools are also known as *escuelas concertadas* in Spanish. *Regina Carmeli*, the school where this research is carried out, is such a school. This school is situated in the old and calm neighborhood of Horta, which lies in the outskirts of the city of Barcelona. It is a religious school, guided by the female Catholic church group “*les Germanes Carmelites de Sant Josep*”. According to its website, the school strives to implement high quality instruction replete with competences and values. It embraces diversity, and tries to maximize the potential of each individual through an environment that boosts the learner’s capacities by means of learning through reflection, dialogues, discovery, experimentation, and teamwork.

#### *2.1.1.4 The Extracurricular Subject*

Secondary students have three hours of the compulsory subject English every week and are involved in projects where the English language is used. The school also offers English as an extracurricular subject. Unlike the compulsory subject of English, this

extracurricular subject does not depend on the curriculum, the school program, and/or the CEFR. Instead, the main aim of this extracurricular subject is to help those students who struggle with English as a subject at school, or those learners who just want to improve their level. Until this investigation, I had two extracurricular groups and taught each one of them twice per week for one hour. As I did not have to worry about completing the CEFR, the curriculum, or the school program, I consciously decided through purposeful sampling to carry out this research with an extracurricular class. Because by freely implementing the approach I could best “inform an understanding of the research problem and central phenomenon in the study” (Creswell, 2013, p.125).

## 2.1.2 Participants

### 2.1.2.1 Students

The research is carried out with “adolescents, who are now equipped with the cognitive ability that is necessary to exercise self-reflection. They have developed formal-logical thought” (Karpov, 2014, p.110), which “increases adolescents’ thinking and problem-solving activities” (Karpov, 2014, p.113). This section provides a brief description of each secondary student. No level tests were carried out, however, I estimate all students – except “Mary” (María) and Eric (B1/B2) – to be around an A2/B1 level.

<b>PARTICIPANT</b>	<b>NAME</b>	<b>AGE</b>	<b>SEX</b>	<b>CLASS</b>	<b>EXPERIENCE LEARNING ENGLISH</b>
Participant 1	Núria	14	F	3ESO	Extracurricular lessons since 1 <sup>st</sup> of Primary
Participant 2	Joan	14	M	3ESO	Extracurricular lessons since 2 <sup>nd</sup> of ESO.
Participant 3	María	15	F	4ESO	Extracurricular lessons since 1 <sup>st</sup> of ESO.
Participant 4	“Mary”	14	F	4ESO	Extracurricular lessons since 5 <sup>th</sup> of Primary.
Participant 5	Àlex	14	M	3ESO	Extracurricular lessons since 2 <sup>nd</sup> of ESO.
Participant 6	Adria	14	M	3ESO	Extracurricular lessons since 2 <sup>nd</sup> of ESO, attended a language school in 1 <sup>st</sup> of ESO.
Participant 7	Carolina	14	F	3ESO	Extracurricular lessons since 1 <sup>st</sup> of ESO.
Participant 8	Astrid	15	F	4ESO	Extracurricular lessons since 3 <sup>rd</sup> of ESO.
Participant 9	Ainoa	14	F	4ESO	No experience beside compulsory lessons.
Participant 10	Andrea	14	F	4ESO	No experience beside compulsory lessons.
Participant 11	Eric	14	M	3ESO	Attended a language school for many years.

### *2.1.2.2 Teacher-Researcher*

Participant 12: Hendrik Dirk Lagerwaard

Dirk is twenty-seven years old and was born in Haarlem, The Netherlands. At this stage, he had been living in Barcelona for seven years and spoke fluently Spanish (C2). He had taken the Master's Degree at the Pompeu Fabra University on Teacher Training for Secondary Education and Baccalaureate, Professional Training and Language Teaching. To complement his studies, he had also undertaken the CELTA course (Certificate in Teaching English to Speakers of Other Languages). Dirk had been giving private lessons from the age of twenty and had taught at a summer school in Leeds. At this point, he delivered extracurricular lessons and taught adults at a language school. He formed part of research groups ECODAL and GRAULA and had taken subjects of the master's degree on Applied Linguistics in his first year to obtain research experience.

## **2.2 Data Collection**

To answer the research questions, the data that were collected from October 2017 until June 2018 are interviews with the students, audiovisual materials of the lessons, students' created guidelines and role-cards, and a teacher diary. This section explains how each data type has been essential in answering the research questions, and how they were collected.

### *2.2.1 Main Data*

#### *2.2.1.1 Interviews with the Students*

This study mainly uses stimulated recall interviews to answer the following research questions:

- How do students experience the designed social environment?
- How do students interpret the designed social environment?

According to Nguyen et al., "the technique of stimulated recall gives participants a chance to view themselves in action as a means to help them recall their thoughts of events as they occurred" (2013, p.2). By confronting students with either video material of when they used the foreign language, or with comments that they made in class or during an interview, I aimed at obtaining an understanding of how they interpreted the agency-based communicative pedagogical approach, and how this impacted their feelings. This was done in order to obtain an idea of the impact of the approach on each

learner's development of their self-regulated activity in the foreign language. The work *The Research Interview* (Mann, 2016) was of great help to design and implement both unstructured and semi-structured interviews. In total, I carried out two interviews with the entire class, and two personal interviews with each participant. I consciously decided to undertake the interviews towards the end of the school year, as I wanted them to freely experience the designed approach for several months instead of confronting them with their feelings towards this from the beginning. Apart from that, the interviews were carried out in Spanish, as I aimed at understanding the students, not at testing them on whether they were able to express their ideas and feelings.

First off, I carried out an unstructured interview with the entire class. This type of interview “relies on a few open-ended questions where interviewees are encouraged to talk at length about what seems significant and prominent for them” (Mann, 2016, p.91). Afterwards, I listened to the interview, transcribed the entire interview, and underlined the most relevant sentences related to how students felt during agency-based learning and to how they interpreted the designed sociocultural environment in order to design follow-up interviews. This is inspired by Mann (2002), who used “follow-up interviews in a longitudinal study where transcripts from a previous open-ended interview played a key role in the follow-up semi-structured interview” (Mann, 2016, p.108). The specific texts he extracted from the transcription were used as a stimulated recall tool, which encouraged an overall retrospective view of aspects of development.

Secondly, semi-structured interviews were designed only after conducting the unstructured interview with the entire class. This type of interview “often relies on a guide (rather than a script) and, although there is room for deviation from the guide, it is important to cover most of guide, for comparative purposes” (Mann, 2016, p.91). With questions about their interpretation of the designed approach, their related feelings, and with personal videos and comments as stimulation, I was able to “focus on specific details and elements” (Mann, 2016, p.108). Other researchers (Dempsey, 2010; Haw & Hadfield, 2011) also adopted this method to help recall the way participants experienced interactional events.

#### *2.2.1.2 Audiovisual Material*



Although interviews give an idea on how each student interpreted the designed agency-based communicative pedagogical approach, and how the feelings it caused affected their self-regulated activity and its development, Pavlenko (2007) states this merely portrays the subject's reality. For this reason, in order to verify if their lived experiences during the agency-based lessons and the explanations of them are indeed in line with the development of their self-regulated behavior, audiovisual data were required; "Audiovisual materials consist of images or sounds that researchers collect to help them understand the central phenomenon under study" (Creswell, 2012, p.224). As the phenomenon under study is the students' use of the new language through their agency as a result of the designed approach, audiovisual materials were collected in the shape of video – and voice recordings to answer the following research questions:

- How and when do students use the language they are learning for their own purposes within the designed social environment?
- How does agency manifest itself in their use of the language?

On the one hand, regarding the video recordings of the lessons, two different cameras were used. As it is a very small classroom, recording the lessons with two cameras was enough. One camera was placed in one corner of the classroom, facing the teacher and the board. The other camera was situated in the opposite corner towards the students. I made this decision as I believed this was the least obtrusive. By means of these video recordings, both verbal and non-verbal activity could be witnessed.

On the other hand, even though it is a small classroom, not everything that students said can be heard in the visual recordings. Therefore, I made the decision to use five different voice recorders – which were placed in between groups of students – to make sure everything that they said was tracked. Together, the video and voice recordings form the necessary data in order to answer the leading research questions.

#### *2.2.1.3 Students' Created Guidelines and Role-Cards*

Although audiovisual recordings indeed provide us the materials to observe the students' actions, these data alone cannot determine what actions were indeed authentic agentive actions. This was resolved by collecting the communicative/cognitive orientations that the students created before engaging in interaction. These orientations come – as we have seen in the designed agency-based communicative pedagogical

approach – in the shape of students’ created role-play cards or guidelines. These creations are reliable, as they “provide the advantage of being in the language and words of the participants, who have usually given thoughtful attention to them” (Creswell, 2012, p.223). Thus, when a student decided to implement these oriented actions differently or completely step away from them through deliberate action, I could discover how and when they used the language they were learning for their own purposes, and how they manifested their agency in this use.

## 2.2.2 Secondary Data

### 2.2.2.1 Teaching Diary

Whereas the main data cover most of the research questions, there is one leading research question that still has not been included:

- What are the features of a communicative approach oriented towards agency?  
How can it be materialized?

The reason behind this is that this research question was answered in two parts. The first part has already been included within the theoretical framework. The informed materialization of the created approach forms this study’s hypothesis on what, according to research, the features of a communicative approach oriented towards agency are.

However, after the data-analysis on the implementation and effects of the designed approach, I was able to conclude what features of the informed approach indeed promoted students’ use of the new language through their agency. I used excerpts from the teaching diary in order to arrive at this conclusion. An inclusion of the teacher-researcher’s own perspective in the conclusions supports a justification of his/her own dialectical interpretation of the elicited data (Veresov & Mok, 2018, p.98). As a result, I was able to provide a more holistic understanding: “beyond the creation of a logical trail from observation to conclusion, or the use of mixed methods for triangulation (see, e.g., Denzin, 2010, for a discussion), researchers can benefit from employing reflexivity to gain awareness of and make clear to readers, their own *perezhivanie*, which shapes the research project and informs analysis” (Veresov & Mok, 2018, p.97).

I used the teaching diary after every lesson to reflect on what happened during the lesson, how I interpreted these occurrences, how I felt during the lesson, and how I

could develop the designed approach by looking for more informed ways to promote the learner's agentive use of the foreign language. I chose to call it teaching diary instead of journal, as "diaries are often seen as private and personal, whereas journals are regarded as being more public and professionally focused" (Mann & Walsh, 2017, p.142). Although my diary is also publicly and professionally focused, I considered it to be important to make it also personal by sharing my affective experiences. By including both my cognitive and affective-volitional reflections, I was able to understand and explain the emocognitive decisions I made over the course. As a result, the conclusions were completed with emocognitive creations that represent the full understanding of my thoughts (Vygotsky, 1987, p.232) at each stage of the approach's implementation.

### **2.3 Data Analysis**

The goal of this section is to describe the entire process of the data analysis through several phases. These phases consist of selecting the data, transcribing, establishing the units of analysis, determining and using the analysis tools, and presenting the results.

#### *2.3.1 Previous Phase of the Analysis: The Data Selection*

Ideally all students and data would have to be analyzed in order to understand how the designed agency-based communicative pedagogical approach promoted use of the foreign language by learners through their agency. This is because a large sample size and much analyzed data would make the study more representative. However, Loewen and Plonsky argue this may not always be feasible, and suggest "to obtain a sample that is small enough to be practical, but large enough to still provide an accurate representation of the population" (2016, p.173). By means of purposeful sampling four learners with each three video recordings each have been selected "based on specific selection criteria deemed important by the researcher" (Loewen & Plonsky, 2016, p.173).

On the one hand, video recordings had to be selected to understand how the designed approach promoted agentive use of the foreign-language. Three recordings were selected to capture the effects from the approach over the course on the students' agentive behavior, with each one at a different stage: at the beginning, in the middle, and at the end of the school year. First of all, these recordings needed to be related to real communicative events where students could decide for themselves how to exert

their agentive behavior. Secondly, to observe agentive behavior in the foreign language, each student had to prepare themselves for this communicative event with a self-created guideline or role-play card. By comparing a student's orientation with his/her eventual use of the foreign language, I could see how he/she decided to use the foreign language through his/her agency. As a result, the chosen communicative events for the data analysis were: an informal Skype conversation with my brother Willem at the beginning of the course, a speed-dating activity with other classmates in the middle of the school year, and an interview with a tourist at Plaza Cataluña at the end.

On the other hand, regarding the students, I chose four students based on one criterion: their progressive agentive use of the foreign language from the beginning to the end of the course. As pointed out before, the guidelines and role-cards allowed me to choose students who increased their use of the foreign language through their agency. As a result, I was more likely to choose relevant students in order to discover how the designed approach promoted the development of their agentive use of the foreign language over the course. Based on the previous criterion, four students were chosen: Núria (participant 1), Joan (participant 2), María (participant 3) and Mary (participant 4).

### *2.3.2 First Phase: Transcriptions*

Once the students and their three recordings were selected, I initiated the transcription process. According to Mann, "it is important to see the transcription process as an integral part of the analysis (Temple et al., 2006; Merriam, 2014)" (2016, p.201). This is because transcribing serves as a tool to start noticing in advance certain aspects that stand out in the collected data before starting the analyzing process. In this study, both the interviews with the students and the recordings where the students used the foreign language in communicative events were transcribed. However, this was done differently, given that not each type of data required the same level of detail (Mann, 2016, p.201).

On the one hand, regarding the interviews with the students, the way in which students say things during interviews is not that important, as they were to be mainly analyzed on their content. For this reason, the decision was made to not include any non-verbal aspects in the interview transcriptions. Standard Spanish orthography was used in order

to clearly portray what the students said. To avoid any misunderstandings, punctuation was included to carefully indicate the student's messages. However, taking into consideration that this thesis is written in English, the data analysis includes both the Spanish comments and their translation to English.

On the other hand, the transcriptions of the recordings had to enable us to understand how and when students used the language they were learning for their own purposes, and how their agency was manifested. As this is related to the students' agentive behavior and its manifestation in communicative events, I considered it to be necessary to transcribe these recordings in detail. I used the recommendations from Tusón (2002, p.148) to number the lines and write the transcriptions with the following symbols:

SYMBOL	USE	SYMBOL	USE
?	Question	ac	Rapid pace
!	Exclamation	le	Slow pace
/	Rising Tone	<u>Subr</u>	Said with emphasis
\	Falling Tone	MAYÚS	Greater emphasis
...-	Sudden interruption	::	Lengthening sound
	Short Pause	p	Said in low voice
	Medium Pause	pp	Very low voice
<...>	Long Pause	f	Said in loud voice
	High Tone	ff	Said very loudly
	Low Tone	( )	Descriptions

### 2.3.3 Second Phase: The Units of Analysis

The units of analysis that were chosen to come to an understanding of how the approach promoted the learners' use of the new language through their agency are *perezhivanie* and agentive behavior. The unit *perezhivanie* takes on a double role, as its two meanings from Vygotsky's original texts are included in the analysis; "perezhivanie as a psychological phenomena/process which can be empirically observed and studied, and perezhivanie as a concept, a theoretical tool for analysis in the process of development" (Veresov, 2017, p.66). For each unit it will be explained what data they analyzed, why they are relevant to answer the research questions, and how their results were used to temporally analyze each learner's agentive development in the foreign language.

#### 2.3.3.1 *Perezhivanie as a Theoretical Tool*

As discussed, Vygotsky considered *perezhivanie* to be a unit where, on the one hand, the social environment is represented and, on the other hand, how the learner

experiences this environment. This experience leads to all the learner’s personal and environmental characteristics that are represented in his/her *perezhivanie* (Vygotsky, 1994, p.342). In this study, it is crucial to understand that the designed agency-based communicative pedagogical approach forms the social environment that all students experienced.

However, even though all students were involved in the same classroom, how each one experienced the designed social environment was unique, as this depended on their own *perezhivanie*: “the child is a part of the social situation, and the relation of the child to the environment and the environment to the child occurs through *perezhivanie*... of the child himself; the forces of the environment acquire a controlling significance because the child experiences them” (Vygotsky, 1998, p.294). With *perezhivanie* as a theoretical tool for the analysis of the interviews, we were able to discover each student’s social situation of development (see figure 2). That is, how “the environment determines the development of the individual through the individual’s *perezhivanie* of the environment” (Vygotsky, 1998, p.294, as cited in Fleer et al., 2017, p.10).

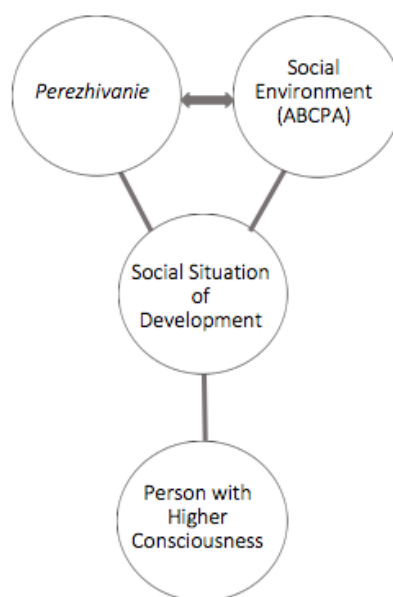


Figure 2: *Perezhivanie* as a Unit

In other words, during the analysis of the interviews “*perezhivanie* is a tool (concept) for analyzing the influence of the sociocultural environment, *not on the individual* per se, but *on the process* of development of the individual, which is seen as the “path along which the social becomes the individual” (Vygotsky, 1998, p.198). In relation to this study, this means that by analyzing each student’s *perezhivanie* we could answer the research questions about how they characterized the designed social environment, and how they felt during the implementation of this approach and its communicative activities. As a result, this offered an insight into each social situation of development: on how students believed the designed social environment influenced their agentic behavior in the foreign language and its development over the course.

### 2.3.3.2 Agentive Behavior

*Perezhivanie* as a unit of analysis is captured within Swain and Lantolf's scheme from Vygotsky's conceptualization of dialectical unities in the development of higher consciousness (2019, p.8). Another aspect in this conceptualization is verbal thinking, whose development Vygotsky analyzed with *znachenie slova* as a unit of analysis. This study suggests a structural change to justify the analysis of the communicative events with agentive behavior as a unit of analysis instead of *znachenie slova*.

Whereas in verbal thinking, thought is always “completed in the word” (Vygotsky, 1987, pp.249-250), with agentive behavior, conscious thought is not always completed in words but in action. This study argues that after the learner's emotional evaluation of his/her intellectual interpretation of the event (*perezhivanie*), he/she self-regulates his/her activity by making a conscious decision to either act upon this *perezhivanie* by cognitively formulating a creation in the foreign language or not (Kovel, 2008; Mercer, 2012) (see figure 3). Merely analyzing the learner's conscious use of the foreign language would thus imply not addressing the entire concept of agency. Therefore, there is no cause-effect relationship between *perezhivanie* and agentive behavior, because one's emotional experience does not necessarily have to match his/her eventual self-regulated actions (Brennan, 2016).

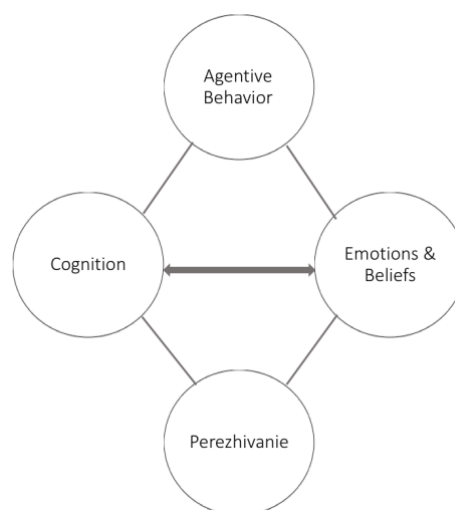


Figure 3: Agency in this Study

With agentive behavior as a unit of analysis, the aim is to find out – by means of the features of the agentive learner – how students use the language they are learning for their own purposes within the designed social environment (the agency-based approach) and how this agency is manifested in the use of the foreign language.

### 2.3.3.3 *Perezhivanie* as an Observable Phenomenon

In Lantolf and Swain's conceptualization (2019, p.8), *perezhivanie* is not only portrayed as a unit of analysis, but also as a unity of emotion and cognition that forms the core of consciousness: “through the theoretical notion of *perezhivanie*, Vygotsky intended to

capture not only the dialectical unity between a person and the social environment (i.e., the social situation of development) but also the dialectical unity of emotion and cognition at the heart of human consciousness” (Lantolf & Swain, 2019, p.19). Vygotsky himself introduced *perezhivanie* as the “dynamic unit of consciousness” (1984, p.382), by which he meant that becoming aware of what takes place at a present moment is also a conscious process. According to González Rey, Vygotsky considered *perezhivanie* a phenomenon whose emotional-intellectual formation does not determine self-regulated activity, but functions “to motivate creative performances and was therefore closely related to action (2016, p.307)” (Lantolf & Swain, 2019, p.3).

According to Veresov, *perezhivanie* as a phenomenon “can be empirically observed and studied” (Veresov, 2017, p.47) and stands for how the learner “becomes aware of, interprets and emotionally relates to a certain event” (Vygotsky, 1994, pp.340-341). In this study, each learner’s *perezhivanie* was traced in the communicative events by how his/her intellectual interpretation and understanding of this communicative event in the foreign language (cognition) and his/her emotional evaluation of this (emotion) were reflected in his/her agentic behavior. It has been determined that this unit comes closer to the essence of each learner’s “affective-volitional tendency” (Vygotsky, 1987, p.232) in his/her agentic use of the foreign language. By analyzing not only one’s agentic behavior but also the *perezhivanie* behind this, we could also determine when each one of them used the language they were learning for their own purposes in the designed social environment.

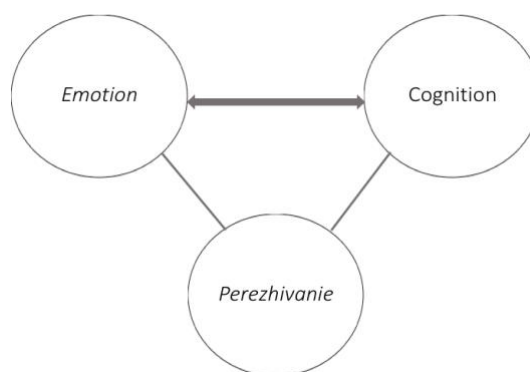


Figure 4: *Perezhivanie* as a Phenomenon

#### 2.3.3.4 Temporal Analysis of Personal Agentic Development

Thus far, every unit of analysis allowed us to analyze a part of each learner’s agentic development as a whole. First of all, with *perezhivanie* as a theoretical tool for the analysis of the interviews, the learner’s interpretation of the designed social environment was made clear, and how his/her feelings in it influenced his/her agentic behavior and its development. Secondly, agentic behavior – as a unit of analysis for the communicative events – indicated how a learner manifested his/her agency, used the

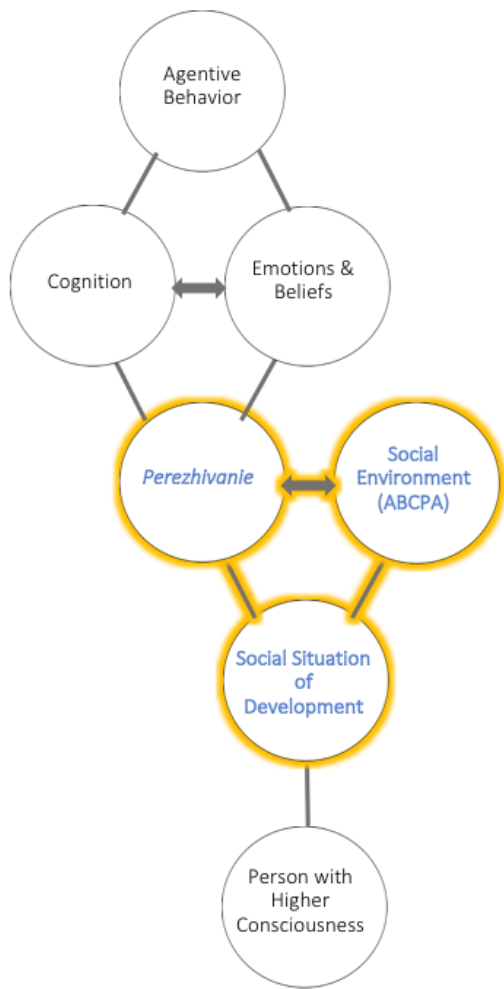


foreign language for his/her purposes, and developed this capacity. Finally, *perezhivanie* as an observable phenomenon, and as a unit of analysis enabled an empirical tracing of when the student decided to either exert his/her agency in the foreign language (for his/her own purposes or not) during the communicative events.

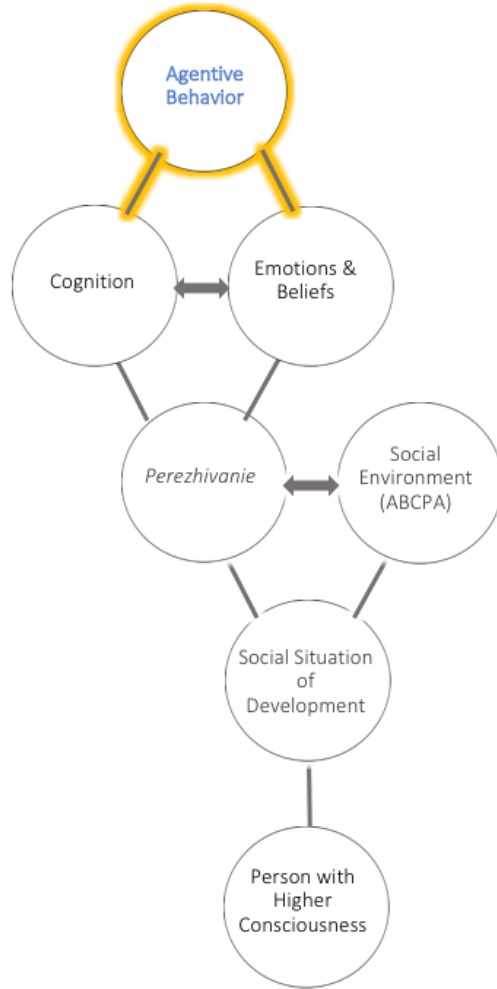
Personal agentic development is not a unit of analysis; it stands for the interrelations that emerge in the comparison of the outcomes of all units through temporal analysis (a tool of analysis that will be discussed in the following section). These provided historical characteristics and relations on the learner's personal development of agency in the foreign language as a whole. That is, they allowed us to obtain an idea of how each student came to know about the foreign language and its socioculturally situated use over the course through the created agency-based communicative pedagogical approach, and how this internal activity transformed their understandings of themselves and their agentic behavior in the foreign language (Golombek & Johnson, 2004). In Vygotsky's words, this refers to one's dialogic process of transformation of his/her *self* and *activity* (Valsineer & Van der Veer, 2000).

As agentic development is reflected in the transformation of the *self* and the *activity*, the interrelationships were explored from these two perspectives. On the one hand, the outcomes from the analysis on the learner's agentic behavior and his/her *perezhivanie* (from the interviews regarding these communicative events) were interrelated to create an idea of his/her self-regulated *activity* in the foreign language, and how this developed over the course. On the other hand, this was completed by the learner's perceived transformation of the *self* ("the totality of internalized culturally constructed artifacts (e.g. tools, signs, concepts, belief systems" (van Compernelle, 2014, p.71)). The *self* not only impacts the agentic behavior in the foreign language; these self-regulated actions also have "the potential to turn inward to impact upon the Self" (2014, p.71). Through each student's perceived changes caused by the designed social environment – especially on their personal belief system – I could shed a light on the impact it has had on the development of their *self*-regulated *activity* in the foreign language over the course.

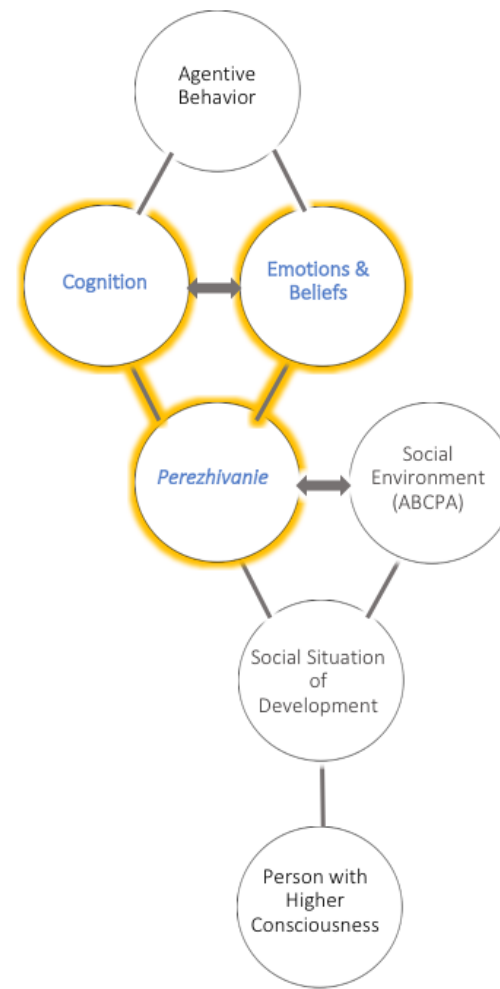
2.3.3.5 Schematic Summary of the Analysis of Agency



1. Perekhivanie as a Theoretical Tool



2. Agentive Behavior



3. Perekhivanie as an Observable Phenomenon



4. Temporal Analysis of Personal Agentive Development

### 2.3.4 Third Phase: The Analysis Tools

The following sections will expound on the analysis tools that were used to analyze the interviews with the students and the recordings of the communicative events.

#### 2.3.4.1 Qualitative Content Analysis

In order to analyze the interviews, qualitative content analysis has been chosen, which is “a method for systematically describing the meaning of qualitative material” (Schreier, 2012, p.1). Qualitative content analysis is often used ““to answer questions such as what, why and how, and the common patterns in the data are searched for” (Heikkilä & Ekman, 2003, p.138) by using a consistent set of codes to organize text with similar content” (Cho & Lee, 2014, p.4). This fits perfectly with *perezhivanie* as the unit of analysis in order to answer the research questions. In so doing, we try to discover the students’ interpretation of the designed social environment, how they experienced this created agency-based approach, and the reasons behind this.

This investigation used an inductive content analysis approach. First of all, during the open coding stage, I used *perezhivanie* as a unit of analysis in order to divide each student’s information into two categories: the student’s interpretation of the designed social environment, and the students’ emotional experiences regarding this agency-based approach. After dividing the data into these two categories, I started formulating preliminary codes that emerged from the text. I proceeded by creating fixed codes. When I encountered data that did not fit in an existing preliminary code, I added a new one. These codes were extensively revised later on to make sure they all were relevant to answer the leading research questions. Finally, after the coding process, the aim was to establish themes. Related themes were created for both the designed social environment and the student’s feelings to answer each of the leading research questions.

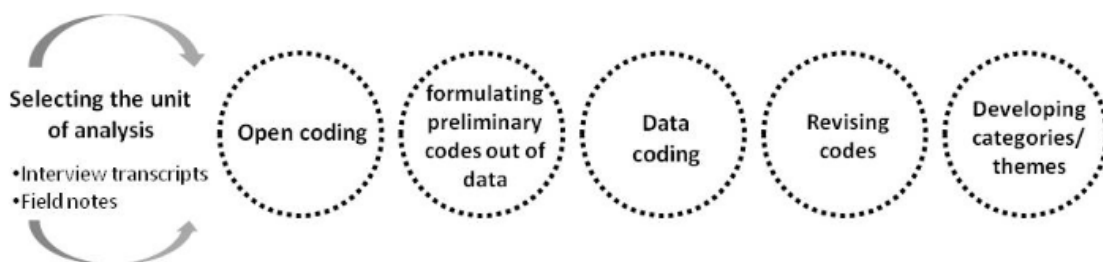


Figure 3: Procedure of inductive qualitative content analysis (Cho & Lee, 2014, p.11)

#### *2.3.4.2 Agency-Based Classroom Discourse Analysis*

Discourse analysis has been chosen to analyze the students' agentive behavior in the recordings of the communicative events. However, "within discourse analysis, there are several distinct theoretical and methodological perspectives" (Loewen & Plonsky, 2016, p.51). This study introduces agency-based classroom discourse analysis. Similar to traditional discourse analysis, agency-based classroom discourse analysis studies "the study of naturally occurring language in the context in which it is used" (Wennerstorm, 2003, p.6). However, agency-based classroom discourse analysis not only focusses on what is being said; its aim is to study agentive behavior and to discover the reasons behind these socioculturally mediated decisions to act. The following paragraphs aim at explaining how this type of analysis is to be carried out and at highlighting its relevance in relation to the research questions within this study.

Agency-based classroom discourse analysis elaborates on Rymes's classroom discourse analysis (2016). She created three dimensions of discourse analysis which were also used in the analysis of the communicative events in this study: social context, interactional context, and learner agency. First of all, "language-in-use (discourse) and social context each influence each other in a dialectic relationship; not only does what we say function differently depending on the social context, but also what we say changes what might be relevant about the social context" (Rymes, 2016, p.25). The first step was therefore to contextualize the situation. This section consists of descriptions about the context, the activity, the learners involved, and the plan for the students. Secondly, "the moment-to-moment unfolding of an interaction shapes which elements of an individual's repertoire emerge and how they function" (Rymes, 2016, p.21). In other words, how the conversation unfolds itself, impacts how someone's decides to act, and vice versa. As a result, I analyzed how each conversation unfolded itself. Namely, I explained what took place from the beginning until the end. Finally, Rymes defines agency as "the ability to act in ways that produce desired outcomes or contribute to our own personal goals and projects" (2016, p.43). To Rymes, these dimensions combined form the working of the individual's discourse. Although not all our recordings from the communicative events take place in the classroom, it is where the designed activities come from. Agency-based classroom discourse analysis thus represents the adequate tool to analyze how during interaction (interactional context), agentive behavior is manifested (agency) in the designed social environment (social context).

However, instead of only analyzing agency in relation to the linguistic outcomes and contributions, like Rymes, during an agency-based classroom discourse analysis, the focus is on the discussed features of the agentive learner. As these features do often not provide concrete observable criteria, it will be made clear how these will be analyzed.

1. The Agentive Learner as a Unique Individual (Donato, 2000, p.46)

Donato states that individuals bring their own personal histories to the conversation, which are full of values, assumptions, beliefs, rights, duties and obligations. As a result of the vague concepts of “beliefs, rights, duties and obligations”, I looked for **improvised language creations that reflect values** (by active listening for example) – **or assumptions** (like anticipating one’s own interpretation of a made comment).

2. The Agentive Learner in Control over his own Behavior (Duranti, 2004, p.453)

Duranti states that the agentive learner is in control of his/her own behavior. In this case, being in control of your actions implies choice. Within this feature I analyzed **if students chose to paraphrase their ideas** instead of using their plan as a script.

3. The Agentive Learner Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001, p.145).

This could not be withdrawn from the recordings where the learners communicated. Therefore, with this feature I analyzed if the student’s previous involvement in the creation of the terms and conditions led to the **active implementation of their own created guideline or role-card**, instead of a decision to not assign any relevance to it.

4. The Agentive Learner Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; D.A. Leont’ev, 2003; Lantolf & Thorne, 2006; Van Lier, 2008; Mercer, 2012).

Assigned relevance and significance were analyzed in two ways: on the one hand, through the student’s **volition/willingness/initiative** to either act or anticipate in the foreign language what the other person has said; on the other hand, through the student’s **choice to deliberately not (re-)act in the foreign language**.

5. The Agentive Learner is both Cognitively (Arievitch, 2017, p.139) and Emotionally Active (Holodynski, 2009, p.145; Mercer, 2012, p.41).

For cognitive involvement, the student could find his/her **solutions in the foreign language to the unexpected (this excludes volition)**, through self-regulation. As for emotional involvement, we analyzed if the learner could **self-regulate his/her feelings about the event (this includes volition)** through verbal and non-verbal communication.

6. The Agentive Learner is a Creator of the Language (Dunn & Lantolf, 1998, p.427).

With this feature, I analyzed **the amount of improvised creations** and their **determination to make themselves understood** despite their mistakes.

The outcomes from the analysis of the students' agentive behavior over three communicative events will be summarized in tables. In this way we can observe how students use the foreign language for their own purposes, how this agency is manifested, and how this is developed over the course. Nevertheless, this still does not give us an idea of when students decide to use the foreign language for their own purposes, and if this changed. To achieve this, the moments where the student expressed their relevance by either (re-)acting in the foreign language or deliberately deciding not to do so (feature 4) were analyzed with *perezhivanie* as an observable phenomenon. Because by analyzing *perezhivanie* in agentive behavior that "entails the ability to assign relevance and significance to things and events" (Lantolf & Thorne, 2006, p.143), we can obtain an insight of the learner's "affective-volitional tendency" (Vygotsky, 1987, p.232). That is, we could analyze the process whereby a student used the foreign language for their purposes or decided not to do so in the designed social environment over the course.

Their *perezhivanie* was analyzed in terms of how each learner assigned relevance to the selected communicative events, as they understood and interpreted what was said in the foreign language (cognition) and/or their emotional evaluation to this (emotion). This was done in two ways. On the one hand, by analyzing their (re-)action in the foreign language, given that through self-regulated activity we could observe if they understood – and how they interpreted – what the other person said (cognition), and if they decided to share an emotional evaluation with the person they were talking to (emotion). On the other hand, in case the learner decided not to (re-)act in the foreign language, we could see whether this was either due to a lack of being able to cognitively interpret what had been said in the foreign language, or whether it was a result of a conscious decision.

#### 2.3.4.3 *Temporal Analysis*

To complete the analysis of how the designed social environment promoted agentic use of the foreign language for each learner, the results from the previous units had to be interrelated to capture the process of his/her personal agentic development over the course. With temporal analysis (Mercer, 2008), it was possible to move “backwards and forwards through time, trying to make sense of the episodes as linked chains” (Scott et al., 2006, p.610). These interrelations helped me understand how the designed social environment affected not only everyone’s agentic behavior in the foreign language, but also its development. Historically situating their agentic behavior from the recordings during their own perceived process of their agentic development took place through triangulation: “the process of corroborating evidence from different individuals, types of data, or methods of data collection in descriptions and themes” (Creswell, 2012, p.259).

The results of this triangulation represent the process along which the learner developed his/her *self-regulated activity* as a result of the designed social environment. To facilitate its understanding, they describe for each learner the transformation of both his/her *activity* and *self* over the course. On the one hand, regarding the student’s *activity*, his/her own interpretation of how he/she felt during the communicative events over the course has been related to the outcomes from the analysis of his/her agentic behavior, in order to arrive at an understanding of the development of his/her agentic behavior in the foreign language. On the other hand, this will be completed with the student’s transformation of the *self*. Here, his/her interpretation (of the impact of the designed social environment on his/her agentic language use and his/her belief system) has been related to the outcomes of foreign language use through his/her agency. This was done to obtain a picture of how the designed social environment promoted use of the foreign language through their agency and its development. The triangulation also revealed incongruences between the students’ visible self-regulated activity and their interpretation of it. These have been included in written and schematic representations.

#### 2.3.5 *Fourth Phase: Presentation of the Results*

In the results, the aim was to relate “both the descriptions and the themes back to a larger portrait of what was learned” (Creswell, 2012, p.473). This was done by triangulating the outcomes from all four learners’ temporal analysis. This made it possible to observe how, according to the students, the designed social environment had

impacted their agentive use of the foreign language over the course. This “ensures that the study will be accurate because the information draws on multiple sources of information, individuals, or processes. In this way, it encourages the researcher to develop a report that is both accurate and credible” (Creswell, 2012, p.259).

## **2.4 Writing the Conclusions**

After portraying the results, I proceeded by concluding the “study by summarizing key findings, developing explanations for results, suggesting limitations in the research, and making recommendations for future enquiries” (Creswell, 2012, p.197).

First of all, summarizing key findings and developing explanations came about as a result of answering the research questions based on the results. Following that, the main research question – on how the created social environment (the agency-based approach) promoted use of the language by learners through their own agency – was answered.

Secondly, the *perezhivanie* of my teaching diary was not analyzed but used to complete the conclusions. On the one hand, alignments between the conclusions and the teaching diary reaffirm the conclusions. On the other hand, contradictions between the conclusions and the diary throw light on my transformation as a teacher-researcher during the study, and prove the conclusions have not been forced (Lantolf & Esteve, 2019). Based on the conclusions, a discussion point is provided that argues how to promote use of the foreign language by learners through their agency, through a revised version of the agency-based communicative pedagogical approach. This tool-and-result pedagogy forms the final conclusion of this sociocultural psychology research.

Thirdly, the limitations of the research have been pointed out. The aim of sharing these potential weaknesses or problems of the study is to provide useful advice for future researchers who would like to conduct similar research or a replication study.

Finally, I provided future research directions. That is, suggestions “about additional studies that need to be conducted based on the results of the present research. These suggestions are a natural link to the limitations of a study, and they provide useful direction for new researchers and readers who are interested in exploring needed areas of inquiry or applying these results to educational practice” (Creswell, 2012, p.199).



## 2.5 Summary of the Phases and the Procedure of the Data Analysis

<b>Aim of the research:</b> To create an informed agency-based communicative pedagogical approach, and to analyze its implementation and effects.			
<b>Main research question:</b> How does the designed agency-based communicative pedagogical approach promote use of the new language by learners through their agency?			
<b>School:</b> Regina Carmeli Horta, Barcelona, Catalonia, Spain.	<b>Participants:</b> 11 Students; 4 of them are analyzed	<b>Time:</b> October 2017 – June 2018	<b>Level:</b> A2/B1 (2 students at B1/B2 level)
<b>Type of research:</b> Sociocultural Psychology Research			
<b>Research questions</b>	<b>Data Collection</b>	<b>Units of Analysis</b>	<b>Analysis Tools</b>
How do students experience the designed social environment?  How do students interpret the designed social environment?	(Stimulated Recall) Interviews with the Students	<i>Perezhivanie</i> as a Theoretical Tool	Qualitative Content Analysis
<u>How</u> and <u>when</u> do students use the language they are learning for their own purposes within the designed social environment?  How does agency manifest itself in their use of the language?	Audiovisual Materials: Visual and Voice Recordings from the Lessons.  Students' Created Guidelines and Role-Cards.	<u>How:</u> Agentive Behavior <u>When:</u> <i>Perezhivanie</i> as an Observable Phenomenon  Agentive Behavior	Agency-Based Classroom Discourse Analysis  <u>For all research questions:</u> Temporal Analysis
What are the features of a communicative approach oriented towards agency? How can it be materialized?	Teaching Diary	Not analyzed, but used to complete the Conclusions.	Not analyzed, but used to complete the Conclusions.
<b>Presentation of the Results:</b> Triangulation of all participants' individual results to create common interrelations.			

## V DATA ANALYSIS

### 1. Introduction

#### 1.1 The Analysis of Agency

This section of the investigation provides the qualitative content analysis, agency-based classroom discourse analysis, and temporal analysis of Núria, Joan, María and Mary.

To begin with, in qualitative content analysis the interviews were analyzed with *perezhivanie* as a unit of analysis. In line with Vygotsky (1994, p.342), this stands for a detailed description of both the learner's interpretation and experience of the designed social environment. The interpretation represents how the learner characterizes the designed social environment, whereas the experience represents for how the learner felt in class and during communicative events. The analysis revealed how each learner believed his/her interpretation of the designed social environment, and his/her feelings influenced his/her agentive foreign language use and its development over the course.

Secondly, the communicative events were analyzed through agency-based classroom discourse analysis. This happened over four stages; the events were contextualized, the interactions during the events were described, agentive behavior was analyzed with the discussed features of the agentive learner, and the learner's *perezhivanie* (their cognitive interpretation and emotional evaluation) reflected in their self-regulated (non-)actions were analyzed. All aspects together showed how and when students used the foreign language for their own purposes, and how this agency was manifested.

Finally, by means of temporal analysis, the aim was to compare the outcomes of the previously mentioned analyses to discover how, over the course, each student came to know through the designed social environment, and how this transformed their understandings of *self* and *activity*. Both the *activity* and *self* were analyzed over three stages during the course, which are in line with the communicative events.

To facilitate the understanding of the data analysis, all the previously discussed analyses are addressed together per student. This makes it easier to understand each learner's interrelationships during the temporal analysis, which in turn reflect how the designed social environment affected and transformed their agency in the foreign language over the course.

## **1.2 Contextualization of the Communicative Events**

Before explaining the data analysis per student, I will first contextualize the communicative events that they were involved in.

### *1.2.1 Communicative Event 1: Skype Conversation with a Foreigner*

#### *Context*

On December 18<sup>th</sup>, 2017, most of the students had the opportunity to speak with a foreigner in English for the first time in their lives. I had asked my brother Willem Lagerwaard to participate in 1-on-1 Skype interactions with my class. Fortunately, he was happy to collaborate. As I am assisted by my brother occasionally for my explanations and examples, my students already had an idea of who he was, where he lived, and some of the experiences he had shared with me. I thought it was the perfect set-up for students to freely speak in English for the first time with a foreigner and face their possible fears of communicating in the foreign language. During the actual 1-on-1 conversations, all students were present except for Astrid. My brother was projected on a screen, and each student positioned themselves behind the laptop to speak with him without any guidelines. In the following analysis it will be analyzed how Núria, Joan, María, and Mary all individually carried out the Skype conversations with my brother.

#### *Activity*

The activity forms part of the Elements of the Pedagogy of Daring. It is the final stage of the Didactic Sequence, where students express themselves in real-life communication following their preparation. The preparation for this event took place over various lessons:

- Creating Global Awareness on what a Skype Conversation is
- Communicatively Orienting the Students through Reflection and Interaction
- Personally Orienting the Students within the Communicative Task in their L1
- Cognitively Orienting the Students in their L2
- Consciously Reflecting on Common Mistakes
- Practicing by means of Role-Plays
- Carrying out the Skype Conversation with the Teacher's Brother, Willem

The activity for this lesson was to let each student hold a Skype conversation with my brother Willem without using the self-created guideline. At the beginning of the lesson,

students were given a few minutes to prepare themselves. They could either revise their guideline or practice with classmates. This gave me the opportunity to walk around in order to see how students were feeling and to calm them down if they were scared. I encouraged those students who were afraid individually by telling them that they were going to be fine as they had been practicing and preparing themselves very well. After that, students were chosen one after another to carry out a real-life conversation with Willem over Skype. When one student spoke to Willem, the rest of the class had to listen to the conversation and leave their classmate alone.

### *Objective*

The aim of the Didactic Sequence is to develop the students' capacity to autonomously situate themselves cognitively and communicatively, so they can learn how to self-regulate their activity in the foreign language more confidently and flexibly within real-life situations by using their self-discovered strategies.

The objective for this particular session was for students to maintain an informal conversation with Willem over Skype without their guideline. Every student had to achieve this by themselves, instead of with another classmate. The previous lessons had oriented them cognitively and communicatively enough through reflection, interaction and practice in order to maintain the conversation in the foreign language alone. What students did not know, however, was that they could only control their own actions, but not what Willem was going to say. This meant they were always going to be either encouraged or forced to step away from their guideline, and self-regulate their activity in the foreign language.

I decided not to co-construct the evaluation criteria for this communicative event, evaluate students, or let students evaluate themselves. This was a conscious decision I made, as I considered it more important for students to gain confidence through a positive learning experience instead of having to worry about a mark.

### *1.2.2 Communicative Event 2: Speed-Dating Activity with a Classmate*

#### *Context*

Although not as celebrated as *San Jordi*, Valentine's Day is known by everyone in Catalonia. As February 14<sup>th</sup>, 2018, coincided with one of our lessons, I decided to create

a communicative activity for my class related to this event while including part of the textbook. Every learner created their own role-card in order to participate in a speed-dating activity. Alex and Adria were not present on this day, whilst all other students engaged in a speed-dating activity. The following communicative events depict two conversations: one between Núria and Joan and one between María and Mary.

### *Activity*

This activity forms part of the Flexible Use of the Textbook, to be precise, from the Textbook-Inspired Tasks for Emotional Self-Expression. This lesson prepared students step-by-step so they could express themselves as they wanted in a speed-dating event. This activity is inspired by chapter four from the textbook on relationships (McBeth, 2015, p.42). The preparation took place over several steps:

- Create Global Awareness on what a Speed-Dating Event is.
- Explain the Communicative Goal of this Speed-Dating Event in Class.
- Communicatively and Cognitively Orient the Students by letting them Create their own Role-Cards.

### *Objective*

The goal for the students was to maintain conversations of two minutes with four different classmates within a speed-dating context. They were placed in rows that faced each other in order to carry out these conversations without their role-cards in front of them. Students were encouraged to get to know each other's characters, and to keep the conversation going once they had covered all the information. As a teacher, I could monitor around to make sure the students were on task and instruct them to change after two minutes. After the exchanges, experiences were exchanged, and I offered students to point at their favorite character on the count of three.

### *1.2.3 Communicative Event 3: Conversation with a Tourist*

#### *Context*

On May 28<sup>th</sup>, 2018, students spoke to foreigners for the last time during the course. I introduced an activity which I called the 70-second challenge. Students had to prepare themselves autonomously for a conversation with a tourist by creating their own guideline. In these communicative events, Núria, Joan, María, and Mary carry out interviews with tourists at Plaza Cataluña.

### *Activity*

Similar to the first communicative event, this activity forms part of the Elements of the Pedagogy of Daring. It is the final stage of the Didactic Sequence, where students communicate in a real-life situation on their terms. However, the preparation for this communicative event was slightly different:

- Students Communicatively Orient Themselves for the Interaction.
- Students Cognitively Orient Themselves for the Interaction, and are free to do this Immediately in the L2. Using the L1 in the second column is optional.
- Consciously Reflecting on the most Common Mistakes
- The Co-Construction of the Evaluation Criteria
- Practicing by means of Role-Plays
- Carrying out the Real-Life Conversation with Tourists at Plaza Cataluña

Once we made it to Plaza Cataluña in the center of Barcelona, students were given time to practice with each other. Afterwards, in groups of four, students walked over Plaza Cataluña. While one student maintained the conversation with a tourist, the other one held the voice recorder. The other two students made sure the conversation was recorded. When one student had finished, they switched positions. This time, after the interaction at Plaza Cataluña, each student had to evaluate him/herself. The teacher did the same by means of the recordings. In the following lesson, the final mark was discussed through teacher-student reflections according to these criteria, so we could become aware of what went well and what could be improved in the future.

### *Objective*

The aim of the Didactic Sequence is to develop the students' capacity to autonomously situate themselves cognitively and communicatively, so they can learn how to more confidently and flexibly self-regulate their activity in the foreign language within real-life situations by using their self-discovered strategies. I consciously decided to let students prepare them more autonomously for these conversations. The objective for this particular day was for students to adequately maintain a conversation after their autonomous preparation with a tourist from Plaza Cataluña for at least seventy seconds. Now that the communicative events from the beginning, the middle, and the end of the course have been contextualized, we will proceed with the data analysis.

## 2. Núria

### 2.1 Qualitative Content Analysis of the Interviews

#### 2.1.1 Interpretation of the Designed Social Environment

##### The Importance of Unpredictability

Before we start to elaborate the previously mentioned concepts, it is important to describe how Núria portrayed the dynamics of the classroom. To make her point, she compared her extracurricular lessons to her compulsory English lessons. She highlighted the fact that her regular English lessons always departed from the same routine of following the textbook. As a result, she already knew in advance what was going to happen during these lessons: “With Teacher X for example, it’s opening the book, and we follow the book”. (“*Con Profe X, por ejemplo, es abrir el libro, y seguimos el libro*” (INT: p.64)). She elaborated this idea by stating that this routine was carried out until they had finished a chapter, so they could be tested on it: “the routine consists of classes of activities, activities, exam, you know?”. (“*(...) la rutina son las clases de actividades, actividades, examen, ¿sabes? (...) que es todo el rato lo mismo*” (INT: p.74)).

Although the dynamics from her extracurricular lessons also included a textbook, it had been more flexibly covered and used as a guideline: “(*...*) truth is I don’t know how you do it, but we are not aware that we use the book. Like, until you told us we cover the book, the truth is I had no idea. (*..*) it is a guide to follow, and I think that is great, because it does not bore you, because you do what is in the book, but we are not aware of it”. (“*(...) de verdad que no sé cómo lo haces, pero no nos enteramos de que hacemos el libro. O sea, hasta que no nos dijiste que hacemos todo el libro, la verdad es que no me enteré. (...) es una guía para seguir, y creo que está súper bien, porque no aburre, porque tú haces todo lo que hay en el libro, pero no nos enterramos*” (INT: p.63)). There had been many activities where they had used the book, but did not necessarily write down as much: “There are many activities where, like, we haven’t written that much, but we have covered the book”. (“*Hay muchas actividades que, o sea, no hemos escrito tanto y hemos hecho todo el libro*” (INT: p.3)). To support this point of view, she only recalled the use of the textbook for reading comprehensions: “Yes, yes, but it was more reading comprehension, you know? I don’t know... We do few things in the book, that’s good”. (“*Sí, sí, pero es más comprensión lectora, ¿sabes? Y no sé... Hacemos pocas cosas en el libro, está bien*” (INT: p.63)).

As the textbook was not used all the time, it became less predictable in Núria's opinion what they were going to do during each lesson: "(...) with you, you never know what you are going to do". ("*(...) contigo no te esperas lo que vamos a hacer*" (INT: p.16)). Even when working with the textbook she still had no idea what to expect, which made it more entertaining: "(...) you don't teach the same lessons all the time, with each lesson in the same structure. It is, like, today we do this, and we are going to do activities that are in the book, but we're having fun, because you don't know what is going to happen, you know?". ("*(...) haces clases que no son todas iguales, con la estructura allí de cada una. Sino que, es como, va, hoy hacemos esto, y vamos a hacer actividades que están en el libro, pero nos lo pasamos bien, y no sabes que va a pasar. ¿Sabes?*" (INT: p.170)). This new-found curiosity made her look forward to the lessons even more: "To me, it is because of the desire and curiosity of what we are going to do, because every day is different. (...) and here, well, you are looking forward to learn, you firmly tell yourself; well, today I am going to learn this, and it's very important, because you are not distracted". ("*Y a mí, es por las ganas y con la intriga de lo que vamos a hacer hoy, porque cada día es una cosa. (...) y aquí pues tienes ganas de aprender, pues, te plantas y dices; pues hoy voy a aprender esto, y es muy importante, porque no estás distraído*" (INT: p.74)).

Apart from the rare and flexible use of the textbook, Núria pointed out she also had opportunities to work on grammar, writing, especially to express herself during the extracurricular lessons: "And you, you make us participate as well for the language, not only for the grammar or the constant writing; talking is also good; it is also good to express yourself, knowing how to express yourself". ("*Y tú, pues, nos haces participar también para el lenguaje, no solamente la gramática y escribir, escribir; sino que también va bien hablar, y va bien expresarse, saber expresarse*" (INT: p.64)). Before addressing the relevance that she assigns to expressing herself, we firstly discuss the grammar explanations and reflections, which were both concepts she often referred to.

### **"Structured Steps" towards Understandings**

In order to emphasize the importance of the explanations during her extracurricular lessons, she frequently made comparisons to her compulsory English lessons. On the one hand, Núria pointed out how the explanations from her regular English lessons did not help her remember what had been covered in class: "(...) she explains it in a way



that does not help you to remember it afterwards”. (*(...) lo explica de una manera que no sirve para nada acordarse después*) (INT: p.8). In her opinion, this happened because her teacher’s explanations did not lead to self-reflection: “(...) I think that the lessons from Teacher X for example are more like “you have to learn this”, and if you ask “and why is this so?”, she says: “Because it is like that”, and avoids it”. (*(...) yo creo que las de Profe X por ejemplo son más “te tienes que aprender esto”, y si le preguntas “¿y por qué esto?, dice: “Porque es así, y te da largas”*) (INT: p.64). She explained how the teacher corrected the exercises by herself, which did not help Núria to understand them: “they tell you to do it, and later the teacher does it by herself, and so you don’t understand anything”. (*te dicen que lo hagas, y luego lo hace la profesora sola, entonces no entiendes nada*) (INT: p.108)).

However, she believed that the explanations from her extracurricular lessons did enable her to recall what they had been working on: “(...) I believe that I remember more during these lessons, because when you explain it to me I get to understand it. And if I do not remember, then I just apply the structure you have told me to do, and that’s it. There is no need to learn it like “that’s the way it is”, and that’s it. That is, I even understand it”. (*(...) yo creo que a mí se me quedan más con estas clases, porque me lo explicas y lo llego a entender. Y si no me acuerdo, hago la estructura que nos has dicho hacer, y ya está. No hace falta que me aprende en plan “que esto es así” ya está. Sino, que lo entiendo además*) (INT: p.62)).

When asked what caused Núria to remember what had been discussed in class during the extracurricular lessons, she replied that the explanations were based on “steps of understanding”: “you explain it step after step, and you structure it more”. (*explicas paso por paso y lo estructuras más*) (INT: p.62)). That is, instead of merely one lengthy explanation from the teacher, the students were involved during the explanations which consisted of structured steps towards understanding: “Because it is structured, of course, there they explain it like “well, first you do this, but you have to add this, then that”, but no. You explain it like; “first step”, if we have all understood it, then you go to the next step. But if we haven’t understood something, then you stay, and keep on explaining it, you know?”. (*Porque está estructurado, claro, allí lo explican en plan “pues, primero se hace esto, pero tienes que añadirlo esto, y luego esto”, pues no. Tú nos explicas: “primer paso”, si todos lo hemos entendido, pues pasas al segundo. Pero si no lo*

*hemos entendido, pues te quedas allí explicándolo, ¿sabes?”* (INT: p.67)). Consequently, this implies that the explanations were based on the pace of the students: “(...) apart from doing it through steps, you also do it well; if we understand it, then we go to the next step, if not, you explain what is required”. (“(...) *aparte de hacerlo por pasos, también lo haces bien, que, si lo entendemos, pues pasa a la siguiente, y si no, nos explicas lo que sea*” (INT: p.65)).

### **Thinking for Yourself in order to Apply**

Apart from the structured steps towards thorough understandings about the foreign language, Núria stated that they were given the opportunity to think for themselves. She explained she was always being asked something during the extracurricular lessons in order to see if she could do it by herself first: “(...) you ask me things to see if I can do it by myself first”. (“(...) *me preguntas cosas para ver si yo lo puedo hacer antes*” (INT: p.166)). Consequently, her own thoughts enabled her to remember what had been discussed in class: “You let us do it. So, as you make us do it and think for ourselves, it sticks, because we have thought about it ourselves”. (“*Nos lo haces hacer a nosotros. Entonces, como nos lo haces hacer a nosotros y pensamos, entonces se nos queda, porque nos lo hemos pensado nosotros*” (INT: p.175)). According to her, this aspect was very important. On the one hand, because it made her aware about whether she had understood it, or if she needed any further help. On the other hand, because she was able to remember what she had learned: “(...) it is more important that we think about it ourselves, I don’t know, you make us think, and so, we remember. So, if we do it well, then it’s ok, and if we do it wrong, well then you correct us, but either way we remember because later we think about what we said, and then it’s like “ah, no, it was like that because...”. (“(...) *es más importante que nos lo pensemos nosotros, porque, no sé, nos haces pensar a nosotros, entonces pues, ya se nos queda. Entonces, si lo hacemos bien, pues muy bien, y si lo hacemos mal, pues tú nos corriges, e igualmente se nos queda porque luego pensamos luego en lo que dijimos y “ah, no, esto era así, porque...”* (INT: p.176)).

To support her point of view whereby she recalled what had been worked on, she gave an example of what she remembered, as applied in a different class: “(...) for example, with grammar, you (Núria) say “ah, so look, that is where I put the subject, now have, and I remember what he made us think about”, you remember things, so, I remember

it". (“(...) *por ejemplo, la gramática dices (Núria) “ah, pues mira ahora iba el subject, ahora el have, que me acuerdo que nos lo hizo pensar”, te acuerdas de cosas, o sea, a mí se me queda*” (INT: p.175)). This happened during her compulsory English lessons after they had covered the passive voice during an extracurricular lesson: “In the lesson where you explained us the “passive voice”, later we did this with Teacher X, and I did not understand it, but then it was like “ah, I have learned a lot about this in the other lesson with Dirk, because now I could understand it”. (“*En la clase que nos explicaste el “passive”, luego más tarde lo hicimos con Profe X, y yo no lo entendí, pero fue un “ala, esto de la clase anterior del Dirk pues he aprendido mucho porque ahora ya me estoy enterando de todo*” (INT: p.67)).

### **Collaborative Reflections**

Apart from the “structured steps” and thinking for herself, she also considered the collaborative practices to be of great importance: “(...) it helps that you explain it to us, but also when we do things in pairs, to know what the other person thinks. (...) I think that I learn more. Like, I learn from other people; from how they express themselves and what they know about English, I think it is very important”. (“(...) *también me ayuda que nos explicas tú también, pero que hagamos parejas, para saber lo que piensa la otra persona. (...) Yo creo que aprendo más. O sea, aprendo de las otras personas, de cómo se expresan y cómo saben el inglés, y creo que es muy importante*” (INT: p.176)).

She agreed with Astrid’s point of view, who had stated the extracurricular lessons encouraged her not only to think for herself, but also to discuss her answers and look for the reasons behind the them. In Núria’s opinion, being able to discuss their answers with a classmate and the teacher made her aware of the reasons behind the new language: “It helps a lot. Because in class they tell you “here, do this activity” and they tell you when you say “I don’t understand”; “well, later we will correct it”. But of course, when they correct it, then Teacher X says “yes, it is like that”, and we move on. But you for example, you explain it to us, you make us discuss it, and if we do it wrong, then you say; “why have you put this?”, and so you realize how you made the mistake, and we become aware what we did wrong”. (“*Ayuda un montón. Porque en clase te dicen “toma, haz esta actividad” y dicen “no lo entiendo”, “bueno, luego lo corregimos”. Pero claro, cuando corrigen, pues lo dice por ejemplo Profe X y dice “sí,*

*esto es así” y pasamos a la siguiente. Pero por ejemplo tú, nos lo explicas, nos lo haces discutir, y si lo hacemos mal, pues tú dices “¿y por qué has puesto eso? Y entonces como que te das cuenta también de cómo fallamos, y nos damos cuenta nosotros en qué hemos fallado” (INT: p.68)).*

To exemplify these collaborative reflections, Núria explained how she had been actively working with María, who helped her a lot to reflect on her own decisions: “when working with María, I say, if it is different, “why did you put this?”, you know? So she explains it to me, and then I realize if what I have is right or wrong, or how it could be. (...) and I explain it to her as well; “well I have put this, because...”. (*“cuando voy con María, digo, si está diferente, “¿y por qué has puesto esto?”, ¿Sabes? Entonces ella me lo explica, entonces me doy cuenta si lo mío está bien o mal, o cómo sería entonces. (...) y yo le explico también; “pues yo he puesto eso, porque...” (INT: p.68)).* Opportunities to discuss her answer enabled her to learn through collaborative reflections: “(...) I know the opinion of the other person; if it is the same as what I have, then maybe it is right, or maybe it is wrong, but at least I learn how the other person thinks as well. (...) it makes me think. What she has put and why she has put it”. (*“(...) sé, como, la opinión de la otra persona; si la ha puesto igual que yo, pues al igual está bien, o al igual está mal, pero al menos aprendo; cómo piensa la otra persona también. (...) me hace pensar. Lo que ha puesto y cómo lo ha puesto” (INT: p.68)).*

### **Improvising through Preparation**

Apart from the unpredictable use of the textbook, the structured steps, thinking for herself, and the collaborative practices, Núria also emphasized she had opportunities to improvise. She coined the very concept of improvising as saying something that could not be foreseen: “saying something that cannot be foreseen”. (*“decir algo que no está previsto” (INT: p.66)*). According to her, learning how to improvise is very important, as it prepares you for the real world: “(...) in your life you will not have a script for everything. (...) when going to the United States, then I need to improvise for example, because I am not going to make a script for seven days ... Also, this way I can speak better to people, express myself better, and without having a script, you know?”. (*“(...) en tu vida tampoco tendrás un guion para todo. (...) me voy a los EEUU, pues ya necesito por ejemplo improvisar, porque tampoco me voy a plantearme un guion para siete días, para decir... Sino que también, pues puedo hablar con la gente mejor,*

*expresarme mejor, y pues no tenemos un guion, ¿sabes?”* (INT: p.65)). According to her, there had been two different types of activities where she had improvised: during presentations, and during conversations with her classmates and strangers. What both activities had in common was that she had to create a previous idea of what she had to say and how to say it before eventually expressing herself in English.

#### *Improvising after Preparation: Presentations*

On the one hand, Núria explained how presentations were opportunities for her to improvise. Most of these presentations were carefully planned, which was according to her not necessarily a bad thing, because they enabled her to have a clear idea of what she wanted to say, and consequently express herself well: “Planning is also important. (...) because you have to... you remember better what you can say, you remember it better, and so you can say it better”. (*“Planear también es importante. (...) porque tienes... se te queda mejor lo que puedes decir, se te queda mejor, y lo puedes decir mejor”*) (INT: p.66)). However, learning a text by heart did make her overthink saying the exact words that she had written down: “(...) if you memorize it, you are focusing more on learning it word for word”. (*“(...) si te lo aprendes de memoria, estás más pendiente de aprendértelo palabra por palabra”*) (INT: p.7)).

Although dependent on what she had prepared, she experienced that this “script” was eventually flexibly implemented by herself through her improvisation: “it’s like, in presentations, first with a script to follow, but there are things that you don’t have, but you also say those; you improvise”. (*“o sea, es tipo; las presentaciones sí; primero como un guion para seguir, pero hay cosas que no; que les vas diciendo también, vas improvisando”*) (INT: p.65)). Núria provided an example where this flexible implementation was reflected. She explained that she could not always remember what she had to say. This way, she indirectly forced herself to look for an alternative with what she had learned: “(...) when it is my turn during presentations, and I, well, I have a very bad memory, right? (...) So I do not remember everything. So, well, with what I have been learning, right? The structures of for example “have” and all that”, I mean, I say, “ah, like this, I am going to say it like this”. So I realize that what I have learned, I can use it for improvisations. And then I improvise during presentations”. (*“(...) cuando salgo en las presentaciones, y yo, es que tengo muy mala memoria, ¿vale? (...) Entonces no me acuerdo de todo. Entonces, pues, con las cosas que he ido aprendiendo,*

*¿sabes? Las estructuras de por ejemplo el have y todo esto, me refiero, pues digo, “ah, pues esto, lo voy a decir así”. Entonces me doy cuenta de que lo que he aprendido, lo que puedo hacer servir para improvisaciones. Y pues improviso en las presentaciones” (INT: p.76)).*

As can be determined both from the previous and the following quotation, improvising enabled Núria to realize that she was able to apply what she had learned during the course: “afterwards it’s like “wow! I forgot about this, but I have been able to remember it as a result of what I have been taught during the course”, and I don’t realize it, but for example, later when I improvise you say “it’s true”, like “I have more vocabulary in English”. (*“después es como “¡wow! Se me ha olvidado de esto, pero lo he sabido recordar a base de que me ha enseñado todo esto durante el curso” y es que yo no me doy cuenta, por ejemplo, pero luego a la hora de improvisar dices “es verdad”, o sea, “tengo más vocabulario en inglés” (INT: p.76)).*

#### *Improvising after Preparation: Guidelines*

On the other hand, Núria explained that the guidelines to speak to strangers had had a similar effect on her use of English. To begin with, these opportunities had been important for her to discover if she could express herself in the real world with what she had learned: “Because at school you have one environment, and outside, of course, is what you will find in life. Outside, you are not always talking to your friends in English. And outside, well, you discover what you have learned. And what you can express, to people that you do not know at all”. (*“Porque en el cole tienes un ambiente, y afuera, claro, es lo que te vas a encontrar en la vida. Afuera, no siempre estás con tus amigos hablando en inglés. Y afuera, pues, descubres lo que has aprendido aquí. Y lo que te sabes expresar, a personas que no conoces de nada” (INT: p.181))”.*

To achieve this, the creation of the guidelines had helped her, first and foremost, to get an idea of the structure of the conversations. This planned structure was, according to her, better than completely improvising everything, as this would definitely make her forget important steps: “I also learn with the guideline, because, it says, for example, “introduction”, and you say “Hello, my name is Núria, whatever”, and this, you later remember. Like, structured is better, if not, it would be like, you say it now, you only improvise, like, maybe you forget something because you do not follow the structure.

But with the guideline, you follow the structure and it is better”. (*“yo con la pauta también aprendo, porque te pone por ejemplo “introducción”, y tú dices “Hola, me llamo Núria, no sé qué, no sé cuántos”, pues eso también, pues luego te acuerdas. En plan, estructurado es mejor; si no, sería en plan, lo dices ahora, improvisas, o sea, a lo mejor te olvidas algo porque no sigues la estructura. Pero con la pauta, pues sigues la estructura y es mejor”*) (INT: p.177)).

However, although the guideline was also planned in advance, Núria explained how she eventually ended up improvising again. When speaking, her nerves made her sometimes forget about what she had written down. As a result, she would quickly improvise, and try to continue: “During the excursions that we have done as well, I don’t know, you also improvise because obviously, you get nervous, and as a result what I have in the guideline does not come out, like a question. I then improvise quickly and that’s it”. (*“En las salidas que hemos hecho también, no sé, improvisas también porque claro, te pones nerviosa, y es como a mí no me sale a veces lo de la pauta a veces. Alguna pregunta, y pues improviso rápido y ya está”*) (INT: p.177)). When she improvised, the guideline helped her to keep the conversation going: “when I express myself for example, when I improvise, I say “What is up next? Now, comes, right, now the questions” or I say “Ah, it’s true, first the introduction before the questions, later the questions and then I say goodbye”, and with this you have already almost everything done”. (*“a la hora de expresarme, por ejemplo, de improvisar, pues digo “¿Ahora qué venía? Ahora venía, pues, ahora las preguntas”, o digo “Ah, es verdad, primero es la introducción, luego antes de las preguntas, luego las preguntas y luego adiós”, y con esto ya tienes casi todo el trabajo hecho”*) (INT: p.178)).

### **Change of Beliefs through Improvising**

When María mentioned, during a class interview, that she was able to improvise better, Núria agreed, and gave the credit to the basis that the guideline had established for her. She now considered herself able to possibly carry out conversations without it: “I think that it is also because of the basis. Before, we made them, and we had problems with what we were going to say. But know, I think we can do it without them. Since we have everything more structured, you do it better”. (*“Yo creo que es también por la base. Porque antes pues lo hacíamos y teníamos problemas con lo que íbamos a decir, y*

*ahora ya creo que podemos sin ellas. Como que lo tenemos más estructurado, te sale mejor”* (INT: p.105)).

Improvising was a very important factor for Núria, although it was sometimes indirectly provoked instead of a volitional action. In this way, she became aware that everything that she had learned could be put into practice by her: “Look at that; I can improvise! But that is thanks to the lessons with the structured grammar and also the guidelines”. (*“¡Anda, pero si sé improvisar!, pero eso es gracias a las clases que das y la gramática estructurada, también las pautas”* (INT: p.177)). By improvising in the new language, she got the impression that she had been learning: “I notice that I learn when I improvise, I notice what I have learned, what I have learned during the lessons. Of course, after every lesson, I know something new, but it isn’t like “I have learned a lot during today’s lesson” either, but over time, I see “wow, I have learned indeed””. (*“noto que aprendo al improvisar, noto lo que he aprendido, lo que he aprendido durante clases. Claro, al final de cada clase, pues me sé una cosa más, pero tampoco es como “he aprendido un montón esta clase”, pero al largo del tiempo, pues digo “anda, pues sí que he aprendido”* (INT: p.67)).

Not only did Núria feel she was learning when improvising, but it also made her believe in herself more: “Well, later, after talking to somebody and improvising, I feel I learn more English and I realize I am able to do it, right? For example, during your lessons, wow, I learn to improvise; so now I know how to talk more”. (*“Pues, después, después de hablar con alguien e improvisar, pues siento que aprendo más inglés y sé que yo puedo, ¿no? Por ejemplo, con tus clases, pues buah, aprendo a improvisar; ya sé cómo hablar más entonces”* (INT: p.67)). If she had to compare herself at the beginning and at the end of the course, and when asked for the biggest difference, Núria stated that she believed more in herself now: “Oh, I don’t know, believing. (...) Yes, believing in myself, it is like, now I believe in myself more, I believe in that I can do it, that I know how to do it, know how to express myself, and before, well, I always had the guideline, and thought “what do I say?”. (...) I orient myself better, and I also believe in myself more, and I say “let’s see, I know how to do this, and that’s it; I know how to express myself, I have done interviews...”, and now, well, it’s like I control it more, but also because of believing in myself”. (*“Ay, que... no sé, que... la confianza también. (...) Sí, la confianza en mí, y que es como, ahora confío más en mí, confío que lo sé hacer, que*



*sé hacer, sé expresarme, y antes pues siempre tenía la pauta y pensaba “¿qué digo?”. (...) me ubico mejor, y pues también tengo confianza en mí misma, y digo “a ver, si sé hacer esto... y ya está, si me sé expresar; he hecho entrevistas...”, y ahora, pues como que lo domino más, pero por la confianza también” (INT: p.179)).*

### 2.1.2 Experience of the Designed Social Environment

#### Feeling Fearless and Free

Núria highlighted that she felt encouraged during the lessons, and believed she could actually participate in class: “Good, like, I feel, I don’t know how to explain it, I don’t know, that I can participate”. (*“Bien, o sea, me siento, a ver, cómo te explico, no sé, que puedo participar”*) (INT: p.164)). She had known from the beginning that she did not have to be afraid to participate and make mistakes, because the teacher would not get upset with her: “I know from the first day that the class works like this, and that we can participate without being afraid. It is what I said, you can participate without being afraid of making a mistake. It is obvious that we will make mistakes, because we will always make mistakes, but it is you; you help us, and that is the most important. That is why I feel comfortable”. (*“yo sé desde el primer día que la clase funciona así, y que podemos participar sin tener miedo. Es lo que te dije, puedes participar sin tener miedo de que nos equivocaremos, pues claro que nos equivocaremos, porque siempre nos equivocaremos, pero es que tú, pues nos ayudas, y eso es lo más importante. Por eso me siento cómoda”*) (INT: p.164)). When being asked what would happen in a classroom in which she did not feel comfortable, she explained that this fear would lead to a lack of participation: “Well, let’s see, you don’t participate, because you are more aware of “I am going to say it incorrect, I am going to say it correct”, than saying it and just getting it out, you know?”. (*“Pues, a ver, que no participas, porque estás más pendiente de “lo voy a decir mal, lo voy a decir bien”, que decir y soltarlo, ¿sabes?”*) (INT: p.170)).

What could be withdrawn from all the interviews that were carried out with Núria is that there was a thin line between fearless participation and feeling free in the classroom. In her opinion, feeling free in the classroom stands for being able to participate without fear: “being able to participate without being afraid. It is essential, something that every class should have”. (*“poder participar sin miedo. Es como lo esencial, que tiene que haber en una clase”*) (INT: p.169)). When being asked why this freedom was so essential to her, she consequently stated that when you are scared, it is less likely that you participate: “(...) if we were not free since the first day we got here, everybody would have this fear, and it would not be the same vibe that we are creating. It would be something like “we are all afraid, we are not going to say anything”, whereas in this way we all participate, and that’s it”. (*“(…) si no fuéramos libres desde el primer día que llegamos, todos tendríamos el miedo este, y pues no sería el rollo que estamos creando.*

*O sea, sería en plan “tenemos miedo todos, vamos a decir nada”, y así pues participamos todos y ya está” (INT: p.167)).*

### **The Creation of Trust through Encouraging Feedback**

Whereas during the extracurricular lessons she could say what she wanted without having to be afraid to make mistakes (INT: p.106), the feedback provided during her compulsory English lessons made her feel uncomfortable when participating: “I don’t know how to explain it. Here, I don’t know, like I said before; here I make mistakes and that is fine, I can even laugh about myself, you know? But there, I am afraid, well, not really afraid, right? But I feel a little uncomfortable when participating”. (*“No sé cómo explicarlo, que aquí, pues es que, no sé, es lo que te he dicho; que aquí me equivoco y no pasa nada, es que me río de mi misma, ¿sabes? Pero allí, me da miedo, bueno, no me da miedo, ¿sabes? Pero me siento un poco incomoda participando” (INT: p.72)).*

In the extracurricular classroom, Núria could freely say what she wanted due to the positive feedback she would receive: “I don’t hold back, because I can say what I want, because I know you are not going to answer negatively. I can maybe say something wrong, I can make mistakes, but you are going to correct me in good (positive) ways. (...) when you ask a question, I first think, but when I say it, I feel free to say that and not be scared”. (*“No me corto porque puedo decir lo que quiera, porque sé que no me vas a responder mal. Que a lo mejor lo puedo decir mal, me puedo equivocar, pero tú me vas a corregir de buenas formas. (...) cuando haces una pregunta, pues primero pienso, pero después lo digo, y pues me siento libre de poder decir eso y no tener miedo” (INT: p.69)).* If she had felt insecure, then she would patiently wait in class for someone else to answer: “(...) it is when saying it; “will it be correct?”, “won’t it be correct?”, “maybe it is better to be quiet and let somebody else say it”, you know?”. (*“(...) es a la hora de decirlo; “¿estará bien?”, “¿no estará bien?”, “pues mejor me callo que lo diga otro”, ¿sabes?” (INT: p.165)).*

Through the positive feedback, Núria could discover things for herself without pressure: “(...) you give a certain safety, and when we say something wrong, you say “it’s ok”, and we try it again”. (*“(...) das en plan seguridad y cuando lo decimos mal dices “no pasa nada”, y lo volvemos a intentar” (INT: p.10)).* From the previous quotation, it can be deduced that positive feedback to Núria also implied that the teacher encouraged her

to give it another go, so she could figure things out for herself about the English language: “(...) here we are free to express ourselves, to feel relaxed, because we know that if we make a mistakes, that we will be fine, you know? Here if we make a mistake, it is like “try it again”, but if you make a mistake over there, you obviously are afraid to raise your hand in case you are wrong, because she will tell you “nooooo”, and move on to the next student. And it is like “but if I don’t understand...”. (“(...) *aquí tenemos como la libertad de podernos expresar, de estar más tranquilos, porque sabemos que si fallamos no pasa nada, ¿sabes? Aquí si fallamos es como “inténtalo otra vez”, pero allí si fallas, claro, tienes miedo de levantar la mano por si fallas, porque te dice “nooooo”, y pasa a otra persona. Y es como “si no lo entiendo...”*” (INT: p.69)). No matter what answer she would give during the extracurricular lessons, it did not lead to the teacher getting angry, which was very important for her: “you do not get angry, and that is very important”. (“*no te enfadas, y es muy importante de verdad*” (INT: p.74)).

According to Núria, this encouraging support of the teacher created a bond of trust: “(...) you try it, you try, and if we don’t understand, we try again, and so, that is the trust of “being able to ask anything”, I think that is how we created trust like this”. (“(...) *lo intentas, lo intentas, y si no lo entendemos, pues lo vuelves a intentar, y pues, eso es la confianza de “puedo preguntar” yo creo que hemos llegado así*” (INT: p.74)). In other words, the teacher gained the students’ trust through his continuous availability to help them out: “(...) if we don’t understand something when we are doing activities, then, you come, you explain it to us, and I think that is a way of gaining trust as well. Because I can ask you anything, and I know that you are going to explain it to me”. (“(...) *si no lo entendemos por ejemplo cuando estamos haciendo las actividades, pues, tú vienes, nos lo explicas, y yo creo que eso es una manera también de coger confianza. Porque yo te puedo preguntar cualquier cosa, y yo sé que tú me lo vas a explicar*” (INT: p.73)). This sense of safety made Núria cast aside her fear of making a bad impression when speaking: “Like, I do not start to think “I have done it wrong!”, no”. (“*O sea, no empiezo a pensar en plan “lo he hecho mal”, no*” (INT: p.176)).

### **The Creation of Trust through the Teacher’s Genuine Actions**

Although the encouraging feedback had created trust, the teacher’s way of being also influenced Núria’s experience of trust over the course: “during the course, your way of being with us has to do with that as well”. (“*durante el curso, tu manera de ser con*

*nosotros también tiene que ver con eso*” (INT: p.114)). In her opinion, the way the teacher related himself to them inspired her trust: “I noticed that I liked your lessons, you know? And I saw how you were a different teacher. (...) you inspire me trust”. (“(...) *noté que tus clases me gustaban mucho, ¿sabes? Y veía como que eras un profesor diferente. (...) me inspiras confianza*” (INT: p.172)). She considered her teacher to be closer to her and the other students: “You are closer to us”. (“*Eres más cercano*” (INT: p.13)), and described him even as one of them when she was asked if this implied a certain relationship of trust between them: “(...) you are like, well, you are the teacher, alright? But it is like you are one of us, who helps us in everything you can, and that transmits trust as well”. (“(...) *que eres como, o sea, eres el profesor, ¿vale? Pero eres como uno más, como uno más de nosotros, que nos ayudas en todo lo que puedes, y eso transmite confianza*” (INT: p.70)). Based on this answer, I consequently asked her whether this creation of trust had to do with the teacher’s way of being: “Yes, it is a way of being, and other teachers, they don’t inspire trust. So, if you inspire trust, well then I will inspire trust to you, you know? But with someone who does not inspire trust, I won’t gain trust”. (“*Sí, es una manera de ser, y otros profes, pues no te inspiran confianza. Entonces, si tú me inspiras confianza, pues yo pongo confianza entonces también contigo, ¿sabes? Pero con uno que no me inspira confianza, pues no voy a coger confianza*” (INT: p.70)).

As Núria had mentioned that the teacher’s way of being had inspired and generated trust, I started to look for explanations that described the teacher. During the interviews, Núria compared her teacher’s actions to what she was used to. First of all, from her perspective, many teachers often maintained distance between them and their students: “(...) other teachers, they are more like “I am the teacher, I tell you to do this, and what you have to do”, and that’s it. As in, “don’t tell me anything, we will correct this in a while”. (“(...) *otros profesores, son como más “yo soy el profesor, te digo que hagas esto, y lo que tienes que hacer” y ya está. O sea, “no me digas nada a mí, de aquí un rato corregiremos*” (INT: p.73)). Secondly, even when these teachers tried to interact with their students, it was often too forced in Núria’s opinion. In line with a comment that Astrid had made, she also agreed that the difference between her teacher and others lied in being genuine: “You are very genuine, with other teachers, they try to act genuine, but it is not; you are just like that, it does not seem forced. (...) they try to follow some kind of guideline, how they think they are funny and that all the class will

laugh, they try to act as what they are not, and in the end, well...”. (*“Eres muy natural, con otros profes, intentan ir de naturales, pero eso no es natural; a ti te sale solo, y no se te ve forzado. (...) intentan como seguir lo que tienen de pauta, y pues claro, como ellos piensan que se hacen los graciosos, pues toda la clase se va a reír y tal, pues ellos intentan ir de lo que no son, y al final, pues...”* (INT: p.71)).

Now that Núria had defined her teacher as genuine, I asked her what she understood by this term. She responded that being genuine stands for doing things as you feel them, but in a good way: “Well, someone who says what comes to his mind, who does what he wants, but in a good way, you know? Someone who does what he wants and what he feels, you know? Not a person who is obliged, or who does something in order to look good, but just because it comes out of him”. (*“Pues una persona que dice lo que se le pasa por la cabeza, que hace lo que quiere, pero en el buen sentido, ¿sabes? Que hace lo que quiere y lo que siente, ¿sabes? Una persona que no está obligada a hacer algo y lo hace por quedar bien, sino porque te sale”* (INT: p.71)). When asked how she could detect this in her teacher, she pointed out that he was not trying to pretend to be someone else or funny, but was spontaneously be himself during explanations: “You can see it in the way you explain, in everything, in the way... You are funny, but not in that way. You are not trying to be funny, or trying to be someone you are not. You seem very genuine, you just do it, and that’s it; if you want to say something, you do so, and that is what you see”. (*“(…) se ve en la manera que explicas, de todo, de la manera que... Es que haces gracia, pero de por sí (ambos se ríen). No intentas hacerte el gracioso, ni intentas ser algo que no eres. Se te ve natural, haces, pues ya está, pues si quieres decir algo, pues lo dices, y se ve, esto se ve”* (INT: p.71)).

As a more concrete example, she mentioned how she was often called Miss Newhouses due to her last name Casanovas: “you get along well with everyone. I don’t know, for example, when you say “Miss Newhouses”, and you high-five me, I don’t know. For example, Teacher X would not do this, or any other teacher. It’s you, you are the one who inspires trust, and from the trust you inspire to us, we also say to each other things like “How Cool!”, you know?”. (*“es que te llevas bien con todos. Que, no sé, por ejemplo, cuando dices “¡Miss Newhouses!” y me chocas, yo que sé. Por ejemplo, la Profe X no lo haría, ningún profesor más. Que eres tú, él que, vas inspirando confianza*

y a partir de esa confianza que nos das, nosotros también vamos diciendo en plan “¡Qué guay!”, ¿sabes?” (INT: p.70)).

All in all, it can be stated that from Núria’s point of view, the encouraging feedback, the teacher’s genuine actions, and the fact that there were fewer students (INT: p.74), all fostered the process of generating trust between the teacher and the students. In Núria’s opinion, this had an impact on their participation and, consequently, on their learning: “(...) by being kind to us, teaching in a certain way, explaining the things to us, encouraging us to participate, because in the end, you come to learn English. English is not only grammar, or writing things on a piece of paper, because there comes a day where you have to express yourself. So that is important”. (“(...) *siendo amable con nosotros, haciendo las clases de una manera determinada también, explicándonos las cosas bien, animándonos a que participemos, porque vienes a aprender inglés. Porque el inglés, no es solo gramática, no es solamente escribir en un papel, porque llega un día que también lo tienes que expresar. Entonces eso es lo importante*” (INT: p.172)).

### **Fearless Participation through Trust**

All in all, it is safe to state that Núria felt both free and fearless as a result of the trust that she experienced, which followed from the encouraging feedback and the sincere, genuine personal interaction. This feeling enabled her to learn better, because if she had not felt this way, she would have been too dependent on the correctness of what she said: “because if you are not comfortable, you do not stop thinking about that you will say something wrong. If you are comfortable, well you loosen up; maybe you say it well. And so, that helps you to learn as well”. (“*porque si estás incómoda, no paras de pensar en que lo vas a decir mal. Si estás cómoda pues lo sueltas, a lo mejor lo dices bien. Y pues, eso te ayuda a aprender también*” (INT: p.171)). If her answer could lead to a bad (negative) response by her teacher, it was unlikely for her to participate: “and so this provokes the fear to make mistakes. So, that makes me not participate”. (“*y entonces provoca que tienes miedo a equivocarte. Entonces, a mí, eso hace que no participas*” (INT: p.113)).

However, if the feedback and/or the interaction from her teacher did not allow her to experience trust, she would not only not participate; she would not be herself either: “(...) we wouldn’t participate as much, and we would all be more reserved; with filters.

(...) we would be like, we wouldn't be ourselves; as if we were putting on some make-up, you know?". (“(...) *no participaríamos tanto, y estaríamos más cortados todos; con filtros. (...) estaríamos como, que no somos nosotros; que nos maquillamos un poco, ¿sabes?*” (INT: p.173)). In other words, the less trust she experienced, the less she would show her true self: “(...) If there weren't any trust, I would also be myself, because I don't have two personalities, but I would be more reserved”. (“(...) *si no hubiera confianza, a ver, también sería natural, porque no tengo dos personalidades, pero sería cortada*” (INT: p.172)).

There were subjects where Núria felt she could not be herself. She experienced this when she had to think too much about what she said due to possible reactions from her teachers. Consequently, her expression would not be as genuine anymore: “No, well, I am not fake, you know? (...) but with you I like to participate. And so, I say what is going on, let's see, as what I feel, right? But if it happens to me, if I do something wrong, well, then that's the way it is, it must be something else, you know? But with other teachers, you think more about what you are going to say, if it may affect them positively or negatively, if you are going to say it correctly, so you have to pay attention to everything, and that does not make it as genuine anymore”. (“*No, a ver tampoco soy falsa, ¿sabes? (...) pero contigo me gusta participar, ¿sabes? Y pues, digo lo que se me pasa, a ver, también lo pienso ¿vale? Pero, que, si me pasa, y si lo hago mal, pues ya está, pues otra cosa, ¿sabes? Pero con otros profesores, te piensas más lo que vas a decir, si les va a sentir bien o mal, si, si lo vas a decir bien, entonces tienes que estar pendiente de todo, y eso ya no es tan natural*” (INT: p.71-72)). When I asked her why she had to overthink what she said to other teachers, she said this was connected to the fear of what could possibly happen: “Because you are afraid of them, well, not afraid of... afraid of what will happen. Of what will happen when you say something”. (“*Porque es que les tienes miedo, a ver, no miedo de... miedo de que pasará. De qué pasará si dices esto*” (INT: p.72)). The more trust she had with her extracurricular teacher, the more she could share with him, as she knew he would not get upset immediately: “(...) I know I can talk with you about any topic, and that you will not get angry straight away, I know I can trust you, and that I can explain you what I want”. (“(...) *yo sé que, si te hablo de cualquier tema, tú tampoco te vas a enfadar a la primera; sé que tengo confianza contigo y te puedo explicar lo que quiera*” (INT: p.73)).



By not experiencing this fear of any negative responses, she could participate whenever she wanted to: “you let us freely participate, and if you want to participate, then you participate. But you don’t have your students like “I am afraid to say this”, that is because of the trust of “I am going to say it, and let’s see what happens””. (*“dejas participar libremente, si tú quieres participar, pues participas. Pero no tienes a los alumnos en plan “tengo miedo de decir esto”, porque es por la confianza de que “voy a decirlo y a ver qué pasa””*) (INT: p.74)). By means of this fearless participation, she was invited to calmly reflect on her answers, and learn from them: “I know that you are not going to say anything if I do something wrong. So, if I do something wrong, I know that you will tell me “well, it’s not like that, but why?”. You line it out for me, and so I start to think about it, and this way the lesson is better, you know?”. (*“sé que no me vas a decir nada si lo hago mal. Entonces, si lo hago mal, yo ya sé que tú me vas a decir “pues esto, no es así, pero ¿por qué?”. Y tú me lo planteas, entonces empiezo a pensar, y pues así es mejor la clase, ¿sabes?”*) (INT: p.173)).

Núria realized that by making mistakes she could freely learn from the lessons: “I come here and I know that I am going to learn, but I know that I will learn by making mistakes. It will happen because of my mistakes. I know, but I don’t mind, I don’t mind because I know you will try to help me with whatever it may be, and that gives me a lot of peace, and I think that it gives us all a lot of peace”. (*“vengo aquí y sé que voy a aprender, pero sé que voy a aprender a equivocarme. A base de que me voy a equivocar, lo sé, pero me da igual, me da igual porque sé que tú pues me intentarás ayudar en lo que sea, y eso pues me da mucha tranquilidad, y creo que a todos nos da mucha tranquilidad”*) (INT: p.69)). As a result, she observed how the other students participated, which was very important to her: “everybody participates, and that is very important”. (*“participa todo el mundo, y eso es muy importante”*) (INT: p.74)).

### **The Consequences of Experiencing Trust on Language Use**

Over the last few pages, we could observe how trust had encouraged Núria to show her true self in the classroom. In her opinion, this enabled her to go further: “(...) with trust you can get further, right? It is like, you express yourself, and maybe you express yourself well, but you go further, because you express yourself as you want”. (*“(…) que con la confianza puedes llegar cómo más lejos, ¿no? Es como, te expresas, y pues a lo mejor te expresas bien, pero llegas más lejos, porque te expresas como quieres”*) (INT:

p.174)). Due to the importance she assigned to the concept of trust which boosted her self-expression in class, I wondered if this was the case whenever she used the foreign language as well, and indeed it was. In her opinion, as she felt safe, she could improvise more: “(...) when you also teach us how to express ourselves a bit in the language, well, we feel safer, and so, we can improvise more”. (“(...) *como también nos enseñas un poco a expresarnos con el idioma, pues nos sentimos más seguros, y pues, podemos improvisar más*” (INT: p.65)).

As a result of trust and feeling safe, Núria could express herself and improvise more, so I decided to compare it to the feedback she gave on her performances when speaking to different people, whether these were friends or strangers. When Núria was confronted with video recordings of the same task – that is, carrying out a short informal conversation – one was carried out with her friend María, and the other with a tourist at Park Güell, she then noticed there was a difference in her way of expressing herself. According to her, with María she did not feel as nervous as a result of the bond of trust she had with her: “(...) here I was with María, and at Park Güell, well of course, I didn’t know the woman, you know? So I took it more seriously”. (“(...) *estaba con confianza de María y tal, y en Park Güell, pues claro, no conocía a la señora esa, ¿sabes? Entonces me lo tomé más en serio*” (INT: p.180)). These nerves affected her language use, as she thought more about her actions at Park Güell: “(...) I consider things more, because I am more nervous”. (“(...) *me lo planteo más, porque estoy más nerviosa*” (INT: p.180)).

When comparing two different communicative events, one at the beginning of the course with the teacher’s brother, and the other at the end of the schoolyear with a tourist at Plaza Cataluña, she also realized that she expressed herself differently. Although she did not know the two people she was talking to in advance, she characterized her first conversation to be very scripted, but that she loosened up more with the tourist due to her feelings, which in combination with the guideline inspired her to improvise: “Here it was very scripted” (...) The first one, I was like “I just follow the structure”, and in the other one, it was like “now I am going to ask her whatever”. In the second one as she explained me part of her life, I don’t know, it was more like, I could loosen up more, I don’t know. I think the guideline helped me a lot but, well, like, I followed it, but it was more like “here I have a guideline in case I make a mistake or

something”, and that’s it”. (*“Que aquí estaba muy pautado. (...) El primero, estaba muy en plan “yo sigo la estructura”, y el otro en plan “ahora voy a preguntarle yo sé qué”, y en el segundo, como me contó su vida, pues no sé, era como, me soltaba más, y no sé. Creo que la pauta me ha servido mucho, pero, ya, o sea, la seguía, era como más “tengo la pauta allí por si me equivoco o algo”, y ya está”* (INT: p.178)). As a result, although she could not remember really well what she had prepared for her conversation with the tourist, she felt comfortable enough to try to improvise: “the other day at Plaza Cataluña. I didn’t remember a question, and I said “well, I am going to ask her something”, and I do not remember what I asked, but I was nervous and said, “well, I will ask her something and that’s it”. (*“el otro día en Plaza Cataluña. No me acordaba de una pregunta, digo “pues le voy a preguntar algo”, y no me acuerdo que le pregunté, pero estaba muy nerviosa y digo “pues le pregunto esto y ya está”* (INT: p.177)).

Based on her interpretation and the recordings from the communicative events, we can conclude that Núria tended to loosen up a little more and improvise more whenever she experienced a certain level of trust. As a result of these activities, she also started to lose her fear to express herself: “(...) I think that it is more important to express yourself in English, and well, that is what we are achieving here little by little, and we lose the fear”. (*“(...) creo que lo más importante es expresarte en inglés, y saber expresarte, y pues aquí lo estamos consiguiendo poco a poco y perdemos el miedo”* (INT: p.169)).

### *2.1.3 Summary*

#### Interpretation of the Designed Social Environment

The extracurricular lessons were, according to Núria, characterized by its unpredictable nature. On the one hand, the structured steps from the explanations led her and her classmates to understandings, and enabled her to remember what was worked on in class. This was further encouraged by the opportunities to reflect on how the language worked, both during individual and collaborative practices. On the other hand, a previous preparation in the shape of a text or an orienting guideline enabled her to not only express herself, but also to learn how to improvise. Although this improvising was sometimes a consequence of being nervous or of forgetting what she had written down, it made her realize that she had improved over the course, and it made her consequently believe in herself more.

#### Experience of the Designed Social Environment

From the first lessons onwards, Núria felt that she could fearlessly participate in the classroom without having to be afraid of how the teacher could respond. Due to the teacher's encouraging feedback and kindhearted genuine actions, a bond of trust between herself and the teacher was established. This trust invited her to volitionally express herself during the lessons. Not only did trust encourage her to actively engage during reflections; it also played an important role when communicating in English. When she felt comfortable enough with the person she was talking to, she would loosen up more and try to improvise. As a result, the opportunities to speak to strangers did not only enable her to express herself better, but consequently also lose her fear to do so.

## 2.2 Agency-Based Classroom Discourse Analysis of the Selected Communicative Events

### 2.2.1 Communicative Event 1

#### Justification of the Communicative Event

This communicative event has been selected due to the fact that Núria used her self-created guideline in a flexible way. Although she followed all of her steps, at the same time she paraphrased most of her ideas, improvised parts, actively listened and maintained the conversation despite not always understanding what was being said.

#### Transcript

- 1 Dirk [pp] Good luck, tú puedes.
- 2 Núria Hello William. [Laughs]
- 3 Willem Hi || Hi, [/] how are you?
- 4 Núria [ac] [/] I'm fine thanks and you?
- 5 Willem I'm doing great, thank you.
- 6 Núria I would like to ask you some questions |
- 7 Willem That sounds very good, [/] go ahead
- 8 Núria First question, when you were little | ehm, do [/] did you like school?
- 9 Willem [/] Did I like sorry? The connection is a bit | eh, [\] bad.
- 10 Núria [f] Ehm, when you were little, did you like school?
- 11 Willem Did I like [/] school?
- 12 Núria Yes.
- 13 Willem Eh | yes and no. [Willem, Dirk and some students laugh, Núria smiles] ||
- 14 I really liked school for all my friends, I had great friends, and a great
- 15 time, but | I | didn't like studying.
- 16 Núria Ah.
- 17 Willem I didn't like learning | and reading |
- 18 Núria == Really?
- 19 Willem I loved doing other things.
- 20 Núria Oh my God [laughs, and class laughs along]. || ehm, second question, eh,
- 21 [/] how was Dirk when you were little?
- 22 Dirk Uy... [Núria laughs and smiles at Dirk]

23 Núria Dirk was a [hears Dirk's comment and anticipates] [f] Uf! [Dirk and  
24 Núria laugh] Good question [Willem laughs]. No, Dirk was a great  
25 brother | ehm, | [le] I could not have asked for a better brother | to be  
26 honest.

27 Dirk O:h.

28 Ainoa [ff] Qué bonito!

29 Dirk [ff] I love you! [Moves his head quickly into the screen, class and Núria  
30 laugh]

31 Willem It is just before Christmas, so he still has to buy me presents

32 Núria == ah [moves her eyebrows up]

33 Willem == so that's why I say that [ Núria laughs].

34 Eric [ff] Ah ok!

35 Núria == [/] And Dirk helped you?

36 Willem [/] Did Dirk help me?

37 Núria Yes.

38 Willem Yeah, with all kinds of things | with studying, ehm, playing football  
39 [laughs and Núria laughs along] yeah, he really did, yeah yeah. He, I  
40 think | [ac] 'cause cause [/] how is he teaching you? [\] He's probably  
41 helping you as well, [/] right?

42 Núria [Laughs] Ok, don | thanks::, thanks William. [Laughs]

43 Willem Hey, you're welcome. [Laughs]

44 Núria Goodbye nice to meet you:: [Stands up, laughs and walks away]

45 Willem Yeah Ni

46 Dirk == [ff] well done, give her an applause! [f] Give her an applause! [f]  
47 Really good.

### **Analysis of the Communicative Event**

Núria is the first of all her classmates to talk to Willem. After some encouraging words from the teacher [1] she sits on the chair in front of the laptop and opens the conversation with a smile and by saying “hello” [2]. Willem greets her and asks how she is doing [3]. Núria tells she is doing fine and returns the same question [4] to which Willem kindly responds he is doing great [5].

Núria continues the conversation by explaining to Willem that she would like to ask him some questions [6]. Willem indicates that this is fine by him, and he encourages her to proceed [7]. She briefly introduces her question by signposting “first question” [8], and then asks whether Willem liked school when he was little [8]. Willem does not understand what she says, and repeats what he has understood and then apologizes, indicating she has to repeat it. Núria raises her voice and repeats the question [10]. Willem repeats the question to see if he has understood it [11], which Núria affirms [12].

Willem gives an elaborated answer [13-15,17,19] in which he explains he liked school because of his friends, but did not enjoy studying. Núria shows through short comments like “ah” [16] and “really?” [18] that she is paying attention. When Willem explains he preferred doing other things [19], Núria shows her surprise: “Oh my God” [20]. After the generated laughter, Núria introduces her second question briefly [20] and asks how Dirk was when they were little [21]. The surprised reaction from the teacher [22] and Willem’s reaction to the question [23] make Núria smile.

Willem gives another elaborated answer to her question [23-26], in which he explains that Dirk was a great brother. This comment makes the teacher [27,29-30], and Ainoa [28] express their feelings through loud anticipations. Núria laughs, but then Willem jokes around by saying he only said these beautiful things as Christmas is coming up [31+33]. It is unlikely that Núria understands this comment, as she only makes sounds to indicate that she has been listening [32]. After Eric loudly anticipates [34] what Willem has said, Núria decides to continue by asking if he Dirk helped him [35].

Willem rephrases her question in order to make sure he has understood her [36], which Núria affirms [37].

Finally, Willem decides to provide another elaborated answer [38-41]. He starts by directly answering the question and explaining Dirk helped him when studying and playing football [38]. Afterwards, Willem asks Núria how Dirk is teaching her, and makes the assumption he probably helps her as well [39-41]. Since Núria does not respond to this question, it shows she does not understand his question. Instead, she just laughs, says “ok” [42] and then proceeds by guiding the conversation towards an ending. That is, she thanks Willem with some hesitation as can be seen through the Catalan expression of “doncs” [42]. As soon as Willem says it was his pleasure [43], she wraps the conversation up by happily and adequately saying goodbye and that it was nice to meet him [44]. After this, Núria stands up and walks away. Willem seems to be willing to say something back [45], but his voice gets overruled by the teacher who compliments Núria for her conversation and invites the audience to applaud for the first interview of the day [46-47].



## Guideline

### Interview with Willem Lagerwaard (Dirk's brother)

Cómo...	1. En Español/Catalán	2. In English
¿Cómo saludarías a Willem?	Hola Willem, que tal?	Hey Willem, how are you? }
¿Cómo continuarías la conversación?	Cómo va todo por <del>Barcelona</del> ?	How is everything? }
¿Cómo introducirías una pregunta?	Me gustaría hacerte algunas preguntas.	I would like to ask you some questions... }
¿Qué le preguntarías? Pregunta 1:	Te gustaba el colegio cuando eras pequeño?	When you <del>are</del> were little, did you like <del>the</del> school? }
¿Cómo reaccionarías a algo que te sorprende (+, +- and -)? 3x	+ OMG +/- OMG..., ¿enseno? - OMG..., ¿de verdad?	+ On my god <sup>Ⓞ</sup> got = God +/- on my god <sup>Ⓞ</sup> ..., really? - on my god <sup>Ⓞ</sup> ..., really? <i>Nice!</i> Try to think of an alternative. }
¿Qué le preguntarías? Pregunta 2:	Cómo era Dirk cuando erais pequeños?	<del>that did</del> How was Dirk when you <u>was</u> <u>little</u> ? <i>were</i> }
¿Cómo preguntarías por más detalles?	Pero era pesado, era buen hermano, te ayudaba?	(But he was annoying, he was a good brother, did he help you? * ) }
¿Qué harías si Willem dijera algo que no entiendes? 2x	puedes repetirlo por favor?	(You can repeat another one? * ) Can you repeat, please? }
¿Cómo le darías las gracias por las respuestas?	Gracias, Willem.	Thank you, Willem. }
¿Cómo te despedirías?	Me ha encantado conocerte, adiós.	Nice to meet you, good bye. }

Well done! You are ready for the interview.  
Be careful with questions + look for alternatives for 'omg really?'

Dirk

04/12/2017

## **Features of Agency**

As for Núria's self-regulated activity, although mainly following her guideline, she structures her sentences differently and is not afraid to try out new combinations. This happens when she paraphrases her ideas, actively listens to and anticipates questions.

*Unique individual (Donato, 2000: p.46)*

Before carrying out the activity, Núria created her own guideline so as to orient herself communicatively and cognitively. The guideline's steps and anticipations already included the teacher's ideas of values, assumptions, and beliefs. Núria tends to follow these steps. However, whenever she decides to improvise in the foreign language, we are able to analyze her own values of politeness. This can be seen when she thanks Willem for his question and asks how he is doing [4]. We can also note her values of respect when she shows her interest by actively listening [16,32,42].

*Control over one's own Behavior (Duranti, 2004: p.453)*

It is eventually up to Núria to decide how to implement her prepared actions from her guideline during the interaction. She chooses to implement almost all prepared ideas, but paraphrases some of them. This happens when greeting Willem [2], when asking how he is doing [4], when asking if Dirk was a good brother [35], when thanking Willem [42] and telling it was nice to meet him when saying goodbye [44].

*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Apart from the previously discussed paraphrased sentences, Núria also directly implements the ideas from her guideline during the communicative event. This happens when she introduces her questions [6], asks her first question [10], reacts upon Willem's response [18,20] and asks her second question [21]. In the beginning, due to Willem's question on how she is doing [3], she does not get to directly ask her own created question on how he is doing. Nevertheless, she does return the question [4]. Apart from these implementations, she only decides not to ask Willem at any stage if he could repeat what he has said. This is curious, on the one hand because she had the opportunity to do so twice due to her lack of understanding [32,42]. On the other hand, because this occurrence had been anticipated on and was included in her guideline.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

Although Willem responds to three questions, Núria only voluntarily anticipates one of these answers in the foreign language. This can be seen in lines [18+20], where she first anticipates Willem's comment by asking him “== Really?” [18]. Afterwards, once he has finished, María shows her surprise by exclaiming “Oh my God” [20]. However, these volitional comments come directly from her guideline, and are therefore not considered authentic agentive behavior. The same goes for her question to ask Willem voluntarily how he is doing [4]. As a result of her lack of understanding Willem's second and third response, she cannot assign any personal significance to the content from Willem's explanations or question. However, despite not understanding what Willem tells her, she decides not to act upon this either [32,42].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Núria's cognitive involvement can be seen on various occasions. First of, by how she correctly anticipates Willem's questions regarding how she is doing [4], if he has understood the question [12,37] and if she can repeat a question [10]. When she does not understand Willem [32,42] she actively listens like in line [16] and continues. Secondly, through her self-correction [8]: by changing the verb “do” for “did”, she shows a cognitive understanding of her prepared creation. Third, she also created links to introduce the first [8] and second [20] question. As for her emotional involvement, although prepared in advance, she shares her feelings when Willem explains he did not like to learn and read by asking if this was really the case [18] and expresses her amazement when Willem states he preferred doing other things [20]. Her linguistic creations include appropriate pauses and intonation, but are not combined with gestures.

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

We have been able to see that Núria actively implements her guideline by paraphrasing her ideas [2,4,35,42,44] or directly implementing them [6,10,18,20,21]. Apart from that, she corrects herself [8], introduces her questions [8,20] and is also indirectly forced to contribute to the conversation as she has to answer his questions [4,12,37]. Núria's volitional anticipations [4,18,20] were not authentic, but planned in advance. Her creations are grammatically correct apart from two paraphrased creations [35,42].

### **Perezhivanie as an Observable Phenomenon**

Núria generally does not volitionally act in the foreign language upon her *perezhivanie*. However, she cannot control what Willem is going to say. Consequently, when Willem greets Núria and asks how she is doing [3], she is forced to step away from her guideline, and consequently acts upon her *perezhivanie*. In this case, she explains in the foreign language that, based on her interpretation of the conversation (cognition), she is fine (emotion) [4]. Although she may be nervous, this is not what the unity of cognition and emotion reflects in her message. Although Núria had prepared in her guideline a question on how Willem is doing, she decides to volitionally return the same question in different words [4] out of assigned personal significance or politeness.

Later on, Willem answers Núria's first question that he did not like studying [15]. Based on her understanding of what Willem said in the foreign language and her interpretation of this (cognition) she is surprised (emotion). This emotional evaluation from her *perezhivanie* is expressed through a sound: "Ah" [16]. When Willem shares with her that he didn't like learning and reading [17], Núria feels once more surprised (emotion) based on her own interpretation and understanding of what he has said (cognition). This can be seen by how she expresses the same emotional evaluation in the foreign language [18]. Nevertheless, the anticipation "==" Really?" [18] comes from her guideline, where she had written down that in case Willem told her something that surprised her she would say: "Oh my God, really?". Not only does Núria use the prepared expression "Really?" from her guideline; when Willem finishes his sentence by explaining he loved doing other things than learning and reading [19], Núria volitionally acts upon this linguistic creation as well with a prepared creation. Her self-regulated activity "Oh my God" [20], however, reflects again the emotional evaluation from her *perezhivanie*, as it shows her surprise (emotion) regarding her interpretation of what Willem said (cognition).

However, as the expressions "Really?" [18], "Oh my God" [20], and the question on how Willem is doing [4], derive from her guideline, they are not considered genuine, authentic agentive behavior. Nevertheless, the way in which she applies the prepared actions demonstrates both cognitive and emotional awareness of what these expressions imply, and how they are to be used on her terms within the communicative event.

Beside her volitional contributions, there are also two stages where Núria consciously decides not to anticipate what has been said in the foreign language.

First off, this happens when Willem explains that Dirk was a great brother [23-26]. While Dirk [27,29] and Ainoa [28] both share how beautiful they think this is, Núria responds to his comment by laughing. When Willem jokes around by saying that he only said this because Christmas is around the corner [31] Núria anticipates by making a short comment: “== ah [moves her eyebrows up]” [32]. It seems that Núria has not been able to cognitively interpret (cognition) what Willem has said, and consequently cannot emotionally evaluate his message (emotion). This is because her self-regulated comment “ah” does not reflect her cognitive interpretation of the joke, nor how this has made her feel [32]. Nevertheless, this does not mean there was no *perezhivanie*; her lack of understanding and how this made her feel was something she has to act upon as well. Although she had prepared the question “Can you repeat, please?” in advance on her guideline, she consciously decides not ask this question. Instead, after her indication of active listening [32], she decides to laugh and paraphrase her final question [35].

Secondly, to her final question on whether Dirk helped Willem when they were young [35], he explains that his brother indeed helped him with many things [38-39]. Based on his own answer, he decides to share his assumption that Dirk must help her a lot as well, and asks Núria if this is correct [40-41]. Similar to the previous question, we can observe by Núria’s self-regulated activity that she cannot intellectually interpret Willem’s comment (cognition) and therefore not emotionally evaluate it (emotion). Acting upon this *perezhivanie* of not knowing what is asked and the feelings that come along with it is something she has to react upon again. Similar to the previous example, instead of asking like in her guideline if Willem can repeat what he said , Núria decides to bring the conversation to an end by making a brief comment and thanking him [42].

All in all, we analyzed that Núria only volitionally acted upon her *perezhivanie* in the foreign language through planned creations by asking a personally significant question [4] or by anticipating through questions that were based on her *perezhivanie* regarding a made comment [18,20]. However, Núria also consciously decided not to anticipate in the foreign language when she could not interpret what Willem had said [32,42].

### 2.2.2 Communicative Event 2

#### Justification of the Communicative Event

This communicative event has been selected due to several reasons, the most important one being Núria's willingness to voluntarily contribute to the conversation in different ways. She paraphrases her ideas, freely improvises by sharing and asking for new invented personal information, actively listens, and expresses her emotions in combination with non-verbal communication skills.

#### Transcript

- 1 Dirk [f] Come on [claps in his hands], let's go.
- 2 **Núria** [/] Hello | [/] how are you?
- 3 Joan [\\] Fine || [Puts on a serious face, then both laugh] [/] What's your name?
- 4 [Raises his eyebrows]
- 5 **Núria** My name is Nina.
- 6 Joan [/] Tina? [Inclines his head]
- 7 **Núria** [f] Nina! [Moves her head forward]
- 8 Joan [f] Nina? [ac] Sorry sorry. [Puts his hand back in the air to apologize]
- 9 **Núria** [f] Nina!
- 10 Joan My name is Tobías.
- 11 **Núria** [/] Tobías? [Joan nods his head] [/] I, I like this name. [Folds her hands
- 12 and nods along]
- 13 Joan [\\] I don't like | your name | | [Puts on a serious face first]
- 14 Dirk O:h... [Núria puts on a disappointing face, but then both laugh]
- 15 Joan Ehm.
- 16 **Núria** [/] Ehm, how old are you?
- 17 Joan I'm twenty-one years old, [/] and you? [Claps his hands and rubs them
- 18 together]
- 19 **Núria** I'm twenty-five years old.
- 20 Joan Oh [Claps his hands and looks away] Ehm, [/] do you have hobbies?
- 21 [Opens up his hand].
- 22 **Núria** Yes, I'm Instagrammer.
- 23 Joan [Points at María] Like | [/] Sofía. [Points at María again]

24 **Núria** [Hits Sofia on her shoulder]

25 [f] Sofia?!

26 **Núria** [f] You're [/] Instagrammer? [Opens up her hand towards her and makes

27 a questioning face] [f] You're [/] blogger! [Pulls her hand back and

28 directs it towards María again]

29 Joan [Opens her hand towards María] Blogger, Instagrammer, [makes a

30 gesture as if he is juggling balls in the air]and sometimes

31 María I'm Instagrammer, blogger and Youtuber. [Counts the hobbies on her

32 fingers] [ Núria puts her right hand to her forehead]

33 **Núria** [f] Oh my God, Sofia is multiusos! [Makes a juggling gesture] | Ehm,

34 ehm, ehm, [/] have you hobbies?

35 Joan Yes, I like play the videogames, clean | cook and drawing. [Moves his

36 hand per job]

37 **Núria** O::h [opens her eyes and leans back] | it's aplicate | boy. [Núria makes

38 a gesture with her left hand towards Joan, who nods]

39 Joan [/] Now, you are:: working | or you are studying?

40 **Núria** I'm worki::ng in a:: | in a:: | empress of models. [Tries to show it with

41 gestures, completes it with a clap]

42 Joan [f] O::h [leans back] | [le] I'm a:: graphic designer

43 **Núria** == [p] O::h.

44 Joan = and I like to make | dress [draws a dress with his hand in the air] a::nd

45 all [moves his hands away in the air].

46 **Núria** [f] E::h!

47 Joan =De todo.= [Makes the same moving away gesture]

48 **Núria** [f] Oh my Go::d! [Puts her hands on both her cheeks] surprised, I'm

49 surprised, I'm surprised. [Folds her hands, and brings them to her chest]

50 Joan [∅] I'm not surprised | | [Puts on a serious face, then smiles]

51 **Núria** [/] Your character? [/] What is?

52 Joan Happy and calm, ehm,

53 **Núria** Ok [nods].

54 Joan [/] what is your Instagram? [Sits straight]

55 **Núria** Eh, my Instagram is Núria [holds her hands closed] | Newhouses [opens  
56 her hands], [Joan opens his mouth out of surprise] Casa [hands on the  
57 left from the table] | Novas [hands on the right from the table].  
58 **Joan** You are [points at Núria, Nani | o sea Nina, [/] but your Instagram is  
59 [points to the right] | Núria Newhouses? [Núria puts her hand against her  
60 forehead]  
61 **Núria** [ff] [\] Nonononononono, [Núria waves it away and both laugh out loud]  
62 my  
63 **Joan** == Nani Newhouses ==  
64 **Núria** =Instagram is  
65 **Joan** ==Nina Newhouses==  
66 **Núria** = | [ac] Nina Uc, [ac] Nina Uc.  
67 **Joan** O::h, my Instagrammer | my Instagram is || Tobías Tobías.  
68 **Núria** [/] Tobías Tobías? [Joan nods]  
69 **Joan** Yeah. [Nods]  
70 **Núria** E::hm | after [rolling her hand over each other to indicate “later”] | I look  
71 Tobías Tobías. [Folds her hands as if she is using her phone]  
72 **Joan** [/] Yes? [Raises his eyebrows]  
73 **Dirk** [ff] Time!  
74 **Joan** O::h! [Leans back, indicating it is a shame]  
75 **Dirk** [ff] Time! [f] Ok || listen up.  
76 **Joan** || Ah! [Points at Núria] My, I don't have parents.  
77 **Núria** Oh! [Laughs]  
78 **Joan** Se me ha olvidado decirlo.

1



### **Analysis of the Communicative Event**

**Núria** takes the initiative to start the conversation by greeting Joan and asking how he is doing [2]. Joan responds by saying he is fine in a monotone way and with a serious face [3], which makes both of them laugh. Instead of asking how she is doing, Joan asks directly for her name [3-4]. **Núria** shares her invented name, Nina [5], which Joan misinterprets for Tina [6]. As a result, **Núria** raises her voice and leans over to clarify that her name is Nina [7]. Joan repeats her name correctly and apologizes for not having understood it from the beginning [8]. Once **Núria** has shared her name once again [9], Joan voluntarily shares his name is Tobías [10]. **Núria** takes this into consideration in her answer, and tells Joan that she like this name [11-12]. Joan, however, is not afraid to share what he thinks, and makes a joke by saying he does not like her name [13]. Both the teacher and **Núria** show their disappointment [14].

**Núria** takes the initiative again by asking Joan for his age [16]. Joan shares he is twenty-seven, and returns the question [17-18]. As soon as **Núria** shares she is twenty-five [19], Joan shows his excitement [20], and continues by asking for her hobbies [20-21]. **Núria** says she is an Instagrammer [22], which Joan relates this to what María has just told him. He tells **Núria** that “Sofía” is an Instagrammer too [23]. **Núria** is annoyed by this, decides to interrupt “Sofía’s” conversation, and angrily shares that she thought she was a blogger. [26-28]. Through verbal and non-verbal communication both Joan [29-30] and María [31-32] give her an explanation on everything she does. **Núria** cannot believe this, puts her hand to her forehead and says: “[f] Oh my God, Sofía is *multiusos!*” [33]. **Núria** then changes the topic by asking for Joan’s hobbies [33-34]. Joan starts to explain he plays videogames, cleans, cooks, and draws [35]. This surprises **Núria**, as can be seen by her reaction: “O:h” [37] and by how she tries to explain in the foreign language that Joan is a *chico aplicado*: “it’s aplicate | boy.” [37]. Although not grammatically correct, Joan understands her and affirms this by nodding [38].

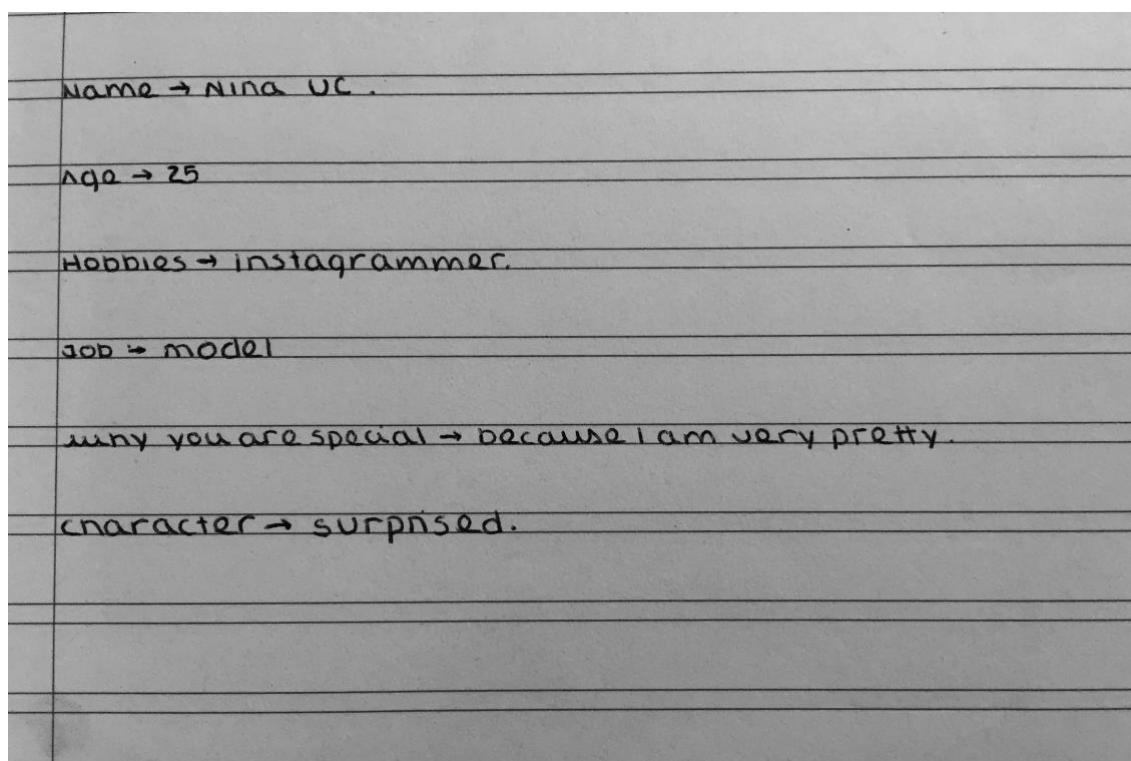
Joan voluntarily continues the conversation by asking **Núria** if she is either working or studying [39]. **Núria** similarly tries to make herself understood by mixing her English and Spanish when telling she works in an “*empress of models.*” [40]. This job seems to

fit perfectly with Joan's job, who shares with her that he is a graphic designer [42], and likes to make dresses [44-45] and all kinds of similar things as he emphasizes in Spanish [47]. **Núria** cannot believe it, opens her mouth, puts her hands on her cheeks, and says she is surprised [48-49]. Joan, however, explains that he is not surprised but soon starts smiling again to show he was only kidding [50]. **Núria** now decides not to anticipate this, and changes the topic by asking about Joan's character [51].

After Joan mentions that he is happy and calm [52], he changes the topic by asking **Núria** for her Instagram [54]. **Núria** starts to explain her real Instagram account – **Núria** Newhouses – and the reasons behind it [55-57]. Joan is confused, and expresses this by explaining that her name is “Nina”, but that her Instagram account is “**Núria**” [58-60]. Judging by how **Núria** brings her hand to her forehead, we can tell before her linguistic explanation that she has made a mistake [59-60]. Joan laughs and tries to help her by interrupting her and proposing the solution “Nina Newhouses” while **Núria** tries to explain him quickly that her Instagram account is “Nina Uc” [61-66].

Joan decides afterwards to share the name of his Instagram account – “Tobías Tobías” – without having been asked to do this [67]. **Núria** anticipates this language creation by repeating the name in order to make sure she has understood it [68]. Once Joan has confirmed this [69], **Núria** shows her interest towards Joan by telling him that he will look for his name on her mobile later on [70-71]. Joan is excited and surprised; he raises his eyebrows and his voice when asking if she means it [72]. Then the teacher interrupts the speed-dating session, as it is time [73]. Joan clearly shows it is a shame by making a sounds of disappointment [74]. Even though the teacher has already indicated twice their time is up [75], Joan is determined to make one more contribution to the conversation, by voluntarily sharing that he does not have any parents [76]. Although this surprises **Núria**, it makes her laugh [77]. Joan explains in Spanish he had just really forgotten to tell her this [78].

## Role-Card



### Features of Agency

Through her self-regulated activities, Núria indicates that she is not afraid to step away from her self-created role-card to improvise in the foreign language in a wide variety of ways that are often combined with non-verbal communication skills.

*Unique individual (Donato, 2000: p.46)*

During the conversation with Joan, Núria brings her own personal histories to the interaction, which are often based on her values, assumptions and beliefs. Her respect towards Joan can be noted by how she actively listens to him, either by making short comments as he speaks [43,46,53,77] or by showing appreciation or an interest towards his personality [11,37-38,48-49,68,70-71]. Apart from that, during the interaction Núria assumes María is only a blogger, until it turns out she is an Instagrammer as well, just like her. She clearly believes it is her right to stand up for herself, and makes sure in line with her values that María is not telling any lies [24,26-28]. When she hears María's and Joan's explanation, she shows signs of respect and appreciation [33-34].

*Control over one's own Behavior (Duranti, 2004: p.453)*

During her conversation with Joan, Núria paraphrases the words and short sentences from her role-card into sentences [5,19,22,40-41,48-49]. On the one hand, she turns them into short sentences when explaining her name [5], age [19] and hobby [22]. On the other hand, she also paraphrases her ideas into longer sentences when explaining her job [40-41] and character [48-49]. Even when she does not know how to paraphrase one of her planned ideas, she is not afraid to try out new combinations or invent a word in English by using the Spanish language, as in “Empress of Models” [40-41].

*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Even though the speed-dating context had been pre-determined by the teacher, Núria was given the control over the terms as she could create her own role-card. Núria actively engages throughout the interaction while sharing her own prepared information [5,19,22,40-41,48-49]. There is only one section from the role-card that she does not cover, which explains that she is special because she is very pretty.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

The significance Núria assigns can be seen, especially by her volition. First off, this initiative can be noted when she asks Joan for his prepared personal information, such as his age, hobbies and character [16,34,51], about how he is doing [2], and regarding what she has just been told [11,25,26,68]. Secondly, she also expresses her future plans without having being asked to [70-71]. Thirdly, her volition is also visible in her reactions where she expresses how she feels about what she has been told [11,33-34,37-38]. In these cases, she reveals her feelings about Joan's name [11], María's amount of hobbies [33-34] and Joan's hobbies [37-38]. However, the significance she assigns can also be seen when she consciously decides not to anticipate what Joan told her. This happens when Joan apologizes [8], when he explains he does not like her name [13], and when he says he is not surprised [50]. Núria does not react as it is not as significant to her.

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

On the one hand, apart from the previously discussed volitional creations in the foreign language, Núria's cognitive involvement is visible when she improvises. She does so in different ways: by anticipating Joan's questions about what her Instagram is [55-57], by rectifying a mistake after Joan has pointed this out [61-66], and vice versa [7,9], through her attempts to invent words in English and using Spanish to achieve this ("*multiusos*" [33] (multiuso - versatile), "*aplicate boy*" [37] (chico aplicado – dedicated boy), and "*empress of models*" [40] (empresa de modelos – model agency)), and by her active listening, through which she demonstrates by either comments in English [11,53,68] or sounds [77] that she has understood what Joan has shared with her.

On the other hand, Núria's emotional involvement is visible when she expresses her appreciation for Joan's name [11-12], her amazement about María's ability to take care of so many jobs at the same time [33-34] and Joan's dedication [37]. Apart from expressing these feelings, Núria also shows feelings of surprise. This happens when she realizes María is also an Instagrammer [26-27] or when Joan tells her that he is a graphic designer [48-49]. On a final note, through active listening she often shares her emotional evaluation of what Joan has told her either in English [11,33,48] or by means of sounds [37,43,46].

Both her cognitive and emotional involvement are expressed through her non-verbal communication. On the one hand, Núria uses gestures to make clear what she is trying to express [33-34,40-41,55-57,70-71]. On the other hand, she shows, with gestures, her emotional evaluations in relation to comments Joan makes [11-12,26-28,37-38,48-49].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

Throughout the communicative event Núria has been creating in the foreign language in a large variety of ways. First of all, we could see how she paraphrased her words and sentences from her role-card into short and long sentences [5,19,22,40-41,48-49]. Secondly, we observed she voluntarily asked questions about Joan's planned creations [16,34,51], on how he was doing, [2] and regarding what she had just been told by him [11,25,26,68]. Thirdly, Núria had to anticipate Joan's questions by explaining personal information [55-57,61,64,66] and she had to react to his misunderstandings [7,9]. Next,

she volitionally shared her feelings about what other people had said [11,33-34,37-38] and expressed future plans without having been asked to [70-71]. Finally, she actively listened in English to show her understanding of what Joan had said [11,53,68] or her emotional evaluation of it [33,48]. Although she often made small mistakes when expressing herself [22,26-27,33-34,37,40,51,70-71], all her improvised creations are intelligible and she understood Joan. Her determination to express herself is visible by how she combined Spanish with English to make herself clear [33-34-37-38,40-41].

### **Perezhivanie as an Observable Phenomenon**

Núria's agentive behavior during the speed-dating activity with Joan reveals many volitional anticipations and contributions in the foreign language. This starts at the beginning, where she volitionally asks Joan how he is doing [2]. This volition reflects her personal significance in order to get to know Joan's character. As soon as they start to get to know each other, Núria is not afraid to tell what she feels regarding what Joan tells her. When Joan shares his name as Tobías [10], Núria decides to act upon her *perezhivanie*. Based on her understanding and interpretation of Joan's invented name "Tobias" (cognition), she decides to share in the foreign language her emotional evaluation with him (emotion): "I, I like this name" [11-12]. However, when Joan responds he does not like her name, Núria's *perezhivanie* changes. In this case, her interpretation of what Joan has said (cognition) makes her feel sad (emotion). This *perezhivanie* is visible in her self-regulated activity. However, instead of showing her disappointment in the foreign language, she shows her intellectual understanding and its corresponding emotional evaluation by showing Joan a sad facial expression [14]. Instead of answering, Núria decides to voluntarily ask Joan how old he is, which indicates her assigned personal significance to Joan as a person [16].

A few moments later, when Joan tells Núria her that her classmate María is an Instagrammer as well [23], it causes a *perezhivanie* upon which Núria decides to act. Her understanding that María – who plays "Sofía" – has the same hobby as her (cognition) is something that surprises her and makes her angry (emotion). This emocognitive unity is reflected both in her verbal and non-verbal self-regulated activity: "[f] Sofía?! [f] You're [/] Instagrammer? [Opens up her hand towards her and makes a questioning face] [f] You're [/] blogger! [Pulls her hand back and directs it towards

María again]” [25-28]. The intellectual interpretation from her *perezhivanie* is reflected in her words, whereas her emotional evaluation can be found in her gestures, voice, and word-stress. When both Joan [29-30] and María [31-32] explain that, apart from being an Instagrammer, María is also a blogger and a Youtuber, Núria’s *perezhivanie* seems to change, as can be seen from her self-regulated response. Her understanding and interpretation of María’s wide range of hobbies (cognition) positively surprises her (emotion). This emocognitive unity is reflected in her self-regulated activity in the foreign language. Here, she shares her emotional evaluation first: “Oh my God” [33], and then openly shares her interpretation “Sofia is multiusos” [33]. Although she cannot find the words in English, Núria is determined to clarify the personal interpretation from her *perezhivanie* in combination with Spanish and gestures. After this, she once more decides to ask for prepared information, this time about what Joan’s hobbies are. It shows her assigned personal significance to Joan as a person [34].

When Joan explains his hobbies [35], Núria decides to act upon the *perezhivanie* this creates in her. On the one hand, her emotional evaluation of amazement towards her interpretation of Joan’s hobbies can be seen by her “Oh” expression and gestures [37]. On the other hand, her cognitive interpretation regarding these hobbies are reflected in her self-regulated foreign language creation: “It’s applicate boy” [37]. Similar to the previous occurrence, Núria does not know the English variant, but is determined to be understood by turning a Spanish word (*aplicado*) into English in combination with gestures and intonation [38]. Later on, when Joan explains he is a graphic designer [42,44-45,47], Núria first expresses her emotional evaluation of surprise in relation to her cognitive interpretation through sounds (emotion) [43,46]. After this, she also voluntarily shares in the foreign language how this made her feel (emotion): “Oh my God! Surprised, I’m surprised, I’m surprised” [48-49]. Although “surprised” was part of her role-card, Núria knows how to voluntarily apply it. However, when Joan expresses he is not impressed [50], Núria decides not to anticipate this as it does not seem to be personally significant. Instead, she voluntarily asks for his character [51], which once again delineates the significance she assigns to Joan.

At the end of the communicative event, Núria acts for the last time upon her *perezhivanie* when Joan volitionally shares his Instagram account with her [68]. Similar

to other actions [11,25], Núria first asks a question based on the understanding from her *perezhivanie* [68] to see if she has understood Joan. Afterwards, once Joan has confirmed this [69], she voluntarily expresses in the foreign language that she will look for it. This reflects the personal significance her *perezhivanie* has to her. She wants to make clear that her interpretation of Joan's personality (cognition), makes her feel interested in him (emotion) [70-71].

To sum up, Núria acted upon her *perezhivanie* in several ways. First of all, by taking the initiative to share personally significant information about her future plans without having been asked to [70-71]. Secondly, by volitionally asking personally significant questions about Joan's invented character [2,16,34,51]. Thirdly, by openly sharing the emotional evaluation from her *perezhivanie* regarding what Joan has explained about himself [11-12,33,48-49]. As her expression of being surprised was prepared in advance, it is not considered to be authentic agentive behaviour. Fourthly, by sharing her intellectual interpretation of what Joan or María has shared with her [25-28,33,37]. Finally, by voluntarily asking a question in relation to the understanding of her *perezhivanie* in order to avoid misunderstandings [11,25,68]. However, there were three stages where Núria decided not to anticipate Joan's comments in the foreign language. This had nothing to do with a lack of understanding, but was a result of not assigning significance to what was being said [16,51], such as Joan's apology [8].



### 2.2.3 Communicative Event 3

#### Justification of the Communicative Event

This communicative event has been selected due to Núria's flexibility when implementing her self-created guideline. She paraphrases her main ideas and questions, creates different structures, finds solutions to problems, and adds more information to her ideas. Apart from that, Núria also voluntarily anticipates through questions, comments and active listening skills.

#### Transcript

- 1 Núria Excuse me [points at herself], [/] do you speak English?
- 2 Tourist [ac] Yes I do.
- 3 Núria [ac] Ok my name is Núria a::nd, ehm, [ \ ] we have an English project to
- 4 English class.
- 5 Tourist == Ok.
- 6 Núria Eh, we | | we | | [p] we |
- 7 Tourist == [ac] Take your time, it's fine, it's cool.
- 8 Núria Ok | [ \ ] we are, ehm, English students for Regina Carmeli Horta
- 9 [laughs because of María who is scared of pigeons]. Ehm, | | [/] I could
- 10 record your voice?
- 11 Tourist [ \ ] Of course.
- 12 Núria Ok.
- 13 Tourist == I am Scottish, which is, ehm, in | | the UK, but separate fro::m
- 14 England.
- 15 Núria [/] Ah ok! [Nods]
- 16 Tourist So England is up the top eh down the bottom, and Scotland
- 17 Núria == mmm
- 18 Tourist == is at the top | of Great Britain.
- 19 Núria Wow. My God |
- 20 Tourist == so my accent may be slightly | different from someone from S ==
- 21 England.
- 22 Núria Your accent is good. [Makes a gesture towards her and smiles]
- 23 Tourist [/] Yeah? [laughs]
- 24 Núria == Ok, [/] could I ask you different questions?

25 Tourist [∕] Of course you can, yeah.

26 Núria Ehm, question one, [∕] do you like more the beach or the mountains?

27 [Makes an “either/or” gesture with her hands]

28 Tourist Say that again, do I like [∕] what?

29 Núria Ehm, [∕] do you prefer the beach or the mountains? [Moves her right

30 hand from left to right.]

31 Tourist The weed, or the

32 Núria == beach.

33 María == beach.

34 Tourist Oh the beach or the::

35 Núria == mountains.

36 Tourist Or the mountains. I love the beach. Love the beach.

37 Núria Ok [nods], [∕] why?

38 Tourist I love the beach to lie in the sa::nd and sunba::the, and when the water

39 and the sea, and swim in the sea.

40 Núria Oh [laughs], yes. [∕] Do you prefer your country or Barcelona?

41 Tourist O::h, now that’s a tough one | I love it here because of the sunshine,

42 Núria == Oh, [nods]

43 Tourist == in Scotland we get lots of rain.

44 Núria == Yes [nods].

45 Tourist == So here it’s nice and sunny, [ac] and there’s lots of things to see here,

46 you got lots of tourist things to do to see here. But as a city, we can go

47 into the mountains and stuff like that as well.

48 Núria Yes, ehm

49 Tourist == [ac] Oh sorry, I need to go we’re gonna catch our bus.

50 Núria [f] Oh! [Looks surprised] Ok, bye!

51 Tourist == Nice meeting you both. [Holds María’s shoulder and walks away]

52 Núria Ok.

53 María [f] Bye!

### **Analysis of the Communicative Event**

Núria approaches a tourist with María. Núria excuses herself, and asks the tourist if she speaks English [1]. When the woman says she does [2], Núria introduces herself and explains she has to do an English project [3-4]. After the tourist says that this is fine [5], Núria starts to look for words to continue the conversation [6]. The woman calms her down and says she can take her time [7]. Núria continues by explaining from which school she is and asks her for permission to record her [8-10]. The woman has no problem with this [11] and continues the conversation. She explains that she is from Scotland and where this country is situated [13-14,16,18]. As she explains this, Núria shows her understanding and amazement [15,17,19]. The tourist explains that her accent may thus be a little different than someone from England [20-21]. Núria responds by saying she thinks her accent is good, which makes the tourist laugh [22].

Afterwards, Núria asks if she can ask her some questions [24], which the tourist accepts [25]. Núria briefly introduces her question, and asks her what she *likes* more; the beach or the mountains [26-27]. The tourist does not understand it, and asks for clarification [28]. Núria changes the question slightly by asking whether she *prefers* the beach or the mountains [29-30]. The woman shares what she has understood: “The weed, or the” [31]. Núria and María correct her: “== beach.” [32,33]. The woman then shows she has understood it, but is not sure yet what she has to compare it with [34]. To which Núria says “the mountains” [35], which she does understand [36].

The tourist emphasizes she loves the beach [36], to which Núria asks why this is the case [37]. The woman explains that she can sunbathe on the beach, enjoy the water, and swim [38-39]. After agreeing with her, Núria asks whether she prefers Barcelona to Scotland [40]. The tourist indicates she finds this hard to answer, but that she is in Barcelona because of the sunshine [41] and that there is lots of rain in Scotland [43]. Apart from that, Barcelona provides the opportunities to do many different things as well [45-47]. As the woman explains all this, Núria actively listens to her linguistic creations [42,44,48]. Just when Núria would like to proceed with the conversation, the woman suddenly says she needs to go to catch her bus [49]. Caught by surprise, Núria finishes the conversation quickly as the woman is about to walk away [50]. The woman quickly says it was nice meeting them [51], which Núria acknowledges [52].

## Guideline

Nuna Casanovas

### May 28<sup>th</sup>, 2018 – The 70 seconds challenge Plaça Catalunya

Steps	Spanish/Catalan (Optional)	English
Presentation: 1	Hola, mi nombre es Nuna	Hi, my name is Nuna.
Explication: 2	Estamos haciendo <del>el 70 seconds challenge</del> un proyecto.	we have do <del>one</del> <sup>a</sup> project for English class. <u>we can record</u> <del>it</del> your voice?
Introduce the questions: 3	Podría hacerte un par de preguntas?	<u>I could</u> ask you different questions?
Question 1: 4	Que prefieres: la playa o la montaña.	what do you prefer: The beach or <sup>the</sup> mountains? Do you like your city more than Barcelona? <del>Do you like your city more than Barcelona?</del>
Question 2: 5	<del>¿Qué tipo de música te gusta?</del> Que tipo de música te gusta. <sup>current</sup>	what type of music do you like? Do you like <del>actual</del> music?
Thank: 6		Thank you! we do <del>arrive</del> <sup>the</sup> 70 s. challenge.
Say good bye: 7		Good Bye!

## **Features of Agency**

Apart from paraphrasing her prepared creations, Núria self-regulates her activity in the foreign language especially by using active listening strategies, by volitionally asking questions and by sharing her opinion regarding what the tourist has told her.

### *Unique individual (Donato, 2000: p.46)*

Núria's steps from her guideline, her prepared linguistic creations, and their eventual implementation throughout the interaction are all based on her own set of values, beliefs and assumptions. Her values and assumptions are visible when she improvises. From the beginning of the conversation Núria shows her values of respect towards the tourist by excusing herself [1] and listening actively [8,12,15,17,19,37,40,42,44,48,50,52]. Apart from that, when Núria assumes that the tourist does not understand something, she anticipates by finishing the woman's sentences to help out [32,35].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

Núria generally sticks to her self-created guideline, however, she decides to do so flexibly. Instead of directly implementing what she has written down, she often paraphrases her ideas. She does so by blending two of her prepared ideas when explaining her name and intention of the interaction [3-4], by using different when asking a prepared question from her guideline [26-27], and by explaining more information about the activity when she does not remember how to continue [6-10].

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Núria actively engages in the conversation by flexibly implementing what she had created on her guideline before the interaction. Apart from the previously addressed paraphrased creations [3-4,6-10,26-27], Núria also directly implements some of her prepared creations. She gets to ask the tourist if she can ask her different questions [24] and if she prefers the beach or the mountains [29-30]. Sadly, Núria does not get the chance to ask her about her favorite music, explain the task, and adequately bring the conversation to an end because the tourist has to run off in order to catch her bus [49].

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

The relevance and significance Núria assigns can be seen when she volitionally anticipates what the woman has told her. On the one hand, when the tourist tells she is from Scotland, Núria expresses her amazement towards this [19]. Afterwards, when the woman tells Núria that her accent may be difficult to understand, Núria tells her that she has a good accent [22]. Finally, when the woman emphasizes that she loves the beach, Núria decides to ask her out of curiosity why this is the case [37]. Although asking the tourist if she speaks English [1] is a volitional action, it does not show Núria's intrinsic significance, but an extrinsic need to start carrying out the interaction.

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

On the one hand, apart from her paraphrased and volitional creations, Núria also shows that she is cognitively active by using English when trying to think about what to say next [6], when improvising the introduction to her first question [26], when slightly changing her question when the woman does not seem to understand her [29], and when completing the woman's sentences when she does not understand her [32,35]. She also makes comments to show her understanding of what has been said through short comments in English [8,12,15,37,44,48,50,52] and sounds [15,17,42]. On the other hand, Núria shows her emotional involvement when expressing both her feelings about the tourist [19,22] and her surprise about the love she has for the beach [37]. Regarding her active listening, she expresses in either English [19,40] or sounds [19,40,50] what she feels about what the tourist told her. She also uses gestures to share her feelings about the tourist's accent [22], or to make herself clear [22,26-27,29-30].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

Núria holds on to her guideline, but also paraphrases some of her ideas [6-9,15,37]. She creates in the foreign language through volitional anticipations in the shape of emotional evaluations [19,22] and a question [37]. Apart from that, she creates when looking for words [6], introducing a question [26], changing her question [29], and completing the tourist's sentences [32,35]. Núria also actively listens to show her understanding of what was said [8,12,15,37,44,48,50,52] or her emotional evaluation of this [19,40]. Not everything is grammatically correct [3,8,10,26], but always intelligible.

### **Perezhivanie as an Observable Phenomenon**

Núria acts upon her *perezhivanie* especially through active listening when interacting with the tourist. On the one hand, based on her interpretation of what the tourist has told her (cognition), she often shows her understanding through short comments in English [8,12,15,37,44,48,50,52] or sounds [17,42]. On the other hand, she also shares the emotional evaluations from her *perezhivanie* (emotion) which are based on her intellectual understanding of what she has been told (cognition). Núria does so through comments in English [19,40] or sounds [19,40,50]. Beside her active listening, Núria also acts upon her *perezhivanie* during the interaction in other ways.

First, Núria has one communicative purpose: to find someone to interact with. Based on her understanding and interpretation of the communicative event (cognition), she therefore decides, at the beginning of the conversation, to ask the tourist first if she speaks English [1]. This volitional question does not portray an intrinsic significance from Núria, but rather an extrinsic one, as she tries to get an external reward in return: someone who speaks English that she can carry out the activity with.

Secondly, Núria decides to act upon her *perezhivanie* when the tourist volitionally shares with her that she is from Scotland and where this is situated [13-14]. Her understanding of the woman's roots (cognition) is something that positively surprises her (emotion). This emocognitive unity is reflected in her first self-regulated anticipation: "Ah ok!" (15). Whereas the sound "Ah" indicates the emotional evaluation of what has been said (emotion), "ok" reflects her understanding of it (cognition). A moment later, when the tourist explains where Scotland is, she acts differently upon her *perezhivanie*. Based on her understanding and interpretation of what the woman has told her (cognition), Núria feels surprised (emotion). This time, however, Núria only shares the emotional evaluation from her *perezhivanie* about what she has been told: "Wow. My God" [19].

Thirdly, shortly after the woman explained where she is from, she states that due to her roots her accent may be slightly different [20]. Núria once more decides to act upon her *perezhivanie*. This time, based on her understanding of the woman's comment that her Scottish accent is different, she shares the intellectual interpretation from her

*perezhivanie* in the foreign language. That is, she explains her opinion regarding the woman's accent: "Your accent is good [Makes a gesture towards her and smiles]" [22].

Finally, Núria voluntarily acts towards the end of the conversation upon her *perezhivanie* as well. This happens when the woman highlights that she loves the beach [36]. Núria's interpretation of the woman's love for the beach instead of the mountains (cognition) is something that surprises her (emotion). This emocognitive unity is reflected in her self-regulated activity in the foreign language, as she asks the tourist surprised why she loves the beach so much [37].

To summarize the previous paragraphs, we have been able to analyze that Núria voluntarily acts upon her *perezhivanie* in different ways. To begin with, Núria asked first – as a result of her extrinsic need to find someone to speak with – if the woman spoke English [1]. Next, she did so by sharing the emotional evaluation from her *perezhivanie* regarding what the woman had told her [19]. The third thing is that Núria also shared her intellectual interpretation of what the woman had told her about her Scottish accent [22]. Following that, she reacted by asking a voluntary question that came out of the *perezhivanie* created by a comment the woman made about her love for the beach [37]. Besides the previously discussed ways, Núria especially shared her *perezhivanie* with the tourist by means of active listening. On the one hand, as a reaction to what the woman said, she deliberately shared her understanding of what the woman had told her (cognition) in English [8,12,15,37,44,48,50,52] or sounds [17,42]. On the other hand, she also shared the emotional evaluation (emotion) from her *perezhivanie* in either English [19,40] or in sounds [19,40,50] in relation to what the woman had explained.



2.2.4 Summary

**AGENTIVE BEHAVIOR**

**Communicative Event 1 (Skype Conversation with a Foreigner)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[4,16,32,42]
Control over one's own Behavior	[2,4,35,42,44]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[2,4,6,10,18,20,21,35,42,44]
Assigns his own Relevance and Significance to Things and Events	Action: [4,18,20*] Non-Action: [32,42]
Cognitively and Emotionally Active	Cognition: [4,8,10,12,20,37] Emotion: [18,20*]
Creator of the Language	[2,4,8,12,20,35,37,42,44]

\*all planned in advance

**Communicative Event 2 (Speed-Dating Activity with a Classmate)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[11,24,26-28,33-34,37-38,48-49,43,46,53,68,70-71,77]
Control over one's own Behavior	[5,19,22,40-41,48-49]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[5,19,22,40-41,48-49]
Assigns his own Relevance and Significance to Things and Events	Action: [2,11,16,25,26,33-34,37-38,51,68,70-71] Non-Action: [8,13,50]
Cognitively and Emotionally Active	Cognition: [7-9,33,37,40,55-57,61-66] Emotion: [11-12,26-27,33-34,37,48-49,61-62]
Creator of the Language	[2,5,7,9,11,16,19,22,25,26,33-34,37-38,40-41,48-49,51,53,55-57,61,64,66,68,70-71].

**Communicative Event 3 (Conversation with a Tourist)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[1,8,12,15,17,19,24,32,35,37,40,42,44,48,50,52]
Control over one's own Behavior	[3-4,6-10,26-27]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[3-4,6-10,24,26-27,29-30]
Assigns his own Relevance and Significance to Things and Events	Action: [1,19,22,37] Non-Action: [-]
Cognitively and Emotionally Active	Cognition: [6,26,29,32,35] Emotion: [19,22,37]
Creator of the Language	[6-9,12,15,19,22,26,29,37,40,44,48,50,52]

## 2.3 Temporal Analysis of Personal Agentive Development

### At the Beginning of the Course

#### *Activity*

Núria explained that at the beginning of the course she did not believe so much in herself when using the foreign language during communicative events (INT: p.179). When looking back on her interaction with Willem, she explained that the way in which she expressed herself was very scripted. To her this meant that she would just follow the guideline until the end instead of asking things (INT: p.178). She had the guideline, but her lack of belief in herself prevented her from saying things (INT: p.179). Apart from that, the nerves she experienced when talking to someone she did not know made her take conversations more seriously. Due to her nerves she would think carefully before saying things (INT: p.180). This would lead to Núria being more reserved (INT: p.178).

Núria's point of view on her *self* and the impact this had on her self-regulated activity at the beginning is reflected in her agentive behavior during the first event. Núria engaged in the conversation, but indeed held on to her guideline [2,4,6,10,18,20,21,35,42,44]. However, not all her ideas were directly implemented, some of them were paraphrased [2,4,35,42,44]. Núria only used her cognitive abilities to create in the foreign language whenever this was necessary. This happened when she had to correct herself [8], when she needed to introduce her prepared questions before directly asking them [8,20], and when she answered unexpected questions that Willem asked her [4,10,12,37].

Despite her nerves, there were three moments where Núria volitionally expressed herself [4,18,20]. First of all, she acted upon her *perezhivanie* by asking a personally significant question [4]. Second, she also anticipated what was said by sharing her emotional evaluations through questions based on her [18,20]. However, as these three creations had been prepared and were merely applied by Núria, they show a cognitive understanding of her creations, but cannot be considered truly authentic volitional behavior in the foreign language. In contrast to her volition to express herself, there are also moments where Núria decides not to anticipate in the foreign language. This happens when she cannot cognitively interpret Willem's responses [32,42]. Instead of anticipating these misunderstandings, she decides to actively listen and continue with her guideline.

### *Self*

Núria realized at the beginning of the course that there were differences between her regular English lessons and her extracurricular subject. She argued how the designed social environment impacted her understanding and use of the foreign language.

First of all, Núria explained that the lessons from her extracurricular subject were dynamic and that the textbook was implemented and covered flexibly (INT: p.63). This was unlike her regular English lessons, where every lesson they followed the textbook (INT: p.64) followed by an exam once they were finished (INT: p.74). In the extracurricular lessons she felt the textbook was used as a guideline (INT: p.63). As a result, she had no idea what to expect from every lesson (INT: p.16). This made it more entertaining (INT: p.170) and made her look forward to the lessons (INT: p.74). Apart from the flexible use of the textbook, she felt that apart from grammar and writing, she also had many opportunities to learn how to express herself in English (INT: p.64).

Secondly, Núria emphasized the importance of the explanations from the teacher. In her opinion, the regular English lessons did not make her remember what was dealt with in class (INT: p.8) because the explanations did not make her reflect (INT: p.64). The extracurricular lessons did help her to remember what was being worked on (INT: p.62). This was because she did not have to adapt herself to the pace of her teacher. Instead of a lengthy explanation, students were involved during the explanation process which consisted of “structured steps towards understanding” (INT: p.62; p.67). That is, the explanations were adapted to their pace and needs; when all students understood one step of the explanation, they would proceed to the next one (INT: p.65)).

Closely related to the previous point, Núria stated that instead of a direct explanation, she was also encouraged to figure out if she could do something by herself first (INT: p.166). As a result, it would make her aware about whether she had really understood it, and helped her to remember what she had learned that day (INT: p.175).

Finally, Núria also pointed out the collaborative practices. These helped her to learn from others, in how they expressed themselves and what they knew about the language (INT: p.176). Working with others – especially with María – made her aware of the reasons behind the language and of her own decisions (INT: p.68).

## **In the Middle of the Course**

### *Activity*

Whereas her nerves and lack of belief in herself made her stick to the guideline in the beginning, Núria frequently self-regulated her behaviour in the foreign language during the speed-dating activity in the middle of the course. Not only did she flexibly paraphrase ideas from her self-created role-card in short and long sentences [5,19,22,40-41,48-49], but she also used her cognitive abilities more often for different purposes; for instance, by asking Joan questions [2,11,16,25,26,34,51,68], anticipating his questions [55-57,61,64,,66] and misunderstandings [7,9], sharing her feelings in relation to what he said [11,33-34,37-38], expressing future ideas [70-71], and actively listening by sharing either her understandings [11,53,68] or emotions [33,48] about what he said.

The main difference between the first and the second communicative event is Núria's volitional contributions to the interaction. Whereas she only volitionally implemented planned ideas first, now she often acts in different ways upon her *perezhivanie* in the foreign language. First of all, by volitionally explaining personal significant information without having been asked to [70-71]. Secondly, by volitionally asking personally significant questions [2,16,34,51]. Thirdly, by sharing the emotional evaluation from her *perezhivanie* about an uttered comment [11-12,33,48-49]. Fourthly, by expressing her intellectual interpretation of what someone has said [25-28,33,37]. Finally, by also asking questions when not being sure about her understanding of the other person [11,25,68]. Finally, Núria understands everything, but also decides to assign her significance to what Joan says by deciding not to act upon his comments [8,16,51].

Núria explained that whether she frequently improvised in the foreign language or not had to do with the trust she experienced (INT: p.180). She was confronted with two recordings of her carrying out the same task. One recording was with her friend María, whilst the other one with a tourist at Park Güell. Núria argued that while she experienced trust with María, she did not know the tourist at all, which – as we could also see with Willem – made her nervous and overthink her contributions (INT: p.178,180). Trust is important to Núria, as it enabled her to go further and express herself as she wanted (INT: p.171). As she felt safe in class, she could improvise more (INT: p.65), which can be seen by all her volitional contributions during the activity.

### *Self*

Over the course, Núria started to feel both free and fearless in the classroom (INT: p.169). That is, she believed she could freely participate in class (INT: p.164) without having to be afraid of making mistakes (INT: p.106). According to Núria, this was a result of the trust that been created in class over the months due to the teacher's encouraging feedback and his genuine actions.

On the one hand, in relation to the encouraging feedback, her regular English lessons made her feel uncomfortable (INT: p.72) and she would not participate due to her fear of being wrong and how the teacher could respond (INT: p.74; p.113; p.170). During the extracurricular lessons, she felt she could fearlessly say and ask what she wanted as a result of the positive feedback (INT: p.69). Her teacher would encourage her to try again when she was wrong (INT: p.69), instead of get angry at her (INT: p.74). This had a positive impact on her, as she could discover things for herself without any pressure (INT: p.10). The teacher's consistent encouragement and availability to answer questions are what according to Núria formed the basis of their trust (INT: p.73,74).

On the other hand, Núria stated that the teacher's genuine actions also influenced the creation of trust (INT: p.114; p.172). She felt the teacher was closely related to them (INT: p.13); and was almost like one of them (INT: p.70). She considered her teacher to be genuine, which stands for doing things as you feel them, but with good intentions (INT: p.71). Her teacher did not pretend to be someone else (INT: p.71). She realized this by when he called her Miss Newhouses or high-fived her (INT: p.70). The fact that there were fewer students also further encouraged this creation of trust (INT: p.74).

In Núria's opinion, this generated trust had a positive impact on her learning. First, because she could fearlessly participate whenever she wanted to (INT: p.74). That is, reflect calmly on only her answers (INT: p.173) and learn from her mistakes instead of worrying about them (INT: p.69). Secondly, as she could loosen up when expressing herself in the foreign language and stop worrying about being wrong (INT: p.171). The feeling of safety in the classroom took away her fear of making a bad impression when speaking (INT: p.176). This is reflected in her volitional creations in the foreign language, by the English words she invents with the help of her Spanish to make herself understood [33,37,40], and through her questions when not being sure [11,25,68].

## **At the End of the Course**

### *Activity*

At the end of the course, Núria's agentive behavior during the final event was different from what we had analyzed at the beginning and in the middle of the school year. In contrast to her first event, she does not hold on to her guideline as much anymore. When comparing it to her second event, she self-regulates her activity less in the foreign language. During the final event, she uses her cognitive abilities for different purposes; paraphrasing her ideas [6-9,15,37], volitionally anticipating what the woman says [19,22,37], using English when looking for words [6], introducing a question [26], changing her question [29] and completing the tourist's sentences [32,35]. There is also an increase in her active listening to show her understanding of the woman [8,12,15,37,44,48,50,52] or her emotions regarding her comments [19,40].

On the one hand, we analyzed how Núria only volitionally implemented prepared creations during the first event. On the other hand, we also saw how she took the initiative to contribute extensively throughout the second event. In the final event, Núria volitionally acts upon her *perezhivanie* in three different ways. First, by asking out of extrinsic need if the woman spoke English [1]. Secondly, by expressing the emotional evaluation of her *perezhivanie* about what the tourist told her [19]. Thirdly, by sharing the intellectual interpretation from her *perezhivanie* about what the woman said [22]. Fourthly, by asking a question that emerges out of the *perezhivanie* that a comment created [37]. Finally, active listening shows she anticipates her *perezhivanie*, as she shares her emotional evaluation [19,40] or an understanding [8,12,15,37,44,48,50,52].

Núria shed light during the interviews upon these differences in volition during communicative activities over the process. On the one hand, when confronted with her conversation with the tourist, she explained that since the tourist had shared part of her life with her, it made her loosen up and also voluntarily ask something (INT: p.178). This change of trust towards the tourist influenced her volitional self-regulated language use. At the same time, the factor trust explains why she spoke to Joan more. On the other hand, Núria explained she started to believe in herself more over the course (INT: p.67,179). This can be seen by how she volitionally creates more in the foreign language over the course when talking to a stranger.

## *Self*

Núria emphasized that this transformation over the course of her *self* and her regulated activity in the foreign language had also been encouraged by opportunities to improvise and the preparations that took place before carrying out these activities.

On the one hand, Núria improvised during presentations. Her preparation enabled her to have an idea of what she wanted to say and express herself better (INT: p.166). However, she felt that whenever she presented, she ended up improvising (INT: p.65), either because it happens naturally, or because she forgets what she wants to say and has to find an alternative (INT: p.76). Núria realized during these moments that she had improved as she could solve this by improvising with what she had learned (INT: p.76).

On the other hand, the guidelines had also been of great help, as she would remember the steps during the conversation and structure her conversations better (INT: p.177,178). During these events she would end up improvising, as her nerves would sometimes make her forget what she had written down (INT: p.177). However, it would work out, as could be seen in her final event [8-9]. After improvising, the steps from her guideline would help her to continue the conversation (INT: p.178). Núria explained the guidelines had helped her over the course to create a solid structured basis to communicate, and believed she could now express herself without them (INT: p.105).

As a result of improvising, Núria noticed she had improved over the course (INT: p.67; p.177). Apart from that, improvising in the foreign language also made her believe in herself more as she realized she was able to do it (INT: p.67). Believing in herself had been, according to Núria, the biggest difference between her at the beginning and at the end of the course (INT: p.179). She now tells herself that she knows how to express herself in the foreign language. Because she believes that she orients herself better, controls the interaction more, and was able to carry out interactions before (INT: p.179).

The temporal analysis shows that the dynamic use of the textbook, the structured steps in explanations, the individual and collaborative reflective practices, and opportunities to improvise in combination with the guidelines from the designed social environment and with the continuous creation of trust in class, have all formed the basis for Núria to transform her *self-regulated activity* in the foreign language over the course.

### 3. Joan

#### 3.1 Qualitative Content Analysis of the Interviews

##### 3.1.1 Interpretation of the Designed Social Environment

###### No Distraction as a Result of Natural Interaction

In Joan's opinion, a textbook had been used (INT: p.27) but not that much (INT: p.4). Joan even stated that many activities had not been done: "There are still a lot of things missing". (*"Faltan aún un montón de cosas"* (INT: p.26)). He highlighted how the teacher had been skipping pages, and that not all activities had been covered. Nevertheless, he believed that what was explained and dealt with in his classroom was always based on the textbook: "You skip pages Dirk, you skip the pages, you do not cover everything. I mean, yes, but no. I mean, you do notice that everything you explain is always within the textbook". (*"Tú te saltas las páginas Dirk, te saltas las páginas, no lo cubres de todo. O sea, sí, pero no. O sea, sí que se nota, que todo lo que explicas creo que está en el libro siempre"* (INT: p.26)). Whenever the textbook was used, Joan found it to be entertaining. As an example, he referred to an activity where he guessed what the text was going to be about. During this activity, students had to look at the text they were going to read for a few seconds, turn the page, and then write their prediction down. Afterwards, students discussed their predictions, and read the text afterwards, to see if their prediction matched the text, which was Joan's case. He experienced that he wanted to read more, because it was as if he had been there: "In other words, you are having fun, even during the guessing where I said 50.000, I think (...) Like, the number 50.000, of course, you tell yourself; "great, I have guessed something that he has said", or also when continuing the story; when you are right it's like "Great! How lucky am I?", it was as if I had been there. It makes you grow, and little by little you are more looking forward to it". (*"Vamos, que te divierte, incluso acertar lo que dije de 50.000 creo" (...) "O sea, el número 50.000, claro, aparte si dices, "vamos, he acertado algo que ha dicho" o lo de continuar otra historia cuando te acercas mucho es un "vamos, qué suerte tengo" es como si hubiera estado allí. Que te vas creciendo, y poco a poco te vas dando más ganas"* ((INT: p.47)).

Joan states that in some way the textbook had always been present, but not necessarily in the shape of a (digital) book. He explained how this helped him to remember what they were discussing in class: "The use of the book; it is always there, but not physically, nor digitally. That is why I think it makes you remember things". (*"El uso*



*del libro, siempre está presente, pero no físico, ni digital. Por lo tanto, creo que eso te hace quedártelo más en la cabeza*” (INT: p.27)). When being asked why he thought he remembered what they had been working on in class, Joan emphasized that this was due to the interaction that took place. In his words, the interaction prevented him from getting distracted by other objects, such as his notebook, textbook, or computer: “Instead of a digital or physical book, even if you want to, you don’t have any distractions like a book or a computer when the teacher is explaining something. You always make us get our notebooks. You do not start explaining and then we copy everything; we copy later. This makes you explain everything from the book. I’m not sure if I make myself clear, but I think this way you do not have any distractions; you only have what you explain, and then you elaborate it”. (*“En vez de ser digital y en físico, tú aunque no quieras, como no tienes otra distracción en plan de libro u ordenador cuando el profe explica lo que sea. Porque tú siempre sacas la libreta. Tú no empiezas a explicar y los alumnos lo copiamos; luego lo copiamos, entonces eso da todo en lo que tú explicas del libro. No sé explicarme, pero digo esto porque no tienes distracciones, solo tienes lo que tú explicas, y luego lo empleas”*) (INT: p.27)).

Joan explained that by not having any distractions, the interaction made him realize he was learning and – apart from that – also having a good time: “It’s what I was telling you about not having a book, computer, pen; of course, you explain it and it is not just paying attention and realizing that we are learning, it is also an hour to have fun, besides, if you are having fun and you learn, it is better”. (*“Es lo que te decía yo que al no tener libro, ordenador, boli, claro, tú lo explicas y no es como simplemente prestarte la atención que nos damos cuenta de que estamos aprendiendo, sino que es como una hora para pasarlo bien, y dar el paso encima, si encima te lo pasas bien y aprendes, es lo mejor”*) (INT: p.48)). The interaction that took place between the participants helped Joan and his classmates throughout the course to continuously pay attention to what was being discussed in class: “People are not ‘doing their own thing’ as much; they are paying attention to you. Like, they are interested in what you do”. (*“Las personas no van tanto a su bola, sino que te prestan atención a ti. O sea, que les interesa lo que tú haces”*) (INT: p.47)).

During the interviews, Joan elaborated his previously explained idea that the interaction also helped him to have a good time. This was important to him, because having fun

made him forget he was actually learning: “You remember because you are having fun. It is not like (...) As you are having fun, you remember it whether you like it or not, because it is not forced; it simply because we want to. There is no filter where you have to put everything; there is no filter, it just enters. (...) We like to be with you and how you teach”. (*“Se te queda porque te diviertes. (...) Como te diviertes, y no te das cuenta de que me lo estás explicando, se te queda en la cabeza quieras o no, porque no es forzado, simplemente es porque nosotros queremos. No es un filtro que vas metiendo todo; no hay filtro, y entra”* (...)) *“nos gusta estar contigo y cómo son las clases”* (INT: p.49)). According to Joan, this happened because the teacher transmitted his joy in explaining all he knows to the class: “(...) I don’t know if it is because you have a great time when explaining everything you know and transmitting this to everyone. Like, you transmit your desire for learning to everyone. (...) You explain it in an entertaining way, and so it sticks, as it is not boring”. (*“(…) no sé si es por el tema que te divierte mucho explicar todo lo que tú sabes a los demás y transmitirlo, no. O sea, tú mismo transmites tus ganas de aprender a todos lo demás (...) Lo explicas de una forma que es divertido escucharte entonces se te va quedando, no es tan aburrido y lo demás”* (INT: p.28)).

Joan had observed that this way of explaining was not forced. When being asked how exactly he noticed this, he pointed out that it had to do with the teacher’s non-verbal communication while explaining. In Joan’s words, it was as if the teacher improvised everything: “(...) you move around, and you explain it in a natural way, you even notice in your voice that it is not the typical intonation, it is not the same, because you do it completely naturally as if it were not prepared what you do. I know that you make it difficult for yourself, but you completely improvise everything”. (*“(…) te vas moviendo, y lo explicas con mucha naturalidad, se nota hasta en la voz que no es lo típico de entonación y demás, no es lo mismo, porque tú lo haces totalmente natural como si no está preparado lo que tú haces. Sé que te pones un lío, pero improvisas completamente todo”* (INT: p.34)).

### **Time to Reflect for Yourself**

Besides the entertaining natural interaction and the lack of distractions, Joan stated that he also remembered what was discussed in class (INT: p.136) as a result of the time they were given to think for themselves. He explained that the pace of the lesson

depended on the students instead of the teacher: “Because you give us time to think, to reflect. And if not, then we ask, and it is alright; you stop the lesson, it does not matter. Other teachers are like “no, no, no, we cannot stop the class”, but you stop the lesson for one person. It takes you a little longer, but little by little you help all of us”. (*“Porque das tiempo para el tema de pensar, de reflexionar. Y si no, luego preguntas y no pasa nada; tú paras la clase, que da igual. Otros (profes) que “no, no, no, no podemos parar la clase”, a ver tú lo paras para ti, en ese momento para una persona. Tardas un poquito, pero poco a poco vas ayudando a todos”* (INT: p.136)). This gave the teacher time to not only explain, but also to understand the students: “Like, you have time to explain it well to us, and to understand us”. (*“O sea, tienes tu tiempo para explicarlo bien, entenderte nosotros”* (INT: p.28)). Apart from giving the students time to reflect, Joan appreciated they could decide for themselves how much time they needed to finish a task: “(..) you give us time, you ask us how much time we want. And if we need it, then you give us a little more”. (*“(…) das nosotros tiempo, nos preguntas cuánto tiempo queremos. Y si falta, pues nos das un poquito más”* (INT: p.122)).

The interviews show that, according to Joan, he was given time for himself to reflect on different occasions. First of all, Joan enjoyed reflective collaborative grammar practices, where he had to create an idea on his own, share it with his classmates, and then discuss it to become aware of what was either right or wrong: “(..) I like this type of activities more, because you plan them partly, but everyone does it as he thinks, and later we put everything together, so we become aware of what we have done wrong, what we have done well, or what we can improve on”. (*“(…) me gustan más este tipo de actividades porque tú las planeas en parte, pero cada uno lo hace como él cree, y luego todos en común lo ponemos en, no, todos lo ponemos en común, entonces nos damos cuenta de lo que hemos hecho mal, lo que hemos hecho bien, o qué se puede mejorar”* (INT: p.15)). Similarly, Joan elaborated an idea from his classmate Astrid, who explained they had to think for themselves, discuss what the answer could be, and talk about the different options: “(..) we think, we write, and we expose; we discuss how it could be, and we correct in the line of “what can change””. (*“(…) lo pensamos, lo escribimos o lo exponemos, discutimos qué puede ser, corregimos en una línea de “qué puede cambiar”* (INT: p.136)).

Secondly, Joan mentioned that when he could not find the exact words in the foreign language, the teacher encouraged him to think for himself as well: "(...) you try it by yourself when you say "think!", and then you think... "bam!", and there it is, and you go "yes!". Sometimes you tell us "think", and you go; "oh, I don't know, I am sorry, but no", and sometimes we try it for the sake of trying, and something silly comes out, like "pescar, pescing", just to try". ("*(...) tú mismo lo intentas cuando dices el "think!", y lo piensas allí, ¡pam!, te sale allí, y tú: ¡yes!. A veces nos lo dices, dices "think", y tú "oh, no sale, lo siento, pero no", y a veces lo probamos por probar, pensando "¿qué pasa?", una barbaridad, en plan, "pescar, pescing" para probarlo*" (INT: p.136)).

Thirdly, after using in the foreign language Joan and his classmates had to reflect on the mistakes that were written down on the board. This helped Joan to reflect and decide, together with others, what had to be changed and why: "(...) also when we expose, you write three sentences; "Which one is wrong?" or "What can be changed?". So we think about it, and say, ok, this is not like that. So of course, then you write the sentences, and when discussing, we change them together". ("*(...) también lo de que exponemos, pones tres frases y dices, "¿cuál está mal? ¿O qué está que se puede cambiar?" Entonces nosotros pensamos, y decimos, vale, esto no es así. Entonces claro, luego tú pones las frases, y al exponerlo, y luego lo cambiamos juntos*" (INT: p.124)). In Joan's opinion, instead of direct explanations, these explanations aimed at enabling them to become aware of their mistakes: "You don't come like "it's like this, this, this, this, this is correct, do it again"; you make us aware of the mistake and explain it to us". ("*No vienes, y un "esto así así así así, así está bien, hazlo otra vez", tú haces darnos cuenta del error y nos lo explicas*" (INT: p.30)).

Finally, at the end of every lesson, Joan had the opportunity to think about what he had learned, which enabled him to remember the next lesson what he had been reflecting on: "(...) for example, when copying what we have done on the last page, that part, whether you like it or not, in other lessons we don't do that, it is something that makes you remember a little what you have done to think. So for me, that is one of the advantages that you add". ("*(...) por ejemplo la última hoja y de copiar lo que hemos hecho, esa parte, quieras o no, en otras clases no se hacen; y es algo que te hace recordar un poco lo que has hecho para pensar. Entonces para mí, es una de esas ventajas que añades*" (INT: p.28)).

### **Flexibly Applying what we Know**

Apart from the importance that Joan assigned to not having any distractions because of entertaining natural interaction, and to both the time and opportunities to reflect for yourself on the foreign language, there was another aspect that truly mattered to him, to remember what was being dealt with in class: using the foreign language.

During the interview, Joan recalled with ease a wide range of different types of activities that were based on the use of the language: “The Valentine’s Day event”, (“*el evento de San Valentín*” (INT: p.4)), “the statues”, (“*figuras*” (INT: p.107)), “The one with the bag”, (“*Lo de la mochila*” (INT: p.107)), “dialogues”, (“*diálogos*” (INT: p.16)), and even explained twice the same context in which he and his classmates had to finish a story on being stuck in an elevator (INT: p.16; INT: p.36). Joan pointed out how by means of these activities he did not only have a good time; it also made him remember his language use: “So, like, you remember the lessons; it is not boring and you do not have to study it. I look, and learn new words, these words stick with me to explain something new again, and I am having fun at the same time. I think it is what I have said before, that having fun makes you remember everything”. (“*Entonces como que las clases se te quedan en la cabeza, no es aburrido que te lo tienes que empollar. Yo miro, aprendo nuevas palabras, se me quedan las palabras para volver a explicar de nuevo, mientras me divierto. Yo creo que lo que he dicho de divertirse hace que siempre recuerdas todo*” (INT: p.30)). He reaffirmed that this is what happened to him during the lessons: “If something entertains you, you learn faster than if it was not the case. In my case, I am having fun when learning”. (“*Si algo te divierte, aprendes más deprisa que si no. Pues para mí, tengo diversión a la hora de aprender*” (INT: p.30)).

According to Joan, these dialogue activities and presentations have one thing in common: you have the opportunity to try to express yourself as you can: “Here in class you have the opportunity to work it out for yourself as you know”. (“*Aquí en clase tienes la oportunidad de intentar moverte como tú sabes*” (INT: p.107)). During these activities Joan believed he and his classmates were free to say what crossed their mind. However, he stated that before expressing themselves in groups, they always had to co-construct an idea of how this had to be done more or less: “We are all together, like, we do it in groups, and we have to think about what to do, and in groups we think about what we do, and as a group we do what we think. (...) We do what we think, but we

first think before doing it, you know? We think in groups about how to do the activity, and later in these groups, we do what we have thought of". (*Que todos estamos juntos, o sea hacemos en grupos, y que, tenemos que pensar lo que hacer en un grupo pensamos lo que hacemos, y en grupo hacemos lo que pensamos. (...) Hacemos lo que pensamos, y primero pensamos para hacerlo, ¿sabes? En grupo pensamos para hacer la actividad, y luego en grupo, hacemos lo que hemos pensado*) (INT: p.30)).

Nevertheless, although these activities are planned, you have the opportunity to implement the group's creation as you would like to. That is, what was written down in their notebook formed a blueprint for them to hold on to, but not necessarily a script to be expressed in the same way. Joan pointed out that implementing their idea in a flexible way was a good idea: "(...) we use the notebook, even though... I mean, we can say what comes to your mind. Because of course, if that what you have thought about remains in your notebook, since you already know how to say this... I think it (saying what comes to your mind) is better than reusing the same sentence". (*(...) usamos la libreta, aunque, es decir, podemos decir lo que te viene a la cabeza. Porque claro, si te queda lo que tú piensas en la libreta, como ya te lo sabes lo que quieres decir, yo creo que es mejor que reusar toda la frase*) (INT: p.5)). Based on this point of view, Joan took it even further, and opted for lessons that go from learning by memory to improvising. Here, the notebook could be used as an enabling tool: "(...) I think it is good at the beginning of each subject, at the beginning of the semester, like every year, to do things by memory. And later, with more lessons, improvising". (*(...) yo veo bien hacer al principio de cada asignatura, al inicio del semestre, como otro año, hacer todas las cosas de memoria. Y luego, ya con más clases, que sean improvisadas*) (INT: p.6)). The main reason he provided for this, was that learning scripts by memory does not enable you to use the language: "(...) if you always do things by memory, you never learn how to use it". (*(...) si tú lo haces siempre de memoria, nunca aprendes a usarlo*) (INT: p.7)).

### **Planning in order to Deal with the Unplanned**

Based on the importance Joan assigned to not learning a text by memory, and flexibly implementing it in your own way, I decided to further analyze what the reasons were behind this perspective. Apart from the previously mentioned speaking exercises that

were often prepared in groups, Joan highlighted throughout all the interviews that the guidelines had had a similar effect on him while preparing himself for conversations.

During the first personal interview with Joan, there was a little cup on the table. To my surprise, he took the cup, placed it on the table, and explained in his own words that the guideline had enabled him to decide for himself when and how to improvise on his terms: “For me, it is always good to have something planned, in order to not get too far off script so to say. But you could just improvise and leave it. For example, take this cup; so, it is not bad to have everything improvised, but not in this case; it is a planned basis, and from there on you improvise everything you can, or, as you want. (...) Yes, it is like an orientation point, or a basis that you can hold on to, in order to later start to improvise little by little if necessary. Because you can explain something you have thought of as naturally as possible, something you previously planned. Because to plan you need to improvise first, because you have thought about it before. So the basis is improvised too, but at least you have it. From there on, you start improvising again, with the basis you improvised before”. (*Para mí siempre está bien tener algo planificado, para no salirte mucho del guion más o menos. Sí que puedes improvisar e irte. O sea, imagínate este vaso, entonces, nunca está mal tener todo esto de improvisación, pero no tener esto como tal, sino una base planificada, y luego a partir de allí ya improvisar todo lo que tú puedas, o te vaya bien. (...) Sí, es más como un punto de orientación, o una base para luego poder asentarte y poco a poco empezar allí a improvisar si es necesario. Porque tú puedes explicar algo con toda naturalidad algo que tú has pensado, que tú has improvisado previamente. Porque para planear tienes que improvisar antes, porque has pensado antes. Así que la base es improvisada, pero ya lo tienes. A partir de allí, vuelves a improvisar, con la base que has improvisado previamente*) (INT: p.37)). In Joan’s words, you always have the guideline, from there you can decide to improvise, or just implement the previously improvised text: “Because you, you have the cup, and later on you can improvise. If not, it would only be this (the cup)”. (*Porque tú, tienes el vaso, y luego ya puedes improvisar. Y sino sería esto (el vaso)*) (INT: p.137)).

Nevertheless, Joan emphasized that no matter how well he prepared himself, the person he was talking to could completely change the topic of the conversation: “(...) you can have a plan you thought about, but maybe the other person changes the topic of the

conversation”. (“(...) *tú puedes tener un plan que está pensado, pero a lo mejor otra persona cambia el tema de la conversación*” (INT: p.137)). When Joan was asked if he could give an example related to this statement, he explained that a foreigner at Park Güell had told him, in English, that he was a teacher. As a result, Joan felt he needed to improvise, as he could not fall back on his guideline anymore: (“(...) I didn’t expect it, this went further than the basis of my interview. Through what was happening I had to improvise little by little”. (“(...) *no me lo esperaba, sobre la base de explicar mi entrevista, mediante lo que fuera pasando yo poco a poco iría improvisando*” (INT: p.43)). To give an even deeper insight on what had happened, Joan explained what consequently took place: “For example, here I had like a basis for my interview. “I am a teacher”, of course, depending on his answer, I had to change what I had thought of, because the guideline we had created would be my basis. Then, later, through what he was explaining, it would either be like “enough” (the cup), or improvise (outside the cup). I had to change, because I cannot say “Oh yes, wow”. Like “Yes, ok”. “I’m a teacher”, “ok”, and continue. The basis would be; “ok, next question”, right? And the other would be “Oh, wow, fantastic, super”, no, I believe “super” is German”. (“*Por ejemplo aquí tenía como tema como base la entrevista. “Soy un teacher”, claro, depende de la respuesta, sí o sí he de cambiar lo que yo he pensado, porque las pautas que hemos tenido para mi serían la base. Ya luego, por lo que fuera explicando, ya sería, es decir, “suficiente” (vaso), e improvisar (fuera del vaso), y he de cambiar, porque no voy a decir “Oh yes, wow.” En plan “Yes, ok”. “I’m a teacher”, “ok”, y seguir. La base sería “ok, next question”, ¿no? Y el otro sería “Oh, wow, fantastic, super”, no, que super es alemán creo, super*” (INT: p.44)).

For this reason, in Joan’s words: “in order to improvise, things need to happen, things you do not foresee”. (“(...) *para improvisar hace falta que las cosas pasen, y que no sean como tú (...) prevés*” (INT: p.43)). In line with these thoughts, Joan explained that improvising to him means trying to look for ways to continue to topic of discussion: “To me it would be an act in which a person looks for a remedy related to the topic in order to continue talking”. Like, looking for a remedy to continue talking about a topic”. (“*Para mí sería un acto en el cual una persona busca un remedio relacionado con un tema para poder continuar este. O sea, buscando un remedio para poder continuar un tema*” (INT: p.44)). In other words, inventing any linguistic creation, as long as it is related to what is being talked about: “Because when improvising you have to learn to



say something else than you have previously learned in order not to look bad. (...) planning a completely different sentence, but one that is related in order to continue”. (*“Porque al improvisar tú tienes que aprender o decir otra cosa que tú has aprendido previamente para no quedar mal. (...) planear otra frase completamente diferente pero que tenga relación para poder continuar”* (INT: p.43)).

These moments where you need to look for words as a result of stepping away from your guideline are the moments where you learn the most according to Joan: “(...) the improvised things that happen are the best for you to learn more. Like, shit, he just got me with his comment and I don’t know that sentence, so I improvise in order to be able to continue. So, to me improvising would also be learning”. (*“(…) las cosas que pasan de improvisto son los mejores para tú aprender más. En plan, mierda, me ha pillado que no me sé esta frase, entonces improvisar u otra para poder continuar. O sea, para mi improvisar también sería aprender”* (INT: p.43)). As a result, Joan now feels happy when improvising. On the one hand, because he realizes he is learning. On the other hand, because he believes he now is able to maintain the conversation by himself: “Happy (...) because I partly notice that I can do it myself, that I am improving. So if something does not work out, I can try to avoid it, which is the worst you can do, or I improvise and change the topic”. (*“Feliz (...) porque en parte noto que yo mismo puedo, y que voy mejorando. Entonces si no me sale algo, o, lo intento evitar, que es lo peor que puedes hacer, o lo evitas, improvisando y cambiando el tema”* (INT: p.44)).

### **Learning in order to Apply New Information when Improvising**

Apart from the discussed close relationship between improvising and improvement, Joan also frequently mentioned that he had especially noticed his improvement when making fewer mistakes during similar activities over time (INT: p.135). To give an example, he provided the example of when they covered the present perfect in class: “(...) you notice that you learn when you do an activity about the present perfect; you count the mistakes, and within the next or within three weeks, you do it again and you do not make any mistakes. You think, look, two weeks ago we did the present perfect, and I don’t make mistakes anymore”. (*“(…) notas que aprendes cuando haces una actividad del present perfect, te cuentas los fallos, y dentro de, o a la siguiente semana o tres semanas, vuelves a hacer el present perfect, pero ya no tienes fallos. Y piensas, mira, hace dos semanas hicimos el present perfect, y ya no tengo fallos”* (INT: p.49)).

According to Joan, the fewer mistakes he made, the more reassured he became to improvise: “(...) the fact that you do an activity, you do it again, and you don’t have mistakes anymore. You realize you have learned without an exam. So, apart from that, you now know it by memory, from there, it would be the basis, and later you can improvise, you know? It is always improvising and the basis”. (“(...) *el hecho de que haces una actividad, la vuelves a hacer, y ya no tienes fallos, te das cuenta que has aprendido sin examen. Entonces, aparte, ya lo sabes de memoria, y a partir de allí, sería la base, y luego improvisas, ¿sabes? Siempre es improvisar y la base*” (INT: p.50)). By taking on board as many things as he can, Joan’s aim is to be who he is without the fear of making mistakes when expressing himself in English: “(...) with the words in English, there is a certain moment where you say; alright, I already know more words in English, and by knowing them all, you can completely be yourself without being afraid of making mistakes or get confused over a word, right? (...) Therefore, the fact that you keep on learning, you keep on gaining more vocabulary, you gain in grammar, orthography and other things, pronunciation, intonation, and every time you obtain more vocabulary in order to improvise with and to write; improvised writing”. (“(...) *con las palabras, en inglés, hay cierto momento que dices; vale ya no conozco más palabras en inglés, pero al conocerlas todas, ya puedes ser completamente como tú eres sin miedo a cagarla ni decir una ton..., ni confundirte con una palabra no? (...) Por lo tanto, el hecho de ir aprendiendo, vas aumentando tu vocabulario, vas aumentando tu capacidad de gramática, ortográfica y demás, la pronunciación, entonación, y cada vez consigues más vocabulario para improvisar, y para escribir y redactar improvisando*” (INT: p.50-51)).

Based on the previous information, it is safe to state that practicing in English was a key-component to Joan. He emphasized that, due to the opportunities he had had to express himself in English, he gradually learned to apply what he had been working on (INT: p.18), especially when speaking: “(...) it has been useful for especially the speaking part”. (“(...) *me ha servido sobre todo para la parte oral*” (INT: p.21)). Applying in his words is especially relevant when improvising, as what has been used when improvising – especially new vocabulary – becomes part of the previously mentioned basis that he uses to express himself: “Now you improvise, and that improvisation turns into the basis after so much improvising”. (“*Ahora improvisas, y esa improvisación se convierte en base de tanta improvisación*” (INT: p.50)).

To Joan, the sequence of all the activities gave him the impression that they had been prepared over the course eventually to improvise by themselves. Whereas in the beginning – when speaking with the teacher’s brother – he was really depending on the guideline, by the end – when talking to a stranger at Plaza Cataluña – he completely improvised: “In the first video, I knew what I had to say, and apart from that, it is very planned. Here it is as if we were practicing to improvise. (...) Here it is as if... First it would be, a text to learn and memorize, then, we prepare to improvise well and practice, and later at Plaza Cataluña it would be entirely improvised”. (*“En el primer video, sabía lo que tenía que decir, y aparte, es muy planificada. Aquí es como si ya estuviéramos practicando para el “improvise”. (...) Aquí es como si, primero sería; un texto para aprender y memorizar, luego, preparamos para improvisar bien, practicando y luego ya lo Plaza Cataluña pues sería la improvisación total”* (INT: p.140)).

### 3.1.2 Experience of the Designed Social Environment

#### Feeling Free to Be Yourself

At a very early stage during the interviews, Joan shared he had felt free during the extracurricular lessons (INT: p.31). In his opinion, feeling free stands for being who you are: “Not acting like someone else, I mean, not pretending to be someone else”. (“*No actuar como otra persona, en plan, no aparentar ser otro*” (INT: p.126)). This feeling of being yourself in the classroom was according to him one of the important differences between his compulsory lessons at school and his extracurricular lessons.

On the one hand, Joan mentioned that he doubted whether being yourself is something that is valued in today’s society: “(...) in today’s society, if you’re being yourself...”. (“(...) *en la sociedad actualmente, si eres como eres...*” (INT: p.126)). To reinforce his point, he explained how his father was forced to not be himself at his workplace, which did not allow him to change many things. Not being allowed to be yourself is something Joan experienced at school as well: “(...) my father could change many things at his job, but they don’t allow him. (...) So, he looks like a different person at work. So, this would be the same at school, more or less”. (“(...) *mi padre podría cambiar un montón de cosas dentro del trabajo, pero no le dejan. (...) Entonces, él parece otra persona en el trabajo. Entonces, sería en la escuela lo mismo, más o menos*” (INT: p.127)).

In his opinion, the lessons in other subjects where he could not be himself made him feel both sad and afraid: “(...) if I am going to a class without being how I am, whether you like it or not, you get a little depressed. The fact of stopping to be who you are; well, shit, they don’t let you be who you are, you need to pretend to be someone else, I get depressed, I get nervous, because of course; if I make a mistake, or show myself as I am... That is what gives you fear; fear they will tell you something. So when you have to pretend to be somebody else, you always have to be careful with what you do, and you end up doing it wrong”. (“(...) *si voy a una clase sin ser como soy, quieras o no, te deprimes un poco. El hecho de dejar ser quien eres; pues, mierda, no te dejan ser quien eres, tienes que aparentar otra persona, me deprimo, me pongo nervioso, porque claro, como cometo un fallo, o un maestro de ser como soy, allí ya te da el temor, miedo a que te digan algo. Entonces cuando tienes que aparentar ser otra persona, siempre has de tener cuidado con lo que haces, y acabas haciéndolo mal*” (INT: p.131)). For this reason, Joan believed that not feeling comfortable enough to be yourself during these

lessons made him worry about making mistakes, concerned that he could not learn at his pace, and impeded from paying attention: “(...) if you are not comfortable, you are nervous, and you don’t pay attention. You are worried about something bad happening to you, so that generates that you cannot learn at ease, at your pace”. (“(...) *si no estás cómodo, estás nervioso, y no prestas la atención. Estás preocupado que no pase nada malo, entonces te genera que no puedes aprender con tranquilidad, a tu ritmo*” (INT: p.132)).

On the other hand, the rules that had been created together during the extracurricular lessons did not impede him to be different than who he is: “In class we have some rules, which are easy to complete, it’s not hard. Furthermore, it is not a strict or serious class, whether you like it or not, this fact of not having rules that make you be differently or being someone who you are not, like always being quiet, looking at your paper or writing down what the teacher says.... Not having any barriers generates freedom”. (“*En clase tenemos unas normas, que son fáciles de cumplir, no cuesta nada. Y encima no es, una clase estricta ni seria, quieras o no, pues el hecho de no tener normas que te hacen ser de una manera diferente o ser lo que tú no eres, o siempre estar callado, mirando el papel y apuntar lo que dice el profe... El no tener esas barreras, te genera una libertad*” (INT: p.122)). Through the co-construction of the rules, it was easier for Joan to understand what behavior was either accepted or not: “(...) you have to make an effort to create the rules. You think about the rule or the rules that are discursively written, and they are normally there. So that makes it understandable what is right and what is wrong”. (“(...) *tú te tienes que esforzar para hacer las normas. Tú piensas la norma o las normas que están en discursivos, normalmente ya están puestos. Entonces eso hace que también que entiendes qué está bien y qué está mal*” (INT: p.109)).

Although Joan did not experience any restrictions to be himself, he understood that his behavior needed to be corrected sometimes: “(...) here I am free, I can do whatever I want, because I know that you will call my attention if I take it too far, but I do not feel any restrictions in this class. (“(...) *aquí soy libre, puedo hacer lo que me dé la gana, porque sé que vosotros me tenéis que llamar la atención cuando me voy, si me va la hoyo, pero sí que no siento ninguna restricción en esta clase*” (INT: p.33; also P.133)).

### **Experiencing Trust by Fearlessly Participating**

As could already be inferred from the previous information, Joan felt that during the extracurricular lessons that he could be himself without feeling ashamed: “Here you are not ashamed or anything, here you can be who you are, it does not matter”. (“*Aquí no tienes vergüenza ni nada, aquí puedes ser como tú quieras, que da igual*” (INT: p.125)). That is, he considered himself to be free to say what he thought, without being afraid of any possible consequences: “(...) I can say what I think about without being afraid”. (“(...) *puedo decir lo que yo piense sin temor a nada*” (INT: p.31)). Joan explained that not being afraid to be yourself is what trust is all about. For example, he mentioned he could share anything he wanted with his teacher: “(...) there are teachers I get along well with, right? But with you it’s different, I feel that I can trust you and tell you more”. (“(...) *hay profes con las que me llevo muy bien, no? Pero contigo es diferente, como que me siento mucha más confianza que te lo puedo contar más*” (INT: p.31)). In Joan’s opinion, trust is a crucial aspect, because without it you cannot make any progress: “(...) to me it is the most important; trusting the other person. Without trust, you cannot make progress in anything, you know? You always need to trust in something or someone to continue”. (“(...) *para mi es lo más importante: tener confianza en el otro. Sin confianza, tú no puedes avanzar en cualquier cosa, ¿sabes? Siempre has de tener a alguien o en algo en confiar para seguir*” (INT: p.32)).

In his opinion, Joan showed his trust in the teacher when openly expressing himself without being ashamed: “That to me is trust; not feeling ashamed. (...) being expressive, you know?”. (“*Eso para mi es una gran confianza: no tener vergüenza. (...) el ser tan expresivo, ¿sabes?*” (INT: p.33)). During the interviews, Joan mentioned several moments where this had happened to him. For example, when trying to guess the answer during activities by himself: “When saying “Dirk, how do you say this?” and you go “invent it!” (...) when you don’t know, because you don’t remember, you try to work it out for yourself. Or we ask you for help, and you tell us “think about how it could be”, or you just say it and that’s it”. (“*Lo de “¿Dirk cómo se dice eso?” y tú “invéntatelo” (...) cuando no te lo sabes, porque no te acuerdas, intentas salir por ti mismo. O te pedimos ayuda, y nos dices “piensa sobre cómo puede ser”, o nos lo dices y ya está*” (INT: p.107)). This way, he realized he could try or say things fearlessly without being told off: “(...) if I can’t find the words, then so be it; it will be alright, so I learn. But if I say it wrong, and I do everything badly, you never say “wrong!”, as we

can always improve”. (“(...) *si no me sale, pues no me sale, pues no va a pasar nada, entonces aprendo. Pero si me sale mal y hago todo muy mal, tú nunca dices “¡mal!”, sino que se puede mejorar*” (INT: p.123)). As a result, this created a positive learning environment, because by being yourself and participating you could help yourself and others: “(...) thanks to this thinking and saying things, like, you help each other in their mistakes. (...) that also helps to little by little create a good workplace, in the sense of being able to ask”. (“(...) *gracias a que puedes ir pensando por decirlo así, y vas, como que, ayudas a los demás, en algunos fallos. (...) eso también va ayudando poco a poco a crear un buen ámbito, en el sentido de puedes preguntarle*” (INT: p.126)).

As a result, Joan felt that he did not have to worry about anything because, thanks to the relationship with the class, he felt that he could be himself and participate in his own unique way without being told off: “(...) I don’t have to worry about anything, and I am with all of you. So, I don’t think anything will happen to me. Not even an “Eh Joan, don’t be like that!”, or being serious. Like, I can be sure of being who I am”. (“(...) *no me tengo que preocupar de nada, y estoy con vosotros. Entonces, no creo que me pase nada. Ni que me vayan a decir “Eh, Joan, no seas así”, ni ponerme serio. O sea, puedo estar seguro, de ser como yo soy*” (INT: p.130)). This opportunity to be himself fearlessly enabled him to calmly try his best and not be nervous: “You don’t get as nervous in order not to do something wrong (...) you don’t make as many mistakes. If you are nervous, you mess things up in the end, right? So, if you are free, like when you are relaxed, you take your time, you do what you want, little by little, so, the fact of being free, well, it makes you feel more relaxed, right? You can do things calmly and well”. (“*No te pones tan nervioso para no hacerlo mal (...) no cometes tantos, cometes más fallos, si estás nervioso, pues la acabas liando, ¿no? Entonces, si eres libre, como estás relajado, te tomas tu tiempo, haces lo que quieras, poco a poco, pues, el hecho de ser libre, pues como que te deja estar tranquilo, ¿no? Entonces, puedes hacer las cosas con calma, y bien*” (INT: p.127-128)). To conclude, this fearless participation was, according to Joan, due to the trust the teacher had generated in him: “But you give me the trust that I need to make an effort, you give me enough trust so I can fearlessly make an effort”. (“*Pero tú me das esa confianza para que yo me esfuerce, tú me das la confianza suficiente para que yo pueda esforzarme sin miedo*” (INT: p.39)).

### **Trust as/through Getting to Know Someone**

As could be seen in the previous paragraph, Joan states that his relationship built on trust with the teacher encouraged his fearless participation. In his words, trust can also be interpreted as knowing someone: “Trust is not just “if I fall you will pick me up”, sometimes it is just knowing the other”. (*“La confianza no es solo “si me tiro me cogerás”, a veces solamente el conocerlo”* (INT: p.36)). During the first personal interview, Joan further elaborated this idea; on a piece of paper, he drew a staircase that, in his words, represented the relationship between trust and getting to know someone.

He explained that where you can put your foot down is the amount of trust you have built up with the person you are talking to. In order to take the next step to a higher level of trust, first you have to get to know the other person through the opportunities the interaction provides. The more trust you experience, the more likely it is that you will share personal things with the other person: “(...) these would be the steps of the stairs, it would be the trust you have once you step on it, then comes the part of knowing the person. I do not know if you understand me, like, it’s trusting, getting to know someone, trusting, getting to know someone. Depending to what extent you trust a person, you tell him other things, and so you get to know him more. It’s like; “I trust him, I tell him my doubts”, “as I trust him, I will let him know that...”, you know? It is more important to know someone than trusting a person, but in order to get to know someone, you need to trust him”. (*“(…) estos serían las patañas de la escalera, sería la confianza que tienes y una vez pisas tú, luego viene el conocer a la persona. No sé si me entiendes, o sea, sería confiar, conocer, confiar, conocer, a medida que confías en una persona, tú le vas contando otras cosas, entonces ya le conoces más. Es como: “yo confío en él, le cuento mis dudas”, “como yo confío en él, yo le cuento para que él sepa...” ¿sabes? Es más importante conocer a alguien que la confianza, pero para conocer hace falta confiar”* (INT: p.45)). Therefore, the more trust you transmit, the more opportunities there are to get to know someone: “For me, trust is divided into several steps, the more trust you build, the more opinions you will tell the other, and therefore more opportunities; knowing someone would be the highest stage”. (*“La confianza para mí se divide en varios escalones, en cuanto más confianza vas cogiendo, más cosas u opiniones le comentas, entonces más oportunidades, el conocerlo sería el top”* (INT: p.45)).



This happened to Joan over the course. He explained how in the beginning he was very nervous, but that over time he was able to trust the class and could consequently be himself. On the one hand, this applies to the trust with his classmates: “(...) I already trusted Alex and Adria, so with those from 4<sup>th</sup> of ESO, I had to gain a little bit of trust. Once the trust is generated, I can be with everybody at the same time. Not just with Adria and Núria That happened to me”. (“(...) *con el Alex y Adria ya tenía confianza, entonces con los de cuarto, he de ganar un poco la confianza, una vez ganado la confianza, ya puedo estar con todos a la vez. No solo con el Adria y la Núria, entonces. Para mí fue esto*” (INT: p.39)). On the other hand, this also involves the relationship with his teacher: “Because I didn’t know you, like, I didn’t know how you are. (...) But now I think; great, Dirk, I can be with someone I can tell my problems to. Not like “well, tell me what’s going on Joan, tell me”, but during the English lessons I don’t feel ashamed to say something. So, for me there is a big difference in trust from the first day until now”. (“*Porque yo no te conocía, o sea, yo no sabía cómo eres. (...) Pero ahora pienso: bien, el Dirk, puedo estar con alguien al que puedo contar mis problemas. No en plan, “bueno, dime lo que te pasa Joan, cuéntamelo”, sino que en la clase de inglés no tengo vergüenza a decirlo no. Entonces para mí hay una gran diferencia de confianza desde el primer día hasta hoy*” (INT: p.39)). The data highlight that, according to Joan, the creation of trust in the classroom depended on three influencing factors: the teacher, his fellow classmates, and the activities that they engaged in.

### *Creating Relationships of Trust*

First, there is the role of the teacher. Joan stated how the trust that had been created between him and his teacher was something different than what he is used to with other teachers: “Maybe you can trust some teachers, but I do not talk to them in the way I talk to you. Apart from that, from your facial expression I can see you are not going to verbally destroy me”. (“*A lo mejor puedes tener confianza con profesores, pero no les hablo de la manera como te hablo a ti. Aparte de la cara que te ve, no vas a destrozarme verbalmente*” (INT: p.17)). Although ‘verbally destroying’ sounds very extreme, Joan provided an example of another teacher in order to show that without trust, he becomes obsessed about his actions and their consequences: “(...) if you don’t trust someone, trust without knowing him. For example, I know Teacher X a bit, and I know that I cannot take it too far with what I say, because he will tell me off for something small. With you, on the other hand, I notice that you trust me, and I trust

you”. (“(...) *si tú no tienes confianza con una persona, confianza sin yo conocerla. Tú por ejemplo conozco Profe X un poco, y sé que no me puedo pasar con lo que digo, que a la mínima me echa o me echa la bronca, yo en cambio contigo, yo te noto que tú me tienes confianza a mí, y yo a ti*” (INT: p.35)).

Joan felt he could trust the teacher because of the latter’s consistent attitude during the interaction through which he tried to get to know his students: “(...) you always show or try to gain everyone’s trust. When you come to our class, you usually have the same behavior with us, but that’s I suppose because you know us a lot more than for example Teacher X or others; our strong and weak points, what we find hard to do, or some details they do not know as much, as we are always with you”. (“(...) *siempre demuestras o intentas ganar la confianza de todos cuando tu vienes a dar las clases sueles tener el mismo comportamiento con nosotros pero con nosotros supongo que como nos conoces muchísimo más como con el Profe X u otros. Nuestros puntos fuertes of débiles, lo que más nos cuesta, o algunos detalles que ellos no conocen tanto, nosotros al estar siempre contigo*” (INT: p.33)). This way of interacting with them was, in Joan’s opinion, carried out positively, which transmitted they had all reason to trust the teacher and be happy as well: “With your trust. You talk to us in a way through which everybody can interpret that we have to be happy, and you change our attitude”. (“*Con tu confianza. Tú nos hablas de una forma con la que todo el mundo puede interpretar que hemos de estar contentos y que cambias la actitud*” (INT: p.47)).

Trying to generate trust by getting to know the students through interaction is, according to Joan, an advantage, as this helped the teacher to empathize with them, which then in turn encouraged him and his classmates to actively participate: “(...) by you understanding us, you indirectly make us try it, because you understand us” (...) “with your way of talking, I don’t think too much about it, like, I don’t hold back when talking to you”. (“(...) *al entendernos tú; haces que nosotros lo intentamos, porque tú nos entiendes*” (INT: p.33), and “(...) *la forma de hablar, que tampoco me lo pienso mucho, o sea, que no estoy hablándote así; no me corto*” (INT: p.132)).

Secondly, there is the role of the classmates. On various occasions, Joan pointed out that there had been fewer students in the extracurricular classroom. This had a tremendous impact, as this helped his teacher not get frustrated and even afforded him more time to

relate to Joan and his classmates: “(...) the fact of being less people, makes you (teacher) not stressed and we do not have to wait so much, so you always have attention for all of us”. (“(...) *el hecho incluso ser menos personas, hace que tú no estés agobiado y nosotros no tenemos que esperar tanto, entonces siempre tienes atención para todos nosotros siempre*” (INT: p.35)). In Joan’s opinion, had there been more students involved in the extracurricular lesson, the situation would not have been the same, as with a larger amount of students the same trustful relationships could not be build: “(...) with 25 people this class would not be the same, it would surely not be the same. It would be worse, because if you have to take into account 25 students, it will be more difficult, because we are more. And I tell you, the trust; you would not know how every student is, you may know, but not completely”. (“(...) *con 25 personas, no sería lo mismo esta clase, te digo yo que no sería lo mismo seguro. Iría a peor creo, porque si son 25 alumnos de que tienes que darte cuenta, y quieras o no te cuesta un poco, porque somos más. Y lo digo yo, la confianza no sabes cómo es cada uno, o sea lo sabes, pero no del todo*” (INT: p.35)).

Finally, Joan also highlighted several activities that were of importance during the creation of trust between the students and the teacher: “To begin with, by presenting in front of others, working in groups, turning from time to time with Mary, Alex, with Andrea, and Adria, you know, that leads little by little to a relationship between third and fourth of ESO. And later as well working together in different activities; in two groups, we have used six tables... Making us laugh together, as if a bubble is shaped where we all are happy”. (“*Para empezar, hacernos salir, el tema de los grupos, de a veces el girarme con la Mary, el Alex, con la Andrea, el Adria o sabes, eso hace que poco a poco entre cuarto y tercero va habiendo una relación. Y luego también juntarnos en actividades diferentes, que sean dos grupos, hemos hecho de seis mesas. Reírnos todos juntos como que te hace unirte más a otra persona. Si nos reímos todos, como que se forma una burbuja en la que estamos todos felices*” (INT: p.32)). Whether it was with his teacher or his classmates, Joan realized that the interaction during these tasks helped them to gain trust, and consequently enabled him to open up with everyone, and vice versa: “Well, little by little, doing those activities; you correcting me, making me think, some jokes, you know? So little by little, the fact of interacting with someone, or talking to a person, leads to talking to this person again next time, and this person may talk to you too, and so little by little, well, you talked all together”.

*“Pues, poco a poco, saliendo a hacer actividades, corrigiéndome, haciéndome pensar, algunas bromas, sabes? Pues poco a poco, el hecho de interactuar con alguien, o de hablar con una persona, hace que la próxima vez hablas también, y puede que él te hable también a ti, y poco a poco pues, hablabas todos juntos”* (INT: p.134)).

### **The Impact of Trust during Interaction in English**

According to Joan, whether there is a relationship built on trust or not, you always need to be careful with what you say: “(...) if there is no trust, then there are things you don’t do in case it may bother this person. Obviously you have to be careful with what you do when there is trust as well, you cannot just say “oh, he trusts me” or “he does whatever I want”, there should always be limits”. (*“(...) si no hay confianza, pues hay cosas que no haces por si al otro le molestan. Obviamente tienes que ir con cuidado con lo que haces cuando tienes confianza, que no te puede pasar “oh, él confía en mí, o él haga lo que quiera yo”, hay que haber unos límites”*) (INT: p.133)). However, at the same time, he stated that even though there is always a certain awareness when speaking, you are more likely to explain things in more detail to someone you trust: “(...) you explain someone things that you maybe would not tell someone in who you don’t trust as much”. (*“(...) a una persona explicas cosas que a lo mejor a una persona en que no confías mucho no se lo cuentas”*) (INT: p.115)). To see whether this was indeed the case when he spoke in the foreign language, I analyzed Joan’s feedback on two different communicative events where he interacted: one with someone he knows and trusts (his teacher), and later on with someone that he did not know yet (the teacher’s brother).

First of all, at the beginning of the course, Joan expressed his anger towards his teacher after a lesson. That day, all students had created the classroom rules together, and these were to be written down on a poster. There were ten rules, but eleven students; in the end it turned out that Joan ended up not writing a sentence. As soon as he realized this – and saw that a rule that he had come up with was just being written down by María – he expressed his anger to the teacher. After watching this recording, he considered himself to express his discontent in quite a natural way: “I see myself as, angry, but angry in a natural way. Because I could get very angry, but as it is a silly topic, I don’t know, it is not completely forced, nor completely natural, it’s like a point in between”. (*“Yo, me veo, indignado, pero indignado a lo natural. O sea, porque yo me podría cabrear mucho, pero como es un tema tonto, no sé, no es de todo forzado, ni de todo natural, es*

*como un punto medio*” (INT: p.38)). He observed himself in his most natural state when he was emphasized the text was his: “The most natural has been “my, my my”, and not “listen Dirk, it’s just that María has gotten my text and it’s the last one”, no, f\*\*\*, it is my text, and now she is writing it, and I am left without a text to write, you know?”. (*“El más natural ha sido el “mío, mío, mío”, y no “es que Dirk, pues mira lo que pasa es que María me ha cogido el texto es el último”, no j\*\*\*\*, es mi texto, y ahora lo está escribiendo, y yo me quedo sin texto, ¿sabes?”*) (INT: p.38)).

Although he was expressing himself in a natural way, there were some sentences that, in his words, “don’t convince” Joan. He pointed out these sentences when he explained the situation to his teacher in English (INT: p.41). While looking at the recording, he shared that he had time to think about what he was going to say whilst the teacher was grabbing his camera: “it made me plan a little bit what I am going to explain”. (*“(…) me hizo un poco planearme un poco lo que voy a explicar”*) (INT: p.40)). Consequently, after explaining what he had in mind, he saw no other way but to improvise on what he had planned: “(…) I have a basis, what I told you (Joan gets the cup), I start with the basis of “they have taken my text”, like, “it is mine”, I still get upset when I think about it. And from there, the basis is, it is “it is mine, and they took it away from me”, then I start to improvise, that would be my plan”. (*“(…) tengo la base, lo que te decía (Joan coge el vaso) pongo la base de “me han quitado mi texto” o sea, que es mío, y aún me da rabia cuando lo pienso. Y a partir de allí, de la base que es “es mío y me lo han quitado” ya empiezo a improvisar, mi plan sería eso”*) (INT: p.40)). At this point he was not as angry, and tried to explain it less forcibly, meaning that he thought carefully about his choice of adequate words to raise his point: “I think that I was not as angry here, because if not it would have been in Spanish I suppose. But I tried to do it in English as less forced as possible, like in Spanish. In English I force it a little bit when I don’t know what to say. So, it’s like I force a little bit what I say; not in the pronunciation, or may way of expressing, but I force the words, I start looking for the adequate words”. (*“Yo creo que aquí no me cabree mucho, sino sería en español supongo. Pero intenté hacerlo en inglés lo menos forzado posible, en inglés, pero lo menos forzado, como en castellano. Con el inglés lo fuerzo un poco cuando no sé qué decir. Entonces, como que fuerzo un poco el saber qué decir. No tanto la pronunciación, ni la manera de expresar, pero sí que fuerzo las palabras, me pongo a buscar unas las palabras adecuadas”*) (INT: p.41)). While looking back at the

communicative event, Joan was convinced that if he had to do it again now, he would not have to dig deep to find the right words: “(...) not that pretentious”. (“(...) *no tan rebuscado*” (INT: p.41)). However, he believed that this was the best he could possibly express himself at that stage: “(...) I think it was at that time the maximum of what I could do”. (“(...) *fue en ese tiempo creo que era lo máximo a que podía*” (INT: p.42)).

While trying to express what he felt as ‘naturally’ as possible during the conversation, Joan experienced that by sharing these different emotional states, the teacher could potentially earn his trust by getting to know him: “I was not ashamed of the camera, I was not in ashamed in the sense of..., like; I expressed what I felt at that moment, right? So that angriness at that moment was an “I am like this”, you can think that I am like that. Like, all because of this text, you can think that I am that way. Now, take this behavior with good behavior, and then you get to know me. Like, take this behavior, it is like talking in different moods, and then you know who I am. Later, you get to know me, you gain trust, and so, from there on everything”. (“*No tenía vergüenza esto de la camera, no tenía vergüenza en plan de bueno, o sea: expresaba lo que sentí en ese momento no? Entonces era una indignación que en ese momento la de “yo soy así”, tú puedes pensar, “yo soy así”, o sea, todo por ese texto, y tú puedes pensar “yo soy así”. Ahora, pon ese comportamiento en algo bueno, entonces ya me tienes a mí. O sea, pon ese comportamiento, es como el hablar en diferentes estados de ánimos, y ya sabes cómo soy. Luego, me conoces, te ganas la confianza, entonces, a partir de allí todo*” (INT: p.38)).

Consequently, I decided to ask him whether he felt he could express himself this way due to the trust between him and the teacher. He affirmed this, and explained that if it had not been the case, he would have acted differently: “Of course, because I could say “no, nothing Dirk, it’s nothing, it’s alright I’m going”, you know, but no. You get the camera, you record me, and I go “this is my text”. Not like... I could have said “oh no, Dirk...” If I hadn’t had as much trust, I would have said “well, no Dirk, don’t worry, I’m going”. And I could have gone away”. (“*Claro, porque pude decir “no, nada Dirk, no, nada, no pasa nada me voy” sabes, pero no. Coges la cámara, grabándome, y yo “es mi texto”, no en plan, yo podría haber dicho “o no Dirk”, si no tuviera tanta confianza diría “bueno, no Dirk, tranquilo, me voy”. Y me podría haber ido*” (INT: p.39)). Joan even dared to believe that if he had had more trust with the teacher at that

stage, he would have expressed himself even more intentionally: “Here, I was indeed angry, but here I didn’t even have as much trust with you as I have now. So, I suppose I would have screamed more, or I would have done one of my silly things, but it would not have been like this. I don’t know, it would be like this, but with more trust, I would be even looser”. (*“Aquí, sí estaba indignado, pero aquí incluso no tenía tanta confianza como tengo ahora. Así que se supone que o habría gritado más, o habría hecho otra de las barbaridades mías, pero no hubiera sido así. No sé; así que sí que sería así, pero con más confianza, muchísimo más suelto aún”* (INT: p.40)).

Secondly, Joan was confronted with a recording where he spoke to the teacher’s brother on Skype. Joan pointed out that in general, when speaking, he was not afraid, but what concerned him the most was that the other person could not understand him: “I am more afraid, so to say, that the other person does not understand me, because that means I am doing something wrong”. (*“A mí me da más miedo entre comillas que no me entiende el otro, porque entonces lo estoy haciendo mal”* (INT: p.20)). Speaking to someone in English that he had not built a relation of trust with was a challenge he had to work on. He pointed out that he normally likes to talk, but that it was not the same experience: “(...) there are people that you don’t know and with whom you do not have as much trust. It was not hard but, I mean I like to talk, but it is not the same, you know? Because I did not know his name from the start, I did not know anything about them. For that reason, it is a new experience and little by little you have to improve”. (*“(…) hay gente que no conoces y con la que no tienes tanta confianza y no puedes, cómo que no me costó mucho, porque me gusta hablar, pero no es lo mismo, ¿sabes? Porque directamente no me sabía ni su nombre, o sea no sabía nada de ellos. Por lo tanto, es una experiencia nueva y que poco a poco tienes que ir mejorando”* (INT: p.45)).

In this case, it was a matter of trying to gain someone’s trust as soon as possible for Joan. Only in this way could he get to know somebody quickly when speaking to him or her: “The fact of not knowing at all who it is, you need to try to be as close or try to gain as much trust as possible at that moment. Not a “let’s go to a bar”, right? That is very unlikely, but I mean gaining someone’s trust as much as you can in the time you spend with him. In my opinion, the more trust you generate is related to time. That is, if you have half an hour with someone, and you try to take advantage of all that time to let that person trust you, and you get to know him, or like, him to trust you, then he will tell you

more things, and so you get to know him more”. (*“El hecho de no tener ni idea de quién es, pero intentar ser lo más cercano o intentar ganar la confianza en ese momento posible. No un “vamos al bar”, ¿no? Eso ya te digo que es improbable, pero sí ganarte la mayor confianza posible en el tiempo que estés con él. Y para mí, en cuanto más confianza tengas, va también con el tiempo. Es decir, si tú tienes media hora con una persona, e intentas aprovechar el mayor tiempo posible para que esa persona confíe en ti, y le conozcas más, o sea, al confiar en ti, te irá contando otras cosas, y le irás conociendo más”* (INT: p.45)).

Trust is therefore in Joan’s opinion something that can be created in a short amount of time. He highlighted that this was exactly what had happened when conversing with the teacher’s brother on Skype. As a result of Willem’s way of relating himself to him, he immediately transmitted trust towards Joan. Joan was surprised, as openly expressing yourself was something that he was not really familiar with. Consequently, he explained he was slightly more conservative: “(...) My facial expression with Willem, I was going crazy, because he made me trust him in less than a minute of the conversation, and I was surprised by everything he was saying; he didn’t hold back at all, like, he either really believes in himself or he does not care what you can think about him, because within a minute he had said everything. I was a little bit more conservative, because, I saw him, he was explaining me his life (inaudible), he was telling me everything he thought, which is not that common. Like, it is normal to answer if they ask you something, but not that spontane... not that... I was going to say spontaneous, but not that direct”. (*“(...) La cara que tengo con Willem, es que estaba flipando, porque (...) le había cogido mucha confianza en un minuto de conversación, y yo flipaba por lo que estaba diciendo; no se cortaba ni un pelo; o sea, sí que tiene confianza, o no le importa lo que puedes pensar u opinar de él, porque en un minuto lo había explicado ya todo; lo que él piensa, ¿no? Yo estaba un poquito más conservador, porque, yo le vi, y me estaba contando toda su vida (inaudible), me estaba contando todo lo que él creía, y no suele ser tan común. O sea, que es normal que si te preguntan que tú contestes, pero no tan, espon... no tan, iba a decir espontáneo, pero no sería tan directo”* (INT: p.138-139)).

The idea of not knowing someone before speaking further increased his nerves: “When you don’t know someone, you try not to mess things up in order not to give the other



person an idea of you that is not... Of course... Maybe when there is not trust with someone, this person may say “damn, he is making many mistakes”, right?”. (*“Cuando no conoces a alguien intentas no cagarla para no dar una versión de ti que no es... Claro... A lo mejor al no confiar a una persona, esta persona puede decir “hostia, se está equivocando mucho” ¿no?”* (INT: p.46)). For this reason, Joan believed that, during the conversation with Willem, his nerves impeded him from revealing what he had learned thus far: “(...) being nervous covered it a little bit. It covered a bit that I had improved, it was not as useful then. I knew that I had done well, but I was nervous, so I did not do everything correctly”. (*“(…) el estar nervioso lo camuflaba un poco. Camuflaba un poco el hecho de haber mejorado, que no me sirvió para tanto. Sabía que lo había hecho bien, pero estaba nervioso, entonces no lo hice de todo correcto”* (INT: p.140)). He concluded that not feeling comfortable limited him when speaking in English: “(...) it depends on whether you are comfortable or not, if you are not comfortable, you are more stiff”. (*“(…) depende de si estás cómodo o no, si no estás cómodo, estás más rígido”* (INT: p.140)).

### *3.1.3 Summary*

#### Interpretation of the Designed Social Environment

After analyzing Joan's interpretation of the designed social environment, we can state that he believes in the entertaining natural interaction, the time and activities to reflect on the language, and the opportunities to practice, as features that allowed him to remember what had been worked on. However, to Joan, the key aspect had been the guideline; this enabled him to create an orientation that he could flexibly implement when speaking to foreigners. As he could not predict what these strangers were going to say, he was often forced to improvise. These moments were where he learned the most. By applying obtained information to these unplanned comments from others, Joan realized he started to make less mistakes and to develop a solid basis upon which he could further improvise.

#### Experience of the Designed Social Environment

Although classroom rules are present, Joan felt free to be himself and say what crossed his mind without being afraid of any consequences. This was due to the trust that, in his opinion, had been created through interaction with the teacher, the students, and during the activities. The factor of trust – which in his opinion also stands for the process of getting to know someone by showing trust – played an important role when expressing himself in English. In case there was a relationship of trust with the person he was speaking to, he could openly express what he felt. On the contrary, when there was no trust – or if he did not know who he was talking to – then his nerves in combination with what the other person could think of him made him express himself more rigidly.

## 3.2 Agency-Based Classroom Discourse Analysis of the Selected Communicative Events

### 3.2.1 Communicative Event 1

#### Justification of the Communicative Event

This communicative event has been selected due to several reasons. First and foremost, it reflects Joan's starting point at the beginning of the course, as it shows how he interacts for the first time in his life with a foreigner in English. Joan mainly follows the steps, and shows that he is able to carry out an adequate conversation. He only improvises marginally outside of his self-created guideline, but mainly expresses himself through non-verbal communication.

#### Transcript:

- 1 Dirk [ff] [le] Number two i::s | | [f] Come here showtime! [ac] Let's go.
- 2 Adria [f] Hello! It's Joao. [Joan arrives, claps in his hands twice, laughs and sits  
3 down.]
- 4 Dirk You're famous::, good luck. [Joan laughs]
- 5 Joan Hello William.
- 6 Willem [/] Hi, what's your name?
- 7 Joan My name is Joan.
- 8 Willem [/] Hi Joan | nice to meet you!
- 9 Joan [/] How are you?
- 10 Willem I'm doing great | yeah | slightly nervous, not a | not a daily situation  
11 you're | in front of the class | via Skype. [Willem laughs, Joan laughs  
12 along.]
- 13 Joan One [Points a finger up] question | [Claps in his hands and rubs them]
- 14 Willem Yeah.
- 15 Joan When you were young [pointing at Dirk as he stresses the word] | [/] who  
16 of the two hit on girls the most?
- 17 Willem [ff] Uh! [Dirk and Joan laugh as Joan rubs his hands together] | [f] So!  
18 [Joan laughs at Dirk] | Eh | | I have to think about that | I think, eh, [ac] I  
19 think I think neither of us really hit on girls.
- 20 Dirk == [/] Nobody?

21 Willem == And not on boys either, hoho. [Joan laughs and shows his surprise to  
22 both Willem and Dirk through an open mouth movement] Ehm, eh I  
23 think later on | Dirk, [laughs and looks at Dirk] but in the beginning, eh,  
24 in the beginning, eh, Dirk was just playing football | and I was just  
25 playing videogames. [Looks back and forth at Dirk] So | | none of us [p]  
26 no, no.

27 Joan Ok | second [puts his two fingers up] question please. Eh, | [/] anyone of  
28 you repeat grade?

29 Willem [/] Ehm, sorry?

30 Joan [/] Anyone of you repeat grade? [Inclines his head to get closer to the  
31 computer]

32 Willem [/] Repeat grade? Like |

33 Joan Yes.

34 Willem [ac] Oh, like that. [Looks at Dirk to check if he made himself  
35 understood] Ehm | eh, no, none of us [Looks at Dirk to see his response] |  
36 Eh, although I, eh, two years ago, I I failed one class [laughs] like in one  
37 year | but, no, no, Dirk, Dirk did spot on, and so did I. So, eh, yeah |

38 Joan Ok [\\] thanks for all William, goodbye.

39 Willem [ac] Eh you're welcome man [Joan claps his hands and moves his head to  
40 the right] have a good day. [Willem laughs and Joan walks away].

41 Dirk [ff] Well done, [/] give him an applause, Mister Joan.

### **Analysis of the Communicative Event**

After Dirk has announced Joan as the second learner to carry out the conversation with Willem on Skpye [1], Joan looks very excited as he arrives at the desk. In his excitement, he claps in his hands twice, laughs and sits down while being encouraged by his friend Adria [2-3]. When Joan looks at the big screen to see how he looks, the teacher says he is famous, and wishes him good luck [4], which makes Joan laugh.

Joan starts the conversation by greeting Willem in English [5]. Willem does the same and asks for his name, to which Joan responds [7]. Willem greets him once more, and says it is nice to meet him [8]. Joan decides not to respond to this, but instead asks how Willem is doing [9]. Instead of a short answer, Willem extensively expresses that he is doing great, but slightly nervous due to the situation [10-12]. Whether Joan understands this or not, he decides not to respond to this creation, and introduces the first question [13]. After Willem's active listening [14], Joan asks who of the two brother hit on girls the most when they were younger [15-16]. Willem is caught by surprise and this makes Joan laugh [17]. Willem answers neither of the two did this [17-19]. The teacher, shows his surprise by asking if he is sure [20]. While Willem explains that maybe later on his brother, but that he was at first too busy playing football and videogames, Joan only responds to Willem through facial expressions [21-26].

Joan utters a short comment, but does not anticipate what Willem said. Instead, he briefly introduces his second question, and asks if anyone of them repeated a year at school [27-28]. Willem expresses he does not understand him [29], to which Joan confidently repeats his question and leans over to make himself better understood [30-31]. After Willem repeats what he has interpreted [32] and Joan's affirmation [33], he understand the question and explains none of them did [34-37].

Joan once again does not interrupt or anticipate in the foreign language but with facial expressions to show he enjoys what Willem says. He makes a short comment to show he has been listening and thanks Willem for everything [38]. Willem says it was his pleasure and wishes him a good day [39-40]. The teacher then loudly shares with the class that he thinks Joan has done a great job, and encourages everyone to applaud [41].

## Guideline

### Interview with Willem Lagerwaard (Dirk's brother)

Cómo...	1. En Español/Catalán	2. In English
¿Cómo saludarías a Willem?	Buenas Willem me llamo Joan soy un alumno de tu hermano.	Hello Willem <sup>my name is</sup> <del>Jim</del> Joan and i'm a student of your brother.
¿Cómo continuarías la conversación?	Sus clases son muy divertidas pero esta contigo lo sera aun más.	His classes are very funny but this class with you <sup>every</sup> will <sup>be</sup> going to be more funny.
¿Cómo introducirías una pregunta?	Una pregunta Willem	One question Dirk <sup>Willem</sup>
¿Qué le preguntarías? Pregunta 1:	De jovenes quien llegaba más tu o tu hermano?	When you <sup>were</sup> <del>are</del> young who of the two <sup>was</sup> <del>are</del> hit on girls the most? <sup>chat up</sup>
¿Cómo reaccionarías a algo que te sorprende (+, + and -)? 3x	+ Really! De verdad +/- Bueno... vale - Ostras!	+ Really +/- Well, okay! /... - OMG
¿Qué le preguntarías? Pregunta 2:	<del>¿Creen sacaba mejores notas?</del> Alguno de los repitió curso?	Anyone of you <sup>repea</sup> <del>repea</del> <sup>grades</sup> <del>course</del> ?
¿Cómo preguntarías por más detalles?	Podrias dar más detalles? <del>breve</del>	Can you give more details please?
¿Qué harías si Willem dijera algo que no entiendes? 2x	Puedes repetirlo por favor?	Can you repeat please?
¿Cómo le darías las gracias por las respuestas?	Gracias por gastar tu preciado tiempo con nosotros.	Thank you for spending your valuable time with us. <sup>nice!</sup>
¿Cómo te despedirías?	Muchas gracias por todo Willem, adiós!	Thank you so much for <del>you</del> <sup>good</sup> <del>all</del> Willem, bye!

Well done Joan! I love your questions. You are ready for the interview. Have fun!

## **Features of Agency**

During his conversation with Willem over Skype, Joan decides to hold on to his guideline as much as he can. However, there are moments where Joan actively listens, paraphrases his ideas, creates links between steps, and both answers and asks questions.

### *Unique individual (Donato, 2000: p.46)*

The implemented steps from Joan's guideline are founded upon the teacher's values, assumptions and beliefs. However, Joan's personal values can also be witnessed when he steps away from the guideline. His values of politeness can be seen when he asks at the beginning of the conversation how Willem is doing: [9], and at the end of the conversation when he paraphrases how grateful he is for Willem's answers: [38]. Beside this, he also shows his values of respect by demonstrating that he actively listened to Willem by making short comments in English [27,38].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

Throughout the interaction Joan is in control of his behavior. He needs to decide how to implement his guideline when maintaining the conversation with Willem. By comparing the transcript to his guideline, we can observe that Joan generally sticks to his guideline. However, there are two moments where he decides to slightly paraphrase his creations. On the one hand, he pronounces Willem's name in English, and decides to not directly explain who he is and how his extracurricular lessons are [5]. On the other hand, he paraphrases at the end when he thanks Willem and says goodbye to him [38].

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Joan implements his guideline as much as he can. This can be seen by how he greets Willem [5], shares his name with him [7], introduces his first question [13], asks both his first [15-16] and second question [27-28] and thanks him for his answers before saying goodbye [38]. Although Joan had an elaborated preparation, he often expressed his ideas in fewer words [5,7,38] or did not implement them. That is, he does not ask for more detail, express his surprise through linguistic creations, or invite Willem to repeat his question. The latter aspect is curious, as Joan gives the impression from his responses that he did not understand everything Willem said [27,38].

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

Joan rarely assigns his relevance during the conversation in the shape of a volitional contribution in the foreign language. He only does so at one stage, when asking how Willem is doing [9]. There are more moments where Joan assigns his relevance by consciously deciding not to (re)act in the foreign language. In these moments he reacts through non-verbal communication and/or making a short comment before continuing with the steps from his guideline. This happens when Willem tells how he is doing [13], explains who hit on girls the most [27], and shares who had repeated a school year [38].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Regarding Joan's cognitive involvement, we see that his English knowledge is put to the test on several occasions. Apart from the previously mentioned volitional contribution, Joan introduces the second question [27], confirms his interpretation of what Willem has said through active listening in the shape of a short English comment [27,38], and responds to Willem's questions about his name [7] and his misunderstanding of a question [30-31,33]. As for his emotional involvement, this is not expressed by means of linguistic creations, but mainly through his non-verbal communication, especially his facial expressions. First, his excitement is visible when clapping his hands and laughing when sitting down [2+3], when laughing at comments Willem makes [10-12], when rubbing his hand together and laughing after his first question [17-19]. Secondly, his surprise can be observed when he opens his mouth after Willem has shared information [21-26]. Thirdly, his confusion by looking at Dirk when Willem has not been able to comprehend Joan's question [34-35]. Finally, it is likely that we can see annoyance at the end, as he claps his hands and looks away [39-40].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

We have been able to observe that Joan does not create a lot in the foreign language. However, when he does, he creates in different ways. That is, he paraphrases some of his creations [5,38], confirms creations from Willem through short comments [27,38], asks volitionally a question [9], creates bridges to link his planned steps [27], and responds to Willem's questions [7,30-31,33]. Although there are not many self-regulated creations in the foreign language, they are all correct.



### **Perezhivanie as an Observable Phenomenon**

Throughout the communicative event we can observe that Joan rarely assigns his relevance through volitional self-regulated creations in the foreign language. This can only be seen when Willem says it is nice to meet him [8]. Instead of anticipating Willem's comment, he decides to take the initiative to ask out of personal interest in the foreign language how Willem is doing [9]. Whether his decision not to anticipate Willem's comment is due to a lack of understanding cannot be determined. However, Joan also assigns his significance by deciding not to act in the foreign language. Instead, he reacts through non-verbal communication to Willem and makes a short comment before continuing with the steps from his guideline. This happens at three stages.

First, when Willem explains to Joan that he is doing great but is slightly nervous at the same time, we can see that Joan looks at his screen and laughs at the end to what Willem has said [10-12]. In relation to his *perezhivanie*, it seems Joan is not able to understand what Willem has told him (cognition) and can therefore not emotionally evaluate (emotion) it either. However, not being able to understand what Willem said and the feelings that come along with it, is a *perezhivanie* upon which Joan has to act as well. Even though he prepared himself for these moments in his guideline, Joan does not undertake any action and decides to proceed with the next step from his guideline by introducing and asking his first question [13,15-16].

Secondly, when Willem responds to his first question, Joan does not anticipate his explanation in the foreign language either. However, his *perezhivanie* seems to be reflected in his non-verbal expression. On the one hand, his interpretation of Willem's surprised response (cognition) makes him laugh as he rubs his hands together out of excitement (emotion) [17]. On the other hand, his understanding about none of the two brothers hitting on girls (cognition) seems to surprise him, as he opens his mouth to show this (emotion) [21-22]. These non-verbal expressions give us an impression about Joan's *perezhivanie*, but since he does not express himself in the foreign language, we cannot determine whether he has been able to cognitively interpret (and emotionally evaluate) what Willem said. He only makes a short comment to indicate he listened to Willem, but then continues by falling back on his guideline to both introduce and ask the following question [27-28].

Thirdly, when Willem openly explains that none of the two brothers had repeated a year at school [34-37], Joan does not anticipate this content in the foreign language either. As Willem answers, Joan smiles and looks at Dirk when Willem refers to him. In relation to his *perezhivanie*, Joan's smile seems to indicate that his interpretation regarding what Willem said (cognition) is something he enjoys (emotion). Nevertheless, he does not assign any relevance to this by means of a self-regulated anticipation in the foreign language. Similar to the previous example, as he only makes a brief comment to indicate he has been actively listening to Willem, we cannot determine whether he has been able to understand and interpret what Willem told him, or if this was a conscious decision due to a lack of personal significance. Joan decides to follow his guideline once more, this time by thanking him for everything and saying goodbye [38].

To sum up, in the first communicative event Joan does not assign his relevance to the interaction through volitional self-regulated contributions in the foreign language. There is only one stage where he purposefully takes the initiative to ask Willem a personally significant question [9]. Nevertheless, in relation to his *perezhivanie*, Joan does seem to assign his significance by acting through non-verbal communication upon his understandings, interpretations, and emotional evaluations of what Willem has told him. In these cases – instead of consciously acting upon his *perezhivanie* in the foreign language – Joan acts upon what Willem says by means of facial expressions, a brief comment to indicate he has been listening, and the use of his guideline [13,27,38]. As these facial expressions are not completed by linguistic creations, it is not possible to be entirely sure whether Joan understood everything that Willem told him in the foreign language and/or how this made him feel.

### 3.2.2 Communicative Event 2

#### Justification of the Communicative Event

The reason this communicative event has been selected is due the different ways in which Joan spontaneously improvises with the language. He voluntarily asks questions, shares personal information, anticipates emotions and tries to finish sentences from Núria. Apart from that, he also expresses himself through non-verbal communication.

#### Transcript

- 1 Dirk [f] Come on [claps in his hands], let's go.
- 2 Núria [/] Hello | [/] how are you?
- 3 **Joan** [\] Fine | | [Puts on a serious face, then both laugh] [/] What's your name?
- 4 [Raises his eyebrows]
- 5 Núria My name is Nina.
- 6 **Joan** [/] Tina? [Inclines his head]
- 7 Núria [f] Nina! [Moves her head forward]
- 8 **Joan** [f] Nina? [ac] Sorry sorry. [Puts his hand back in the air to apologize]
- 9 Núria [f] Nina!
- 10 **Joan** My name is Tobías.
- 11 Núria [/] Tobías? [Joan nods his head] [/] I, I like this name. [Folds her hands  
12 and nods along]
- 13 **Joan** [\] I don't like | your name | | [Puts on a serious face first]
- 14 Dirk O::h... [Núria puts on a disappointing face, but then both laugh]
- 15 **Joan** Ehm.
- 16 Núria [/] Ehm, how old are you?
- 17 **Joan** I'm twenty-one years old, [/] and you? [Claps his hands and rubs them  
18 together]
- 19 Núria I'm twenty-five years old.
- 20 **Joan** Oh [Claps his hands and looks away] Ehm, [/] do you have hobbies?  
21 [Opens up his hand].
- 22 Núria Yes, I'm Instagrammer.
- 23 **Joan** [Points at María] Like | [/] Sofía. [Points at María again]
- 24 Núria [Hits Sofía on her shoulder]

25 [f] Sofia?!

26 Núria [f] You're [/] Instagrammer? [Opens up her hand towards her and makes  
27 a questioning face] [f] You're [/] blogger! [Pulls her hand back and  
28 directs it towards María again]

29 **Joan** [Opens her hand towards María] Blogger, Instagrammer, [makes a  
30 gesture as if he is juggling balls in the air]and sometimes

31 María I'm Instagrammer, blogger and Youtuber. [Counts the hobbies on her  
32 fingers] [ Núria puts her right hand to her forehead]

33 Núria [f] Oh my God, Sofia is multiusos! [Makes a juggling gesture] | Ehm,  
34 ehm, ehm, [/] have you hobbies?

35 **Joan** Yes, I like play the videogames, clean | cook and drawing. [Moves his  
36 hand per job]

37 Núria O::h [opens her eyes and leans back] | it's aplicate | boy. [Núria makes  
38 a gesture with her left hand towards Joan, who nods]

39 **Joan** [/] Now, you are:: working | or you are studying?

40 Núria I'm worki::ng in a:: | in a:: | empress of models. [Tries to show it with  
41 gestures, completes it with a clap]

42 **Joan** [f] O::h [leans back] | [le] I'm a:: graphic designer

43 Núria == [p] O::h.

44 **Joan** = and I like to make | dress [draws a dress with his hand in the air] a::nd  
45 all [moves his hands away in the air].

46 Núria [f] E::h!

47 **Joan** =De todo.= [Makes the same moving away gesture]

48 Núria [f] Oh my Go::d! [Puts her hands on both her cheeks] surprised, I'm  
49 surprised, I'm surprised. [Folds her hands, and brings them to her chest]

50 **Joan** [\] I'm not surprised | | [Puts on a serious face, then smiles]

51 Núria [/] Your character? [/] What is?

52 **Joan** Happy and calm, ehm,

53 Núria Ok [nods].

54 **Joan** [/] what is your Instagram? [Sits straight]

55 Núria Eh, my Instagram is Núria [holds her hands closed] | Newhouses [opens  
56 her hands], [Joan opens his mouth out of surprise] Casa [hands on the  
57 left from the table] | Novas [hands on the right from the table].

58 **Joan** You are [points at Núria, Nani | o sea Nina, [/] but your Instagram is  
59 [points to the right] | Núria Newhouses? [Núria puts her hand against her  
60 forehead]

61 Núria [ff] [\] Nonononononono, [Núria waves it away and both laugh out loud]  
62 my

63 **Joan** == Nani Newhouses ==

64 Núria =Instagram is

65 **Joan** ==Nina Newhouses==

66 Núria = | [ac] Nina Uc, [ac] Nina Uc.

67 **Joan** O::h, my Instagrammer | my Instagram is || Tobías Tobías.

68 Núria [/] Tobías Tobías? [Joan nods]

69 **Joan** Yeah. [Nods]

70 Núria E::hm | after [rolling her hand over each other to indicate “later”] | I look  
71 Tobías Tobías. [Folds her hands as if she is using her phone]

72 **Joan** [/] Yes? [Raises his eyebrows]

73 Dirk [ff] Time!

74 **Joan** O::h! [Leans back, indicating it is a shame]

75 Dirk [ff] Time! [f] Ok || listen up.

76 **Joan** || Ah! [Points at Núria] My, I don't have parents.

77 Núria Oh! [Laughs]

78 **Joan** Se me ha olvidado decirlo.

### **Analysis of the Communicative Event**

What takes place during this communicative event has already been explained in the data analysis of Núria. Nevertheless, it has been included in this section as well to facilitate the understanding of the analysis of **Joan**. Although the explanation is the same, his name is highlighted in bold. In so doing, we assure the focus is on him.

Núria takes the initiative to start the conversation by greeting **Joan** and asking how he is doing [2]. **Joan** responds in a monotone way and with a serious face that he is fine [3], which makes both of them laugh. Instead of asking how she is doing, **Joan** asks directly for her name [3-4]. Núria shares her invented name, Nina [5], which **Joan** misinterprets for Tina [6]. As a result, Núria raises her voice and leans over to clarify her name is Nina [7]. **Joan** repeats her name correctly and apologizes for not having understood it immediately [8]. As soon as Núria has shared her name once again [9], **Joan** voluntarily shares his name is Tobías [10]. Núria takes this into consideration in her answer, and tells **Joan** that she like this name [11-12]. **Joan**, however, is not afraid to express what he thinks, and makes a joke by saying he does not like her name [13]. Both the teacher and Núria show their disappointment [14].

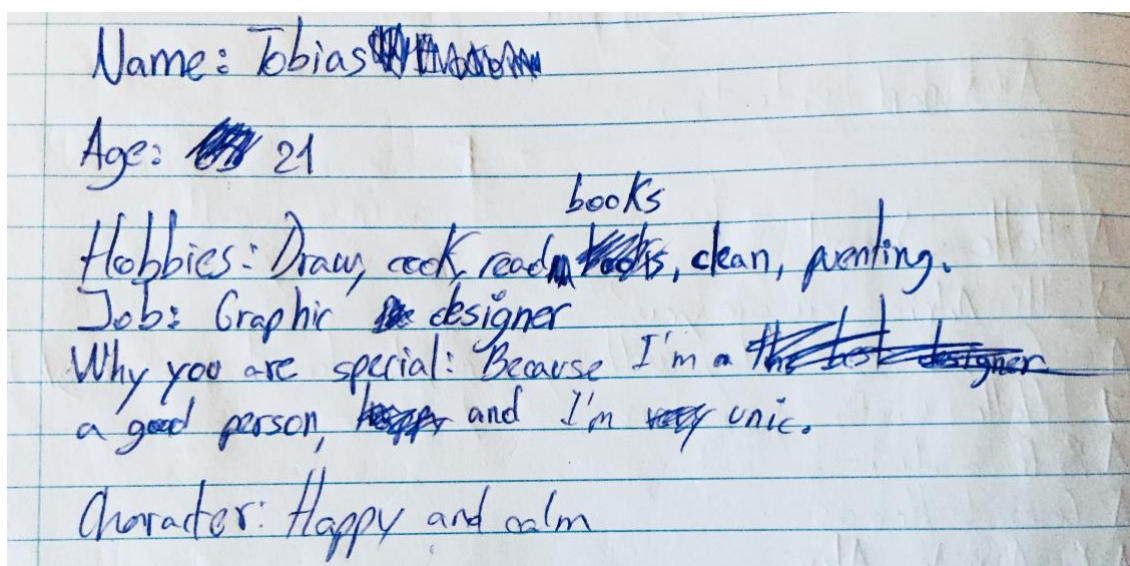
Núria takes the initiative again by asking **Joan** for his age [16]. **Joan** discloses that he is twenty-seven, and returns the question [17-18]. As soon as Núria shares she is twenty-five [19], **Joan** shows his excitement [20], and continues by asking for her hobbies [20-21]. Núria says she is an Instagrammer [22], which **Joan** relates this to what María has just told him. He tells Núria that “Sofía” is an Instagrammer too [23]. Núria is annoyed by this, decides to interrupt “Sofía’s” conversation, and angrily shares that she thought she was a blogger. [26-28]. Both **Joan** [29-30] and María [31-32] give her through verbal and non-verbal communication an explanation on everything she does. Núria cannot believe this, puts her hand to her forehead and says: “[f] Oh my God, Sofía is *multiusos!*” [33]. Núria changes the topic by asking for **Joan**’s hobbies [33-34]. **Joan** starts to explain he plays videogames, cleans, cooks and draws [35]. This surprises Núria, as can be seen by her reaction: “O:h” [37], and by how she tries to explain in the foreign language that **Joan** is a *chico aplicado*: “it’s aplicate | boy.” [37]. Although not grammatically correct, **Joan** understands her and affirms this by nodding [38].

**Joan** voluntarily continues the conversation by asking Núria if she is either working or studying [39]. Núria similarly tries to make herself understood by mixing her English and Spanish when explaining that she works in an “*empress* of models.” [40]. This job seems to fit perfectly with **Joan**’s job, who shares with her that he is a graphic designer [42], and likes to make dresses [44-45] and all kinds of similar things, which he emphasizes in Spanish [47]. Núria cannot believe it, opens her mouth, puts her hands on her cheeks, and says she is surprised [48-49]. **Joan**, however, explains that he is not surprised but soon starts smiling again to show he was only kidding [50]. Núria now decides not to anticipate this, and changes the topic by asking for **Joan**’s character [51].

After **Joan** mentions that he is happy and calm [52], he changes the topic by asking Núria for her Instagram [54]. Núria starts to explain her real Instagram account – Núria Newhouses – and the reasons behind it [55-57]. **Joan** is confused, and expresses this by explaining that her name is “Nina”, but that her Instagram account is “Núria” [58-60]. From how Núria brings her hand to her forehead, we can tell before her linguistic explanation that she has made a mistake [59-60]. **Joan** laughs and tries to help her by interrupting her and proposing the solution “Nina Newhouses” while Núria tries to explain him quickly that her Instagram account is “Nina Uc” [61-66].

**Joan** decides afterwards to share the name of his Instagram account – “Tobías Tobías” –without having being asked to do this [67]. Núria anticipates this language creation by repeating the name in order to make sure she has understood it [68]. Once **Joan** has confirmed this [69], Núria shows her interest towards **Joan** by telling him that he will look for his name on her mobile phone later on [70-71]. **Joan** is excited and surprised; he raises his eyebrows and his voice when asking if she means it [72]. But then the teacher interrupts the speed-dating session, as it is time [73]. **Joan** clearly shows it is a shame by making sounds of disappointment [74]. Even though the teacher has already indicated twice their time is up [75], **Joan** is determined to make one more contribution to the conversation, by voluntarily sharing he does not have any parents [76]. Although this surprises Núria, it makes her laugh [77]. **Joan** explains in Spanish he had just really forgotten to tell her this [78].

## Role-Card



### Features of Agency

Joan's agentic behaviour is characterized by his volition to contribute in different ways in the foreign language. Apart from that, he also flexibly implements his ideas and uses his cognitive abilities to deal with the unexpected and achieve his personal goals.

*Unique individual (Donato, 2000: p.46)*

During the communicative event, Joan often improvises. These self-regulated creations in the foreign language often reflect his own values and assumptions. On the one hand, he often shows his values of respect by using sounds to indicate he is actively listening [20,42,67], or by apologizing for not having understood Núria [8]. However, on the other hand, there are also moments where these values of respect are not present. This happens when Joan explains he does not like her name [13] and says he is not surprised [50]. These creations, however, simultaneously indicate that he assumes he can say such things during the speed-dating activity. He believes it is funny, as he laughs about it.

*Control over one's own Behavior (Duranti, 2004: p.453)*

Joan explains almost all his own creations from his role-card [10,17,35,42,44-45,47,52]. However, as Joan's role-card only includes a series of words and a few short sentences, he needs to paraphrase all his ideas. On the one hand, he explains his name [10], his age [17] and his character [52] in very short sentences. On the other hand, when explaining his hobbies [35] and especially his job [42,44-45,47] he uses longer sentences.



*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

As can be inferred from the previous information, during the communicative event Joan actively implements his role card [10,17,35,42,44-45,47,52]. However, beside his name, age, hobbies, job and character, there is one aspect he does not explain from his role-card, namely that he is special because he is a good person and unique.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

During the communicative event Joan voluntarily contributes in the foreign language to the conversation. He does so often, and in a wide variety of ways. First, he takes the initiative to ask Núria questions related to her prepared information from her role-card. That is, he asks for her name [3], age [17], hobbies [20], and job [39]. Apart from that, Joan also volitionally asks Núria improvised questions about her Instagram account [54] and if she will really look up his Instagram account afterwards [72]. Secondly, Joan is willing to share prepared information without being asked to. He does so when talking about his name [10] and his job [42,44,44-45,47]. However, Joan also shares personal information that he invents on the spot, such as his Instagram account [67] and that he does not have any parents [76]. Thirdly, Joan also volitionally shares his interpretations or emotional evaluations of what people have told him. As for his interpretations, he explains that María also told him she is an Instagrammer [23] and shares her hobbies [29-30]. Regarding her emotional evaluations, he says he feels sorry [8] and jokes around with Núria by telling her that he does not like her name [13] and that – in contrast to her – he does not feel surprised by his capabilities [50]. Finally, Joan also voluntarily anticipates when he does not understand something. He does so when he cannot understand her name [6,8] or the reason behind her Instagram account [58-60]. Rarely does Joan not to respond to Núria, and even when he does not respond linguistically, Joan clarifies what he thinks through non-verbal communication. This happens when he indicates that he indeed believes he is an “applicate boy” [38].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Apart from his volitional creations in the foreign language and his understanding of Núria, Joan's cognitive involvement can also be noticed during other occasions. First,

when answering questions about how he is doing [3], his age [17], his hobbies [35-36], his character [52], and his Instagram account [69]. Secondly, when trying to help Núria by guessing her name during her explanation [63,65]. Thirdly, when auto-correcting his behaviour by changing “my” to “I” [76]. As for his emotional involvement, as mentioned before, Joan said that he felt sorry [8], that he did not like her invented name [13,] and that he was not surprised [50]. Apart from these moments, Joan also lets Núria in on his emotional evaluations by means of sounds that anticipate what has been said. This happens when expressing his excitement regarding her age [20], her job [42] and her Instagram account [67]. He also expresses it is a shame that his time is up [74] and his realization that he forgot to tell her something, which he rectifies [76].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

To sum everything up, Joan frequently creates in the foreign language during the communicative event. His self-regulated language use is characterized by its volition, and could be seen in different ways. First, by his will to ask personal questions that are either related to prepared information [3,17,20,39] or improvised [54,72]. Second, as a result of his initiative to share either prepared - [10,42,44,44-45,47] or improvised personal information without being asked to [67], even when their time is up [76]. Third, by sharing his own personal understandings [23,29-30] and emotional evaluations [8,13,50] of what has been said. Finally, by expressing he did not understand something [6,8,58-60]. Apart from his volition, Joan also paraphrases his prepared creations [10,17,35,42,44-45,47,52], answers to questions [3,17,35-36,52,69], tries to guess information [63,65] and corrects his own language use [76]. On a final note, although his creations are not always grammatically correct [35-36,39,44-45,47,58-60,67], they are always intelligible. In order to make himself understood, Joan does not mind to use the Spanish language to make himself clear [47,58].

### **Perezhivanie as an Observable Phenomenon**

The relevance Joan assigns to the event is reflected in his frequent volitional contributions and anticipations in the foreign language. As could be withdrawn from the previous section, this volition is visible when he asks questions [3,17,20,39,54,72], shares both prepared and unprepared information without being asked to [10,42,44,44-

45,47,67,76], expresses his understandings of the communicative event and his emotional evaluations [8,13,23,29-30,50], and acts when not understanding something [6,8,58-60]. Instead of tracing the *perezhivanie* in every contribution, the *perezhivanie* for each of these categories will be analyzed to understand Joan's affective-volitional intentions when he expresses himself in the foreign language.

First, with regards to the voluntary questions that Joan asks, he uses the foreign language in order to construct questions with the same purpose: to obtain information about Núria. His voluntary questions show that within his understanding of the speed-dating event (cognition) there is a personally significant interest based on his emotional evaluation of Núria as a person (emotion). This unity is reflected in all his questions, as he volitionally asks Núria about information they have prepared in advance, such as her age [17], her hobbies [20], and her job [39]. However, apart from asking for prepared information, this unity is also reflected in Joan's improvised questions about what he considers to be relevant information about her. This happens when he volitionally asks how she is doing [3] and when asking for her Instagram account [54].

Secondly, the significance that Joan assigns to the communicative event can also be seen by his eagerness to share personal information with Núria without having being asked to do so. In most of these cases Joan acts upon his *perezhivanie* as a result of a comment that Núria uttered. It can be noted that, after his understanding of Núria's name [9], job [40], and Instagram account [66] (cognition), Joan feels an intrinsic need (emotion) to share his own personal information. This is especially visible when Núria informs that she works in an "empress of models" [40]. In his self-regulated answer, Joan shares at first his emotional evaluation of this by means of a sound (emotion), and then proceeds by explaining his own significant interpretation of it (cognition): "[f] O::h [leans back] | [le] I'm a:: graphic designer" [42], "= and I like to make | dress [draws a dress with his hand in the air] a::nd all [moves his hands away in the air]" [44-45] "=De todo.=" [47]. Beside these anticipations where he volitionally shares information, Joan also acts similarly upon his *perezhivanie* when the teacher says it is time [73]. Based on his understanding that his time his up (cognition), he first shares his emotional evaluation (emotion) through a sound that indicates this is a shame [74]. Afterwards,

even though their time is up, Joan feels the intrinsic need to share with Núria something that is personally relevant to him; the fact that he has no parents [76].

Next, Joan also assigns his personal relevance by volitionally expressing from his *perezhivanie* either his personal interpretation of what he has been told or his emotional evaluation regarding this. On the one hand, regarding his personal interpretation from his *perezhivanie*, when Núria tells him that she is an Instagrammer [22], Joan not only understands what she has said, but also recalls what María told him (cognition), that she is an Instagrammer as well. As a result, Joan feels the intrinsic need to share this interpretation from his *perezhivanie* with Núria [23]. When Núria shares with María that she is annoyed about this [26-28], Joan decides to act upon this as well. Based on his interpretation of what he sees, he voluntarily shares his interpretation of María with Núria, to make her see everything she does [29-30]. On the other hand, in relation to his emotional evaluation from his *perezhivanie*, Joan voluntarily anticipates his understanding and interpretation of what Núria has told him (cognition) on three occasions by sharing his emotional evaluation about this (emotion). First, when he realizes through Núria's comments that he had not understood her name (cognition), he shares with her that he feels sorry about this (emotion) [8]. Secondly, after his interpretation that Núria likes his name (cognition) he decides to mess around with her by sharing he dislikes her name (emotion) [13]. Then, like the previous example, once Joan understands that Núria feels surprised about his job (cognition), he tells her that he does not feel this way (emotion) [50].

Finally, there are times where Joan does not understand (or wants to make sure he understands) what Núria has told him. That is, in relation to his *perezhivanie*, he cannot always cognitively interpret the message entirely in the foreign language or make sense of it (cognition), and thus cannot emotionally evaluate what has been said (emotion). Not understanding what Núria is talking about and the feeling this causes forms the *perezhivanie* which Joan has to anticipate. Instead of changing the topic or acting as if he understood what she said by means of a short comment, Joan decides at different moments to act upon this by asking if he has interpreted it correctly. This happens when assuming her name [6,8], expressing his interpretation of Núria's reason for the name of

her Instagram account [58-60], and making sure Núria will really look up his Instagram account afterwards [72].

All in all, we can state that Joan has been assigning his relevance during the communicative event by acting upon his *perezhivanie* in different ways. First, he did so by taking the initiative to share personally significant information [10,42,44-45,47,67,76]. Secondly, he also eagerly asked for personally significant information about Núria [3,17,20,39,54]. Thirdly, Joan anticipated what Núria had shared with him by either sharing the cognitive interpretation of his *perezhivanie* regarding this comment with her [23,29-30], or its emotional evaluation [8,13,50]. Finally, in case Joan was not entirely sure about his interpretation of what Núria had told him, then he would ask a question to clear things up [6,8,58-60,72].

### 3.2.3 Communicative Event 3

#### Justification of the Fragment

Joan uses his self-created guideline not as a script but as a tool through which he freely creates with the language in many different ways: he paraphrases, elaborates and links his prepared creations, actively listens, and anticipates the tourist. However, the interaction is especially characterized by how Joan voluntarily shares information, displays emotions, asks questions, and wants to maintain the conversation in English,

#### Transcript

- 1 Joan [∅] Excuse me, [∅] do you speak English?  
2 Tourist Yes.  
3 Joan [∅] Do you have time?  
4 Tourist [∅] Fo::r what? [Opens up her left hand towards Joan]  
5 Joan [ac] No, no, no [shakes his hands] to do a | a challenge [spreads his  
6 arms], [ac] oh no, it's a project. | [spreads his arms again].  
7 Tourist Yeah, I will do so.  
8 Joan [∅] Yeah? Thanks [folds his hands and holds them in the air]. We [puts  
9 his hand on his chest] need to record your voice, [points and looks at the  
10 voice recorder].  
11 Tourist Ok. [Nods.]  
12 Joan = = Only your voice, [a stop sign indicating that is all] ehm, vale | [pats  
13 himself on his chest] [p] Yeah [fists in the air as a celebration] | All the  
14 people are so bored, and they say no | no [stands still and shrugs his  
15 shoulder for every "no"].  
16 Tourist They don't want to say, [∅] yeah yeah.  
17 Joan == Ok, bueno, [ac] my name is Joan [points at himself], and we are  
18 students [points at Alex and himself] of Regina Carmeli Horta, and we  
19 are doing a | challenge [two hands with each two fingers in the air,  
20 which he bends], it is not a challenge, but | more or less. [shakes his  
21 hands next to each other] A::nd I:: need to record your voice [makes a  
22 repetition gesture] a::nd I [points at himself] need to ask you three  
23 questions [puts three fingers in the air].

24 Tourist Ok, what are the

25 Joan = = [ac]The first

26 Tourist = = questions? [Laughs]

27 Joan question is if you are living in Barcelona | or you are here for holidays

28 or a job. [Moves his hand for each option] [/] Holidays?

29 Tourist No, [/] conference?

30 Joan Ah ok | | ok and second question | eh can be | [/] Do you have a pet?

31 Tourist Yes

32 Joan [/] A dog? Cat? Or | |

33 Tourist It's a dog, it's a pug mix:: | Small dog.

34 Joan Oh, [/] and the name?

35 Tourist Lula.

36 Joan [f] O:h, a good name | so cute! And ok, and eh, the last question, ehm

37 | | [/] do you like Barcelona? [Moves his arm with voice-recorder to the

38 right and looks right too]

39 Tourist [f] Yeah, I love it, it's great.

40 Joan [f] Yeah, and [/] do you come back?

41 Tourist If I can [nods] I wanna come back and bring my [/] family.

42 Joan Ok, [nods] | eh, ok, doncs, thanks for | you::r attention [points at her], [/]

43 ok?

44 Tourist Yeah.

45 Joan The challenge is [makes a throwing away gesture with both hands] about

46 | talk with a tourist, [brings his hands together] eh 70 seconds [brings his

47 hands together again].

48 Tourist Aha

49 Joan = = And [le] I think [makes a supposing gesture] that I [points at himself]

50 talk with you 70 seconds.

51 Tourist Yeah

52 Joan [f] Thanks. [Nods and opens his hand to her]

53 Tourist [/] Me puedes sacar, [/] can you take a video of me with these pigeons?

54 [Camera stops recording the conversation from time to time]

55 Joan [f] Ah yeah | | don't worry. A ver, ya está. [Makes a quit gesture]  
56 [inaudible question]  
57 Tourist <6> Ok, este es el vídeo.  
58 Joan [/] More long or [ ] short?  
59 Tourist Ehm, I'm gonna run through the pigeons.  
60 Joan Ok [Tourist runs through the pigeons, camera records this] <5> [Joan  
61 laughs]. [/] Finish?  
62 Tourist Gracias. | Salió?  
63 Joan Yeah I think that [both look at the camera] | | [p] See the video. [Camera  
64 stops recording the interaction]  
65 Tourist <4> [Looks at video] [f] Oh, oh God! [Tourist laughs]. Gracias, el  
66 museo moderno [/] dónde queda? [Camera starts recording again,  
67 homeless person arrives]  
68 Homeless P. Thank you por favor.  
69 Joan I don't know,  
70 Tourist [To the homeless person] No puedo, [/] sí?  
71 Homeless P. Gracias. [Camera does not film the interaction]  
72 Joan I don't know. [/] El museo moderno?  
73 Tourist [/] Queda por aquí cerca verdad? Voy a preguntar por allí.  
74 Joan Ah ok.  
75 Adria Dirk a lo mejor lo sabe.  
76 Joan And the official tourist information.  
77 Tourist Ok gracias.  
78 Joan [f] Bye!



### **Analysis of the Communicative Event**

Together with his friend Alex, Joan approaches a woman, and asks if she speaks English [1]. As soon as the woman confirms that she does [2], Joan asks if she has time [3]. The tourist is not entirely sure what his intentions are, and asks Joan for what exactly [4]. Joan explains it is a challenge, but then corrects himself by saying it is a school project [5-6]. When the woman accepts, Joan briefly asks if the woman is sure [8]. He then thanks her while putting his hands together and says he needs to record her voice [8-10]. When the woman accepts this too [11], Joan expresses how grateful he is, as he tells her that the people have been so boring, as everybody had told him they did not want to [15], which the tourist seems to understand [16].

Following this, Joan explains some things about himself, such as his name, the school he attends, the activity he is doing, that he needs to record her voice and that he will ask her three questions [17-23]. The woman reacts to this by asking what the questions are [24], but Joan talks over her question by asking if she lives in Barcelona, which makes the woman laugh [24-28]. Joan expresses in his question – which he also paraphrases afterwards – that he assumes she is here because of her holidays. The woman indicates it is neither of the two options, and shares with him she is in Barcelona due to a conference [29]. Joan does not ask for more details about this, and confirms with a short response that he has been listening to her [30].

Immediately after this, Joan briefly introduces the second question and asks, after some thought, if she has a pet [30]. When the woman replies affirmatively [31], Joan follows up with two different questions. First, he asks whether it is a dog, cat, or something else [32]. When the woman explains she has a dog, Joan keeps on showing his interest by asking for the dog's name [34]. The tourist tells Joan the name of her dog is Lula [35], which he believes is a good and cute name [36-38].

After having shared his opinion, Joan introduces his final question on if she likes Barcelona [36-38]. When the tourist tells him she loves the city [39], Joan decides to ask her whether she will come back [40]. The tourist tells Joan she wants to come back and even bring her family [41]. Joan decides not to anticipate this [42], whether this is

due to a lack of understanding or personal interest cannot be determined. Instead, he shows, through a short comment, that he has been listening to her, and then decides to thank her for her attention [42-43]. Joan then explains the challenge which consists of maintaining the conversation for at least seventy seconds with a tourist, which he thinks he has achieved [45-47,49-50]. Once he is done, he thanks the tourist once more [52].

Although the conversation seems over, the woman then asks Joan in a mix of Spanish and English if he could make a video of her [53-54]. Joan spontaneously responds he is willing to do so, and in Spanish tells his friend Adria he does not have to record him anymore [55-56]. Even though the woman explains in Spanish how the camera works [57], Joan keeps on talking to her in English and asks if the video should be long or short [58]. The woman explains in English she is going to run through the pigeons [59]. Joan tells in English he understands this and laughs when she actually does so [60-61]. When she walks towards Joan, he asks if she has finished [61]. Although the woman responds in Spanish [62], Joan still maintains the conversation in English, and explains he recorded her, but that she has to see for herself if he did a good job [63-64]. The woman responds to this in English, but then continues in Spanish, and asks if Joan knows where the *museo moderno* is [65-67].

Just before Joan gives his answer, a homeless person arrives, asking for some change [68]. While the woman answers the homeless person [70], Joan tells her on two occasions in English that he does not know [69,72]. Finally, the tourist explains in Spanish she will ask for help at another place [73]. When Adria tells Joan in Spanish that his teacher may know where it is [75], Joan recommends her – in English – to go to the “the official tourist information” [76]. The woman thanks Joan in Spanish [77] and Joan finishes the conversation by saying goodbye [78].

**Guideline**

*you*

**May 28<sup>th</sup>, 2018 – The 70 seconds challenge  
Plaça Catalunya**

Steps	Spanish/Catalan (Optional)	English
Greet		Hi, excuse me... Do you speak English?
Introduce yourself		My name is Joan We are doing a challenge for an English project it's my turn and now, and we need to reach your voice? <i>(?)</i>
Explain more or less the challenge		This challenge is about a conversation with tourists...
Invent a topic 1. 2. 3. 4. 5...		1. How are you? 2. Where are you from? 3. Do you like <del>cats</del> pets?
Thank		Thanks for talk with me because the challenge consisted in speaking with a tourist for 70 seconds
Say goodbye		Thanks for all bye!

## **Features of Agency**

Joan extensively paraphrases his ideas and voluntarily creates in the foreign language. Apart from that, he also flexibly finds different solutions to achieve his communicative goals and deal with the unexpected contributions from the tourist.

### *Unique individual (Donato, 2000: p.46)*

Before this interview Joan created a guideline based on his own foundation of values, assumptions and beliefs. Both in the guideline and the actual conversation we can see clear values of politeness. He does so by excusing himself [1] and thanking the tourist on several occasions [8,42-43]. His values of respect are visible in his active listening skills through which he indicates he is paying attention [17,30,34,36,40,42,60,74]. Apart from that, Joan also makes several assumptions: when he thinks the tourist may be in a rush [3], when he supposes the tourist is on holiday [27-28], when he guesses her pet may be a dog or cat [32], and when expecting she will return [40] to Barcelona. Finally, Joan also assumes he can share his interpretations with her when telling her some people are boring [13-15] and that her dog's name is cute [36].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

Joan paraphrases the majority of his ideas. He does so when explaining what the activity is about [5-6,8-10,12,17-23] and what its aim was [45-47], when asking a question [30], and when thanking her [42-43,52]. By paraphrasing his ideas, he sometimes falls into repetition. This happens when telling the tourist that her voice will be recorded [8-10,12-15,17-23], and when explaining the challenge [5-6,12-15,17-23].

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Joan wrote down the communicative steps in English and skipped the second column on how express these in Catalan. He directly wrote down what he had in mind in English. Although often paraphrased, Joan does follow the steps throughout the conversation. He greets the tourist and asks if she speaks English [1], explains the challenge [5-6,8-10,12], introduces himself [17-23], asks about different topics [30], thanks the tourist for her collaboration and explains what the task was about [42-43,45-47,49-50,52], and finally says goodbye to her [78].

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

On the one hand, Joan's personal significance to the communicative event can be seen by his volition to ask unprepared questions. Joan asks if he has understood her well [8], if she is living in Barcelona or if she is on holiday [27-28], whether the tourist has a dog or a cat [32] and what its name is [34], if she likes Barcelona [36-37] and if she will come back [40]. As can be inferred from the transcript, in three of these questions he anticipates what the woman has shared with him [32,34,40]. Although asking the tourist if she has time to answer his questions [3], if it should be a short or long video [58] and if the video was long enough [61] are volitional actions, they do not portray Joan's intrinsic significance, but an extrinsic need to either maintain the conversation [3] or record her [58,61]. On the other hand, Joan also assigns personal significance by volitionally sharing his interpretation about people at Plaza Cataluña [13-15] and the dog's name [36]. Finally, he also recommends her to pay a visit to the official tourist information (centre) [76]. However, Joan also decides not to act when the woman says she has a conference [30] and will come back with her family [42]. Here, Joan only makes a short comment to indicate he is listening, but does not ask for more detail.

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Apart from paraphrasing and volitionally contributing, we can state that Joan is cognitively active in other occasions as well; when introducing his questions [25,30,36], when answering unexpected questions [5,55-56,63,69,72], when using an English stop word to look for the right words [21,22], and by indicating through either English words [17,30,40,42,60,74] or sounds [34,36] that he is actively listening. As for Joan's emotional involvement, we have been able to observe this at several stages. First, when expressing he is grateful that the woman wants to interact with him [8]. Secondly, when sharing his feelings about the people he spoke to before her [12-15]. Thirdly, when explaining that he really loves the name of her dog [36-38]. During the communicative event, Joan often uses his non-verbal communication skills in order to either make himself clear when expressing his ideas in the foreign language [5-6,9-10,12,17-23,27-28,45-47,49,55] or to emphasize his emotions [8,13-15,36,52].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

Joan frequently created in the foreign language with the tourist. Apart from extensively paraphrasing his ideas [5-6,8-10,12,17-23,42-43,45-47,52], Joan also frequently actively listened [17,30,34,36,40,42,60,74]. However, Joan's creations are especially characterized by his use of cognitive abilities and his volition to express himself in the foreign language. On the one hand, regarding his cognitive activity, he introduces his questions [25,30,36], answers unexpected questions [5,55-56,63,69,72] and uses English stop words [21,22]. On the other hand, in relation to his volitional language use, Joan volitionally asks questions [3,8,27-28,32,34,36-37,40,58,61], shares his emotional evaluations of what the woman tells him [8,12-15,36], and recommends to the tourist to go to a tourist information centre [76]. It is worth noticing that from time to time, when thinking, Joan uses some Spanish expressions like "vale" [12], "bueno" [17], "A ver, ya está" [55] or the Catalan expression "doncs" [42]. At the end of the conversation the woman asks in Spanish if Joan would be so kind to take a video of her [53+54]. Joan, however, maintains the conversation in English [58,60-61,63-64,69,72,74,76,78], despite the woman's Spanish contributions [57,62,65-66,73,77]. Although Joan's self-regulated creations in the foreign language are not all grammatically correct [12-15,18,27-28,30,40,42,46,49-50,58,61,63,76], he always makes himself understood.

### **Perezhivanie as an Observable Phenomenon**

Throughout the third communicative event Joan assigns his personal significance and relevance to the event through especially volitional self-regulated contributions in the foreign language. This volition can be observed by his unprepared questions [3,8,27-28,32,34,36-37,40,58,61] and by his contributions to either share his emotional evaluation regarding what the tourist has said [13-15,36] or a personal recommendation [76]. The *perezhivanie* reflected in all these self-regulated actions in the foreign language sheds light upon Joan's affective-volitional intentions during the interaction.

At the beginning of the conversation, Joan has one communicative purpose, to find someone to interact with. As a result of this extrinsic need, Joan asks the tourist first if she has enough time to interact with him [3]. When the woman accepts to carry out the interaction with Joan, he decides to voluntarily act upon his *perezhivanie*. That is, based

on his understanding that the woman has told him she wants to collaborate (cognition), he feels both surprised and grateful (emotion). This unity is reflected in her self-regulated activity; he first asks surprised if his intellectual interpretation is correct (cognition) and then expresses he is grateful for her decision to do so (emotion) [8]. Later on, Joan further elaborates on this *perezhivanie*, as he shows his thankfulness through gestures (emotion) and shares in his self-regulated activity in the foreign language his interpretation that all tourist were boring because until that moment all tourists had said no to him (cognition) [12-15)].

After a while, Joan introduces and improvises his first question [27-28]. Within this volitional question, we can see a reflection of his *perezhivanie*; based on the woman and the fact she has a suitcase, Joan assumes that she may be on holiday (cognition). As a result, he volitionally asks her whether she lives in Barcelona, is on holidays or has a job. Right after this question, he shares his intellectual interpretation from his *perezhivanie* with her: “Holidays?” [28]. However, when the woman tells Joan it is neither of these options and that she has a conference in a questioning tone [29], he decides not to anticipate this. He does not assign relevance to the fact she has a conference. Whether this is due to a lack of interest or understanding in the foreign language cannot be determined. Instead, Joan makes the decision to confirm what she has said through a brief comment, and immediately introduces his second question [30].

This second question is one he had prepared in advance, which is whether the woman had a pet or not [30]. As soon as the woman confirms this, we can observe that Joan assigns significance to what the woman says by asking follow-up questions about this. In relation to his *perezhivanie*, based on his understanding that the woman has a pet (interpretation), he feels the intrinsic need (emotion) to know more about this. As a result, he first asks if it is either a dog or a cat [32]. When the woman tells him it is a dog [33], Joan then asks what the dog’s name is [34]. Finally, when the woman says its name is Lula [35], Joan no longer asks volitional questions regarding his interpretation, but decides to share his emotional evaluation (emotion) from his *perezhivanie* about what he has understood from the woman (cognition). That is, he explains that he believes it is a good and a cute name [36].

Finally, Joan introduces and asks his final volitional question, which is an improvised creation as well. This volitional question on if she likes Barcelona once more represents his personal significance to find out more about who the woman is [37]. When the woman tells Joan she loves it and says it's great [38], Joan decides to anticipate the *perezhivanie* it creates in him. This *perezhivanie* is reflected in his self-regulated question; based on what the woman has told her (cognition) he shows through a short comment that he agrees, but that he is still curious (emotion) to find out if that means she will come back [40]. After her explanation, Joan confirms what she said [42], but does not go into any further detail on her family coming over to Barcelona. Instead, he decides to bring the conversation to an end. Whether this is due to a lack of personal assigned significance or understanding cannot be determined.

However, Joan did not expect that the woman would ask him to record her [53]. The questions he asks are volitional, but derive from an extrinsic – rather than an intrinsic – need: to either figure out if it should be a long or a short video [57] or to discover if the woman has already finished [61]. In these self-regulated questions, his *perezhivanie* is also visible; based on what the woman has asked from him and the camera itself, he cannot make sense of how to achieve his goal (cognition). As a result, he acts upon this confusion (emotion) to look for a solution. At the end of the conversation, however, the tables are turned; the woman is looking for the *museo moderno*, and asks Joan if he knows where this is. Once more, Joan is forced to react upon his *perezhivanie*. However, based on his interpretation of the communicative environment (cognition), he volitionally suggests the woman to go to the official tourist information centre [76].

To conclude, the *perezhivanie* reflected in Joan's volitional self-regulated creations give us an idea of when he takes the initiative to use the foreign language. First, when he has something personally significant to share with the woman [12-15]. Secondly, when he wants to know more about the tourist and asks improvised questions [27-28,36-37]. Thirdly, when he feels an intrinsic need to either share from his *perezhivanie* his emotional evaluation about what the woman said [8,36] or his intellectual interpretation [76]. Finally, he also volitionally asks questions out of an extrinsic [3,58,61] or intrinsic need [32,34,40]. Beside his volition, Joan also consciously decides not to act twice [30,42], either because of a lack of understanding or personal assigned significance.



3.2.4 Summary

**AGENTIVE BEHAVIOR**

**Communicative Event 1 (Skype Conversation with a Foreigner)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[9,27,38]
Control over one's own Behavior	[5,38]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[5,7,13,15-16,27-28,38]
Assigns his own Relevance and Significance to Things and Events	Action: [9] Non-Action: [13,27,38]
Cognitively and Emotionally Active	Cognition: [7,27,30-31,33,38] Emotion: [Non-verbal communication only]
Creator of the Language	[5,7,27,30-31,33,38]

**Communicative Event 2 (Speed-Dating Activity with a Classmate)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[8,13,20,42,50,67]
Control over one's own Behavior	[10,17,35,42,44-45,47,52]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[10,17,35,42,44-45,47,52]
Assigns his own Relevance and Significance to Things and Events	Action: [3,6,8,10,13,17,20,23,29-30,39,42,44-45,47,50,54,58-60,67,72,76] Non-Action: [-]
Cognitively and Emotionally Active	Cognition: [3,17,35-36,52,63,65,69,76] Emotion: [8,13,50]
Creator of the Language	[3,6,8,10,13,17,20,23,29-30,35-36,39,42,44-45,47,50,52,54,58-60,63,65,67,69,72,76]

**Communicative Event 3 (Conversation with a Tourist)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[1,3,8,13-15,17,27-28,30,32,34,36,40,42-43,60,74]
Control over one's own Behavior	[5-6,8-10,12,17-23,30,42-43,45-47,52]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[1,5-6,8-10,12,17-23,30,42-43,45-47,52,78]
Assigns his own Relevance and Significance to Things and Events	Action: [3,8,13-15,27-28,32,34,36-37,40,58,61,76] Non-Action: [30,42]
Cognitively and Emotionally Active	Cognition: [5,21,22,25,30,36,55-56,63,69,72] Emotion: [8,12-15,36-38]
Creator of the Language	[3,5-6,8-10,12-15,17-23,25,27-28,30,32,34,36-37,40,42-43,45-47,52,55-56,58,60-61,63,69,72,76]

### 3.3 Temporal Analysis of Personal Agentive Development

#### At the Beginning of the Course

##### *Activity*

In the interviews Joan shared that at the beginning of the course he felt very nervous when he had to communicate in the foreign language with someone he did not know in advance. On the one hand, he felt that he did not want to mess things up and give the other person the impression of making many mistakes (INT: p.46). On the other hand, he was also concerned that the other person would not understand him, because this would imply he was doing something wrong (INT: p.20). When confronted with the recording from his interaction with Willem, he explained that, due to his nerves, he remembered exactly what to say to him and carried out a very planned conversation (INT: p.140). He believed that his nerves impeded him from showing what he had learned thus far (INT: p.140) Joan stated that his feelings limited his language use; if he did not feel comfortable, he would be “stiff” when expressing himself (INT: p.140).

This vision that Joan portrayed of his self-regulated activity in the foreign language at the beginning of the course matches his agentive behaviour in the first communicative event. When talking to Willem, he indeed decides to hang on to his guideline as much as possible [5,7,13,15-16,27-28,38]. Only when absolutely necessary does Joan step away from his guideline and use his cognitive abilities in order to achieve his communicative goals. That is, he paraphrases his creations [5,38], makes short comments to show he is paying attention to Willem [27,38], creates links between two planned steps, and answers Willem’s questions [7,30-31,33].

His nerves indeed seem to impact his affective-volitional tendency. This is because Joan only assigns his relevance to the interaction by asking just one personally significant question at the beginning [9]. Apart from that, Joan only acts upon his *perezhivanie* by showing his understandings, interpretations, and emotional evaluations while Willem is speaking by means of non-verbal communication [13,27,38]. Afterwards, he would either make a brief comment to show he has been listening and/or continue by implementing the next step from his guideline. As these facial expressions are not completed by linguistic creations, it is not possible to be entirely sure if Joan understood everything that Willem told him in the foreign language and/or how this made him feel.

### *Self*

At the beginning of the course, Joan experienced several aspects of the designed social environment that helped him to both understand and use the foreign language better.

First, Joan pointed out that the textbook had been used (INT: p.27) but argued that not all activities had been carried out. Nevertheless, most of what had been dealt with in class could be found in the textbook (INT: p.26). Not having a digital textbook would help him to remember what was taught in class due to the frequent interaction that would take place (INT: p.27). This interaction would prevent him from getting distracted (INT: p.27) and forced him to pay attention to what was being discussed (INT: p.47). As a result, by actively participating, Joan experienced that he was not only learning, but also having a good time (INT: p.48). This had also to do with the joy the teacher transmitted in his genuine explanations (INT: p.28; p.34). The fun factor was important to Joan, as this made him remember the discussed information (INT: p.49).

Secondly, Joan stated he also remembered what was covered in class as a result of the reflections that took place and the time they had for this (INT: p.136). The pace of the lesson depended on the students rather than on the teacher (INT: p.136; p.122), which helped the teacher to explain things better, but also understand his students better (INT: p.28). On the one hand, Joan enjoyed the reflective collaborative grammar practices, because they had to create an idea for themselves first, share it with their classmates, and talk about it in order to become aware of whether it was either right and wrong (INT: p.15; p.124; p.136). On the other hand, Joan also assigned importance to individual reflections, where the teacher encouraged him to think for himself when expressing himself (INT: p.107,136) or gave him the opportunity to write what he had learned at the end of the lesson. This made him remember it in next lesson (INT: p.28).

Finally, Joan argued that he had had many opportunities to use the foreign language (INT: p.4; p.16; p.36; p.107). As he was having a good time, he would remember and learn from the language he used (INT: p.30). What all activities had in common was in Joan's opinion that he could express himself as he wanted (INT: p.107). He first had to prepare himself in advance with his classmates on how to carry it out, but whenever they had to express themselves, they were free to do so as they pleased (INT: p.30). Flexibly implementing his ideas was according to Joan the best option (INT: p.5).

## **In the Middle of the Course**

### *Activity*

Whereas during the first event we could see that Joan did not frequently self-regulate his activity in the foreign language, we analysed the complete opposite during the speed-dating activity in the middle of the course. Joan now flexibly paraphrases his prepared creations [10,17,35,42,44-45,47,52], and his agentic behaviour is characterized by its volition. This volition can be observed through his initiative to ask questions about personal information [3,17,20,39,54,72], explain personal information without having been asked to [10,42,44,44-45,47,67,76], share personal understandings [23,29-30] and emotional evaluations [8,13,50], and express his did not quite understand something [6,8,58-60]. Beside his volition, Joan also uses his cognitive abilities to achieve different communicative purposes, such as answering questions [3,17,35-36,52,69], guessing information [63,65] and correcting himself [76].

The *perezhivanie* reflected in his volitional self-regulated creations in the foreign language demonstrates that Joan assigns his personal significance for different purposes. First, he does so to explain personally significant information [10,42,44-45,47,67,76]. Secondly, to ask about personally significant information [3,17,20,39,54]. Thirdly, to anticipate what Núria has shared by expressing either his cognitive interpretation of his *perezhivanie* [23,29-30], or his emotional evaluation [8,13,50] of it. Finally, to indicate with a question that he was not sure about his understanding of Núria [6,8,58-60,72].

This change in his agentic behaviour was according to Joan due to the trust he experienced. During an interview he drew a staircase to explain the relationship between knowing someone and trust, and the impact this had on his foreign language use (INT: p.45). From his point of view, the steps of the staircase indicate levels of trust you experience with a person. In his opinion, the more trust you experience with someone, the more likely it is that you will share your opinions with the other person (INT: p.45). This had happened with his teacher (INT: p.38,39) and could indeed be observed by his volitional self-regulated contributions in the foreign language with his classmate Núria, who he trusts. From Joan's point of view, knowing the person is the most important, but, in order to get to know someone, you first have to show your trust during the interaction. In this way the other person can show who he/she is (INT: p.45).

### *Self*

Within the designed social environment, Joan explained that he started to feel free over the course (INT: p.31), which in his opinion stands for being who you are (INT: p.126). During his regular lessons, he often experienced fear of what teachers could tell him if he did not act as they wanted him to (INT: p.131). As a result of these nerves, Joan worried about making mistakes, which compelled him to believe that he could not learn at his pace and in turn he felt impeded from paying attention (INT: p.132). In the designed social environment, however, it became clear through the rule-creation that he was not impeded from being who he is (INT: p.122). The co-construction of these rules made it easier for Joan to understand what behaviour was accepted, or not (INT: p.109).

Apart from feeling free to be himself (INT: p.125), Joan also felt free to say what he thought without having to be ashamed (INT: p.33) or afraid of any possible consequences (INT: p.31). According to Joan, he did not feel afraid as a sense of trust had been cultivated in class. To Joan this was crucial because without it, he could not make as much progress (INT: p.32). In class, he could fearlessly answer (INT: p.107) and try without worrying about being told off (INT: p.123). In other words, he felt that thanks to this environment of trust, he could be himself and freely participate without being told off (INT: p.130). He could calmly try his best without being nervous (INT: p.127-128) and this consequently helped him and others by participating (INT: p.126).

This environment built on trust between him, his classmates, and his teacher had developed over the course (INT: p.39). There were, in Joan's opinion, three crucial reasons behind the creation of this trust. First, the teacher's consistent (INT: p.33) and positive attitude towards him and his classmates (INT: p.47) during interaction (INT: p.132). Secondly, the small amount of students, as it became easier for the teacher to build trustful relationships with all of them through interaction (INT: p.35). Finally, the activities where they had to express themselves or work together (INT: p.32). The more they got to know each other, the more they would interact afterwards (INT: p.134).

Whether Joan had to interact with someone he trusted or not, he realized he always had to be careful with what he said (INT: p.133). However, Joan felt that even though there is always this awareness, it is more likely for him to explain things – in the foreign language or L1 – to someone he trusts (INT: p.115) as in the speed-dating activity.

## **At the End of the Course**

### *Activity*

Although Joan pointed out that he is more likely to open up to a person he trusts (INT: p.45), we could see in the final event that there had been – in comparison to his first event – an increase in his self-regulated activities in the foreign language when talking to a stranger. Joan now paraphrases almost all of his planned ideas [5-6,8-10,12,17-23,42-43,45-47,52], actively listens [17,30,34,36,40,42,60,74], introduces questions [25,30,36], answers unexpected questions [5,55-56,63,69,72] and uses English stop words [21,22]. However, his volition to express himself in the foreign language is what stands out in his agentic behaviour. Not only because he deliberately maintains the conversation in English [58,60-61,63-64,69,72,74,76,78], but also because Joan takes the initiative to ask questions [3,8,27-28,32,34,36-37,40,58,61], share his emotional evaluations of what the woman said [8,12-15,36], and recommend her something [76].

The *perezhivanie* in his volitional self-regulated activities in the foreign language show the affective-volitional purposes in four ways. First, to share something personally significant [12-15]. Secondly, to know more about the tourist by asking improvised questions [27-28,36-37]. Thirdly, to either express his emotional evaluation about what the woman said [8,36] or his intellectual interpretation [76]. Finally, to show either his extrinsic interest, such as asking whether the woman has time to speak [3,58,61], or intrinsic interest, such as asking personal questions [32,34,40]. Joan also decides not to act [30,42], either due to a lack of understanding or personal assigned significance.

Over the course, Joan believed that when getting to know people for the first time, it was a matter of gaining trust as soon as possible when speaking. This could be achieved by trying to be close and by showing trust towards the other person. As a result, Joan believed the other person would trust him more, and consequently tell him more (INT: p.45), which could be seen through his volition during the interaction. As a result of these opportunities to talk to strangers, Joan said he learned to improvise over the course and lose his nerves to express himself in the foreign language (INT: p.140). He stated that he therefore stuck to the guideline with Willem and memorized his steps in advance, whereas with the tourist he practiced in advance in order to improvise later on (INT: p.140), which could indeed be observed in the analysis of his agentic behaviour.

## *Self*

Over the course, as could be noted from the previous paragraph, and as a result of the designed social environment, Joan not only perceived a change in his activity, but also in his *self*. In his opinion, the self-created guidelines and the opportunities to flexibly apply new learned information further encouraged this transformation over the course.

On the one hand, Joan emphasized the crucial role the guidelines had played on the development of his activity by means of a drink cup. Joan stated that the drink cup stood for the guideline, which helped him to have something prepared in advance and formed a basis that made him not stray from the script too far. The space around the cup formed the opportunities where he could improvise. In this space, he could not only decide for himself when to improvise; it also enabled him to try and learn how to improvise gradually, as he could always fall back on his planned orientation. If he did not improvise, then the interaction would just reflect the guideline (INT: p.137).

On the other hand, Joan realized that no matter how well he prepared himself, he could not control what the other person would say (INT: p.137). This had happened to him during the interviews at Park Güell; he could not fall back on his guideline anymore due to a comment a tourist made so he was forced to improvise (INT: p.43,44). According to Joan, sometimes in order to improvise, things that you did not foresee need to happen (INT: p.43). Joan valued these moments as those from which you learned the most (INT: p.43). He experienced that whenever he improvised, because it felt as though what he had improvised became part of his new repertoire (INT: p.50). This also had an impact on the transformation of his *self*, as Joan now feels happy when improvising. On the one hand, because he realizes he is learning. On the other hand, as he now believes he is able to carry out conversations in the foreign language by himself (INT: p.44).

All in all, Joan had the impression that they had been prepared over the course to learn how to improvise gradually and on their own (INT: p.140). We have been able to see that by means of this temporal analysis, the fostered interaction when using the textbook, individual and collaborative reflections with enough time, the guidelines, and the opportunities to practice from the designed social environment, in combination with the continuous creation of trust, which in turn encouraged the transformation and expression of Joan's *self*-regulated *activity* in the foreign language over the course.

## 4. María

### 4.1 Qualitative Content Analysis of the Interviews

#### 4.1.1 Interpretation of the Designed Social Environment

##### Dependence on the Use of the Textbook

To start with, María pointed out that she normally does not enjoy working with textbooks. Nevertheless, despite the fact that a textbook had been used throughout the extracurricular course, it eventually turned out to be a positive experience for her: “I don’t like to use books, and it is like we have done what is in the book, but in a more dynamic and better way. Because if we had to use the book every day, it would not be the same. It would be more boring I think”. (*“A mí no me gusta usar libros, y es como que hemos hecho lo que se da en el libro, pero de una forma más dinámica y mejor. Porque si estuviéramos usando el libro todos los días, no sería lo mismo. Sería más aburrido yo creo”* (INT: p.77)). As it had been implemented in a dynamic way, it was as if they had covered the textbook without its presence during the lessons: “I think that you are doing it a way where you work on the book, but without the book, it is like you do what you have to do but in a different way than we have understood”. (*“Yo creo que lo estás haciendo de una manera en que trabajas el libro, pero sin el libro, es como que haces que tienes que hacer pero de otra manera de que lo hemos entendido y diferente”* (INT: p.7)).

This flexible way of using the textbook was something she was not used to during her compulsory English lessons. From her experience, the activities from the textbook determined what would happen during these lessons. As opposed to her regular lessons, María could not predict what was going to happen during the extracurricular lessons: “(...) I already know we are going to do activities, activities, activities. And with you, when I enter, I don’t know if we are going to improvise something, memorize something, or, you know...”. (*“ya sé que vamos a hacer actividades, actividades, actividades. Y contigo, aquí entro y no sabes si vamos a tener que improvisar algo, memorizarnos, o sabes...”* (INT: p.17)). The wide range of activities that was usually set at the beginning of her regular lessons, was often combined with a very passive attitude on behalf of her teacher: “She is seated in her chair, activities are carried out one after another, and when there is an activity that we have to do that she has not explained, she does it herself. And then we move on to the next activity, that’s how it is”. (*“Sentada en una silla, y van pasando actividades, y cuando llega una actividad*



*que no ha explicado que tenemos que hacer, lo hace ella. Y pasamos la actividad. Así estamos” (INT: p.85)).*

Since the teacher from her regular lessons corrected the activities on the board by herself, it did not give María enough time to think about the language: “(...) we do not have time to do it by ourselves, like, we don’t have time to think, so, she does the exercises, she corrects them, and we look at them”. (“(...) *no nos da tiempo a hacerlas nosotros, en plan, no tenemos tiempo para pensar, entonces, las hace ella, las corrige ella, y nosotros miramos” (INT: p.8)*). From her point of view, she did not even provide the explanations in her own way, but did so as the textbook wanted to: “(...) it is more boring, because they do not explain as they know maybe, and explain it as the book wants to”. (“(...) *es más aburrido porque no explican como ellos saben quizás, y explican como el libro quiere” (INT: p.77)*).

This did not help María to learn from her compulsory lessons. She made an important comparison between her regular English lessons and those from her extracurricular class. In her opinion, the extracurricular lessons gave her the opportunity to learn how to do things by herself: “(...) we only do activities that she does, and you end up not learning anything. So you come here, you do the activities yourself, and if you have a doubt we ask you, and you explain it to us. You learn how to do it, with Teacher X you don’t”. (“(...) *solamente hacemos actividades que hace ella y no acabas aprendiendo nada. Entonces vienes aquí, y haces las actividades tú, y si tienes alguna pregunta te lo preguntamos a ti, y tú lo explicas. Aprendes a hacerlo, con Profe X no” (INT: p.78)*).

### **Adapted Lessons to the Students’ Likes**

As can be inferred from the previous information, the textbook was implemented in a more flexible way, according to María. As a result, the latter had the feeling during the extracurricular lessons that the teacher adapted himself to them, instead of the other way around: “(...) it is all adapted to us; like, you always ask how we want to do something, how we want to present it... and, I don’t know, it’s like, more adapted to our likes”. (“(...) *está todo adaptado a nosotros; en plan, siempre vas preguntando cómo lo queremos hacer, cómo lo queremos exponer... y no sé, está como adaptado a nuestros gustos” (INT: p.183)*). During the interviews, María provides some other examples that reflect these adaptations.

For example, her doubts could be addressed during the extracurricular lessons, even if they were not in the book: “(...) also, when we have a doubt or anything, we cannot explain it if we have class with Teacher X. And you explain this to us, and maybe it is not in the book, or it isn’t something that we have to do”. (“(...) *también cuando tenemos alguna duda o algo, también no lo puedes explicar si tenemos las clases con Teacher X. Y eso nos lo explicas, y eso a lo mejor no sale en el libro o no es lo que tenemos que hacer*” (INT: p.79)). Apart from addressing emerging doubts, the teacher’s adaptation was also perceived by María when he gave them enough time to think: “(...) here you give us the time we need, and so we have time to think”. (“(...) *aquí nos das el tiempo que necesitamos, y pues tenemos tiempo para pensar*” (INT: p.109)).

Apart from the previously mentioned adaptations, from María’s point of view, the teacher also perceived his students’ interests, and used these during his explanations and activities: “It is like you know us, so you look for some way to explain things to us to make us feel well when you do so. Like, you know our likes, and so you do things that may be more entertaining to us. And so we learn better and quicker. I don’t know, it’s different”. (“*Es como que nos conoces, entonces buscas alguna manera de explicarnos las cosas para que nosotros estemos a gusto cuando nos lo explicas. En plan, sabes nuestros gustos, y entonces haces cosas que a lo mejor para nosotros son más divertidas. Entonces las vamos aprendiendo mejor y más rápido. No sé, es diferente*” (INT: p.78)). Consequently, this adaptation on behalf of the teacher led to a more positive learning experience from María’s point of view: “(...) if you are doing things like we want to, then in the end you feel good, right? Because you are doing what you like, and they are not obliging you”. (“(...) *“si estás haciendo las cosas como todos queremos, pues al final te sientes a gusto ¿no? Porque estás haciendo lo que quieres, y no lo que te obligan*” (INT: p.184)).

### **Reflecting before Understanding**

The teacher’s adaptation to the students also implied that instead of the teacher doing the thinking for them, they were encouraged to think for themselves. In María’s opinion, this helped her to become aware of herself and learn more: “(...) we can think for ourselves and you tell us what to do, but before you explain it, you let us think. (...) I realize if, like.... Well, if you explain it, it’s very easy, I’m not going to say “well, he has already explained it to me, I got it, that’s it”. But if I think for myself and I become

aware of things for myself, then I think that I learn more, right?”. (“(...) *podemos pensar por nosotros mismos y nos dices lo que tenemos que hacer, pero antes de que nos lo digas, nos dejas a nosotros que pensemos. (...) me doy cuenta si, o sea... Pues si lo explicas tú es muy fácil, no voy a decir “va ya me lo ha explicado, ya lo entiendo, ya está”. Pero si pienso yo y me doy cuenta yo de las cosas, entonces creo que aprendes más ¿no?”* (INT: p.182)). María always experienced this before new information was introduced: “(...) when we start to do something new, and before explaining it we have to do it as we think, and later you explain it”. (“(...) *cuando empezamos a hacer algo nuevo, y antes de explicarlo tenemos que intentar hacerlo como creamos que es y después nos lo explicas*” (INT: p.107)). This was essential for her to become aware of her actions: “if we try to understand before you explain it, then later you realize whether you have done it right or wrong, so... (...) you realize if you know it or not”. (“*si nosotros lo intentamos entender antes de que lo expliques, después te das cuenta si lo has hecho bien o no, entonces... (...) te das cuenta si te lo sabes o no*” (INT: p.108)).

María provided two clear examples from her extracurricular lessons that go hand in hand with this perspective. On the one hand, María noticed how the teacher – instead of directly answering questions – provoked her through reflective questions to try it first by herself: “(...) when we ask you the meaning of something, and you tell we need to invent it or think about it, well, then you may know the meaning, but you didn’t know that you knew it”. (“(...) *cuando te preguntamos el significado de algo, y nos dices que nos lo inventemos o que pensemos, entonces, ya sabes el significado, pero no sabías que lo sabías*” (INT: p.183)). On the other hand, María also referred to the lesson where they dealt with the passive tense. Through the provided reflections she could not only see whether she was going into the right direction, but also confirm to herself afterwards if she could take this new information on board: “Because the other day when we did the passive, well I did not how to do it in the beginning. In the beginning you make us think about how we would do it, and later you explain it to us, so you realize if you are doing it right or wrong, so if you are right, you say “ok, I understand it”, and you keep on taking things on board”. (“*Porque el otro día cuando hicimos lo de las pasivas, pues yo no sabía cómo se hacía al principio. Al principio nos haces pensar en cómo lo haríamos, y después nos lo explicas, entonces te das cuenta si vas bien, o mal, entonces si haces bien dices “vale, lo entiendo” entonces sigues cogiendo*” (INT: P.85)). She further supported this idea by explaining that direct explanations would not have helped

her to learn: “(...) if you tell it and explain it before we think about it, you don’t learn anything”. (“(...) *si tú lo dices y nos lo expliques antes de que nosotros lo pensemos, pues no aprendes nada...*” (INT: p.190)).

Figuring out for herself through reflections if she was going into the right direction meant a lot to María, as it motivated her to keep on learning more: “(...) you realize that you understand it, and it’s like you motivate yourself, because you understand, and so you want to do it to keep on understanding”. (“(...) *te das cuenta de que lo entiendes, y es como que te motivas porque lo entiendes y entonces quieres hacerlo para seguir entendiéndolo*” (INT: p.85)). Therefore, whenever they were given the opportunity to reflect, María explained how she would build upon everything she already knew about the foreign language. This way she could see if she was really improving: “(...) when we do something new, I try to explain things with things I have seen before, I understand them, and it is like you realize if you are truly making progress”. (“(...) *cuando hacemos algo nuevo, intento explicar con cosas que ya hemos visto antes, las entiendes, y es como que te das cuenta de verdad estás avanzando*” (INT: p.88)).

### **Natural Participation in Collaborative Practices**

Along the same lines as Astrid, María stated that the previously discussed reflections were also often carried out in pairs or groups: “Well, as Astrid says, you first think how you think you can do it, later we all talk about it, and we correct it, so then you explain how to do it, and you see if you were right or not, or you correct where you have been wrong”. (“*Pues lo que dice Astrid, primero lo piensas tú cómo crees que se hace, y después todos los hablamos, y lo corregimos, entonces ya nos explicas cómo se hace, y entonces si tenías razón o no, o corriges lo que has fallado*” (INT: P.86)). What María liked about the collaborative practices was that everybody could participate during the discussions where they had to think for themselves: “Well, that we can all participate, and talk with each other and, I don’t know. I like the lessons where we have to debate over things, or when we do different things like talking and participating together during an activity where we have to think for ourselves, you know?”. (“*Pues que podemos participar todos, y hablar todos entre todos y no sé. Me gustan más las clases donde debatimos cosas en plan, o hacemos cosas diferentes de hablar todos y participar todos que la actividad es que tenemos que pensar como en nosotros solos ¿sabes?*” (INT: p.78-79)).

María enjoyed not only that everybody could participate, but also that they could all learn from each other's "improvised" ideas: "I like talking to people more, because, it's like, when people tell you things, you have to improvise to what to say, because you don't know what they will say or answer". (*"A mí me gusta más hablar con gente, porque es como que cuando la gente te dice algo tú tienes que improvisar lo que decir, porque tú no sabes lo que la gente te va a decir o a contestar"* (INT: p.79)). At first, when she mentioned that these activities helped her to improvise, I thought she was referring to improvising in the foreign language. However, what she meant was that by means of reflection, you had to come to an agreement with the person you were working with on the discussed topic: "(...) because this way you improvise, and you have to come to an agreement with the person you are working with". (*"(...) porque entonces improvisas, y entonces tienes que ponerte de acuerdo con la persona con la que trabajas"* (INT: p.87)). By means of active participation, she realized she ended up helping herself: "(...) there you compare. (...) You learn from the other person, from your mistakes, it's like... you help yourself". (*"(...) allí comparas. (...) Aprendes de la otra persona, de tus fallos, como que... te ayudas"* (INT: p.15)).

During the open class discussions that took place, the previously mentioned active participation was something very natural according to María: "(...) we all participate. It's like, you make us participate. It's not like; "now you, now you", it's like; we all participate, so, it's like... (...) normal, to participate". (*"(...) participamos todos. En plan, nos haces participar, no es un, ahora tú, ahora tú, es como: todos participamos, entonces, es como ya... (...) normal, participar"* (INT: p.10)). When asked why they voluntarily participated during the discussions, María referred to the importance of the feedback a teacher could give: "(...) we all participate. (...) because Teacher X makes you say it, and if you don't know, she will oblige you to say so, she does not explain it, and you say it wrong, and then you make a bad impression. Here, on the other hand, here, well, if you don't understand it, you explain it to us and you do it in such a way that we are not ashamed to say things, even when we're wrong". (*"(...) aquí participamos todos. (...) porque con la Profe X te obliga a decirlo, y si no lo sabes, te obliga a decirlo, y no te lo explica, y lo dices mal, y quedas mal. (...) Aquí en cambio, aquí, pues, si no lo entiendes, nos lo explicas y haces que no nos de vergüenza de decirlo, aunque nos equivoquemos"* (INT: p.9-10)).

### **Improvising as Anticipating**

According to María, as a result of the personal adaptations, the reflections, and the collaborative practices, she learned or did something new every day that she could put into practice: “Every day you learn something, more or less; there are days that you learn more than others, other days you may learn what you already know, or... something, but you always learn something or do something that will help you later, right?”. “*Cada día aprendes algo, más o menos; hay días que aprendes más que otros, otros a lo mejor aprendes lo que ya sabes, o... algo, pero siempre aprendes algo, o haces algo que te va a servir después, ¿no?*” (INT: p.192)). Practice is a key concept for María, because in her opinion learning something new without using it would be useless: “(...) if I learn something, but I do not practice it, it is as if I didn’t know it”. “(...) *si aprendo una cosa, pero no la practico, pues es como si no lo supiera*” (INT: p.192)).

María pointed out that when speaking in English, she preferred improvising activities (like the conversations) over planned activities (such as presentations), although she considered both to be necessary. This was because improvising made her realize how much she had learned: “I like to improvise. (...) Because when you improvise you realize what you have learned. Like, if you can deal with a situation by yourself where you have no idea what is going to happen. Planning also works, because then you can think about everything and say it well. But I like improvising more”. (“*A mí me gusta improvisar. (...) Porque te das cuenta cuando improvisas lo que has aprendido. En plan, si puedes valer por ti mismo frente una situación que no sabes lo que va a pasar. Planificar también va bien, porque entonces puedes pensar las cosas y decirlo bien. Pero me gusta más improvisar*” (INT: p.79)).

She liked improvising more because no matter how well she prepared herself, there was no chance that she could predict what the other person was going to tell her: “(...) when we have to do the interviews with all these people that we don’t know at all. Well, as you don’t know how they are going to answer, then you have something prepared already, but you have to improvise later. And when we have to write something, then as well”. “(...) *cuando tenemos que hacer las entrevistas con la gente esa, que no conocemos de nada. Pues como no sabes con qué te van a contestar, pues ya tienes algo preparado, pero tienes que improvisar después. Y cuando tenemos que escribir algo,*

*pues también*” (INT: p.190)). Therefore, the opportunities to put her guideline into practice were of great help, as she knew more or less what to do, but was indirectly forced to improvise: “(...) because you knew how to begin and how to finish, and what you want to ask more or less, but later when they answer, you have to... you’re not just going to say “ok, well, next question”, you have to say something, right?”. (“(...) *porque sabías cómo empezar y cómo acabar, y lo que más o menos vas a preguntar, pero después cuando te contestan tienes que... no vas a decir “vale, pues siguiente pregunta”, tendrás que decir algo, ¿no?”* (INT: p.190)).

As a result, instead of saying the things the teacher wanted her to say, she was free to anticipate in her own unique way, and become aware if she really knew how to express herself: “(...) you can express yourself as you want, and you are not obliged to say what you are telling me to say. You say what you want, so you realize if you know how to say it or not. Because if I am preparing myself to say something you want me to, well, it is not of any use”. (“(...) *te puedes expresar como tú quieres, y no estás obligado a decir lo que tú estás diciendo que diga. Tú dices lo que quieres, entonces te das cuenta si sabes decirlo o no. Porque si me estoy preparando una cosa que me estás diciendo tú que diga, pues no te, no sirve para nada*” (INT: p.185)). These moments of anticipation during the exchanges were according to María the moments where she felt she was improving: “(...) improvising better, when it is not hard to say things. You don’t have to think about it that much”. (“(...) *improvisando mejor, que no te cuesta tanto decir las cosas. No te lo tienes que pensar tanto*” (INT: p.105; see also p.191)). Maybe due to the relevance she assigned to immediately anticipating, she defined improvising as “(...) saying what you think without thinking”. (“(...) *decir lo que piensas sin pensarlo*”. (INT: p.81)).

### **Realizing you are able to Express Yourself**

As could be seen in the previous paragraphs, María could experience by improvising whether she had learned or not. Based on this interpretation, I asked her if she had had the impression if she had improved over the course, to which she answered positively. However, apart from realizing what she had learned, she also came to see that she was actually able to express herself as well: “(...) when we do things where we have to improvise, like in Park Güell, you realize if you are able to do something without... well, of course we prepare ourselves, but you have to improvise at some point anyway,

because you don't know how they are going to answer". ("*(...) cuando hacemos cosas de improvisar, como lo de Park Güell no sé qué, te das cuenta de que eres capaz de hacerlo, sin a lo mejor... pues claro que lo planificamos, pero igualmente tienes que improvisar en algún momento, porque no sabes cómo te van a responder.*" (INT: p.88)).

By experiencing her ability to maintain a conversation with strangers, she consequently also started to believe in herself more: "To me at this stage, as we have spoken with different people, well, it has made me believe in myself more, right? And you lose the fear to... I don't know, it happened to me". ("*A mí ahora, con diferentes personas, como hemos hablado aquí, o sea, ha hecho que confíe más en mí, ¿no? Y pierdes más el miedo a... no sé, a mí sí?*" (INT: p.20)). Along the same lines, she emphasized this had made her let go of the fear to express herself: "Yes. (...) Because this way you learn to improvise and you get rid of your fear to talk to people". ("*Sí. (...) Porque así aprendes a improvisar y te quitas el miedo de hablar con gente, en plan, eso, sí?*" (INT: p.193)). The aspects of believing in yourself and fear are aspects that will be addressed later on.



#### 4.1.2 Experience of the Designed Social Environment

##### **Being Yourself**

María pointed out that she was feeling very comfortable during the extracurricular lessons. That is, comfortable enough to express herself as she wanted without being afraid: “(...) I can express myself as I want to and I am not afraid to say what I think”. (“(...) *me puedo expresar como yo quiero y no tengo miedo a decir lo que pienso*” (INT: p.182)). In María’s opinion, this freedom allows you to be yourself: “(...) if you are free, you are being who you are”. (“(...) *si eres libre, estás siendo como eres*” (INT: p.111)). With being yourself, María meant: “(...) saying what you think, and being who you are, not having to change for another person”. (“(...) *decir lo que piensas, y ser como eres, no tener que cambiar por otra persona*” (INT, p.84)). By being herself, she would experience other positive feelings too: “If you are being a genuine person, and are as you are and all that, I think that this way you are also more cheerful, relaxed, comfortable and without any pressure”. (“*Si eres una persona natural, ser como tú eres y todo eso. Yo creo que si estás así también estás animado, relajado, cómodo y no tienes presión. Yo creo que eso conlleva todo lo demás*” (INT: p.185)).

This experience was different than what she was used to during other subjects. From her perspective, during her regular lessons all participants had to act in line with what the teacher wanted, instead of being themselves: “Here we can be ourselves, and you also are yourself. However, in other classes, with other teachers, we have to act differently than who we are or to than what we think, and change our way of being so that they agree with you”. (“*Aquí podemos ser nosotros mismos, y tú también eres tú mismo. En cambio, en otras clases, con otros profes, pues tenemos que actuar diferente a lo que nosotros somos, o lo que nosotros pensamos, y cambiar nuestra manera de ser para que ellos estén de acuerdo contigo*” (INT: p.83)). Consequently, whereas during the extracurricular lessons she could freely share what was on her mind, other teachers gave her the impression she could not do this: “I can tell you something which I think you may find funny, but I couldn’t tell this to another teacher. So, with you I can indeed say what I think and be who I am, whereas with other teachers I can’t.” (“*Yo contigo puedo decir una cosa que a lo mejor a ti te hace gracia, y entonces a otro profe no le puedo decir eso. Entonces contigo sí que puedo decir lo que pienso y ser como soy. En cambio, con otro profe no*” (INT: p.84)). Every time she entered the extracurricular classroom, her attitude positively changed as she felt she could be who she is: “For

example, I'm not sure which day of the week, I have English with Teacher X, and afterwards I come here. So, when I am there, it's like, you feel bad, right? So, I think that later my attitude changes, like; now I can be who I am and be alright". (*"Yo por ejemplo no sé qué día es de la semana, que tengo inglés con Profe X, y después toca aquí. Entonces es cuando estoy allí, es como, estás mal, ¿no? Entonces, yo creo que después cambia mi actitud y en plan: ahora sí que puedo ser como yo soy y estar bien"*) (INT: p.84)).

In her opinion, experiencing this freedom to be yourself was of vital importance, as this meant she would feel encouraged to fearlessly participate, without having to worry about any negative consequences: "With Teacher X it's like, I don't feel comfortable, I don't feel so great. That is why I never participate with her, like, I am always quiet and don't say anything. But once I get here, I am more who I really am. So I talk more, and well, I don't care if I make a mistake, because I know that if I do, that you are going to correct me, but that nothing will happen to me. So, I feel better and I feel more comfortable". (*"Con Profe X es como, no me siento tan cómoda, no me siento tan bien, por eso nunca participo con ella, en plan, estoy siempre callada y no digo nada. Pero cuando llego aquí, sí que soy más como soy yo, entonces hablo más, y pues me da igual fallar porque sé que si fallo me vas a corregir, pero no me va a pasar nada. O sea, me siento, mejor, estoy más cómoda"*) (INT, p.84)).

### **Experiencing Trust to Fearlessly Participate**

Though it had become clear that María felt she could be herself, it had to be determined where these feelings had originated. When I asked her why she thought she felt comfortable in class, she mentioned it was due to the trust that she and her classmates experienced: "Because we trust each other and feel good". (*"Porque hay confianza con todo el mundo y estamos bien"*) (INT: p.182)). María gave the same reasons when she was asked why she could share more with her teacher than with others: "There is more trust". (*"Hay más confianza"*) (INT: p.13)). I came to see how María established a relationship between feeling comfortable to be yourself, trust, and participation: "If during a lesson you are not comfortable, and you don't trust anyone, you're not going to do anything; you are going to be quiet, not say what you feel, and not talk. On the other hand, if you trust your class, then you can give your opinion, knowing that nothing is going to happen whether it is right or wrong". (*"Si en una clase no estás cómodo, y no*

*tienes confianza con nadie, no vas a hacer nada; vas a estar callada, y no vas a decir lo que sientes, y no vas a hablar. En cambio, si tienes confianza con una clase, pues sí que puedes dar tu opinión y saber que no va a pasar nada, si está bien o mal”* (INT: p.119)). Not only did she link being herself and trust to participation, she also mentioned the impact this had on her learning: “In a class where there is no trust, (...) you can’t express yourself as you want, and you are forced to do what they want you to, and you can’t be yourself. So in the end you don’t do anything and so you don’t learn”. (*“En una clase donde no hay confianza: (...) no te puedes expresar como tú quieres, y pues estás forzado a hacer lo que quieren los demás, y no puedes ser tú mismo. Y al final no haces nada entonces no aprendes”* (INT: p.188)).

María experienced this trust especially through the feedback that the teacher provided to her comments and answers. According to her, in case she did not understand something, she did not have to worry about her teacher’s feedback: “Because since we trust you, asking you something when you don’t understand anything is not a big deal. Unlike with Teacher X, because she may tell me that I am not listening, or that I have to leave”. (*“Porque al tener confianza contigo no te va a tener tanto ningún de esto a preguntarte si no lo entiendes. En cambio, con Profe X a mí me da esto preguntarle, porque no vaya a ser que me dice que no la escucho, o que me tengo que ir de clase”* (INT: p.14)). This positive feedback provoked that she was not scared to make mistakes. As a result, this fearless participation had one tremendous advantage for her in the classroom. This is because she could realize what she had learned by being herself: “(...) if you feel comfortable you say things fearlessly, you can express yourself as you want, and then you realize if you do something well or not. Because if you do not feel comfortable, you are not going to say anything, it’s like “I am not saying anything, because this way they can’t tell me anything”, so you never learn”. (*“(…) si te sientes cómoda dices las cosas sin miedo, entonces puedes expresarte cómo quieres, y entonces te das cuenta si lo haces bien o no lo haces bien. Porque si no te sientes cómoda, no vas a decir nada; en plan, “no digo nada, porque así no me dicen nada”, entonces no aprendes nunca”* (INT: p.186)). In other words, if there was something during her compulsory lessons that she did not understand, she would not let the teacher know, and therefore, not learn.

Although María felt free enough to participate in her own unique way as a result of the trust that had been created, she pointed out that this freedom took always place within

its range of possibilities: “(...) there is always this trust and we are okay, but there are always rules, but there are always rules that, have always been there, right? Like, I am not going to stand on a chair and start screaming, right?”. (*“a ver, o sea, siempre hay confianza y estamos bien, pero siempre hay unas normas, pero siempre hay como unas normas que, desde siempre ¿no? En plan, tampoco me voy a poner a chillar en la mesa, ¿no?”*) (INT: p.184)).

### **Creation of Trust through Practice and Interaction**

Before going into any further detail on the consequences of the concept of trust on both María’s learning over the course and use of the language, I will first elaborate how, according to her, this trust had been created in their classroom. The creation of trust was made possible, in her opinion, by means of the activities, the positive feedback, the natural role of the teacher, and the small amount of students.

First of all, María interpreted the creation of trust as an ongoing process that started from scratch. This bond had been encouraged by means of activities where she had to express herself in front of the teacher and her classmates: “(...) when we started with our classes, some time ago, in the beginning I was also scared when it was my turn or to speak in public and in front of you. But I think that, well, so much time together and having done so many different lessons together, that we have got to know each other more, and since the beginning we have had to present things and talk in front of others. I think this made our trust increase quicker”. (*“(…) cuando empezamos las clases, hace ya tiempo, pues también al principio tenía miedo de salir y hablar en público, y hablar delante de ti. Pero, yo creo que, ya pues, tanto tiempo y haber hecho las clases tan diferentes, que nos hemos conocido más todos, y desde el principio hemos tenido que presentar cosas y hablar delante de todos. Yo creo que la confianza se ha ido haciendo más rápido”*) (INT: p.82)).

Secondly, this process had been further encouraged by the positive feedback the teacher provided. María was not afraid to participate, as she knew that the teacher would not get mad at her: “(...) I tell it without fear, because I know that if I make a mistake that you are not going to get mad at me. If I do something wrong, you tell us, but you tell us in a good way. I am not afraid of what you could tell me”. (*“(…) lo digo sin miedo, porque si fallo sé que no vas a echar la bronca. Si haces algo mal, pues nos lo dices, pero nos*

*lo dices bien. No tengo miedo por cómo me lo puedes decir*” (INT: p.186)). In her opinion, making mistakes all formed part of the learning process. Being corrected on the mistakes she made did not matter as much as a result of the trust she experienced. However, this did not mean she would stop making an effort: “(...) as there is more trust with you, I do not mind doing something. Well, you always have to try to do your best, but like everyone, there are times we make mistakes, and if you trust a person more, then it does not matter as much if this person corrects you instead of somebody else”. (“(...) *como que hay más confianza contigo, pues te da igual, hacerlo. Bueno, siempre tienes que intentar hacerlo bien, pero como todo el mundo, hay veces que cometemos errores, y si tienes más confianza con una persona pues te va a dar igual si te corrige que otra persona*” (INT: p.83)). This took away the fear of how the teacher could respond when she was being herself, and therefore also generated trust: “(...) you say what you have done without the fear of how you may react, so when you realize that you can be who you are, well, then you gain trust with that person, right? I am not going to fake it, I am going to be who I am, because nothing bad will happen”. (“(...) *dices lo que has hecho sin miedo a cómo puedes responder tú, entonces cuando te das cuenta de que puedes ser como tú eres, pues entonces vas cogiendo confianza con esa persona, ¿no? No voy a fingir, voy a ser como yo soy, porque no pasa nada*” (INT: p.187)).

Thirdly, besides the activities and the positive feedback, the teacher’s way of being also inspired trust to María. In her opinion, the teacher was almost like one of the other students to her, as he seemed to understand them perfectly: “When we are here, it is as if you have our age, like, you understand us perfectly, and since we do not notice the age gap, you seem like one of us, you know?”. (“*Que cuando estamos aquí, parece que tienes nuestra edad, o sea, como que nos entiendes perfectamente, y como que no se nota la diferencia de edad, y pareces uno más, ¿sabes?*” (INT: p.82)). This was due to the teacher’s genuine way of relating himself to María and her classmates. From her perspective, this helped her to trust the teacher: “(...) if you transmit trust to us, and you are genuine, like you are, it’s like... well, you transmit more trust in that way”. (“(...) *si tú nos transmites confianza, y tú eres natural, tal cual, en plan... pues nos transmites más confianza así?*” (INT: p.189)). Nevertheless, María could not think of an example.

Finally, María pointed out that the process of creating trust had been facilitated by the opportunities to let go of their shame in combination with the small amount of students:

“(…) as time goes by, you progressively lose your shame, and since we have always been just a few in class, it’s like we have opportunities to lose this shame and gain trust, because if we were many students, well, you don’t trust all of them the same, right? But since we are only a few students, we know each other, and we know… I don’t know, there is just more trust with everyone”. (*“(…) cuando va pasando el tiempo, entonces vas perdiendo la vergüenza, y como siempre hemos sido muy pocos en clase, pues es como que tenemos oportunidades de perder la vergüenza y de ganar más confianza, porque si somos muchos, en fin, no tienes tanta confianza con todos, ¿no? Pero como somos tan pocos, pues nos conocemos todos y sabemos… No sé, hay más confianza con cada uno”*) (INT: p.187)). Besides, these few students also underwent the same experiences, which made it easier for her to exchange trust: “Because we are less, we transmit more trust to each other, and in the end we are all involved in the same situation. So, we all talk, we all participate, and the same happens to all of us”. (*“Porque somos menos, pasamos más confianza entre todos, y al final y al cabo a todos nos pasa lo mismo. Entonces, todos hablamos, todos participamos, y a todos nos pasa igual”*) (INT: p.82)).

### **The Impact of Feeling Comfortable on Foreign Language Use**

In María’s opinion, the generated trust was of crucial importance for her to participate in her own way: “(…) since I trust you more, I can say the things as I think”. (*“(…) como hay confianza contigo, pues puedo decir las cosas como yo las pienso”*) (INT: p.187)). Based on this importance, I wondered whether the experience of trust had anything to do with how she expressed herself in the foreign language. For this reason, I decided to confront her with two different recordings of communicative events where she carried out the same task: one with someone she did not know in advance (the teacher’s brother, Willem), and the other one with her classmate Carolina.

After watching the recordings, she explained how each one was different, and that this had to do with the bond of trust between her and the one she spoke to: “It is different because, like, they look very similar, but I was with Carolina, who I trust more, and later I did it with your brother, who I don’t know at all… I don’t know”. (*“Es diferente porque, en plan, se parece mucho, pero o sea, se parecen mucho, pero estaba con la Carolina, que tengo más confianza con ella, y después hacerlo con tu hermano, que no lo conozco de nada… pues no sé”*) (INT: p.193)). During the interview with the teacher’s

brother, she said that she was not doing a good job as she did not improvise as much. On the other hand, the conversation with Carolina helped her to become more sure about herself when speaking: “Because here I knew that I was not improvising, that I was doing it a bit... worse. And in the other one I felt, after having done this, I was more sure of myself, like; “now I have to believe in myself”. (*“Porque esta sabía que no estaba improvisando, que lo estaba haciendo un poco más... mal. Y en la otra me sentí, como que después de haber hecho esto, pues más segura, en plan: “ahora tengo que confiar en mí”* (INT: p.214)). Consequently, I asked her if she thought her feelings affected how she improvised, to which she agreed: “Because if you feel well, you can improvise better, right? Whereas, if you feel bad, it is possible that it may be harder to improvise”. (*“Porque si tú estás bien, pues puedes expresarte mejor, ¿no? En cambio, si estás mal, pues te puede costar más improvisar”* (INT: p.214)).

Based on the previous analysis, we can state that María’s feelings during the conversation had an impact on how she expressed herself. These impressions that she experienced could change during the conversation, and therefore influence her way of expressing herself. She expressed this thought while observing her previously mentioned conversation with the teacher’s brother over Skype, where her fear almost impeded her from speaking. She pointed out that at a stage where she fearlessly shared with Willem that she believed him, her feelings had been changing during the conversation. As she had started to feel more comfortable, she felt nothing bad would happen to her for participating: “Well I was not just going to say anything. (laughing). (...) I don’t know, I think that as I had been talking already a bit at that stage, I said; “He isn’t going to do anything to me if I say something, nothing will happen”, so, I don’t know”. (*“Pues no me iba a quedar callada (riéndose). (...) No sé, yo creo que en ese momento ya como había estado hablando un poco, pues dije: “tampoco me va a hacer nada si lo digo, si no va a pasar nada”, entonces, no sé”* (INT: p.80)).

### **Starting to Believe in Yourself through Practice**

Although her improvising according to María depended especially on how she felt, she did point out she needed those moments of improvisation in order to see what she had learned and to become aware that she could actually do it: “Before I was more scared, because, I thought, and I still think that sometimes, I feel very ashamed. Because it is not an easy language, and so I think that I am doing something wrong and that I don’t

know anything. But when I improvise, I realize that maybe I haven't done such a bad job, so it's like: "maybe I can actually do it", you know?". (*"Antes me daba más miedo, porque, o sea, yo pensaba, y lo sigo pensando a veces que me da mucha vergüenza, porque para mí no es un idioma fácil, y pues pienso que lo hago mal y que no sé. Pero cuando improviso, y me doy cuenta de que a lo mejor no lo he hecho tan mal, entonces es como que igual sí puedo hacerlo, ¿sabes?"*) (INT: p.81)).

Holding conversations by herself had led to a change in her belief system. During these encounters, she realized she was able to express herself in her own unique way, instead of saying something the teacher wanted her to: "(...) you are being yourself and you realize what you know and do not know. Because, if you are expressing yourself as you want, you are being as you are, so you realize if you truly know, or not. Because if I, for example, have to say something you're telling me to say, it's like obligatory, right? So, if I am saying something that I want, then I am free to express myself as I want to, so you realize if you know or not". (*"(...) estás siendo tú mismo y te das cuenta de lo que sabes o no. Porque, si te estás expresando como tú quieras, estás siendo como tú eres, entonces te das cuenta si sabes de verdad, o no. Porque si yo por ejemplo tengo que decir una cosa que me estás diciendo tú que diga, es como obligado, ¿no? Entonces, si yo estoy diciendo lo que yo quiero, soy libre de expresarme como quiera, entonces te das cuenta si sabes o no"*) (INT: p.184)). She further reinforced the same idea later on: "(...) because I can say the things as I think. So, when I realize I am able to do something, without you telling me so, that's where I learn the most". (*"(...) porque puedo decir las cosas como las pienso. Entonces, cuando yo me doy cuenta de que soy capaz de hacer algo, sin que tú me lo hayas dicho, es como aprendo más"*) (INT: p.187)).

By realizing she was able to express herself in her own way, she started to let go of the fear of maintaining conversations: "(...) I feel very ashamed when talking in front of people. And thanks to here, it is like I have been learning little by little to speak first in front of them (classmates), then in front of your brother, after that the students from Massachusetts, and so, it is like little by little I am losing the fear to speak in front of people". (*"(...) a mí me da mucha vergüenza hablar delante de la gente. Y gracias a aquí, es como que he ido poco a poco aprendiendo hablar delante de primero de ellos,*



*luego delante de tu hermano, después los de Massachusetts, y pues, es como poco a poco voy perdiendo el miedo al hablar delante de la gente” (INT: p.19)).*

In the same vein, when I asked María if she could share with me the biggest difference in herself at the beginning and at the end of the course, she emphasized she had started to believe in herself more: “Mmm, believing (...) believing in myself, because, well, I already did things on my own... But I said (...) “I do them or wrong”, or... You know? I always expected a mistake, right? From the moment we began until now, well, I have done things saying “yes, I am able to do it”, “I can do it”, and in the end I did, right?” It is like... I don’t know. Here for example during the interview (with Willem), I thought something bad would happen. I couldn’t step forward; I was very much ashamed. But after Park Güell and Plaza Cataluña, well I did not mind as much anymore”. (*“Mmm, confianza (...) confianza en mí, porque, o sea, antes ya hacía cosas pero... digo (inaudible) “las hago mal”, o... ¿sabes? Siempre esperaba algún fallo, ¿no? Desde que empezamos hasta ahora, pues, he ido haciendo las cosas diciendo “sí que sé hacerlo”, “puedo hacerlo”, pues al final lo hacía, ¿no? Y es como... No sé. Aquí por ejemplo en esta entrevista (con Willem), a mí me va a dar algo. No podía salir, me daba mucha vergüenza. Pero después de Park Güell y Plaza Cataluña, pues es como que ya lo hacía y me da igual” (INT: p.191-192)).*

Due to this change in her beliefs, she stated that if she had to carry out the conversation from the beginning of the course with Willem again, she would now do so differently: “(...) that is what I have been improving, right? Like, if I had to do the interview with your brother again, I surely wouldn’t mind. Because if I have been able to do it with someone that I don’t know at all... Like, I don’t know, I have been improving that”. (*“(...) es lo que he ido progresando, ¿no? O sea, si yo ahora volviera a hacer una entrevista con tu hermano, seguramente me daría igual. Porque si lo he podido hacer con una persona que no conozco de nada... O sea, no sé, he ido progresando en eso” (INT: p.193)).*

### *4.1.3 Summary*

#### Interpretation of the Designed Social Environment

Instead of lessons where she had to adapt to the teacher's explanations and carry out a wide range of activities that did not give her enough time to think and come to understandings, María felt the extracurricular lessons were more adapted to the students' needs and interests. Here, opportunities to think for herself about the foreign language before discussing them freely in both collaborative practices and open class discussion allowed her to learn how she could especially use this new information when talking to strangers. She realized that no matter how well she prepared her guideline, she could not control what the other person would say. As a result, by improvising in the shape of anticipating, she realized that she was improving and that she was able to express herself and as a result lose her fear to do so.

#### Experience of the Designed Social Environment

Throughout the course María felt free to be herself. In her words, this stands for saying what you think and not having to change for anyone. This feeling had been caused by the trust she experienced between all participants. The activities where she had to express herself, the positive feedback, the teacher's genuine interaction and the small amount of students had encouraged this bond of trust to grow. The concept of trust not only made her fearlessly participate in class, it also affected her use of the language. This is because the more comfortable she felt, the less hard it was for her to improvise. Nevertheless, María experienced that these moments of improvising particularly helped her to not only learn how to express herself, but also to lose her fear and believe in herself more.

## 4.2 Agency-Based Classroom Discourse Analysis of the Selected Communicative Events

### 4.2.1 Communicative Event 1

For María it was her first time ever to speak to a foreigner in English. This communicative event has been chosen because the self-created guideline did not only enable her to carry out a conversation adequately; it also enabled her at one stage to freely create with the foreign language as she wanted. It is not only worth mentioning that she improvised; she did so while facing her fear of talking to a foreigner.

### Transcript

- 1 Dirk [Turns around pointing through the room to María.] Next [/] i::s... Yes! Good  
2 luck!
- 3 María [p] No. [p] No. [María walks to the computer and takes place next to Dirk]
- 4 Dirk Tú puedes, come on, let's go. | Mi hermano no es tan mala persona. [class  
5 laughs] | [p] Tú puedes, you can do it | | [María breaths out and moves her  
6 hand over her forehead and tail] [p] tú puedes.
- 7 María [p] No.
- 8 Dirk [pp] Dale, dale...
- 9 María [∅] Hello Willem! [the whole class laughs, including María]
- 10 Dirk [whistles] Go on, it's ok.
- 11 María [f] [/] Hello!
- 12 W Hi | how are you?
- 13 María [/] I'm fine, and you?
- 14 W I'm doing great, tha::nk you.
- 15 María [/] Can I ask some question?
- 16 W Of course, go ahead! [María wipes a tear away]
- 17 María Who | who got the best marks in school?
- 18 W Dirk. [the whole class laughs, including María]
- 19 W Yeah, I think Dirk, yeah, yeah | yeah, me, my grades were alright | not bad |  
20 [María looks at Dirk smiles and shrugs her shoulders to show she does not  
21 understand, Dirk nods, and she keeps on smiling] but not good either.
- 22 María Oh | ok. | [María and Willem laugh] Second question | |
- 23 W Yeah.

- 24 María [le] Who is the most handsome?
- 25 W Me | | [María and class laugh out loud] [f] Stupid question! [Everybody laughs]
- 26 Dirk [f] | | Liar!
- 27 María <6> [points finger at Willem] I believe you!
- 28 María [f] Hey!
- 29 W [f] Yeah! Woohoo! [María laughs, then looks up if she said something wrong]
- 30 María Ok, thanks for your answers | nice to meet you. [Smiles and waves]
- 31 W Nice to meet you too! Well done!
- 32 Dirk [ff] Well done! Give her an applause! Really good! | Well done!

### **Analysis of the Communicative Event**

Before the conversations were held with Willem, María was very nervous; she asked if she could carry out the interaction with her friend Núria next to her, and kept on asking questions that showed she was worried. After I spoke with María (telling her that she did not have to worry because she had been able to do it very well in practice) she decided to give it a try.

When it was her turn, María slams her guideline on the table, comes closer to the laptop and sits down. In almost a desperate voice she says she does not want to do it [2]. The teacher who sits next to María tries to calm her down and says on several occasions she can do it in both English and Spanish, joking that his brother is not a really bad person [4-6]. After expressing once more she does not want to do it [7], she finally takes the initiative to speak after the teacher's final encouragement [8]. María starts with a doubtful "Hello Willem!" [9]. However, as soon as the class starts to laugh, she turns around to them and starts to laugh as well. It seems as if she immediately loses her fear; she suddenly greets Willem again, but this time with more energy and conviction [11]. When Willem greets her and asks how she is doing [12], María anticipates by telling him she is doing fine and returns the question [13]. When Willem tells he is doing great [14], she continues by asking him if she can ask him some questions [15].

When Willem encourages her to proceed, you can see her wipe a tear away from the fear she experienced [16], but then asks who of the two brothers obtained the best marks at school [17]. When Willem says without any hesitation that it was Dirk [18], it makes

María and the whole class laugh [18]. Willem then gives an elaborated answer in which he explains that his grades were alright, but not good either [19-21]. By her facial expression, we can conclude she does not understand what Willem is talking about. She looks at Dirk, smiles, shrugs her shoulders to show she has no idea, and then anticipates by showing through a short comment she has been listening [22]. Immediately after this, she decides to briefly introduce her second question [22].

When Willem gives her a sign that she may continue [23], she asks the question that she has been looking forward to the most, as can be seen by her intonation, pace, and word stress: “[le] Who is the most handsome?” [24]. When Willem responds to this question “Me | | [f] Stupid question!” [25], it creates a lot of laughter in the classroom, especially from María. As a response, the teacher jokes along and calls Willem a liar [26]. María, who has been laughing thus far, decides to respond to both of these comments by sharing what she feels. She uses gestures that indicate she has an idea of how to respond, and starts looking for words [27]. Even though it takes her six seconds to convert her thoughts into English, she is able to successfully share her opinion regarding both comments in English: “I believe you!” [27]. Afterwards, she looks up as if she has said something crazy, but both the teacher’s [28] and Willem’s reaction [29 ] positively reaffirm that what she has said is correct and also funny.

María keeps on smiling and decides to close the interaction by thanking Willem and telling him it was nice to meet him [30]. Willem responds by telling her it was nice to meet her as well and says she has done a great job [31]. The teacher finishes the interaction by encouraging the class to give her an applause, and also tells María it was really good [32].

## Analysis of the Communicative Event

### Interview with Willem Lagerwaard (Dirk's brother)

Cómo...	1. En Español/Catalán	2. In English
¿Cómo saludarías a Willem?	Hola! Me llamo Maria.	Hello! My name is } Maria.
¿Cómo continuarías la conversación?	<del>Hola!</del> ¿Que tal estás?	& How are you? }
¿Cómo introducirías una pregunta?	¿Puedo hacerte una pregunta?	(Can I do some question?)
¿Qué le preguntarías? Pregunta 1:	¿Quién sacaba mejores notas?	Who <sup>got + past</sup> gets <sub>present</sub> the best marks?
¿Cómo reaccionarías a algo que te sorprende (+, + and -)? 3x	+ <del>Really!</del> En serio? +/- OMG? <del>Really!</del> !! - OMG... <del>Really?</del>	+ Really? } +/- OMG! Really? } - OMG... Really? } great! Try to think of an alternative.
¿Qué le preguntarías? Pregunta 2:	¿Quién es más guapo?	Who is the most handsome? } (Haha, cool question.)
¿Cómo preguntarías por más detalles?	¿Puedes explicar más?	Can you explain more? }
¿Qué harías si Willem dijera algo que no entiendes? 2x	¿Puedes repetir lo que has dicho? ----- & No te entiendo	(Can you repeat what did <del>you</del> you say? ) } ----- said? } I don't understand you }
¿Cómo le darías las gracias por las respuestas?	Gracias por tus respuestas	Thanks for your answers. }
¿Cómo te despedirías?	Adiós y encantada de conocerte.	Goodbye and nice to meet you. }

Great sentences Maria, well done!  
Think of alternatives for "really, omg" and  
you are ready! ☺

Dirk

04/12/2017

## **Features of Agency**

Over the communicative event we can observe María's agentive acting by her flexible implementation of her guideline. Despite her fear of talking to Willem she paraphrases her ideas, anticipates, actively listens and even voluntarily shares her opinion at the end.

*Unique individual (Donato, 2000: p.46)*

The steps from the guideline upon which María's planned creations are based include the teacher's ideas about values, assumptions, and beliefs. However, whenever María creates with the language outside of her planned guideline, she shows her own values of politeness by asking how Willem is doing [13]. Apart from that, based on her own assumptions of the conversation and the person she is talking to, she believes that – as soon as Willem has shared he is the most handsome and that she has asked a “stupid question” [25], then she can freely anticipate by telling Willem she believes him [27].

*Control over one's own Behavior (Duranti, 2004: p.453)*

During the conversation, María is in constant control over her behavior, as she needs to decide for herself how to implement her guideline. Regarding this behavior, María mainly holds on to her preparation, but also paraphrases her ideas. She does so in different ways. First, she adds more information when asking who got the best marks [17]. Secondly, she blends two of her ideas at the end of the conversation when thanking Willem for his answers and telling him it was nice to meet him [30].

*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

María follows her self-created guideline as much as she can. She starts by greeting Willem [11]. However, as Willem asks her first how she is doing, she cannot ask him this question from her planning [12]. However, she correctly anticipates and returns this question [13]. She falls back on her planning, and asks if she can ask Willem some questions [15]. She asks both questions from her guideline [17,24] and finishes the conversation in line with her planning by thanking him and saying it was nice to meet him [30]. However, although she does not understand Willem at one point [22], she does not ask if he can repeat this or say she does not understand him, which was what she had written down in her planning.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

María assigns personal significance to Willem's comment on him being the most handsome [25]. Despite her experienced fear, María laughs and chooses to voluntarily anticipate in the foreign language. The relevance she assigns can be seen in her determination to express what she feels after six seconds [27]. However, María does not seem to assign any personal significance to Willem's first response. This can be noted in her deliberate decisions not to anticipate her lack of understanding of what Willem has told her. This decisions shows she does not assign as much significance [22].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

As for her cognitive involvement, María shows that her consciousness allows her to maintain a conversation over Skype in the foreign language. She can find her own solutions in the foreign language to various problems: anticipating a question [13], introducing her second question [22], voluntarily expressing what she feels [27], and anticipating by recognizing comments [22,30]. As for her emotional involvement, her nerves almost take over her control in the beginning [3,7], but when the class starts to laugh after her opening [9], she does the same, and a change in her feelings can be seen through her convinced and energetic greeting [11]. Although she may still be nervous, María tells Willem she is doing fine [13]. Both her cognitive (her understanding of Willem and use of the foreign language) and emotional involvement (her expressions of what she feels) are visible in her self-regulated activity when she tells Willem she believes him [27]. This is combined with correct gestures and an appropriate intonation, which show cognitive and emotional awareness of her message in the foreign language.

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

María has been creating in the foreign language in different ways. She anticipated a question by responding and returning the question [13], paraphrasing her ideas by adding more information [17] blending two steps together [30], creating links between prepared communicative steps [22], and actively listening by making short comments [22, 30]. Apart from that all creations are grammatically correct, and her determination to express her feelings regarding what Willem has said is especially worth noticing. It takes María six seconds to self-regulate her activity, but does so successfully [27].



### **Perezhivanie as an Observable Phenomenon**

The first communicative event provides examples of how María self-regulates her activity by acting upon her *perezhivanie*. In the beginning, even though she had not even met Willem, just the interpretation of having to maintain a conversation with a stranger in English (cognition) is something that generated a lot of fear for her (emotion). This can be observed when it is her turn to speak to Willem; both her gestures and expressions in Spanish indicate she does not want to do it [3,7].

Before discussing her decisions to either volitionally act in the foreign language or not, it is worth noticing is that at the beginning of the conversation María is indirectly forced to act upon her *perezhivanie* when Willem asks how she is doing [12]. However, even though her interpretation of the encounter (cognition) makes her feel scared (emotion), this unity of her *perezhivanie* is not visible in her self-regulated activity. Instead, María self-regulates her activity by expressing that, based on her personal interpretation of the event (cognition), she is doing fine (emotion), and returns the question [13]. From this moment on María sticks to her guideline. The relevance she assigns to the communicative event can be seen in two different occasions: through a volitional decision to act upon her *perezhivanie* in the foreign language, and a deliberate decision not to do so.

On the one hand, we can see through María's non-verbal communication that she has no idea what Willem is telling her regarding the first question [19-21]. In relation to her *perezhivanie*, this means she has therefore not been able to cognitively interpret nor emotionally evaluate Willem's explanation. Nevertheless, the experience of not being aware of what takes place during the interaction due to a lack of understanding and the feeling this generates is what forms the *perezhivanie* that María has to act upon. Instead of (re-)acting to this *perezhivanie* by trying to find out what Willem said (by using her guideline), María makes the conscious decision to briefly affirm what he said, and continue the conversation by improvising the introduction to her second question [22].

On the other hand, regarding Willem's second response, María does understand what he has told her. Because as soon as Willem explains he is the most handsome brother and tells her it is a stupid question, she starts to laugh [25]. Shortly after her teacher calls

Willem a liar [26], we can observe María chooses to volitionally act in the foreign language upon her *perezhivanie*. The emotional evaluation (emotion) regarding her understanding and interpretation of both Willem's and the teacher's comment in the foreign language (cognition) are reflected in her self-regulated answer in the foreign language. That is, she volitionally expresses that she – unlike her teacher – believes Willem, and completes these words with a correct intonation and gestures [27].

All in all, the role of María's *perezhivanie* played a crucial role in her self-regulated activity. On the one hand, she only voluntarily anticipated once by sharing the emotional evaluation of her *perezhivanie* regarding her understanding of what Willem and her teacher had said [27]. By her determination to express herself after six seconds of self-regulation, we can observe the personal significance this comment has for her. On the other hand, she was not able to interpret and emotionally evaluate Willem's linguistic creation due to a lack of understanding of the foreign language. Although this also caused a *perezhivanie* upon which she had to react, she decided as a result not to act upon this lack of understanding in the foreign language. Instead, she reacted by making a brief comment and falling back on her guideline [22]. Finally, we also saw at the beginning that, despite the experienced fear caused by her interpretation of the conversation, she explained she was doing fine. Thus one's *perezhivanie* does not always have to match his eventual self-regulated activity.

#### 4.2.2 Communicative Event 2

##### Justification of the Communicative Event

This interaction has been chosen as María openly expresses herself by flexibly using her role-card and improvising in the foreign language in different ways. She especially anticipates language creations from Mary by sharing both her emotions and thoughts through verbal and non-verbal communication skills.

##### Transcript

- 1 Mary [/] What is your name?
- 2 **María** My name is Sofía, [/] and you?
- 3 Mary My name is Jessica, I am twenty-eight.
- 4 **María** I am | twenty | three | yes, yes.
- 5 Mary [f] Soy la mayor de todas!
- 6 **María** Yes.
- 7 Mary [/] What do you like | to do?
- 8 **María** Ehm, | In my free time I like, ehm, | videos and photos in  
9 Instagram ::and <3> blogger, and sometimes a...
- 10 Mary [Interrupts] Youtuber?
- 11 **María** Yea::h.
- 12 Mary I, I like to sing a::nd dance and act.
- 13 **María** Oh my God.
- 14 Núria [Hits María on her arm] [f] Sofía?! [f] You're Instagrammer!?  
15 You're blogger!
- 16 **María** [Counts on her fingers] I'm Instagrammer, blogger and Youtuber.
- 17 Joan [f] Blogger, [makes a series of gestures to indicate the three  
18 different hobbies] Instagrammer, and Youtuber and sometimes...
- 19 Núria [Puts her hand on her forehead] [f] Oh my God! Sofía is  
20 multiusos! [Makes a gesture with both hands, indicating she is  
21 doing many things]
- 22 Mary [/] Your job is? [ \ ] Instagrammer?
- 23 **María** No, my job | is | vet.

24 Mary Vet? Ah!

25 **María** Ah!

26 Mary [ac] I'm singer, dancer, producer, actress and model.

27 **María** Oh my God

28 Mary [ac] Five five. [Indicates with her hand she has five jobs]

29 **María** == you are total. [Laughs]

30 Mary [f] The money!

31 **María** The money.

32 Mary [/] What make you special?

33 **María** I'm special because I'm very

34 Mary [Interrupts] I'm pretty. [Makes a movement with her hand under  
35 her chin to indicate she's pretty]

36 **María** == romantic. Yeah. [Let's her hair wave with her right hand]

37 Mary And romantic. [ac] I'm special because I like winter.

38 **María** Oh! [Both laugh] You are very special. [Let's her hair wave with  
39 her left hand]

40 Mary [f] Yes, I love! [Points at herself] | Do you have pets?

41 **María** I don't have pets.

42 Mary I have one dog.

43 **María** [f] Oh my God!

44 Mary María has two cats, [puts two fingers in the air] but I have one  
45 [puts one finger in the air] dog. [Both laugh] I have one sister,  
46 little [indicates with her hand she is small] sister.

47 **María** I don't, I have one brother and

48 Mary [Interrupts] María has one brother and you have one...

49 **María** No, I don't ha...- I have one brother and two sisters, and María  
50 have one brother only.

51 Mary [Laughs] Oh, only? [Makes a gesture to indicate whether that is  
52 all] Ehm | where are you from? [Puts her hand in the air]

53 **María** I'm from for here. [Points at the table]

54 Mary I'm from California.

55 **María** Oh my God! You are |

56 Mary [Interrupts] [f] Yes!

57 **María** == the best | in the | world! [Laughs] [Starts looking at Dirk to  
58 see how much time there is left]  
59 Mary Yes.  
60 Dirk <5> [f] Time!

### **Analysis of the Communicative Event**

At the beginning of the conversation, Mary starts by asking for **María**'s name [1]. **María** responds to this that her name is Sofía, and shows interest by asking the same question back [2]. Mary explains her name is Jessica and that she is twenty-eight [3], **María** voluntarily shares her age as well, and says after some doubt she is twenty-three [4]. Mary cannot believe this, as this means she is the oldest, and shares this in Spanish [5]. Nevertheless, although Mary expresses this in Spanish, **María** maintains the conversation in English by agreeing to what she said [6].

Mary takes the initiative afterwards, and asks what **María** likes to do [7]. **María** explains that in her free time she likes to make videos and photos for Instagram, and is also a vlogger [8-9]. In the middle of her sentence she is interrupted by Mary, who finishes her sentence by guessing she is a "Youtuber?" [10], which **María** affirms [11]. After this, Mary voluntarily shares her hobbies as well, and explains she likes to sing, dance and act [12]. By the expression "Oh my God" [13] we see **María** is impressed by Mary's hobbies.

All of a sudden, **María** is interrupted by Núria, who is having a speed-date with Joan. Joan has just told Núria that **María** is also an Instagrammer. Núria is clearly upset, because she thought **María** was only a blogger and tells her this [14-15]. But when both **María** [16] and Joan [17-18] explain she is an Instagrammer, blogger and Youtuber, she can only say how impressed she is in a mix of English and Spanish by saying "Oh my God! Sofía is multiusos!" [19-21]. Even though Mary does not participate in this exchange, she picks up on the information and based on what she has understood, asks **María** if being an Instagrammer is also her job [22]. To this question she responds that she is a vet [23], which positively surprises Mary [24]. Afterwards, Mary voluntarily explains she has many jobs; she is a singer, dancer, producer, actress and model [26]. **María** shows how impressed she is [27], which encourages Mary to repeat the amount

of jobs she has [28]. **María** anticipates this by saying that in her opinion Mary is “total” [29]. Mary expresses that she must have – or make – a lot of money [30], which **María** confirms by repeating what Mary said [31].

Mary continues by volitionally asking **María** what makes her so special [32]. When **María** is about to explain she is romantic [33], Mary interrupts her, by guessing she is pretty [34-35]. **María** finishes her sentence by saying she is romantic [36], which Mary anticipates by repeating what **María** said and sharing that she is special because she likes winter [37]. Both laugh about this, and **María** affirms that this makes her special [38-39], to which Mary explains she loves winter [40].

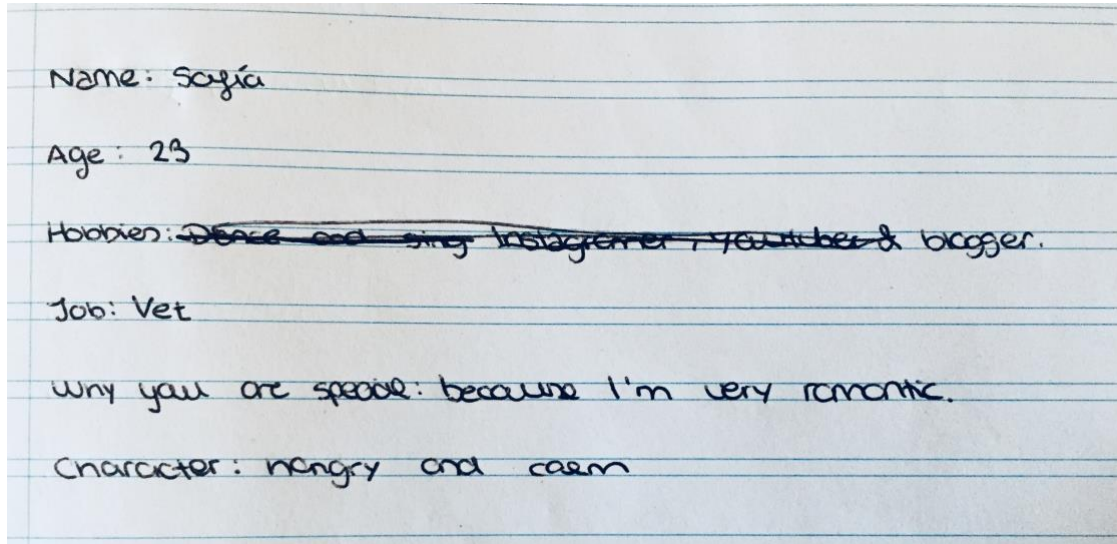
Mary once more takes the initiative by asking if **María** has pets [40], which does not seem to be the case [41]. Without having been asked to Mary explains that she has a dog [42]. To which **María** shows once more that she is impressed [43]. Mary decides to continue, as she wants to make clear that in her real personal life she does not have a dog, but two cats, which makes both of them laugh [44-45].

Instead of asking a volitional question, Mary now takes the initiative to make up she has a little sister [45-46]. **María** does not anticipate the content of Mary’s message, but takes the initiative to explain she has a brother [47]. However, before she can continue, Mary has found a reason to interrupt her, because she knows **María** has a brother in her real life, and shares this [48]. Before she can finish her interpretation, **María** interrupts her to indicate that the difference between her and the “real **María**” is that her fictional character has one brother and two sisters, whereas the “real **María**” only has one brother [49-50]. This makes Mary laugh, who responds by saying “Oh, only?” [51], as if having one brother is not already enough.

As **María** does not answer, Mary takes the initiative to ask where she is from [52], while waving with her hands as if she does not know what else to ask her. When **María** answers – while pointing her pen at the table – that she is from Barcelona [53], Mary does not wait for her to ask the same question. Instead, she explains spontaneously that she is from California [54]. **María** cannot believe this, and by means of her gestures and

word stress she indicates that she really thinks Mary is the best in the world [55+57-58]. Mary shares she thinks the same [59]. Just when they both look up to the teacher to see if their time is up, the teacher says it is time [60].

### Role-Card



### Features of Agency

As for María's agentive behavior, she actively listens in different ways to Mary's questions and comments. Apart from that, her volition to ask questions and share both her feelings and unprepared information also stands out.

#### *Unique individual (Donato, 2000: p.46)*

During the interaction, María explains her role-card to Mary but also improvises. These creations include María's personal values and assumptions. On the one hand, she assumes during several occasions that she can freely share what she feels about her based on what she has understood from Mary's character and her relationship with her [13,27+29,38,55+57]. On the other hand, her values towards Mary are based on respect; she shows through active listening that she is paying attention to what she is saying by making short comments [6,11,25,31,36,38].

#### *Control over one's own Behavior (Duranti, 2004: p.453)*

Throughout the conversation, María indeed uses her self-created role-card to explain all her pre-determined personal information [2,4,8-9,16,23,33+36]. However, as her role-

card merely includes a few words and short sentences, she paraphrases her ideas by trying out new combinations in the foreign language. She does so through short sentences when expressing her name [2], age [4] and job [23], and through longer creations when explaining her hobbies [8-9, 16] and what makes her special [33+36].

*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

María implemented her role-card throughout the entire conversation. Nevertheless, this was also achieved by Mary, who continuously asked her questions to keep the interaction going [1,7,10,22,24,32,40,51,52]. The only aspect from her role-card that María did not mention were her character traits: being hungry and calm.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

María assigns personal relevance to the communicative event through her initiative. First, she does so by voluntarily asking a question related to Mary's personal information [2]. Secondly, María shows her volition when sharing personal information about her imaginary family [47] and then comparing this to her real family [49+50] without being asked to. Finally, María also voluntarily anticipates by expressing her feelings when reacting to Mary's explanations on who she is and what she does. She tends to use the expression "Oh my God" [13], and combines this with her interpretation [27+29,38,55+57]. However, although Mary shows her surprise as if having only one brother is not enough [51], María decides not to anticipate this, which shows the little significance she assigned to this question.

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Apart from the previously mentioned volitional creations, María shows her cognitive involvement in other ways as well. She does so by reflecting on how to express her age [4], actively listening to affirm Mary's creations through short comments [6,11,25,36] or re-using her vocabulary [31], and sharing unprepared information when being asked to about her pets [41] and where she is from [53]. Her emotional involvement was discussed in the previous paragraph [13,27+29,38,55+57]. However, both María's cognitive and emotional involvement are also visible through her use of non-verbal



communication skills. Sometimes, her intonation, gestures, and pauses enable her to transmit either her linguistic content in the foreign language or her personal understanding of it [2,4,16,23,31,33+36,49-50,53]. On other occasions, these non-verbal skills reflect her feelings in connection to what she has been told [2,29,55+57].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

We analyzed María actively created in the foreign language by paraphrasing her ideas [2,4,8-9,16,23,33+36], actively listening by affirming Mary's creations through short comments in English [6,11,36] or by re-using her vocabulary [31], sharing unprepared information when being asked to [41,53] or voluntarily [47,49-50], asking a personal question [2] and openly sharing her feelings about what Mary has said [13,27+29,38,55+57]. Most of the time, her self-regulated creations in the foreign language are grammatically correct [2,4,6,13,27,31,33-36,38,41,47,55-57], but sometimes they are not [8-9,16,23,29,49-50,53]. Nevertheless, she always makes herself understood and is able to understand everything. Apart from that, when Mary makes a comment in Spanish, she is determined to pursue the conversation in English [6].

### **Perezhivanie as an Observable Phenomenon**

In this communicative event we can observe a fearless María who openly engages during the speed-dating activity in order to share her *perezhivanie* with Mary by means of volitional anticipations and contributions in the foreign language.

On the one hand, regarding her anticipations, she especially does this by freely sharing the emotional evaluation from her *perezhivanie*. That is, her self-regulated comments in the foreign language reflect both an understanding of Mary's messages (cognition) and how her own interpretation regarding these make her feel (emotion). In lines [13+27+29,38,43,55+57] she freely shares these emotional evaluations with Mary. This begins when Mary tells her that she sings, dances, and acts [12]. María's interpretation of Mary on having three different hobbies (cognition) is something that amazes her (emotion). This is reflected in her message, as she shares her emotional evaluation of surprise (emotion) in the foreign language (cognition) by saying "Oh my God" [13]. The self-regulated expression "Oh my God" is one that she also uses when Mary tells about her hobbies [27], her dog [43] and that she is from California [55].

María not only anticipates during the communicative events by purely sharing the emotional evaluation of her *perezhivanie*; on different occasions she combines this with her intellectual interpretation of what she has been told in the foreign language (cognition). First, after her understanding of Mary's comment that she is a singer, dancer, producer, actress and model [26] (cognition), María is clearly amazed by this (emotion). Both the emotional and cognitive aspects from her *perezhivanie* are present within her self-regulated activity. After sharing her emotional evaluation through the "Oh my God" expression [27], she also tries to express in the foreign language how she feels regarding her interpretation: "You are total" [29]. Secondly, when Mary tells she is from California [52], she expresses her emotional evaluation first by saying "Oh my God" [55] (emotion), and then shares how she feels in the foreign language in relation to her interpretation (cognition): "You are | the best | in the | world!" [57]. As can be seen, her amazement (emotion) is also reflected in her use of non-verbal communication skills, as she emphasizes the words and correctly uses her pauses. Finally, María also reacts to Mary when she explains that she is special because she likes winter [37]. That is, after a brief emotional response of surprise "Oh", she shares the intellectual interpretation of her *perezhivanie*: "you are very special" [38] while letting her hair wave to show her interest to Mary during the speed-dating activity [39].

On the other hand, in relation to her volitional contributions, María shares without having being asked to disclose information about her family in the foreign language. If we look at the transcription, we see that Mary takes the initiative by explaining she has a little sister [45-46]. Instead of sharing either her intellectual interpretation from her *perezhivanie* about what she has said or her emotional evaluation, we see through her self-regulated response that María is determined to share a personally significant part of the interpretation from her *perezhivanie*. It reflects her understanding of what Mary has told her (cognition), but especially her willingness to express how she interprets her own created personality in context (cognition). That is, she explains she does not have a little sister, but does have a brother [47]. Before she can continue, Mary interrupts her by saying that she knows "the real" María has a brother [48]. Now María interrupts her, and decides to act upon her understanding of María by clearly explaining her intellectual interpretation from her *perezhivanie* regarding her own created personality: "No, I don't ha...- I have one brother and two sisters, and María have one brother only"

[49-50]. Her interruption, volitional contribution, and word stress underscore the personal significance of her character and the relevance of the communicative event.

Apart from these anticipations and volitional contributions, she also assigns her relevance to the communicative event and her significance to Mary by asking a volitional question at the beginning of the conversation. Based on her understanding of the communicative event and her interpretation that she still does not know anything about Mary (cognition) she is curious (emotion) to discover who Mary's character is. This *perezhivanie* is reflected in her question on what her name is [2]. However, it must be said that this question was asked by Mary first. So whether she asks the same question out of personal significance or out of politeness cannot be determined.

However, there is one moment where María does not respond to one of Mary's questions. This happens when Mary laughs and asks if having one brother is not enough already: "Oh, only?" [51]. Whether María's decision not to answer is because of Mary's intonation or due to a lack of understanding or assigned personal significance cannot be determined. As a result, María asks another question [53].

All in all, we can state that during the second communicative event María fearlessly shares her *perezhivanie* with Mary. She did so in three different ways. First, by anticipating what Mary had said by either sharing the emotional evaluation of her *perezhivanie* [13,27,43,55] or her intellectual interpretation regarding what Mary had told her [29,38,57]. Secondly, by voluntarily sharing personally significant information without having been asked to [47,49-50]. Finally, María also voluntarily asks questions to either ask something that is personally significant or out of politeness [2]. However, beside these three cases, María also chooses at one stage not to respond to Mary [51]. Whether this is because of a lack of understanding or personal significance, or due to Mary's intonation, cannot be determined.

### 4.2.3 Communicative Event 3

#### Justification of the Selected Communicative Event

This communicative event has been chosen as María now confidently maintains a conversation in English with a foreigner. She uses her planning in a very flexible way by frequently improvising. She does so by paraphrasing her planned ideas, anticipating what the tourist says, voluntarily asking improvised questions, empathetically adapting her language use for the person she is talking to, and sharing her feelings.

#### Transcript

- 1 María [f] Excuse me.
- 2 Tourist Yeah.
- 3 María [/] Do you speak English?
- 4 Tourist Ehm, a little bit.
- 5 María My | Ehm, me too. [Points at herself] [/] Ok? [Makes a gesture towards  
6 her with the same hand, indicating she does not have to worry] | *My*  
7 *name is María* [Points at her again] *a::nd* | *we* (points at Núria) *have an*  
8 *English project*, and I need to talk | with | you [Points at her] | for  
9 example. [/] Can I ask y::ou a few questions?
- 10 Tourist [/] What did you say is the last word?
- 11 María [/] Why? [Inclines her head so she can hear her better]
- 12 Tourist What is the last word? I don't understand you.
- 13 María [/] You don't understand me? [Points at herself]
- 14 Tourist Yeah, a little bit. [ac] Yeah, yeah, yeah, I understand you.
- 15 María [/] [p] *Can I ask you* | *some questions?*
- 16 Tourist Yeah, ok.
- 17 María [/] Ehm, do you like Barcelona?
- 18 Tourist Yeah.
- 19 María [/] Yeah? [Nods her head] Ehm | where are you from?
- 20 Tourist Austria... Yeah?
- 21 María | | Whoa! [Smiles and looks at Núria]
- 22 Tourist Austria, not, not Australia. Austria (not understandable). Hahaha.
- 23 María Eh, what do you like the m::ost | about Barcelona?
- 24 Tourist Ehm, | | It was the church of family | you know?

- 25   María           Yeah. [Nods her head to indicate she does]
- 26   Tourist           == what I mean, ok, haha.
- 27   María           Ehm [/] do you like the people of Barcelona?
- 28   Tourist           Yes, it's really, it's ok, yeah, I feel good here.
- 29   María           Thanks, [Moves her head from one side to the other with a smile] ehm
- 30                   | mm | well [stares at Núria looking for words] | a ver | ehm [/] what do
- 31                   you like the most about your country?
- 32   Tourist           [/] Of your country?
- 33   María           [ac] Your your.
- 34   Tourist           Oh, my country | | I like | I like all [ Núria laughs] of my country
- 35   María           [Interrupts] Of your country. [Smiles]
- 36   Tourist           == yeah, this.
- 37   María           *Ok, thanks* | ehm, *for all*.
- 38   Tourist           Ok.
- 39   María           Goodbye [Walks away]
- 40   Tourist           Goodbye

### **Analysis of the Communicative Event**

María walks with her friend Núria towards two tourists. María excuses herself [1] and asks the woman if she speaks English [3]. The woman says she does, but just a little bit [4]. María takes her answer into account and tries to calm her down by saying this is her case as well and shows she does not have to worry [5].

Before the woman can answer, María starts to explain who she is and that she has to carry out a project by talking to her, for example [8-9]. After this, she asks whether she can ask her a few questions [8-9]. The tourist, however, does not seem to understand her, and asks María if she can repeat the last word [10]. María is surprised by this comment, and asks the tourist why [11]. The tourist repeats the same question, and informs María that she does not understand her [12]. María anticipates this comment, and asks if she does not understand her [13]. But the tourist replies that she does [14]. Consequently, María asks the same question, but instead of saying “a few questions” [8-9], she slightly changes her idea, by changing “a few” for “some”, stressing the last two

words, and using a pause in order to make it more understandable for the tourist [15]. The tourist now understands her, and accepts her proposal [16].

María starts with a very easy question by asking if the tourist likes Barcelona [17]. When the tourist says she does [18], María anticipates this comment by asking if this really is the case [19]. As the woman does not answer, she continues with a different question. When she asks where the tourist is from [19], the tourist replies that she is from Austria [20]. This seems to lead to confusion, because by María's verbal and non-verbal communication we can tell she looks really impressed [21]. The tourist tells her that Austria is not to be confused with Australia [22] María decides not to anticipate this, and moves on to the next question. She asks the tourist what she likes the most about Barcelona [23]. Instead of saying the *Sagrada Familia*, the woman translates this to "the church of family", and asks if María is familiar with this [24]. But before she can finish her question, María has already indicated she is [25]. María then chooses not to pursue this topic anymore, and proceeds to ask her a last question. After she asks if the tourist likes the people from Barcelona [27], the tourist says she does and that it feels good to be in Barcelona [28]. María anticipates by thanking her first before continuing the conversation [29].

María does not know what to say and starts looking for words. She uses both English (well) and Spanish (*A ver*) to gain some time [29-30]. Eventually María comes up with a question that is similar to the previous one. That is, she asks the tourist what she likes the most about her own country [29-31]. The woman is surprised by this question, and asks if she has to talk about María's country again [32]. María calmly responds to this question by indicating it is related to the woman's country this time [33]. The tourist cannot think about a clear example, and shares that she likes everything from her country [34]. As she answers, María finishes the sentence for her in the same way [35]. María then decides not to ask anything else or to respond to the woman's comment, and ends the conversation by thanking her for everything [37]. The woman shows she understands [38] and both consequently say goodbye to each other [39-40].

Guideline

Maria N

May 28<sup>th</sup>, 2018 – The 70 seconds challenge  
Plaça Catalunya

Steps	Spanish/Catalan (Optional)	English
Interrupt		<del>Excuse me, can I speak with you for a 70 seconds?</del> Excuse me
Presentation	Mi nombre es Maria y estamos haciendo el reto de los 70 segundos. Puedo hablar contigo?	My name is Maria and we have <del>an</del> an English project. <del>Can I speak with you?</del>
introduce the questions.	<del>Ahora te doy a tres preguntas. Puedo hacerte tres preguntas?</del> tres	<del>Can I ask you three</del> <del>three</del> questions? a few
Question 1		Do you like the people of Barcelona?
Question 2		where are you from? → what do you like the most about BCN?
Question 3	Que es lo que mas te gusta de Barcelona?	Do you recommend me to visit your country? what do you like the most about BCN?
Say goodbye		Ok, thanks for your answers, goodbye!

I'm from the School Region Carmeli in Maria

→ what do you like the most about BCN?

the most about BCN?

## **Features of Agency**

When observing María's agentic behavior, we see that – although she steps away from the guideline that – she controls the conversation by anticipating the tourist's comments, questions, and by empathetically adapting her language use to her level.

### *Unique individual (Donato, 2000: p.46)*

María's foundation of values and assumptions is visible in her improvised creations. Her values of politeness can be seen when María interrupts the tourist politely [1], thanks for a compliment [29] and finishes the interview appropriately [37]. The same values towards the tourist can also be seen through her active listening skills to show interest [19+25+33+39]. María's improvised creations also show her assumptions. When the tourist explains she only speaks a little bit of English [4] and asks her if she could repeat the last word [11], María assumes the tourist does not understand her. She therefore paraphrases a question in an easier way [15], proceeds with an easier question [17], and improvises a question [30-31] that is similar to a previous one [23].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

María flexibly implements her own guideline by paraphrasing several prepared creations. This can be seen at the different stages during the conversation: when explaining both her name and that she has to carry out a project at the same time [6-9], and when bringing the conversation to an appropriate end [37]. Apart from that, she also paraphrases a prepared question in an easier way by changing “a few” for “some” [15].

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Regarding her guideline, María wrote her communicative steps and expressions in English. She only used the second column to write down how she would achieve this in her mother tongue in some cases. During the interaction she actively engages with the tourist and implements the steps of the entire guideline. Apart from the earlier discussed paraphrased creations [6+7,15,37], she also directly implements her ideas. She does so by excusing herself [1], asking if she can ask her a few questions [9], saying goodbye [39], and by asking where the tourist is from [19], what she likes the most about



Barcelona [23] and if she likes the people from Barcelona [27]. María only does not ask if the tourist would recommend her to visit her country, as was written in her planning.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

María assigns her own significance by volitionally contributing to the conversation. Her volition, on the one hand, can be witnessed by how she asks unprepared questions on if the tourist speaks English [3], if she understand her [11,13] if she likes Barcelona [17], if she really means this [19] and what she likes the most about her own country [30-31]. On the other hand, María also voluntarily anticipates the woman's comment on her level of English by telling she also speaks it a little bit [5], showing her excitement about the woman's country [21], and thanking her for liking the people from Barcelona [29]. However, although María at first shows her excitement about where the woman comes from [21], when the woman tells her that Austria is different from Australia [22], María does not seem to find this relevant anymore, and decides to change the topic [23].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Apart from witnessing María's cognitive involvement in her volitional creations in the foreign language, we can also see she has been able to find her solutions to unplanned occurrences. This cognitive involvement can be seen by how she answers the woman's questions [25,33], finishes her sentence for her [35] and uses English stop words "and" and "well" when looking for the right words [7,30]. As for her emotional involvement, María especially shows a lot of empathy after the tourist's expressed comments on her low level of English [4,14]. María cares about her from the start by explaining this happens to her as well [5], and adapting her language [15,17,30-31]. Apart from that, María also shares her feelings of surprise [21] and gratitude [29]. Both María's cognitive and emotional involvement are also visible in her non-verbal communication. Her gestures often either reflect her feelings about what has been said [5,21,29], or help her to better express her message in the foreign language [5,6+7,8].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

María shows she is able to flexibly create grammatically correct sentences with the language in different ways. She mainly achieves this by paraphrasing [6-7,15,37],

anticipating, and volitionally acting. She anticipates by answering the woman's questions [11,13,25,33], using English stop when looking for words [7,30] and finishing her sentence [35]. She volitionally shows her empathy by explaining her level is not good either [5] and consequently adapting her level so the woman can understand her [15,17,19,30-31]. Apart from that, she also volitionally anticipates by making short comments to show her surprise [21] or gratitude [29].

### **Perezhivanie as an Observable Phenomenon**

During the communicative event, María frequently acts volitionally in the foreign language upon her *perezhivanie*. That is, both María's interpretation of the woman's level of English (cognition) and how she emotionally evaluates this (emotion) are visible in her empathetic self-regulated actions in the foreign language.

This all begins after María asked her first volitional question on whether the woman speaks English [3]. This volitional question shows her extrinsic needs – rather than intrinsic – as she tries to get something in return: someone who speaks in English that she can do the activity with. In relation to her *perezhivanie*, this creation shows her intellectual understanding (cognition) about what is required to begin the event. However, the tourist tells her that she only speaks a little bit of English [4]. María first wants to continue with what she had planned in her guideline: explaining who she is and her intentions. Nevertheless, she then decides to act upon her *perezhivanie*. Based on her understanding from the tourist's comment (cognition), she empathizes with her (emotion). In María's self-regulated activity in the foreign language the same emocognitive unity is reflected; she demonstrates her understanding (cognition) through a gesture of empathy (emotion) when saying in the foreign language (cognition) that she also only speaks a little bit of English [5]. During this comment, her gestures align with the message she transmits, as it shows that the tourist should not worry.

However, when the woman asks if she can repeat the last word [10] it becomes clear to María that the woman still does not entirely understand her. Instead of repeating the last word, María decides to act upon her *perezhivanie*; based on her understanding of the woman's question (cognition) she is surprised by why she should like to hear the last word (emotion). This emocognitive unity is visible in her self-regulated activity, as she asks

surprised why she would like to hear the last word [11]. When the woman repeats the same question, followed by a comment that she does not understand her [12], María anticipates once more to the *perezhivanie* that creates. Her understanding of what the woman has told her (cognition) and the surprise this creates (emotion) is reflected in her volitional question; “[/] You don’t understand me?” [13]. When the woman tells her she can only understand her a little bit [14], María uses her cognitive abilities to rephrase her previous question [9] to an easier version [15].

From this moment onwards, María continuously acts empathetically (emotion) upon her understanding of the woman’s level of English (cognition) by volitionally adapting her linguistic creations in the foreign language (cognition). This can be seen during various occasions. First, when María decides to ask an easy, unprepared question to start with: whether the tourist likes Barcelona [17]. When she says this is the case, María reacts upon a different *perezhivanie*, as her interpretation of the woman’s confirmation (cognition) surprises her (emotion). This emocognitive unity can be seen in her self-regulated activity when she asks surprised if this is really the case [19]. Secondly, instead of her first prepared question, María chooses to continue with her second prepared question on where she is from, which is also easier to understand [19]. Thirdly, she builds up the difficulty of the questions and decides to leave one of her prepared questions out (*Do you recommend me to visit your country?*). Instead, since the tourist has been able to understand her prepared question “*What do you like the most about Barcelona*” [23], María decides to voluntarily ask the tourist the same question, but in relation to the woman’s own country [30-31]. Although anticipating the tourist’s level, we can state that as these questions are improvised, they all contain personal significance to María.

Apart from the previously discussed volitional questions, there are also two moments where María anticipates by sharing the emotional evaluation of her *perezhivanie* regarding her own interpretation and understanding of what the tourist has said. First, when to María’s question on if she likes the people from Barcelona [27], the tourist replies that she does and says she feels good here [28], she volitionally acts upon her *perezhivanie*. That is, based on her interpretation of what the woman has shared with her (cognition), she feels thankful (emotion). This emocognitive unity is visible in her

self-regulated activity, as she thanks the woman for her answer [29]. Secondly, when the woman tells she is from Austria, we can see that María's interpretation leads to the expression of her emotional evaluation by the surprising sound she makes [21]. However, when the woman tells Austria is different from Australia [22], María's *perezhivanie* seems to change; she does not assign any relevance to what the woman has said and immediately changes the topic [23]. Whether this is due to a lack of understanding or a lack of assigned personal interest is cannot be determined.

To sum up, we can infer from the previous analysis that María's *perezhivanie* had a tremendous impact on her self-regulated activity in the foreign language from the beginning until the end. This affective-volitional relationship can be seen in different ways. First, María volitionally asks questions that have a personally significant meaning for her [17,19,30-31]. This personal significance can especially be seen by her follow up question to see if the tourist really believes this [19]. Secondly, by voluntarily anticipating what the woman said by sharing the emotional evaluation from her *perezhivanie* [5,22,29]. Apart from these comments, María's voluntary anticipates what the woman said by sharing her emotion interpretation can also come in the shape of a question [11,13]. Finally, her volitional question at the beginning is based on the extrinsic need to find someone she can carry out the communicative activity with [3]. However, when the woman tells her that Austria is not the same as Australia, María decides not to anticipate what the woman has shared with her [23]. This is either due to a lack of understanding or of assigned personal significance.

**Communicative Event 1 (Skype Conversation with a Foreigner)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[13,27]
Control over one's own Behavior	[13,17,22,30]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[11,13,15,17,22,24,30]
Assigns his own Relevance and Significance to Things and Events	Action: [27] Non-Action: [22]
Cognitively and Emotionally Active	Cognition: [13,20,22,30] Emotion: [13,27]
Creator of the Language	[13,17,20,22,27,30]

**Communicative Event 2 (Speed-Dating Activity with a Classmate)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[6,11,13,25,27,29,31,36,38,55+57]
Control over one's own Behavior	[2,4,8-9,16,23,33+36]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[2,4,8-9,16,23,33+36]
Assigns his own Relevance and Significance to Things and Events	Action: [2,13,27+29,38,43,47,49-50,55+57] Non-Action: [51]
Cognitively and Emotionally Active	Cognition: [4,31,36,41,53] Emotion: [13,27+29,38,55+57]
Creator of the Language	[2,4,6,8-9,11,13,16,23,27+29,31,33-36,38,41,43,47,49-50,53,55+57].

**Communicative Event 3 (Conversation with a Tourist)**

<b>MANIFESTATION</b>	<b>LINE</b>
Unique Individual	[1,15,17,19,25,29,30-31,33,37,39]
Control over one's own Behavior	[6-9,15,37]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[1,6-9,15,19,23,27,37,39]
Assigns his own Relevance and Significance to Things and Events	Action: [3,5,11,13,17,19,22,30-31] Non-Action: [23]
Cognitively and Emotionally Active	Cognition: [7,25,30,33,35] Emotion: [5,15,17,21,29,30-31]
Creator of the Language	[5,6-7,11,13,15,17,19,21,25,29,30-31,33,35,37]

### 4.3 Temporal Analysis of Personal Agentive Development

#### At the Beginning of the Course

##### *Activity*

María explained in the interviews how, at the beginning of the course, she felt scared and ashamed before engaging in communicative events in the foreign language (INT: p.81). According to María, English is not an easy language, and due to her belief that she did not know anything, she always expected something to go wrong (INT: p.81). María explained her feelings had consequently an impact on her foreign language use, because she would express herself better if she felt well. If she did not, then it would be more difficult to improvise (INT: p.214). When looking back on her conversation with Willem over Skype, María shared that she felt ashamed and could consequently not step forward, as she thought something bad would happen to her (INT: p.191-192).

María's point of view regarding her self-regulated activity in the foreign language at the beginning of the course is reflected in her agentive behavior during the first communicative event. That is, as a result of her fear, she chooses to implement most of the ideas from her guideline literally [11,15,17,24,30]. She only creates in the foreign language when necessary: when answering a question [13], slightly paraphrasing her ideas [17], blending prepared steps [22], and confirming Willem's explanations through active listening [22,30]. Volitional contributions in the foreign language are rare. Even when María is not able to intellectually interpret – and therefore neither emotionally evaluate – one of Willem's linguistic creations in the foreign language, she consciously decides not to react in the foreign language upon this lack of understanding. Instead, she reacts by making a brief comment and falling back on her guideline [22].

However, at the end, María steps away from her fear, and anticipates by sharing the emotional evaluation of her *perezhivanie* regarding her understanding of what Willem and her teacher said [27]. The personal significance that she assigns to her message can be seen by the six seconds she takes in order to self-regulate her activity. When confronted with this moment in the interviews, María explained that she was not going to ignore this comment. As she had been talking to Willem for a while, she did not feel so scared anymore. He had given her the impression that nothing bad would happen to her for saying that Willem was more handsome than her teacher (INT: p.80).

### *Self*

At the beginning of the course, María experienced advantages from the designed social environment that enabled her to both learn and use the foreign language better.

First, unlike her regular English lesson, she did not have to carry out a large series of activities from the textbook (INT: p.17) that – in combination with not having enough time to think for herself (INT: p.8) – the teacher would correct at the end of the lesson (INT: p.8). During the extracurricular lessons, María thought the book was dynamically implemented (INT: p.7) and that the activities were more adapted to their needs (INT: p.183). That is, according to María they could influence the decision making on how to do things in class (INT: p.183), ask questions that were not related to the book (INT: p.79), and take their time to reflect (INT: p.109). María believes the teacher perceived the students' interests, and included these in explanations and activities (INT: p.77); all these aspects led to a more positive learning experience (INT: p.184).

Secondly, María stated she had more opportunities to reflect for herself – instead of the teacher doing the thinking for her – which helped her to become more aware of how the foreign language worked (p.182). She experienced this when new information was introduced in class; before any explanation she had to try to figure it out for herself first (INT: p.107). These reflections were also provoked by direct reflective questions from the teacher during activities (INT: p.183). When trying to come to her own answer, she built upon everything she knew about the foreign language (INT: p.88). This way, she became more aware of what she was doing (INT: p.108) and made her realize how to take new information on board (INT: p.85). When her prediction was right, it would motivate her to learn more (INT: p.85) as she witnessed her improvement (INT: p.88).

Thirdly, María emphasized that she enjoyed opportunities to reflect for herself in pairs or groups as well (INT: p.78-79). By trying to come to an agreement with the person she was talking to (INT: p.87), she realized that she could learn from others (INT: p.15).

Finally, as a result of the adaptation to the student's interests, reflections, and collaborative practices, María realized that every day she would learn something new that she could put into practice (INT: p.192). This was important for her, because if you learn something new that you cannot apply, then it is useless (INT: p.192).

## **In the Middle of the Course**

### *Activity*

In contrast with the first communicative event, we see a fearless María actively engaging in the foreign language during the speed-dating activity with Mary in the middle of the course. Whereas when interacting with Willem she only stepped away from her guideline when necessary, she now self-regulates her activity in the foreign language in different ways. Apart from paraphrasing her ideas, [2,4,8-9,16,23,33+36], her cognitive abilities also allow her to deal with the unexpected. She shares personal information when being asked to [41,53] and actively listens by affirming Mary's creations through short comments [6,11,36] or by re-using her vocabulary [31]. She now understands everything and, although not all her creations are grammatically correct [8-9,16,23,29,49-50,53], she is willing to keep the conversation in English [6].

However, the biggest analyzed difference between the first and the second communicative event is María's volition to both act and anticipate in the foreign language. She does so in four different ways. First, by volitionally sharing unprepared personally meaningful information without being asked to [47,49-50]. Secondly, by taking the initiative to ask unprepared personally significant questions [2]. Thirdly, by sharing the emotional evaluation of her *perezhivanie* regarding what Mary has said [13,27,43,55]. Finally, by sharing the intellectual interpretation of her *perezhivanie* in relation to what Mary has explained [29,38,57]. However, there is one stage where María makes the decision to not anticipate Mary's question [51]. Whether this is due to a lack of understanding or assigned personal relevance cannot be determined.

María shed light on these different ways of self-regulating her activity. She was confronted with two recordings of the same task; however, in one recording she interacted with her classmate Carolina, and in the other one with Willem. She pointed out that how she expressed herself in the foreign language depended on the relationship she had with the other person (INT: p.193). In these cases, she had a relationship built on trust with Carolina, but did not know Willem in advance. As a result, she said she improvised less with Willem, but more with Carolina. Improvising was less hard, because she felt more secure with Carolina (INT: p.214). This shows us why María stated the factor of trust was crucial for her to participate in her own way (INT: p.187).



### *Self*

As the course evolved, the designed social environment started to have an impact on how María felt during the lessons. This feeling was different from what she experienced during her regular English lessons, where she had to act in line with what the teacher wanted (INT: p.83) and could not share everything that was on her mind (INT: p.84) due to possible negative consequences (INT: p.84). In the extracurricular classroom she started to feel more comfortable over the course; María experienced that she could be herself and express what she wanted without having to be afraid (INT: p.182) or without having to change for anyone (INT: p.84). This transformation of her feelings over the course impacted her participation and her self-regulated activity in the foreign language.

María felt she could be herself due to the trust that was generated between all participants in the classroom (INT: p.182), including her teacher (INT: p.13). This creation of trust had been a process according to her and had four different reasons. First, as a result of the activities where she had to express herself in front of the teacher and her classmates. These helped to get to know each other (INT: p.82,197). Secondly, by the teacher's positive feedback; she knew she did not have to be afraid about him getting angry at her (INT: p.186-187). However, this freedom to express yourself was always within its possibilities (INT: p.184). Thirdly, due to the teacher's genuine way of relating himself to her and her classmates (INT: p.189). Finally, because of the small amount of students (INT: p.187) who all underwent the same experiences (INT: p.82).

On the one hand, regarding María's participation, the trust she experienced made her actively engage in class. She felt she could give her opinion, as she knew nothing bad would happen to her for being or wrong and learn from it (INT: p.186). Had this not been the case, then she would have been quiet and would not have shared what she felt (INT: p.119). As a result, she would not have learned as much (INT: p.188).

On the other hand, in relation to María's activity in the foreign language, she stated that in the extracurricular classroom she felt she could freely be who she is. As a result, she would talk more, because she knew the teacher was not going to get mad at her for making a mistake (INT: p.84). The feeling of trust therefore had a positive impact on her self-regulated activity in the foreign language as she would talk more. This is in line with what we observed by her volition during the communicative event with Mary.

## **At the End of the Course**

### *Activity*

Although María explained that the relationship of trust influenced the way she improvised, we analyzed in her final communicative event at the end of the course that she actively engaged in the foreign language with a tourist. In contrast with her first communicative event, she now operated independently of her material circumstances. That is, she was able to consciously self-regulate her activity to achieve different purposes, such as paraphrasing her planned ideas [6-9,15,37], anticipating questions [11,13,25,33], using English when looking for words [7,30], finishing her sentence [35], and adapting her use of the language to the tourist's level [15,17,19,30-31].

However, even though María talks to a stranger with whom she has no relationship of trust, we could also observe her volition to frequently act in the foreign language upon her *perezhivanie*. This could be seen in four different ways. First, by how she takes the initiative to ask unprepared personally meaningful questions [17,19,30-31]. Secondly, by sharing the emotional evaluation from her *perezhivanie* regarding what the tourist has said through brief comments [5,22,29]. Thirdly, by her anticipation in the shape of a question that reflects the intellectual interpretation and emotional evaluation from her *perezhivanie* [11,13]. Finally, by the voluntary question she asks at the beginning, although this emerges out of an extrinsic need [3]. However, there is one moment where María does not anticipate in the foreign language what the tourist has said [33]. If this is due to a lack of understanding or assigned personal significance cannot be determined.

María's increase over the course in her volitional self-regulated activities in the foreign language during communicative events with both classmates she trusts and foreigners was according to her because she had started to believe in herself more. Instead of negative self-talk, she had started to tell herself that she was able to do it instead of expecting a mistake. For this reason, she stated she could not take the initiative with Willem, but was able to do so at Plaza Cataluña as she did not feel as ashamed anymore (INT: p.191-192). For this reason, she stated that if she had to carry out the conversation with Willem again, she would do so differently now, as this was what she had been working on. Believing in herself had been, according to María, the biggest difference between herself at the beginning and at the end of the course (INT: p.191-192).

## *Self*

Over the course, as could be inferred from the previous paragraph, María considered that within the designed social environment she had not only transformed her activity in the foreign language, but also her *self*. In her case, her activity in the foreign language and her self had been mutually influencing each other over the school year.

On the one hand, María pointed out that the guidelines had been of great help to improve her capacity to improvise in the foreign language. These self-created guidelines enabled her to know how to maintain the conversation (INT: p.190). However, at the same time, when interacting in the foreign language she realized that no matter how well she prepared herself, she could not predict what the other person would say (INT: p.190). This had an impact on her *self*, because through these moments of anticipation she experienced that she was improving (INT: p.105). On the one hand, improvising made her realize that she had learned (INT: p.79, p.187). On the other hand, she also became aware that she was able to express herself as she wanted (INT: p.88) instead of saying what the teacher wanted to hear (INT: p.185). This led to a change in her beliefs, as she now tells feels less ashamed when expressing herself and tells herself that she can do it all alone (INT: p.81).

On the other hand, whereas her self-regulated activities made her transform her self-beliefs over the course, these self-beliefs also transformed her self-regulated activities in the foreign language. She stated that talking to different people had helped her to believe in herself more. That is, she lost her fear and/or shame to express herself in the foreign language (INT: p.20; p.193). This transformation of belief in her *self* aligns with her transformation of her analyzed activity in the foreign language. In the analysis of the communicative events over the course, we have been able to observe that María was now more often voluntarily self-regulating her activity in the foreign language out of personal significance, or as an act upon the *perezhivanie* a comment had created in her.

All in all, we can conclude by this temporal analysis that the adapted lessons to the students' interests, the reflective individual and collaborative practices, and opportunities to practice from the designed social environment, in combination with the continuous creation of an environment based on trust, promoted the transformation and expression of María's *self*-regulated *activity* in the foreign language over the course.

## 5. Mary

### 5.1 Qualitative Content Analysis of the Interviews

#### 5.1.1 Interpretation of the Designed Social Environment

##### Flexible Use of the Textbook through Involvement

Mary often compared her extracurricular lessons to her compulsory English lessons at school. In her opinion, whereas her regular lessons depended on what the textbook had prepared for them, the extracurricular lessons included a flexible use of the materials: “Teacher X teaches completely like the book; we finish an activity, we move on to the next one, you on the other hand, you skip some exercises, then you do another task from the book, and that’s it, you do it in a more didactic way”. (*“La Profe X hace las clases totalmente como es el libro; acabas la actividad, pasamos a la siguiente, en cambio tú, pues saltas algún tema, luego vas al otro del libro, y así, no tiene más, lo haces más didáctico todo”* (INT: p.90)).

To make her point, she emphasized how exactly these two lessons differed from each other in relation to the use of the textbook. In her opinion, the regular English lessons consisted mainly of carrying out a wide range of activities. Once they had finished, they were assigned a new series of tasks: “Because we use the book, and that’s it. Like, we turn the page, do the activities from the book, and when you have finished you move on to the next one and keep on doing activities”. (*“Porque usamos el libro, y ya está. O sea, pasamos página, hacemos las actividades del libro, y cuando lo has acabado pasas a la siguiente página y vas a seguir haciendo actividades”* (INT: p.8)). Even though many doubts came up during her regular English lessons they were only briefly commented on. As the teacher’s main priority was to carry out exercises, the students did not understand anything and did not have time to try to do so: “With Teacher X it is; we do activities, and if you do not understand something, you ask, but we keep on doing activities. And so, one day before the exam, she explains you everything; the doubts. Yes. And nobody understands anything. During the lessons nobody understands, and so days before the exam is when they ask. Because as we keep on doing activities, there is not time for us to understand”. (*“Con Profe X es; hacemos actividades, si no entiendes algo, se lo preguntas, pero seguimos haciendo actividades. Y entonces, un día antes del examen, te lo explica todo; dudas. Sí. Es que nadie entiende nada. Durante las clases nadie entiende nada, entonces los días antes del examen es cuando se lo preguntan. Porque como vamos haciendo, no nos da tiempo”* (INT: p.99)).

Whereas the teaching dynamics were led by the textbook during her compulsory lessons, the extracurricular lessons seemed to start from a certain flexibility, where every lesson was different: “Because if one day you teach us about one thing, then the other day we do not do the same”. (*“Porque si un día hacemos clase sobre una cosa, pues a la siguiente no haces lo mismo”* (INT: p.92)). According to Mary, a textbook was covered during these lessons as well, but differently, as it was rarely opened: “We haven’t really opened the book, but we have covered it all”. (*“No lo hemos abierto, pero hemos hecho todo el libro”* (INT: p.90)). This is because the teacher flexibly implemented activities by departing from what needed to be done: “Well, the activities you did all depart from the book. And so, we have done the book, and it has been okay, like, the book is alright”. (*“Pues, es que las actividades las hacías a partir del libro. Entonces, hemos hecho el libro, y ha estado bien, o sea, el libro está bien”* (INT: p.89)).

When asking what exactly made this implementation so different, Mary explained how, from her perspective, the teacher expanded his textbook by taking into consideration the likes of the students. She enjoyed the lessons where these tasks were indeed elaborated in this way: “Yes, you expand it, you expand it in a way so that we like it, because I am sure I would not like the entire book”. (*“Sí, tú lo amplias, lo amplias para que nos guste, porque seguramente el libro a mí no me gustaría entero”* (INT: p.91)). She supposed that the teacher creatively prepared these tasks in advance with help of the internet, and highlighted that the conversations with strangers was for example something that was not included in the book: “Well, I don’t know, you probably look for activities on the internet, I don’t know... The interviews for example do not appear in the book, right?”. (*“Pues no sé, seguramente buscas actividades por internet actividades para hacer... es que no sé... Lo de las entrevistas por ejemplo en el libro no sale... ¿no?”* (INT: p.90)). In general, Mary divided the activities dealt with in class in two different categories: discussions about the language, and activities where they had to put into practice what they had learned.

### **Expanded Explanations about the Language**

Although according to Mary not every extracurricular lesson was the same, they never revised what they had been working on in the previous lessons. Nevertheless, she would still remember what they had dealt with in class: “During English we do something one day, the next day we revise, and you don’t. But even though you do not revise, I

remember everything that we have done the day before”. (*“En inglés hacemos un día una cosa, y al día siguiente repasamos, en cambio tú no. Aunque no repases, me acuerdo de todo lo que hemos hecho el día anterior”* (INT: p.92)); “(...) the activities you do... Like, I remember what we have done”. (*“(...) las actividades que haces... O sea, me acuerdo de lo que he hecho”* (INT: p.204)).

When she was asked why she thought she remembered what had been covered, she explained it had to do with the way in which things were explained: “you don’t repeat things, but the way in which you explain it, well that makes you remember it”. (*“no lo repites, pero con la manera en la que explicas, pues se te queda”* (INT: p.92)). From her point of view, whereas during her regular lessons direct explanations were provided, the interaction that took place during the extracurricular lessons depended on the students’ understanding: “Well you explain it to us until we understand it. Teacher X says; “do you understand? Yes? Ok?”, and we move on. Well, she repeats it, but she explains badly. An example; “you have to put this verb, if the next verb is what you think it is”, you explain it clearly through examples that you can understand”. (*“Pues tú nos lo explicas hasta que lo tengamos claro, la Profe X dice “¿lo tenéis claro? ¿Sí? ¡Vale!”*, y pasamos. Bueno, lo repite, pero explica muy mal. Un ejemplo “tienes que poner este verbo, si lo siguiente que pasa es lo que crees”, tú lo pones claro y con ejemplos que se entiende” (INT: p.98-99)).

Besides explanations that depended on the students’ understandings, Mary explained how even though both teachers addressed the structure, only the extracurricular teacher used everyday examples and discussed the reasons behind the grammar use: “With everyday examples. Teacher X writes down examples related to the tense, “if what is going to happen next is sure, then you have to put this”, no... (...) Here you write down the structure, Teacher X writes down the structure too, but she does not explain it as much. You explain the structure, the reason why it has to be here and why it has to be there, she doesn’t”. (*“Con ejemplos cotidianos. La Profe X te pone ejemplos con el tiempo, “si lo siguiente que va a pasar es seguro, pues tienes que poner esto”, no... (...) Aquí pues pones la estructura, la Profe X pone estructura, pero no lo explica mucho. Tú explicas la estructura, el por qué tiene que estar allí y por qué tiene que estar aquí, ella no”* (INT: p.99)).

### **No Need for a “Why”**

Although the reasons behind the grammar use were addressed during the extracurricular lessons, they were not very helpful to Mary. In her opinion, she already controlled the vocabulary and grammar. By controlling, she meant that both vocabulary and grammar are aspects she does not have to think about when expressing herself, because it comes out naturally: “I already control the grammar and the vocabulary, and so I do not interiorize English; I, you know, I don’t need to think about what I am going to say, because it comes out naturally”. (*“Es que la gramática y el vocabulario ya lo domino, entonces no interiorizo el inglés; yo, sabes, entonces no me hace falta pensar lo que tengo que decir, porque me sale solo”* (INT: p.195)). For this reason, she did not need any further reflections, as she had already internalized the knowledge: “I have already absorbed it, reflections are not necessary anymore”. (*“ya lo tengo asumido, ya no hace falta reflexionar”* (INT: p.196)). Therefore, when asked if understanding the reasons behind her answers was important, she replied this was not the case for her, as there was no “why” behind what she says in English: “to me there are no reasons behind what I say, so...”. (*“para mí no hay por qué, entonces...”* (INT: p.204)); “there is no “why” for me in a language”. (*“no hay un por qué para mí en un idioma”* (INT: p.205)).

Not knowing the reasons behind her language use did not cause any problems for Mary, as she could successfully achieve her communicative goals. However, it did impede her from helping her classmates, as there is no theory or structures that she follows when expressing herself. To exemplify this, she mentioned what had happened during the lesson in which they addressed the passive voice: “Well, I already knew how to do it more or less, but it was because they had doubts and asked me “Mary, how do we do this?”, that I said “well, I don’t know”, because there is no theory for me behind it, there is no structure that I need to follow”. (*“Bueno es que yo ya más o menos lo sabía hacer, pero era porque ellas también tenían dudas, y cuando me preguntaron “¿Mary cómo se hace esto?”, era en plan “pues no lo sé”, porque para mí no hay teoría, no hay una estructura que tengo que seguir”* (INT: p.195)).

Mary explained she had learned the language without knowing the reasons behind them: “I learned without knowing the reasons behind it”. (*“Yo aprendí sin saber el por qué”* (INT: p.205)). Apart from that, she explained that knowing the reasons behind the use could make you overthink, instead of naturally expressing themselves: “Because it has

to come out naturally; you shouldn't have to think "Why do I put it this way?". (*"Porque te tiene que salir solo; no tienes que pensar "¿por qué lo pongo así?"*" (INT: p.205)). However, Mary did agree that when learning a language, you first need to understand it: "Yes, first you have to understand it". (*"Sí, primero tienes que entenderlo"* (INT: p.206)). But according to her, this was common sense, as it obviously allows you to better understand what you say: "(...) well, that counts for everything, like, you understand more what you are talking about". (*"(...) bueno, eso pasa con todo, o sea, entiendes más de lo que hablas"* (INT: P.21)).

### **Useful Practice**

Mary did highly value the activities where she could put her knowledge into practice. These activities tended to be more oral than written: "Well, more oral than written. Well, fifty-fifty. Both. But we haven't written a lot in our notebooks either, we have spoken more than written, which I think is the most important". (*"Bueno, más orales que escritos. Bueno, fifty-fifty. Las dos. Tampoco es que hemos escrito mucho en la libreta, hemos hablado más que escribir, que creo que es más importante"* (INT: p.91)). This practice is something that rarely happened during her compulsory lessons: "Here I practice more with what I do in class; in the other class it is as if I didn't practice". (*"Aquí practico más de lo que hago en clase, en clase es como si no practicara"* (INT: p.102)). Besides, even when they practiced their "speaking" skills in her compulsory class, she did not understand the relevance of the tasks, and provided an example to make her point: "Or well, next time, they make us sing. They have assigned us a task for the next two weeks where we have to learn a song. Then make a video, where we present the singer, sing, and record everything. Why? Well, I don't know". (*"O bueno, la próxima vez, nos hacen cantar. Nos han puesto un trabajo para dos semanas, que es aprenderte una canción. Y hacer un video, presentando el cantante grabando, o sea grabar todo, ¿para qué? Pues no lo sé"* (INT: p.100)).

When Mary was asked why, on the other hand, she thought the speaking activities from the extracurricular lessons were important for her, she emphasized that if you cannot practice by means of speaking, it is useless: "If you can't practice the speaking, it is useless". (*"Si no puedes practicarlo en plan hablar, no te sirve de nada"* (INT: p.205)). What seemed to be the biggest difference to her extracurricular lessons and her regular lessons was that she learned how to apply new knowledge: "How you apply it". (*"Cómo*



*lo aplicas*” (INT: P.18)). In her opinion, learning a language is all about learning how to communicate. As communication is in general more done orally than written, she thinks this is what should always be worked on: “Because you can communicate, when you talk to someone it is more important that you know how to speak than to write. When you communicate with someone, you are not going to write down what you want to tell him”. (*Porque te puedes comunicar, o sea cuando hablas con una persona es más importante cuando hablas que cuando escribes. Tú cuando te comunicas con alguien no vas a escribir lo que tienes que decirle*) (INT: p.91)). Therefore, communicative practice in English, especially with foreigners, helped her to get ready for the outside world: “Because this way you vary with the people you talk to, because when I go on a trip and I have to ask something to someone whose language I don’t speak, I’d have to do it in English, and so, you are not going to be there”. (*Porque así cambias la gente con la que hablas, porque cuando si yo me voy de viaje y tengo que preguntarle algo a alguien que no habla mi idioma, tengo que hacerlo en inglés, pues, vosotros no vais a estar*) (INT: p.212)).

### **The Need for Improvising, not a Script**

Due to the relevance she assigned to practice and given that there is no theory behind her use of the language, I wondered what role the guideline had played to prepare her for conversations with strangers. According to her, the guideline had not been very useful to her. During the lessons, Mary used to ask the teacher if she could skip the second column, which was where she first had to write down what she had in mind to say to the foreigner if she were to maintain the conversation in Spanish or Catalan. This was because she was already able to spontaneously communicate without having to think in Spanish or Catalan first. To her, there was no need to think first about the vocabulary or grammar in her mother tongue. The only part from that guideline that Mary found useful were the steps of the conversation, as they enabled her to know how to carry it out: “Yes, to know more or less how to do it”. (*Sí, para saber más o menos cómo hacerla*) (INT: p.208)). However, she believed the guidelines were not really necessary, as in her case it would eventually just come out spontaneously: “I think that they helped me to know what I was going to say, but I believe that in general you didn’t need to create the guideline, as I think it came out naturally”; “Hi, how are you? Can I do this?”, and that’s it”. (*(...) yo creo que sirvieron para saber lo que tenías que decir,*

*pero en general no creo que tuvieras que hacer una pauta, porque creo que ya sale solo. “Hola ¿qué tal?, ¿puedo hacer esto?”, ya está” (INT: p.208)).*

Apart from not seeing the relevance of the second column, she also asked during the lessons if she could eventually change her ideas when speaking to a foreigner: “I always ask you; “Can I later on change this?””. (*“Siempre te pregunto “esto, ¿luego puedo cambiarlo?” (INT: p.95)*). Although during the lessons the teacher explained that the guideline was to be implemented flexibly, she referred to it during the interviews as a script that, in her opinion, did not include the part of improvising: “(...) having the steps is like having a script about what you are going to say, so improvising isn’t, it isn’t... If you have a script, you cannot improvise”. (*“(…) tener pasos es como tener un guion de lo que tienes que decir, entonces improvisar no... no... Si tienes un guion no puedes improvisar” (INT: p.208)*). In her words, when she had to improvise during the conversations, the steps would not be of any use to her anymore: “It is just when I improvise, the steps are not of any use to me”. (*“Es que, si improviso, los pasos no me sirven de nada” (INT: p.208)*). This is because when implementing the planned guideline, she would eventually use it as she wanted to: “(...) because I did it as I wanted to”. (*“(…) porque yo lo hice como quise” (INT: p.208)*).

Based on the previous statement, Mary explained how the communicative tasks in her opinion needed more improvising. In order to act in the real world, you need to learn how to improvise. She stated that to maintain a conversation you always plan a part, but that in the end it is all improvised: “Of course, you do it by yourself, (...) you do not have anything prepared to talk to someone in another language. (...) You have to plan things, but it is improvised”. (*“Claro, tú vas solo, pero (inaudible) no tienes nada planeado para hablar con la persona en otro idioma. (...) Te tienes que planear las cosas, pero sí que es improvisada” (INT: P.6)*). Improvising in her words, as can be inferred from the previous information, is “saying something that is not foreseen, in other words, saying directly what comes to your mind”. (*“(…) decir algo que no está previsto, o sea, soltar lo que se te venga a la cabeza a la primera” (INT: p.94)*).

### **Thinking in English**

It can be seen that Mary assigned great relevance to opportunities where she could improvise. She explained that when improvising in English, she felt just the same as

when expressing herself in Spanish and Catalan: “Well, in the same way as when I speak Spanish or Catalan”. (*“Pues igual que cuando hablo en castellano o en catalán”* (INT: p.95)). She supported this idea further by stating that it felt as if she had learned this language from birth. By believing that she expresses herself well, she feels confident it will come out this way when speaking: “Well as if it was the language I have had since I was born. Well, maybe not that much, because I don’t speak English at home. But I don’t know, I speak very well in English, I already know that, so when I speak, well, I feel confident that I will do it well”. (*“Pues como si fuera la lengua que tengo de nacimiento. Bueno, a lo mejor no tanto, porque no hablo inglés en casa. Pero no sé, hablo muy bien en inglés, eso ya lo sé, entonces cuando hablo, pues, tengo confianza porque sé que me sale bien”* (INT: p.95)). In line with this perspective, she shared the thoughts of her father, who just like her believes that not thinking about what to say in Spanish before speaking is a good sign. This is something that happens to both of them: “My father, who also speaks English, has told me that it is a good sign if you don’t think about what you are going to say, because, for example, there are people who first think in Spanish about what they are going to say, and then in English. I don’t do that for example”. (*“Mi padre, también habla inglés, me ha dicho que está muy bien no pensar en lo que vas a decir, porque, por ejemplo, hay gente primero piensa en castellano lo que tiene que decir, y luego en inglés. Eso por ejemplo no lo hago”* (INT: p.94)).

As a result, when I asked Mary if she had been able to improve over the course, she doubted it: “This year I am not sure if I have improved my English, I don’t know”. (*“Este año no sé si he mejorado el inglés, no sé”* (INT: p.208)). She elaborated this by explaining she had reached a stage where she only needed to learn more vocabulary: “I think that I have reached a stage where the only thing that I need is learning vocabulary”. (*“Creo que ya he llegado a un punto que lo único que me falta aprender es vocabulario”* (INT: p.208)). When she was confronted with the mistakes she sometimes made in English, she explained how this also happened to her from time to time in Spanish: “(...) in Spanish this also happens to me; with the accents, a word that I can’t find...”. (*“(...) en castellano también me pasa, con los acentos, o una palabra que no me sale...”* (INT: p.95)). Instead, she mentioned that she had been able to revise what she already knew, and that where she learned the most nowadays was at home by watching videos and series in English, and reading: “I have been revising, where I truly

learn is at home; because I watch videos, series; I read things in English, so... I am one of those self-taught persons”. (*“He ido repasando, donde yo aprendo más es en casa; porque veo videos, series, leo cosas en inglés, entonces... Soy una autodidacta de estas”* (INT: p.105)).

### 5.1.2 Experience of the Designed Social Environment

#### Feeling Free to Express Yourself as You Wish

First of all, Mary pointed out that she had felt comfortable during the lessons. When asked what this implied exactly, she explained that she had not felt ashamed to express herself in English: “I am not ashamed to for example speak in English...”. (*“es que no me da vergüenza por ejemplo, hablar en inglés...”* (INT: p.194)). Apart from feeling comfortable, Mary also stated that she had felt free during the lessons (INT: p.194). In the same vein, she explained that this also stood for expressing herself as she wanted to: “Well, just that; expressing myself, and, I don’t know, free... being as you want to”. (*“Pues eso, expresarme, y no sé, es que libre, ser como tú quieres”* (INT: p.197)). According to Mary, there had been different factors that had caused her to feel these ways.

On the one hand, Mary emphasized she had experienced this feeling especially when speaking in English: “Well, in expressing myself, because that is what it is; I am going to your class to learn English, not because of anything else”. (*“Pues en expresarme, porque es eso, voy a clase para hablar en inglés, no por otra cosa”* (INT: p.194)). This is because she had realized during conversations that she was really good at expressing herself in English: “Because I am good at it, if I were bad at it I would be more quiet, because I wouldn’t know what to say”. (*“Porque se me da bien, si se me diera mal estaría más callada, porque no sabría qué decir”* (INT: p.197)). She reaffirmed this perspective throughout different stages during the interviews: “When you ask what something means in English, then I say it, and that’s it” (*“Cuando preguntas que qué quiere decir esto en inglés, pues yo lo digo, y ya está”* (INT: p.195)), and “Because I know, because I know, and since I know, well...” (*“Porque sé, porque lo sé, y como lo sé, pues...”* (INT: p.200)).

On the other hand, she also explained that the role of the teacher had been important to sense this freedom in the classroom: “Because of the teacher, because of you”. (*“Por el profe, por tí”* (INT: p.194)). She explained how the teacher from her extracurricular lessons had changed the vibe within the classroom: “when you come to teach to all the groups, the whole... the whole vibe changes with us”. (*“cuando vienes a hacer clase a todos los grupos, también cambia todo el... (todo el ambiente) el ambiente con nosotros”* (INT: p.16)). She had not experienced this type of learning environment in

other lessons: “(...) because during regular lessons it is not the same, there is not the same vibe. Well, it depends, not all. But yes, the environment does. Because you are very “aaaaah”, and we are very “aaaaaah”. (“(...) *porque en las clases normales no es lo mismo, no hay el mismo ambiente. Bueno, depende, no todos. Pero sí, el ambiente en sí. Porque tú eres muy “aaaaah” y nosotros somos muy “aaaaaaah”*” (INT: p.97)).

In order to understand what she meant exactly by this “aaaaaah” expression, I started to look for her descriptions on the teacher. First of all, she considered her teacher to be cheerful: “Well you are very cheerful, and well other teachers are like; “Good morning, open your book...””. (“*Pues que tú eres muy animado, y bueno algunos profes “bon día, abrid el libro...”*” (INT: p.97)). Apart from that, she pointed out at that she liked the teacher’s way of being, and that it was consequently understandable that a nice environment had been created in class: “You are that way, and if the people like you, then that’s the way it is” (...) I don’t know whether it is your personality that we like... But we like you, if we didn’t like you...”. (“*Tú eres así, y si les gustas a la gente, pues ya está*”. (...) “*Es que no sé si tu personalidad nos gusta... Pues nos caes bien, que si no nos caes bien...*” (INT: p.97-98)). For Mary, it was important that she could see the teacher’s consistent behavior during every lesson: “I don’t know, because every time we have class together you are the same, if you are the same...” (...) “I have never seen you having a bad day”. (“*No sé, porque cada vez que tenemos clase estás igual, si estás igual...*” (...) “*Yo nunca he notado que tuvieras un mal día*” (INT: p.201)). In her opinion, this was what opened the door for her to be – and feel – herself during every lesson as well: “During every lesson; if you are being yourself, then why shouldn’t I be?”. (“*En cada clase también; si tú eres natural, por qué yo no?*” (INT: p.97)).

As opposed to her compulsory lessons, she experienced that she could feel like a normal person: “Like a person”. (“*Como una persona*” (INT: p.102)). Apart from the previously discussed role of the teacher and her capacity to express herself, this led to the most important reason behind her experience, the freedom to express herself in English: she did not have to worry about any possible negative consequences, such as a bad final mark: “Because I say what I want, and I express myself like you, (...) you express yourself as you want, because you don’t get a mark”. (“*Porque digo lo que quiero, y me expreso como tú, bueno, (inaudible), te expresas como quieres, porque no tienes nota*” (INT: p.102)).

### **Not Having to Worry about a Mark**

Although marks are included during the extracurricular course, Mary observed that they did not make it to the official mark list from her school. This was important to her, because during her compulsory English lessons she was consequently always aware of what she said, in order for the teacher not to lower her mark. This insecurity had almost turned into a certain fear that caused her not to participate. To support her statement, she compared her regular English teacher with the one from her extracurricular course: “Well, she is the teacher, and she gives you a mark based on what you say. You do not give us marks. And so sometimes I am scared, or you have to be careful with what you say, because that can maybe higher or lower your mark. If you participate, you get a better mark, if you don’t, I don’t know, because I never participate”. (*“Pues es que ella es profe, y ella te pone nota de lo que dices. Tú no pones nota. Entonces a veces tengo miedo, o tienes que tener cuidado con lo que dices, porque eso a lo mejor te sube o te baja la nota. Si participas, te sube, sino, no sé, porque nunca participo”*) (INT: p.96)).

Surprised by this answer, I decided to ask whether her marks had such an influence on her, and if it would impact her relationship with the teacher. Not only did she agree, she believed the students would participate less and be more aware of what they said as well: “Yes, because... You are more... I am not sure how to explain it. If you put a mark, then we would be more careful when speaking, so we all wouldn’t participate as much, because it is like “I have to be careful with what I say, because it will have an impact on the mark””. (*“Sí, porque es... Sí que eres más... Es que no sé cómo explicarlo. Si nos pones nota, si que tendríamos más cuidado a la hora de hablar, entonces no participamos tanto, porque es “cuidado con lo que digo, porque va a influir en la nota””*) (INT: p.96)). As a result, Mary explained that this was why she did not try to make an impression on her extracurricular teacher to get better marks, but that she is just the way she is: “(...) when I talk to you, I am not trying to look nice, because with other teachers you always have to be like “Oh, yes”, like “hahaha”, because of the mark (both laugh). Because if they don’t like you, well... I don’t know”. (*“(…) que cuando hablo contigo, no estoy intentando quedar bien, porque con otros profes siempre tienes que estar en plan “Aix sí, no sé que, hahaha” por la nota. (Ambos se ríen) Porque si les caes mal, pues, no sé”*) (INT: p.97)).

Even if she had obtained good marks during her regular lessons, then there still existed the possibility of a bad comment. This was something the English teacher from her compulsory lessons did not often remind her students of, but was nevertheless included: “She keeps on reminding you about the evaluation and how she is going to evaluate you. Like, “the mark of this semester is very important”, but she does not remind you of course about the comment she will include as in “you have not been working””. (*Te va recordando tu evaluación y cómo te va a evaluar. O sea, “la nota de este semestre es muy importante”, pero claro no te recuerda, en el comentario que te voy a poner “no has trabajado”*)” (INT: p.12)). Therefore, Mary was always aware of her actions, because the teacher could always remember those: “(...) if someday the teacher gets mad at you, they can always remember this, and so...”. (*(...) si algún día un profe se enfada contigo, siempre se pueden quedar con eso, y pues...*)” (INT: p.97)).

What is worth mentioning is that she did not even notice she showed this fear of her compulsory English teacher during one of the interviews. At some point, she first shared that she did not participate during her regular English lessons: “With Teacher X I do not do anything, literally nothing. Do you know what I do during her lessons? I play *solitario*”. (*Con Profe X no hago nada, literalmente no hago nada. ¿Sabes qué hago en sus clases? Jugar al solitario*)” (INT: p.99)). Although this made both her and me laugh, she immediately told me afterwards not to disclose this to her teacher: “Don’t tell her”. (*No se lo digas*)” (INT: p.99)), thus showing her fear of what could possibly happen.

### **From Trust to “Normal” Participation in the Classroom**

Although the teacher from her compulsory lessons chose who participated, the previously addressed fear of any bad consequences made her – and her fellow classmates – often not willing to participate: “Not everyone participates, only those who raise their hand, which are usually three. Not me. (...) Because in class, I don’t know, Teacher X, sometimes she chooses who speaks as well. But she normally does not pick me. And so I normally don’t speak because of that, but if it has to be voluntarily, I don’t speak because, I don’t know, I am bored and I do not really want to speak”. (*No participamos todos, solo los que levantan la mano, que suelen ser tres. Yo no.*) (...) *“Porque en clase, no sé, la Profe X, a veces también escoge eh, quien habla. Pero a mí no me suele escoger casi nunca. Y entonces tampoco hablo por eso, pero si tiene que*



*ser voluntario, no hablo porque, no sé, porque me aburro, y no tengo ganas de hablar*” (INT: p.92)). Therefore, Mary took on a passive role during her compulsory lessons: “(...) somebody asks something, and it’s like... And I wait for somebody to respond... Until somebody responds”. (“(...) *pregunta alguien es en plan... Y esperar a que alguien responda... Hasta que alguien responde...*” (INT: p.100)). However, although she was not willing to participate during these lessons, Mary highlighted that participation was something she needed in order not to get bored: “If you do not participate, you are also bored”. (“*Si no participas, también te aburres*” (INT: p.9)).

Even though Mary, in her opinion, did not have to become aware of the reasons behind the language use (first part of the analysis), she was still very active during the lessons from her extracurricular teacher’s point of view. On the one hand, in her opinion, this had to do with the fact that the extracurricular class only consisted of a few students (INT: p.95), which implied they had to participate anyway: “(...) because we all participate, because that’s the way it is, we are only a few, that’s the way it is”. (“(...) *porque participamos todos, porque es así, somos pocos, es lo que hay*” (INT: p.100)). As a result, she often participated in order to help her classmates out: “Well, yes, because there are words that they don’t understand, or things they don’t get, and so, as I do understand them I explain them”. (“*Sí, bueno, porque hay palabras a veces que no entienden, o cosas que no entienden, y entonces yo como sí que las entiendo pues las explico*” (INT: p.92)). When she knew the answer, she would wait to see if somebody else did, if that were not the case, she would participate: “(...) if nobody understands in my case, if nobody knows, then I raise my hand, because if not...”. (“(...) *si nadie se lo sabe en mi caso; si nadie se lo sabe, yo levanto la mano... Sino...*” (INT: p.100)).

However, when I confronted her with this voluntary participation throughout the lessons, she mentioned – apart from the previously addressed marks and the small amount of students – that participation was not directly forced by her teacher but something that was encouraged. As a result, engaging in classroom interaction had become normal: “You encourage us to talk, which is different. (...) (it’s like) normal”. (“*Nos haces hablar, que es diferente. ((...) (es como ya...) normal*” (INT: p.10)). From her perspective, not only did the teacher participate, but all the students as well: “You participate, we participate”. (“*Participas tú, participamos nosotros*” (INT: p.92)). To understand what she meant exactly with being encouraged to talk, I started to look for

factors that made her speak. Regarding this, according to Mary, there had been a close relationship between trust and participation. She stated that if there were no trust, they would not participate as much in their extracurricular class: “There is trust, without trust we wouldn’t talk”. (“*Hay confianza, sin confianza no hablaríamos*” (INT: p.13)).

This participation through trust was very important according to her, especially because negative talk on behalf of the teacher makes it harder to try again: “If you say it is wrong, or what is wrong, then, as much I try to speak again, it is going to be harder”. (“*Si dices que está mal, lo que está mal. Pues, por mucho que vuelva a hablar, me cuesta más*” (INT: p.117)). Only by means of encouraged and fearless participation, Mary could learn: “It is important, because if it scares you, then you don’t... if you don’t make mistakes, you don’t learn. So if you participate, and I say things, then look; I say it, and you correct me, and that is good”. (“*Es importante, porque si te da cosa, pues no, si no te equivocas, no aprendes. Entonces si participas, y te digo las cosas, pues mira, te digo y que me corriges, y está bien*” (INT: p.199)). Not only did this have an impact on her participation in class, but also on her language use: “(...) I express myself as I want, and if I express myself as I want, then it’s better, that way you learn”. (“*(...) me expreso como yo quiero, y si me expreso como quiero, pues mejor, así aprendes*” (INT: p.200)).

### **Co-Creating Trust through Personal Interaction**

Based on the previous information, we can state that by experiencing trust, Mary felt free to participate and express herself. Trust is a concept that she recurrently referred to during the interviews when she discussed why she felt free: “trust” (“*la confianza*” (INT: p.11)), and “especially trust” (“*la confianza sobre todo*” (INT: p.194)). Before discussing its consequences on Mary’s use of the foreign language, the following pages try to elaborate how this feeling of trust had been generated.

From her point of view, the trust they had created in their extracurricular class had been a process that took time: “(...) it has been constructed over time, it is not something you create in just one day...”. (“*(...) se ha ido construyendo, no es que lo construyas así en un día...*” (INT: p.196)). To her, trust implied that she could share anything with her teacher in class: “(...) you are like a friend, you are not like a teacher. Well, both, both. On the one hand, Teacher X is my English teacher, and so I do not have the same trust

with her, because I cannot explain her my things either. On the other hand, with you, for example now, I am explaining things to you that I would not tell her”. (“(...) *eres como un amigo, no eres como un profe. Bueno, las dos, las dos. En cambio, Profe X es mi profe de inglés; entonces no tengo la misma confianza con ella, porque tampoco la explico mis cosas. En cambio, contigo, por ejemplo, ahora, te estoy explicando cosas que a ella no explicaría*” (INT: p.95)). At the same time, Mary noticed through the teacher’s actions that he also trusted her: “Because you open up, and so I open up. So there is trust”. (“*Porque tú te abres, y yo me abro. Entonces hay confianza*” (INT: p.200)). When asked for examples on both sides, she was able to explain two anecdotes, one where she explained something personal, and another one where the teacher did she same: “Well, when I tell you “I have failed an exam” or “later we have an exam”, I explain you what I do, and you may not care, but I do so, and so do you sometimes. For example, with the cat who threw up in your... (both laugh)”. (“*Pues, cuando te explico “he suspendido un examen” o “luego tenemos examen”, te explico lo que hago, y a ti no te importa, pero yo te lo explico, y tú también a veces. Lo del gato que se vomitó en tu... (ambos se ríen)*” (INT: p.200)).

Thus, according to Mary, the trust through which she felt that she could explain anything to her teacher had been created by them freely sharing anecdotes with one another. Normally, teachers did not share any personal experiences (INT: p.197) with her: “Because the other teachers didn’t explain me anything, they haven’t told me anything about them”. (“*Porque tampoco me explicaban nada los otros profes, que no me han explicado cosas suyas*” (INT: p.202)). Whereas the teacher from her regular English lessons did not open up, the teacher from her extracurricular class did: “she does not open up as much as you”. (“*no se abre tanto como tú*” (INT: p.95)). Getting to know your teacher through interaction is important to Mary, because if she does not know the person, she is less likely to talk to him or her: “Do you know Teacher X? (...) He doesn’t teach me, he doesn’t teach me, and so it is like; “I am not going to talk to him because I don’t know him””. (“*¿Sabes el Profe X? (...) No me hace clase, no me da clase, entonces es como: “no voy a hablar con él porque no le conozco”*” (INT: p.97)).

### **Starting to Believe in Yourself through Self-Expression**

Due to the importance Mary assigned to both trust and knowing somebody in relation to volitionally speaking, I asked if these factors had an impact on her foreign language use.

I showed her two recordings from the same task: one with her friend Andrea, and the other one with a foreigner at Park Güell, in Barcelona. According to Mary, she did not feel the same in both conversations, which is because she has known Andrea since she was little: “Well, I have known Andrea since I was little, not the girl”. (*“Pues, a Andrea la conozco desde pequeña, y a la chica no”* (INT: p.210)). As a result, Mary believed her feelings had had an impact on how she expressed herself in English. With the girl, she was more aware of what she said: “If I make a mistake with Andrea, it is like; “well, I have made a mistake, it is alright”. But with that girl, if she speaks English, and I notice I make a mistake, it would be like “be careful””. (*“Si me equivoco con Andrea, es como, bueno, me he equivocado, no pasa nada”. Pero con la chica, si ella habla inglés, y veo que yo me equivoco, será en plan; “cuidado”*)” (INT: p.211)).

Due to this personal awareness of what she said, expressing herself sometimes implied a certain belief in herself, because without any confidence she would not say something that she was not sure about: “If you don’t believe in yourself, it is like “I have to be careful with what I say, because maybe I say something wrong and I don’t want to say it wrong”, and then, I wouldn’t have the belief in myself to say something I am not really sure about”. (*“Es que si no tienes confianza, es en plan “cuidado con lo que digo, porque a lo mejor lo digo mal y no quiero decirlo mal”, o sea, no tengo la suficiente confianza como para decir algo de lo que no estoy segura”* (INT: p.203)). After I asked Mary to compare two different recordings from communicative events (one at the beginning of the course when she spoke to the teacher’s brother over Skype, and one at the end of the course when she spoke to a tourist at Plaza Cataluña in Barcelona), she stated she had started to believe in herself more over the course: “In believing in myself, for sure, for sure. Well, I am not sure if I was scared or if I had a bad day that day, I don’t know”. (*“En confianza, seguro, seguro. Bueno, es que no sé si me daba vergüenza o estaba mal ese día, pero no sé”* (INT: p.211)). She described herself as cheerful during the event, although she did not remember why (INT: p.210). According to her, the recordings revealed she had started to believe in herself more in how she expressed her emotions: “Well, like I have said before; By how... my feelings; like I tell you “ah, I that matters to me”, or “no, I don’t care””. (*“Pues, en, ya te lo he dicho. Cómo... Los sentimientos; como te digo “ah, me importa”, o “no, no me importa”*)” (INT: p.211)).

### *5.1.3 Summary*

#### Interpretation of the Designed Social Environment

Mary experienced a flexible use of the textbook that was based on the students' interests. She remembered what was being worked on, as the teacher's explanations depended on the students' understandings. The explanations did not only address the structure, but also the reasons behind the language use. However, as Mary had learned the English language without knowing the reasons behind it and even thinks in English when speaking, she thought that the rules could impede others from spontaneously expressing themselves. The same goes for the guideline, which she saw as a script that did not enable her to improvise. As a result, the reflections from the guideline (in Spanish) on what she wanted to say before talking to strangers did not help her, because she would eventually implement the guideline in her own way by improvising.

#### Experience of the Designed Social Environment

Mary felt comfortable during the lessons to freely participate and express herself in English. On the one hand, because she did not have to worry about her final mark. On the other hand, as a result of the trust she experienced in class. This trust had been created over time especially through the exchange of personal stories with the teacher. Besides, the concept of trust also influenced her language use; whereas she realized that she did not have to worry as much about her mistakes with her friend, when talking to a stranger she was more aware of what she was going to say. Although she doubted whether she had learned, she did point out that she had started to believe in herself more by talking to strangers, which she could note by how she progressively had begun to express her emotions in English.

## 5.2 Agency-Based Classroom Discourse Analysis of the Selected Communicative Events

### 5.2.1 Communicative Event 1

#### Justification of the Communicative Event

This communicative event has been selected as it reflects Mary's level, volition, and use of the English language at the beginning of the course. She is able to paraphrase her prepared language creations and creatively use the language to express her ideas. However, it is also clear that whenever she has to speak with Willem, she also decides to deliberately not contribute from time to time.

#### Transcript

- 1 Mary [/] [f] Hi [Sits down, smiles and makes herself comfortable]
- 2 Willem Hi. [/] How are you?
- 3 Mary =[/] How are you? = Ah! [Laughs] [f] Fine | [p] thank you | and you?
- 4 Willem == [/] What's your name?
- 5 Mary [p] María.
- 6 Willem [/] Maia? Nice to meet you Maia. [Class laughs]
- 7 Mary Ehm, | | [ac] I'm very curious about you [points at Willem] because | [ac]
- 8 Dirk didn't tell us [gesture of waving something away] | anything about
- 9 you, so | | [raising her hands in the air, as if questioning something]
- 10 Willem [/] He didn't? Uf! [/] Dirk? [Willem laughs]
- 11 Mary Ehm, | [Rubs her shoulder while looking for words] Ainoa asked you
- 12 before, but, [v] what's your job? [Again two hands in the air, to indicate
- 13 she is going to ask it anyway]
- 14 Willem Yeah, yeah as a bartender | b::ut eh, I could tell more about | what I have
- 15 done | I, eh, was a waiter | in a coffeebar | once, [nods her head] a::nd I
- 16 also used to work in | a supermarket.
- 17 Mary [/] [p] Oh really? [Raising her eyebrows]
- 18 Willem == So, ja | |
- 19 Mary Ehm, [ac] let's go for the second one, Ehm, | | [/] for how long have you
- 20 been living in Denmark?
- 21 Willem Eh, now? | F::or nine months | | So, ehm
- 22 Mary [pp] =Nine months, I like it.= [Looks quickly at Dirk]

23 Willem == a very long time I think | Not as long as Dirk is in Spain || b::ut, eh  
24 yeah, nine months now | and I like it | it's very good. ||  
25 Mary Yes. Ehm, thank you for your answers || [Smiles at Willem]  
26 Willem Thank you for your questions || and nice meeting you.  
27 Mary [p] Bye! [Still smiling]  
28 Willem Take care, bye bye. [Now stands up and walks away]  
29 Dirk [ff] Give María an applause! [f] Really good! Well done.

### **Analysis of the Communicative Event**

Mary sits down, smiles at Willem and greets him [1]. As soon as she has made herself comfortable, she decides to ask him how he is doing [3]. However, Willem greets her at the same time [2], to which she reacts surprised [3]. She laughs about it, answers she is fine, and asks Willem the same question [3]. As Mary has lowered her voice, Willem does not hear her question. For this reason, instead of answering, he asks Mary for her name [4].

When she answers [5], Willem interprets this as “Maia”, and uses this name to say it is nice to meet her, which makes that class laugh [6]. Mary decides not to anticipate this, and introduces her questions by telling she is curious to get to know him, as her teacher has not explained anything about him [7-9]. Willem anticipates by questioning her statement, and asks Dirk if this is true [10], but both do not respond to this. Before her conversation, it turns out that Ainoa asked Willem the same question she had in mind. As a result, she explains this to Willem, but asks him for his job anyway [11-13]. Willem feels for her, and anticipates this by telling her that he can also explain what he did before that. As a result, he explains to her that he previously worked as a waiter at a coffeebar once, and also worked in a supermarket [14-16]. This time, Mary does react to his contribution by questioning if he really did so [17].

Willem does not seem to hear her question, as he just finishes his explanation [18]. As a result, Mary decides to continue by briefly introducing her second question [19]. When she asks for how long Willem has been living in Denmark [19-20], he tells her that he has been living in Denmark for nine months now [21]. This seems to positively surprise Mary, as she explains that she likes the idea of having lived there for nine months [22]. Willem does not seem to hear her, and keeps on explaining about himself more. He states that it is not as long as his brother in Barcelona, but still long [23-24]. Mary does not anticipate this, but briefly responds indicating that she has been listening to thank Willem for his answers [25]. Willem thanks Mary for her questions and tells her it was nice to meet her [26]. She does not respond to his, and says goodbye [27]. When Willem has said goodbye [28], she stands up and walks away. The teacher encourages the class to give her an applause [29].



## Guideline

### Interview with Willem Lagerwaard (Dirk's brother)

Cómo...	1. En Español/Catalán	2. In English
¿Cómo saludarías a Willem?	- Hola, ¿cómo estas?	- Hi, How are you?
¿Cómo continuarías la conversación?	-	
¿Cómo introducirías una pregunta?	- ¿Puedo hacerte unas preguntas?	- Can I ask you some questions?
¿Qué le preguntarías? Pregunta 1:	- ¿De qué trabajas?	- What's your job?
¿Cómo reaccionarías a algo que te sorprende (+, + and -)? 3x	+ ¡Que bien! +/- Okay. <del>What?</del> - Que dices...?	+ That's nice! +/- Vale. (ok) - For real?
¿Qué le preguntarías? Pregunta 2:	¿Cuanto tiempo llevas viviendo en Dinamarca?	- For how long have you been living in Denmark?
¿Cómo preguntarías por más detalles?	¿Puedes explicarlo un poco más?	- Can you explain a little more?
¿Qué harías si Willem dijera algo que no entiendes? 2x	Perdona, pero no te he entendido bien... ¿Puedes repetirlo?	I'm sorry, but I didn't understand you... Can you repeat it?
¿Cómo le darías las gracias por las respuestas?	Gracias por contestar las respuestas!	Thanks for your answers!
¿Cómo te despedirías?	+ Ha sido divertido hablar contigo. hasta otra!	It was nice talking with you, see you next time!

Well done! You are ready for the interview! Have fun!  
Dirk

04/12/2017

## **Features of Agency**

Mary's behavior was characterized, on the one hand, by her direct implementations from her self-created guideline and, on the other hand, by her volitional use of the foreign language, and both her cognitive and emotional involvement.

### *Unique individual (Donato, 2000: p.46)*

Mary follows the steps from her guideline, which is based on the teacher's values, assumptions and beliefs. However, when Mary self-regulates her activity in the foreign language, we come to see her own values. This can be seen when she thanks Willem for asking how she is doing and returning the question [3] and thanking him for his answers [25]. She also assumes how Willem will realize that Ainoa asked the same question as her. This interpretation is reflected in her formulation of the question [11-12].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

From a comparison between her guideline and her transcript, we can see Mary directly implementing her ideas [1,3,11-12,17,19-20,25]. Although she literally implements these creations, she does not paraphrase other ideas. Instead, she follows the steps but completely improvises in order to achieve the same communicative goals. This happens when, instead of asking Willem if she could ask him some questions, she reveals she is curious about him [7-9], when she chooses not to directly ask her question but first introduce it [12-13,20] and when just briefly saying goodbye [28]. As the content is different, I do not consider these self-regulated creations to be paraphrased.

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

As we could infer from the previous paragraph, Mary actively implements several of her prepared ideas. This can be seen when she greets Willem [1], asks how he is doing [3], asks her first question [11-12], acts surprised if this he means what he says [17], asks her second question [19-20], and thanks him for his answers [25]. However, there are also many ideas that she does not (literally) use: asking if she can ask him some questions, asking if he can explain more, and telling him it was nice talking to him. As she understood everything he said, it was not necessary to ask if Willem could repeat something.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143) [3,7-9,11-12,17,22]*

Mary assigns relevance by either voluntarily contributing in the foreign language or deciding not to do so. On the one hand, her volitional contributions can be witnessed at different stages. First, after answering Willem that she is doing fine, she voluntarily returns the question [3]. Secondly, she shares with Willem that she is curious about him as her teacher did not tell them anything about him [7-9]. Thirdly, before asking her second question, she indicates that Ainoa has already asked the same question [11-12]. Fourthly, although coming from her guideline, she asks if Willem really has worked in a coffeebar and a supermarket [17]. Finally, Mary also shares with Willem that she likes the idea of living for nine months in Denmark [22]. On the other hand, Mary also decides during the conversation not to anticipate during two occasions: when Willem mispronounces her name through a question and the class starts to laugh [6], and when Willem asks her if his brother really did not share anything about him [10].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

On the one hand, we can observe Mary's cognitive involvement – apart from the previously discussed volition – on different occasions. First, Mary answers Willem's questions on how she is doing [3] and what her name is [5]. Secondly, she uses the foreign language to introduce her questions [11-12,19]. Thirdly, she also briefly comments at the end of the conversation to what Willem said [25] in order to say goodbye [27]. On the other hand, regarding her emotional evaluation, she shares with Willem that she feels fine [3], is curious about getting to meet him [7-9], is surprised by his answer [17] and likes the idea of living in Denmark for nine months [22].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

Mary creates in the foreign language in different ways during the interaction. She does so by volitionally asking Willem questions [3,17] and sharing her interpretation of the communicative event [11-12], or her feelings [7-9,22]. Apart from her emotional involvement [3,7-9,17,22], she is also cognitively active when answering questions [3,5], introducing her questions [11-12,19] and making a brief comment [25] in order to end the interaction [27]. All her improvised creations are grammatically correct.

### **Perezhivanie as an Observable Phenomenon**

During the analysis of her agentic behavior we observed that Mary assigns her personal significance five times to the interaction by means of volitional contributions in the foreign language. Nevertheless, she also makes the conscious decision twice not to act upon what Willem either says or asks. The *perezhivanie* in her self-regulated creations in the foreign language shed a light on her affective-volitional tendency.

First, at the beginning of the conversation, Mary is indirectly forced to act upon her *perezhivanie*. This is because she asks Willem how he is doing [2,3] at the same time. Based on her understanding of Willem's question and her interpretation of the interaction (cognition), she needs to explain how she feels (emotion). This *perezhivanie* is reflected in her answer; she expresses in the foreign language that based on her interpretation of the conversation thus far (cognition) that she is doing fine (emotion). After answering this question and thanking Willem, she volitionally returns the same question. However, whether this is a result of the personal relevance or a gesture of politeness cannot be determined by the fragment itself [3].

Secondly, instead of asking, like in her guideline, if she can ask Willem some questions, Mary volitionally creates with the foreign language in order to achieve the same purpose: inviting him to share personal information. Within this creation her complete *perezhivanie* is reflected, as she explains her intellectual interpretation that, until that point, Dirk has not explained anything about him (cognition) and that, as a consequence, she feels very curious about him (emotion) [7-9].

Thirdly, once it is up to Mary to ask her first question, she shares with Willem her interpretation of what has taken place thus far during the communicative event. During the previous interactions, she realized that Ainoa had already asked Willem what his job is (cognition). Before asking her question, she shares this with Willem [11-13]. Her gestures, however, seem to indicate the emotional side; she throws up her two hands in the air and gives the impression that she is going to ask it anyway (emotion).

Next, when Willem anticipates her question by explaining the jobs he had done before, Mary volitionally acts upon the *perezhivanie* that this comment creates in her. Based on

her understanding that Willem was a waiter at a coffeebar once and used to work at a local supermarket (cognition), she expresses her surprise regarding this (emotion). She does so in the shape of a question to ask if this is really true [17].

Finally, close to the end of the conversation, Mary acts upon her *perezhivanie* when Willem answers her question on how long he has been living in Denmark. Based on her understanding that Willem has been living there for nine months (cognition), she expresses her feelings regarding this (emotion). This *perezhivanie* is reflected in her answer: as she first shares her intellectual understanding “Nine months”, and then her feelings regarding this: “I like it” [22].

However, there are also two stages where Mary consciously decides not to anticipate in the foreign language to what Willem says or asks. On the one hand, shortly after Willem asked for Mary’s name at the beginning of the conversation, he rephrases his understanding and says it is nice to meet her. However, he does not get her name right twice, which makes the whole class laugh [6]. Although Mary is aware that he has mispronounced her name (cognition), we cannot determine how this made her feel (emotion). This is because she does not assign any relevance to this, and consciously decides to immediately introduce her question [7-9]. On the other hand, after Mary has stated that Dirk has not told anything about him, Willem anticipates by asking her if this is really the case [10]. Whether Mary does not understand the question (cognition) or simply decides not to assign relevance to what he shared (emotion) cannot be determined from the recording. She consciously chooses to proceed by asking her first question instead [11-13].

All in all, we can state that Mary assigned her relevance to the event by volitionally contributing in the foreign language to the conversation. The *perezhivanie* in her self-regulated answers showed she had different purposes in order to express herself. She showed she wanted to share unprepared personal information [7-9], ask a question out of personal interest [3], share her emotional evaluation [22] or cognitive interpretation from her *perezhivanie* [11-12] or anticipate through a question on an experienced *perezhivanie* [17]. However, she does not contribute in the foreign language when she did not assign any personal significance to what was said [6,10].

### 5.2.2 Communicative Event 2

#### Justification of the Communicative Event

At the same time the interaction has also been selected for Mary, who takes the initiative to lead the conversation. She implements her prepared creations, but also decides to voluntarily ask questions, display emotions and interpretations, and anticipate what María says in different ways.

#### Transcript

- 1 **Mary** [∕] What is your name?
- 2 **María** My name is Sofía, [∕] and you?
- 3 **Mary** My name is Jessica, I am twenty-eight.
- 4 **María** I am | twenty | three | yes, yes.
- 5 **Mary** [f] Soy la mayor de todas!
- 6 **María** Yes.
- 7 **Mary** [∕] What do you like | to do?
- 8 **María** Ehm, | In my free time I like, ehm, | videos and photos in  
9 Instagram ::and <3> blogger, and sometimes a...
- 10 **Mary** [Interrupts] Youtuber?
- 11 **María** Yea::h.
- 12 **Mary** I, I like to sing a::nd dance and act.
- 13 **María** Oh my God.
- 14 **Núria** [Hits María on her arm] [f] Sofía?! [f] You're Instagrammer!?  
15 You're blogger!
- 16 **María** [Counts on her fingers] I'm Instagrammer, blogger and Youtuber.
- 17 **Joan** [f] Blogger, [makes a series of gestures to indicate the three  
18 different hobbies] Instagrammer, and Youtuber and sometimes...
- 19 **Núria** [Puts her hand on her forehead] [f] Oh my God! Sofía is  
20 multiusos! [Makes a gesture with both hands, indicating she is  
21 doing many things]
- 22 **Mary** [∕] Your job is? [∕] Instagrammer?
- 23 **María** No, my job | is | vet.

24 **Mary** Vet? Ah!

25 **María** Ah!

26 **Mary** [ac] I'm singer, dancer, producer, actress and model.

27 **María** Oh my God

28 **Mary** [ac] Five five. [Indicates with her hand she has five jobs]

29 **María** == you are total. [Laughs]

30 **Mary** [f] The money!

31 **María** The money.

32 **Mary** [/] What make you special?

33 **María** I'm special because I'm very

34 **Mary** [Interrupts] I'm pretty. [Makes a movement with her hand under  
35 her chin to indicate she's pretty]

36 **María** == romantic. Yeah. [Let's her hair wave with her right hand]

37 **Mary** And romantic. [ac] I'm special because I like winter.

38 **María** Oh! [Both laugh] You are very special. [Let's her hair wave with  
39 her left hand]

40 **Mary** [f] Yes, I love! [Points at herself] | Do you have pets?

41 **María** I don't have pets.

42 **Mary** I have one dog.

43 **María** [f] Oh my God!

44 **Mary** María has two cats, [puts two fingers in the air] but I have one  
45 [puts one finger in the air] dog. [Both laugh] I have one sister,  
46 little [indicates with her hand she is small] sister.

47 **María** I don't, I have one brother and

48 **Mary** [Interrupts] María has one brother and you have one...

49 **María** No, I don't ha...- I have one brother and two sisters, and María  
50 have one brother only.

51 **Mary** [Laughs] Oh, only? [Makes a gesture to indicate whether that is  
52 all] Ehm | where are you from? [Puts her hand in the air]

53 **María** I'm from for here. [Points at the table]

54 **Mary** I'm from California.

55 **María** Oh my God! You are |

56 **Mary** [Interrupts] [f] Yes!

57 María == the best | in the | world! [Laughs] [Starts looking at Dirk to  
58 see how much time there is left]  
59 **Mary** Yes.  
60 Dirk <5> [f] Time!

### **Analysis of the Communicative Event**

What takes place during this communicative event has already been explained in the analysis of María. However, it has also been included in this section to facilitate the understanding of the analysis of **Mary**. The explanation is the same, but her name is highlighted in bold. In this way we make sure the focus is on her.

At the beginning of the conversation, **Mary** starts by asking for María's name [1]. María responds to this that her name is Sofía, and shows interest by asking the same question [2]. **Mary** explains her name is Jessica and that she is twenty-eight [3], María voluntarily shares her age as well, and says after some doubt she is twenty-three [4]. **Mary** cannot believe this, as this means she is the oldest, and shares this in Spanish [5]. Nevertheless, although **Mary** expresses this in Spanish, María maintains the conversation in English by agreeing to what she said [6].

**Mary** takes the initiative afterwards, and asks what María likes to do [7]. María explains that in her free time she likes to make videos and photos for Instagram, and is also a vlogger [8-9]. In the middle of her sentence she is interrupted by **Mary**, who finishes her sentence by guessing she is a "Youtuber?" [10], which María affirms [11]. After this, **Mary** voluntarily shares her hobbies as well, and explains she likes to sing, dance and act [12]. By the expression "Oh my God" [13] we see María is impressed by **Mary**'s hobbies.

All of a sudden, María gets interrupted by Núria, who is having a speed-date with Joan. Joan has just told Núria that María is also an Instagrammer. Núria is clearly upset, because she thought María was only a blogger and tells her this [14-15]. But when both María [16] and Joan [17-18] explain she is an Instagrammer, blogger and Youtuber, she can only say how impressed she is in a mix of English and Spanish by saying "Oh my God! Sofía is multiusos!" [19-21]. Even though **Mary** does not participate in this



exchange, she picks up on the information, and asks María based on what she has understood if being an Instagrammer is also her job [22]. To this question she responds that she is a vet [23], which positively surprises **Mary** [24]. Afterwards, **Mary** voluntarily explains she has many jobs; she is a singer, dancer, producer, actress and model [26]. María shows how impressed she is [27], which encourages **Mary** to repeat the amount of jobs she has [28]. María anticipates this by saying that, in her opinion, **Mary** is “total” [29]. **Mary** expresses that she must have – or make – a lot of money [30], which María agrees to by repeating what **Mary** said [31].

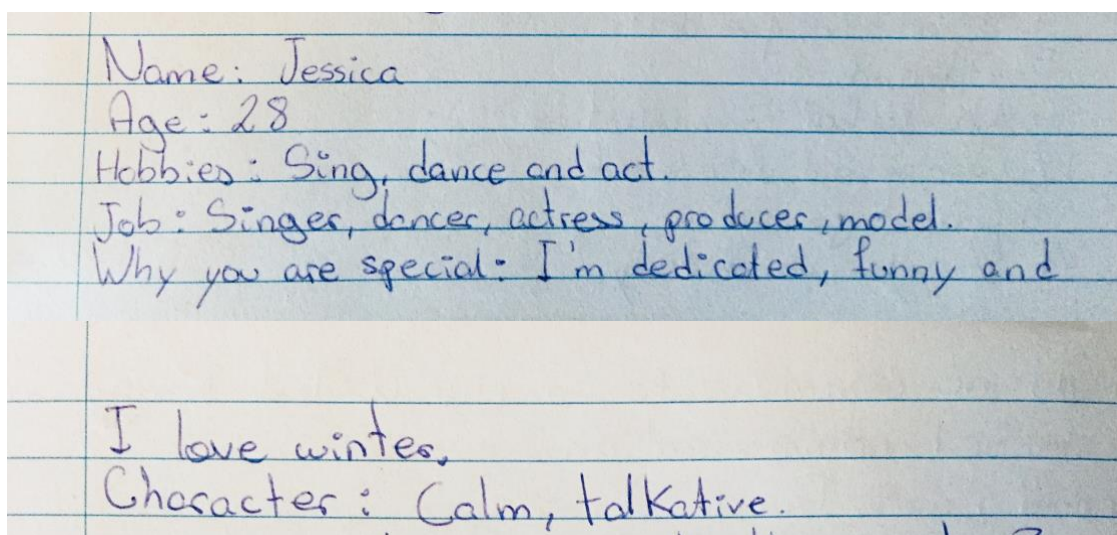
**Mary** continues by volitionally asking María what makes her so special [32]. When María is about to explain she is romantic [33], **Mary** interrupts her, by guessing she is pretty [34-35]. María finishes her sentence by saying she is romantic [36], which **Mary** anticipates by repeating what María said and sharing that she is special because she likes winter [37]. Both laugh about this, and María affirms that this makes her special [38-39], to which **Mary** explains she loves winter [40].

**Mary** once more takes the initiative by asking if María has pets [40], which does not seem to be the case [41]. Without having been asked to **Mary** explains that she has a dog [42]. To which María shows once more that she is impressed [43]. **Mary** decides to continue, as she wants to make clear that in her real personal life she does not have a dog, but two cats, which makes both of them laugh [44-45].

Instead of asking a volitional question, **Mary** now takes the initiative to make up she has a little sister [45-46]. María does not anticipate the content of **Mary**'s message, but takes the initiative to explain she has a brother [47]. However, before she can continue, **Mary** has found a reason to interrupt her, because she knows María has a brother in her real life, and shares this [48]. Before she can finish her interpretation, María interrupts her to indicate that the difference between her and the “real María” is that her fictional character has one brother and two sisters, whereas the “real María” only has one brother [49-50]. This makes **Mary** laugh, who responds by saying “Oh, only?” [51], as if having one brother is not enough already.

As María does not answer, **Mary** takes the initiative to ask where she is from [52], while waving with her hands as if she does not know what else to ask her. When María answers – while pointing her pen at the table – that she is from Barcelona [53], **Mary** does not wait for her to ask the same question. Instead, she explains out of herself that she is from California [54]. María cannot believe this, and by means of her gestures and word stress she indicates that she really thinks **Mary** is the best in the world [55+57-58]. **Mary** shares she thinks the same [59]. Just when they both look up to the teacher to see if their time is up, the teacher says it is time [60].

### Role-Card



### Features of Agency

Throughout the second communicative event, Mary actively participates by means of volitional comments, questions, and anticipations. Her cognitive and emotional involvement enable her to flexibly conduct and control the conversation.

*Unique individual (Donato, 2000: p.46)*

Whenever Mary improvises in the foreign language, she brings her own values and assumptions and beliefs to the table. On the one hand, she shows her values of respect towards María by actively listening to what she is saying [24,37,56,59]. On the other hand, she feels comfortable enough to share her assumptions with her. She does so when guessing María is a Youtuber [10] and an Instagrammer [22], pretty [34], and assuming she talks about her real family, instead of the one from her character [48],

*Control over one's own Behavior (Duranti, 2004: p.453)*

Mary actively implements her self-created role-card during the interaction. However, as her own orientation only includes a few words and one short sentence, she is forced to paraphrase her ideas. First, she explains in a very short sentence her name and age [3]. Secondly, she briefly shares her hobbies [12]. Thirdly, she also quickly mentions her five jobs [26]. Finally, she had written down on her role-card that she was special because she is dedicated, funny, and loves winter. However, during the conversation she only tells María that she is special because she likes winter [37].

*Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

By comparing her role-card with the transcript of this communicative event, we are able to observe that Mary decides to use almost her entire role-card. On one occasion, she is asked by María for her name [3]. Apart from this example, Mary voluntarily shares the information from her role card. She does so by explaining that she is twenty-eight [3], that she likes to sing, dance and act [12], that she is a singer, dancer, producer, actress and model [26] and that she is special because she likes winter [37]. There are two aspects from her role-card that she does not share with María. First, that she is dedicated and funny. Secondly, that she is a very calm, but talkative person.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

Mary's agentive behavior during the interaction is characterized by the relevance she assigns in the shape of frequent volitional contributions in the foreign language. All these volitional contributions can be summarized in three different categories.

First, Mary takes the initiative to ask María various personal questions. On the one hand, these questions are related to prepared information, such as María's name [1], her hobbies [7], her job [22] and what makes her special [32]. On the other hand, Mary also asks María improvised questions. By means of these volitional contributions, we are able to observe the individual significance that Mary assigns to various personal aspects during the speed-dating event. That is, she asks María whether she has any pets [40], if it is true she only has one brother [50], and where she is from [52].

Secondly, not only does Mary voluntarily ask questions; she also takes the initiative by sharing her own personal information with María without being asked to. On the one hand, she shares how old she is [3], what her hobbies are [12], what her jobs are [26], and what makes her special [37]. On the other hand, she improvises information that she freely shares with María. This happens when, in her excitement, she decides to emphasize the amount of jobs she has and the money she makes [28,30], while mentioning she has a dog [42], when clarifying the difference between the real Mary and the one from her role-card [44-46], and when explaining that she is from California [54]. According to how she elaborates personal information and offers improvised information, we can infer these aspects have an intrinsic significance for her.

Thirdly, apart from contributing to the conversation, either through sharing or asking about personally significant information, Mary also anticipates what María says. On the one hand, based on her interpretation of who María is, she tries to guess personal information about her. She does so by sharing her assumption regarding her hobbies [10], her job [22], what makes her special [34,37] and her family members [48]. On the other hand, these anticipations also take place when Mary openly shares her emotional evaluation regarding what María has said. She does so by indicating her surprise to that María is a vet [24], expressing she truly loves winter [40], and briefly agreeing to María's feelings when she tells her she is the best in the world [56,59].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*  
Besides the previously discussed volitional contributions, Mary also shows her cognitive involvement in other ways. On the one hand, by answering María's question at the beginning of the conversation [3]. On the other hand, by her non-verbal communication. Her gestures complete her cognitive messages. This happens when she indicates with her fingers the amount of jobs [28], when referring to money while rubbing her fingers [30], when guessing that María is pretty and putting her hand under her face and inclining her head [40], when showing with a finger she only has one dog [42], when explaining the difference between the amount of pets between herself and Jessica with her fingers [44-46]. As for her emotional involvement, we have been able to observe that Mary shares her feelings on several occasions [24,40,56,59].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

All in all, we have been able to observe that Mary creates with the foreign language in distinctive ways. Although she paraphrases the creations from her role-card [3,12,26,37] and actively listens [24,37,56,59], Mary's agentive behavior is especially characterized by her volition to express herself. She does so by asking either prepared or improvised questions [1,7,22,32,40,50], by volitionally sharing either prepared or improvised information [3,12,26,28,30,37,42,44-46,54], by assuming aspects of María's character [10,22,34,37,48] and by sharing her emotions regarding what she has been told [24,40,56,59]. Although not all her creations in the foreign language are correct [26,32,40], Mary always makes herself understood. She only uses the Spanish language in the beginning, when she is upset by the fact that, based on all the people she has spoken to, she is the eldest one [5]. However, when María responds to this in English, the conversation is being maintained in English until the end.

### **Perezhivanie as an Observable Phenomenon**

In the previous section we saw that Mary frequently takes the initiative to volitionally create in the foreign language. Instead of analyzing each of these creations separately, the following paragraphs aims at exploring Mary's *perezhivanie* in four different groups to get an idea of her affective-volitional tendency behind her actions: when asking questions, sharing information, assuming things, and sharing personal emotions.

First, regarding her volitionally asked questions, it is important to make a difference between those questions who are related to information they have created in advance [1,7,22,32] and those that are not [40,51,52]. On the one hand, Mary's questions related to prepared information all reflect the same *perezhivanie*: based on her interpretation of the communicative event and the person she is talking to (cognition) she feels genuinely interested in knowing more about María (emotion). The self-regulated questions about María's name [1], hobbies [7], job [22] and what makes her special [32] all reflect this *perezhivanie*. On the other hand, Mary also asks volitional questions related to information that she did not prepare in advance. From this, we can conclude, based on her interpretation of who María is during the role-play (cognition), she feels she would like to get to know her better (emotion). In this case the affective-volitional tendency is clearer, as she asks questions that are personally significant to her, such as whether she

has a pet or not [40], and where she is from [52]. Only one of the unprepared questions is a reaction to what María has told her, as a result, her *perezhivanie* is different. Based on her understanding that María only has one brother and two sisters (cognition), Mary decides to share her own interpretation about this, and asks if María considers that this is enough already [51].

Secondly, in relation to sharing personal information without having being asked to, we also need to make a distinction between prepared and unprepared information. On the one hand, when Mary explains prepared personal information, the interaction patterns are the same. This structure gives us an idea about her affective-volitional tendency. When she volitionally shares how old she is [3], what her hobbies are [12], what her jobs are [26,28,30] and what makes her special [37], she always first volitionally asks María for this information [1,7,22,32]. Once María has answered [2,8-9-11,23,33-36], instead of anticipating what she has shared with her, Mary decides to voluntarily share her own information. This shows she does not only assign personal significance (emotion) to her understanding of the communicative event and María (cognition), but also to her own character. On the other hand, the same goes for her volitionally shared unprepared information: after asking María whether she has pets [40] or and where she is from [52], she first waits for María to respond [41,53]. Instead of anticipating what María has shared, she once more shares volitional information about herself [42,54]. Similar to the unprepared creations, this shows the personal significance she assigns (emotion) to both María and her own character. However, the affective relation is clearer in these examples, as they portray genuine personal points of interest on behalf of Mary. Only once does this interaction-pattern not take place, when she voluntarily explains about her family [44-46].

Thirdly, we can also observe Mary's *perezhivanie* in her self-regulated reactions to what María tells her. Her volitional anticipations either show how she shares her intellectual interpretation of what María has told her (cognition) or her emotional evaluation regarding this (emotion). On the one hand, regarding her intellectual interpretation, the relevance and significance she assigns to what María says (emotion) can be withdrawn by how – based on what María has says – she either completes María's sentences about her personality [10,34,37], and assumes her personal information through either a

question [22] or a direct statement [48]. On the other hand, when María shares something with her, Mary shares based on her understanding (cognition) how this makes her feel (emotion). First, by showing her surprise to María being a vet by first asking if she has understood her well, and then indicating her surprise by means of a sound [24]. Secondly, by telling María she is indeed special for loving winter, Mary anticipates this by stating that she agrees with what she has said (cognition) and sharing she just loves this season (emotion) [40]. Finally, Mary anticipates the emotional evaluation from María by agreeing with what she feels. In other words, this shows they share the same *perezhivanie* [56,59].

To sum up, the *perezhivanie* in Mary's volitional creations in the foreign language show the purpose behind her agentive actions. First, her questions reflect the intrinsic need to get to know María more [1,7,22,32,40,50]. Secondly, not only is the intrinsic need reflected in her questions, but also in her willingness to share information about herself without having been asked to [3,12,26,28,30,37,42,44-46,54]. Finally, Mary also anticipates by either sharing her intellectual assumption/understanding of what María has said [10,22,34,37,48], or the emotional evaluation from her *perezhivanie* regarding a comment María has made [24,40,56,59].

### 5.2.3 Communicative Event 3

#### Justification of the Selected Communicative Event

This communicative event has been selected as Mary fearlessly and genuinely improvises and anticipates in the foreign language. She often steps away from her guideline, spontaneously anticipates what is being said, controls her ideas, and improvises by asking unplanned questions and sharing personal information.

#### Transcript

- 1 Mary Sorry, [/] do you speak English? [Walks towards the tourists]
- 2 T1 Yes, I do.
- 3 Mary [ac] I'm doing an English activity, and I have to talk with tourists, [makes a back  
4 and forth gesture with her hands to indicate the conversation] so |
- 5 T1 Ok.
- 6 Mary = = Ehm, where are you from?
- 7 T1 The United States, Nebraska.
- 8 Mary And [/] how is the weather | [ \ ] there?
- 9 T2 How's the weather...
- 10 T1 It's very hot.
- 11 Mary [ / ] Like here?
- 12 T1+2 Hotter, hotter.
- 13 Mary [ / ] Hotter?
- 14 T1 Yes.
- 15 Mary Ehm, [ac] what are you doing here? Why are you here? [ \ ] Job?
- 16 T1 On vacation...
- 17 Mary [ / ] Vacation?
- 18 T1 Yes.
- 19 Mary I have school now! | [ \ ] I have school. [pointing at herself to make her point]
- 20 T1 O::h nice, ok, I just got out of school, so now I'm on vacation.
- 21 Mary Wow, cool. Ehm, | what else? Ehm, what did you visit so far?
- 22 T1 Well, we went to Madrid, ehm, | [ / ] what else have we visited here? I don't  
23 remember names. | | Madrid, Lisbon, | | ehm, that's basically it,
- 24 Mary Cool.
- 25 T1 = = We just got here yesterday.



26 Mary [/] What do you think about Barcelona? [Touches her hair]  
27 T1 Very beautiful.  
28 Mary Yes, it is.  
29 T1 People are very nice, it's a lot different than back home.  
30 Mary I didn't, [Points at herself] I didn't go to the United States yet, [palms down to  
31 make her statement] | I want to go. [Palms open, moving towards Tourist 1]  
32 T1 Yeah, some day.  
33 Mary == Thanks for your answers.  
34 T2 [/] How old are you?  
35 Mary Fifteen.  
36 T2 [/] Fifteen? Nice! [/] It's nice meeting you.  
37 Mary You're welcome. I mean, [makes gestures back and forth with her hand to indicate  
38 it's likewise] | [/] me too! [They laugh together]  
39 T2 Ok, good.  
40 Mary [f] Bye! [They all wave]  
41 T1 [f] Bye.  
42 T2 [f] Bye, have a good day.

### **Analysis of the Communicative Event**

Mary starts the conversation by asking whether the tourists speak English [1]. Once the women tell her they do [2], she explains that she has to do an activity for school where she talks to tourists [3-4]. After they accept [5], Mary asks where they are from [6].

When the women tell her that they are from Nebraska in the United States [7], she asks how the weather is over there [8]. When they tell her the weather is hot [9-10], she anticipates by asking them if it is just as hot as in Barcelona [11]. When the tourists tell her it is hotter [12], she is surprised, as can be seen by her answer on if this is really the case [13]. When they affirm this [14], Mary decides to change the topic by asking what they are doing in Barcelona, assuming they are here because of their job [15].

The tourists explain they are on vacation [16], to which Mary once more recycles their vocabulary to show her surprise by asking if this is true [17]. When they affirm this [18], Mary shares, without having been asked to, that she has school as they speak [19]. The tourists anticipate her, by explaining they just finished school, and that this is the reason they are on holiday [20]. Although showing her amazement, Mary decides to change the topic again, by asking what they visited thus far during their holiday [21].

The tourists explain they visited Madrid and Lisbon [22-23] and that they arrived yesterday [25]. Mary anticipates by telling them she thinks it is cool what they visited [24] and asks afterwards what they think about Barcelona [26]. To this question, the tourists explain they find it a beautiful city [27], which Mary agrees to [28]. The tourists also explain they like the people, as they are different from what she is used to in the United States [29]. Mary voluntarily shares that she would like to go to the United States [30-31]. One of the tourists assures this will happen someday [32].

Mary decides to bring the conversation to an end by thanking them [33]. However, one of the tourists asks Mary how old she is [34], and says it has been nice to meet her [36]. After sharing her age [35], Mary then tries to say she found it nice to meet them too, but answers with “you’re welcome” [37]. She realizes her mistake, and corrects herself by saying “I mean, me too!” [37-38]. They all wave and say each other goodbye [40-42].

## Guideline

### May 28<sup>th</sup>, 2018 – The 70 seconds challenge Plaça Catalunya

Steps	Spanish/Catalan (Optional)	English
- Say hi		- Hello, how are you?
- Introduce yourself		- I'm Maria.
- Explain your english activity		- I'm doing an english activity and I have to talk with tourists.
- Ask him/her what <del>is</del> he/she is doing.		- What are you doing?
- Ask " / " where <del>is</del> " / " is from		- Where are you from?
- Ask <del>where</del> <sup>what</sup> <del>has</del> <sup>been</sup> <del>visited</del> <sup>eg.</sup> " / " <del>has</del> <sup>been</sup> <del>visited</del> <sup>eg.</sup>		- <del>Where</del> what did you visit?
- Say thanks		- Thanks for your answers.
- Say goodbye		- Bye!

## **Features of Agency**

Mary's actively contributes to the conversation by volitionally asking questions, sharing personal information, and expressing her interpretations and emotional evaluations. She achieves this while flexibly implementing her guideline.

### *Unique individual (Donato, 2000: p.46)*

When carrying out the conversation, Mary's values, assumptions and beliefs can be found in both her prepared and improvised creations in the foreign language. Her values of respect can be seen when she excuses herself to open the conversation [1] and thanking the tourists for their answers [33]. As for her assumptions, to her surprise it is hotter in Nebraska than in Barcelona, which indicates she assumed it would not be this way [13]. Shortly afterwards, based on the perception that she has from the tourists, she supposes they are in Barcelona because of their job [15]. Apart from that, we also see Mary is actively listening throughout the conversation by either making a brief evaluation of what they said [21,24,28] or repeating the words they utter [13,17].

### *Control over one's own Behavior (Duranti, 2004: p.453)*

Mary prepared both the steps and linguistic creation of the guideline on her own. Although some of these parts are directly implemented [3-4,6,33,40], Mary also chooses to paraphrase some of these creations during the interaction. She does so in both cases by adding more words to her question. This can be observed when she asks what the tourists are doing *here* [15], and what they have been doing *so far* [21]. In the first example, she asks same question by paraphrasing it, and provides the tourist with an assumption in the shape of a question as well [15].

### *Actively Engages in Constructing the Terms and Conditions of his own Learning (Lantolf & Pavlenko, 2001: p.145)*

Beside the previously discussed paraphrased sentences [15,21], Mary also implements ideas directly from her guideline. This takes place when explaining the activity [3-4], asking where the women are from [6], thanking them for their answers [33] and saying them goodbye [40]. Although she follows all the steps, she either decides to carry them out in a completely different way or does not use them. This is the case with her planned creations on greeting them, introducing herself, and asking how they are doing.

*Assigns his own Relevance and Significance to Things and Events (Taylor, 1985; Leont'ev, 2003; in Lantolf & Thorne, 2006: p.143)*

The relevance that Mary assigns to the communicative event can be seen by her volition to actively express herself in the foreign language in three different ways.

First, by asking the women unprepared questions. On the one hand, some of these questions have a pure communicative purpose, such as asking if the women speak English [1] or giving herself time by thinking out loud what else she can ask [21]. On the other hand, the other questions emerge out of personal significance, such as what the weather is like Nebraska [8], why they are in Barcelona [15] and what they think about Barcelona [26]. This personal significance is even clearer in the follow-up questions related to the weather in Nebraska [11,13] and the women's stay in Barcelona [17].

Secondly, she shares personal information about herself that is related to what the tourists have told her. After they have made it clear to Mary that they are on holiday, she makes the decision to tell them that she actually has school while they are speaking [19]. Shortly afterwards, when the tourists tell her that Barcelona is very different to what they are used to in the United States, Mary decides to explain them that she has not been to the States yet, but that she wants to go there [30-31].

Finally, she anticipates in a way that implies either volitionally sharing her cognitive interpretation or her emotional evaluation about what the tourists have shared with her. Regarding her interpretations, she explains she also believes Barcelona is beautiful [28]. In relation to her emotions, she voluntarily expresses her amazement regarding their holidays [21,24] and that she also found it nice to meet them [38].

*Cognitively (Arievitch, 2017: p.139) and Emotionally Active (Holodynski, 2009: p.145)*

Apart from the previously discussed volitional creations in the foreign language, Mary's cognitive involvement is also visible when she answers either a question or a comment from the tourists. At the end of the interaction, Mary answers how old she is [35], followed by her opinion that she also found it nice to meet them [37-38]. Her cognitive involvement is especially visible in the latter example, as she self-regulates her behavior in the foreign language. She is aware the expression "you're welcome" [37] does not

make sense as an answer, and corrects this immediately to (an incorrect) “me too” [38]. As for her emotional involvement, we observed her amazement when she finds it “cool” that they are on holiday [21] and that they have been to Madrid and Lisbon [24]. She also says that that is was a nice experience to meet them [38].

*Creator of the language (Dunn & Lantolf, 1998: p.427)*

Although Mary implements some parts directly from her guideline [3-4,6,33,40], there are also parts that she paraphrases [15,21]. However, Mary’s behavior in the foreign language is especially characterized by her volition to contribute in the foreign language. First, by asking questions that help her to either achieve her communicative goals [1,21] or obtain personally significant information about them [8,11,13,15,26]. Secondly, by sharing personal information related to what the tourists have told her [19,30-31]. Thirdly, by expressing either her personal interpretation of what the tourists said [28] or her emotional evaluation regarding this [21,24,38]. Besides her volition, she also answers to the tourists’ questions [35,37-38] and self-regulates her language use [38]. Apart from this badly self-regulated correction, her self-regulated creations in the foreign language are all grammatically correct.

### **Perezhivanie as an Observable Phenomenon**

By Mary’s agentic behavior in the previous section, we have been able to observe that she often voluntarily contributes to the conversation with the two women. This volition is visible when she takes the initiative to ask questions [1,8,11,13,15,17,21,26], share personal information [19,30-31], or anticipate by explaining her interpretation or emotional evaluation of what the tourists have told her [21,24,28,38]. Instead of analyzing the *perezhivanie* in each volitional self-regulated contribution, these groups will be analyzed together to discover patterns in her affective-volitional language use.

First, we will be addressing the volitional questions that either are personally significant or have a communicative purpose. On the one hand, there are two examples where Mary takes the initiative to ask questions that help her to carry out the conversation better. In each of these cases, Mary acts upon the cognitive interpretation of the communicative event from her *perezhivanie*. First, Mary is aware that she needs to start the conversation adequately (cognition). As a result, she decides to do so by excusing

herself and asking if the women speak English [1]. Next, when Mary is not sure what she would like to ask, she decides to act upon this feeling of not knowing what to say by giving herself time to think through an appropriate rhetorical question: “what else?” [21]. Afterwards, she continues by asking them a personally significant question.

On the other hand, the other volitional questions that Mary asks during the conversation are characterized by their personal significance. One of her prepared questions was “Where are you from” [6]. When the women tell her that they are from Nebraska in the United States, Mary directly anticipates the intellectual interpretation from her *perezhivanie* regarding this comment. That is, based on her understanding of where they are from (cognition), she feels an intrinsic urge to know more about this (emotion). This personal significance is reflected in her volitional question of what the weather is like over there [8]. Once they tell her it is hot in Nebraska, Mary once again acts upon her *perezhivanie*; based on her understanding of this comment (cognition) she feels curious (emotion) about whether it is just as hot as in Barcelona [11]. Based on her interpretation that the women explain her it is hotter (cognition), Mary feels very surprised (emotion). This emocognitive unity is also reflected in her next question: her understanding is reflected in the word (cognition), and her surprise in the intonation of the question (emotion) [13].

A similar scenario takes place shortly after that, as Mary not only asks her prepared question on what the women are doing in Barcelona, but also volitionally paraphrases this question and makes an assumption based on the intellectual interpretation from her *perezhivanie*: “Job?” [15]. Based on Mary’s understanding that the women are on holiday (cognition), she is once more surprised (emotion). This *perezhivanie* is also visible in her follow-up question, as her intellectual interpretation is shared with the tourists (cognition) and her surprise in her intonation when asking this question (emotion); “[/] Vacation?” [17]. We can state that what these questions have in common is the personal significance that Mary assigns to either her invented question or to what the tourists tell her. The latter aspect is the case when Mary decides to volitionally ask what they think about Barcelona after they have shared with her that they have been to Madrid and Lisbon [26].

Following this, the personal significance that Mary assigns is not only visible in her questions, but also through her volitional contributions to share personal information. This personal information emerges out of the intellectual interpretation from her *perezhivanie*. That is, based on her the understanding that the women are on holiday (cognition), she decides to share that she is attending school while they are speaking [19]. Similarly, after her interpretation that the tourists tell her that Mary's country is very different than what they are used to at home (cognition), she also decides to act upon this by sharing that she has never been to the United States, but wants to go [30-31].

Finally, based on what the tourists have shared with her, she also expresses this either through her own intellectual interpretation with the tourists, or her own emotional evaluation from her *perezhivanie*. This can be seen when the tourists tell her that they believe Barcelona is a beautiful city. Based on her understanding of this comment (cognition) she lets the tourists know she has the same interpretation as them about Barcelona [28]. Beside this, Mary also voluntarily expresses her amazement (emotions) regarding her interpretation of what they tourists have said (cognition). This *perezhivanie* can be seen in her self-regulated activity, as she considers both the fact that the tourists are on vacation and that they have been going to Madrid and Lisbon "cool" [21,24]. A final emotional interpretation takes place at the end when the women tell her it was nice to meet her. Based on her understanding of what they said, she shares her interpretation (cognition) that she also felt it was nice to meet them (emotion) [38].

To conclude, based on the final fragment, we could see that Mary especially volitionally created in the foreign language through her questions. When these questions did not have a communicative purpose [1,21], they were asked by Mary due to the personal significance they have for her [8,15,26]. This significance was clearly visible in the follow up questions connected to the answers she received [11,13,17]. Beside this, Mary also voluntarily shared her personal information in relation to her intellectual interpretation of her *perezhivanie* about what the tourists told her [19,30-31]. Finally, she also shared the cognitive interpretation [28] or the emotional evaluation [21,24,38] from her *perezhivanie* to comment on what the tourists said.



### 5.2.4 Summary

#### AGENTIVE BEHAVIOR

##### Communicative Event 1 (Skype Conversation with a Foreigner)

MANIFESTATION	LINE
Unique Individual	[3,11-12,25]
Control over one's own Behavior	[-]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[1,3,11-12,17,19-20,25]
Assigns his own Relevance and Significance to Things and Events	Action: [3,7-9,11-12,17,22] Non-Action: [6,10]
Cognitively and Emotionally Active	Cognition: [3,5,11-12,19,25,27] Emotion: [3,7-9,17,22]
Creator of the Language	[3,5,7-9,11-12,17,19-20,22,25,27]

##### Communicative Event 2 (Speed-Dating Activity with a Classmate)

MANIFESTATION	LINE
Unique Individual	[10,22,24,34,37,48,56,59]
Control over one's own Behavior	[3,12,26,37]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[3,12,26,37]
Assigns his own Relevance and Significance to Things and Events	Action: [1,3,7,10,12,22,24,26,28,30,32,34,37,40,42,44-46,48,50,52,54,56,59] Non-Action: [-]
Cognitively and Emotionally Active	Cognition: [3] Emotion: [24,40,56,59]
Creator of the Language	[1,3,7,10,12,22,24,26,28,30,32,34,37,40,42,44-46,48,50,52,54,56,59]

##### Communicative Event 3 (Conversation with a Tourist)

MANIFESTATION	LINE
Unique Individual	[1,13,15,17,21,24,28,33]
Control over one's own Behavior	[15,21]
Actively Engages in Constructing the Terms and Conditions of his own Learning	[3-4,6,15,21,33,40]
Assigns his own Relevance and Significance to Things and Events	Action:[1,8,11,13,15,17,19,21,24,26,28,30-31,38] Non-Action: [-]
Cognitively and Emotionally Active	Cognition: [35,37-38] Emotion: [13,17,21,23,38]
Creator of the Language	[1,8,11,13,15,17,19,21,24,26,28,30-31,38]

### 5.3 Temporal Analysis of Personal Agentive Development

#### At the Beginning of the Course

During the interviews Mary explained that at the beginning of the course she did not believe as much in herself when speaking in the foreign language (INT: p.203). That is, she would be aware of everything she said. She was afraid that what she said could be wrong, and Mary wanted to avoid that (INT: p.203). Due to this lack of belief, she would not say something that she was not entirely sure about (INT: p.203). When confronted with the recording of her interaction with Willem at the beginning of the course, however, she stated that in that case she was not sure whether this had happened to her because she was scared or just had a bad day (INT: p.211). She did argue that the recording showed that she did not believe in herself, which is because she did not express her personal feelings about what did or did not matter as much (INT: p.211).

When relating Mary's perspective to her agentive behavior, we see that Mary indeed implemented many creations directly from her guideline [1,3,11-12,17,19-20,25]. However, despite her lack of belief in herself, Mary also self-regulated her activity in the foreign language by stepping away from her guideline. She did so when answering questions [3,5], introducing her own questions [11-12,19], and briefly commenting on what Willem said [25] before saying goodbye [27]. In this recording we analyzed that Mary shares her feelings during four moments: when telling she feels fine [3], sharing she is curious to meet him [7-9], showing surprise about his answer [17], and explaining she likes what Willem has told her [22]. As all her creations are grammatically correct, we can indeed state she would only say something she was completely sure about.

The *perezhivanie* that is reflected in her self-regulated actions indicate that Mary only takes the initiative to use the foreign language for four different purposes. First, to share unprepared personally significant information [7-9]. Secondly, to ask a question out of personal interest [3]. Thirdly, to anticipate by means of sharing her significant personal feelings [22] or interpretation [11-12] from her *perzhivanie* about what happened. Mary's statement that she did not express her personal feelings about what mattered to her can be observed by how she decides not to act upon Willem when he gets her name wrong [6] or when he asks her a question about what she said [10]. It shows that the significance she assigned here was not big enough to volitionally speak.

### *Self*

It became clear for Mary at the beginning of the course that the designed social environment consisted of different aspects than she was used to in her regular subjects.

First, Mary pointed out that the regular lessons at school were textbook-based, whereas her extracurricular subject used the materials in a flexible way (INT: p.90). On the one hand, during her regular lessons a wide range of activities from the textbook had to be carried out (INT: p.8). This was often combined with brief explanations and a lack of time to both think for yourself or talk about doubts. This led to many students not understanding what was discussed (INT: p.99). On the other hand, in her extracurricular lessons each lesson was different due to a flexible use of the textbook (INT: p.91). The teacher merely parted from what needed to be covered (INT: p.89), but used his student's likes (INT: p.91) and his own experience to design the lessons (INT: 90).

Secondly, in contrast to the direct explanations she was used to, the explanations from her extracurricular lessons took place through interaction that depended on the students' understandings (INT: p.98-99). The explanations included everyday examples and discussions about the reasons behind grammar use (INT: p.99). This made Mary remember what was worked on, even if it was not revised during the next lesson (INT: p.92; p.204). However, Mary also explained that these reasons behind foreign language use were not that helpful for her; she argued that she already controlled the vocabulary and grammar, as she did not have to think about these aspects when expressing herself. That is, it would come out naturally (INT: p.195; p.196). To her, there was no reason behind what she said in English (INT: p.204; p.205) and this could even impede her from expressing herself spontaneously (INT: p.205). Mary did agree that when learning a language, you first need to understand it (INT: p.206). As she had learned the language without knowing the reasons behind it (INT: p.205), this impeded her from helping her classmates, as she would just do what sounded best to her (INT: p.195).

Finally, Mary considered opportunities to practice to be important (INT: p.91), because if you cannot practice what you have learned it is useless (INT: p.205). The difference between her regular and extracurricular lessons was that she learned to apply her knowledge (INT: p.18) in relevant tasks (INT: p.100). Especially by interacting with strangers she learned to talk to people whose language she did not speak (INT: p.212).

## **In the Middle of the Course**

### *Activity*

During the first communicative event Mary showed that she would step away from her guideline from time to time in order to achieve different communicative and personally significant goals. Conversely, her agentive behavior in the speed-dating activity in the middle of the course is replete with self-regulated activities in the foreign language. Apart from paraphrasing the ideas from her role-card [3,12,26,37] and actively listening to what her classmate says [24,37,56,59], her contributions are especially characterized by her volition to express herself in the foreign language. She does so frequently and in different ways. That is, by asking questions [1,7,22,32,40,51,52], sharing information without having been asked to [3,12,26,28,30,37,42,44-46,54], making assumptions about María's invented personality [10,22,34,37,48] and sharing her emotions regarding what has been told [24,40,56,59].

The *perezhivanie* that was reflected in these volitional contributions shed light upon the moment when Mary took the initiative to express herself in the foreign language. First, in relation to the asked questions, these would all have one thing in common: an intrinsic need to find out more about María. Secondly, the same goes for expressing information; all contributions are characterized by the personal relevance assigned by Mary to explain more about herself. Thirdly, regarding the assumptions, these show her willingness to share the intellectual interpretation from her *perezhivanie*. Fourthly, the same goes for the urge to express her personal emotions in either the shape of comments or questions, which emerge out of the *perezhivanie* that a message creates.

When Mary was confronted with recordings where she carried out the same task, but one with a stranger and the other with Andrea, she explained that her feelings regarding people had an impact on how she expressed herself (INT. p.210). In line with what she explained in advance, whenever she had to talk to a stranger she would be aware of everything she said in order not to make a mistake (INT: p.210). Whenever she spoke with someone she knew, like Andrea, it did not matter if she made a mistake, so she would open up more (INT: p.211). This cannot only be seen in the increase in her volitional self-regulated contributions in the foreign language, but also by her incorrect creations [26,32,40] which show she did not focus as much on accuracy anymore.

### *Self*

Over the course, the designed social environment made Mary feel free to express herself as she wanted in class (INT: p.197) and when speaking in the foreign language (INT: p.194). On the one hand, her freedom to express herself in class had to do with the teacher (INT: p.194) whose cheerful attitude (INT: p.97) way of being (INT: p.97-98) and consistent behavior (INT: p.201) encouraged this. On the other hand, she started to feel free when using the foreign language without feeling ashamed as she became aware during the lessons how good she is at it (INT: p.197; p.195; p.200).

Another aspect that made Mary experience this freedom was that she did not have to worry about any negative consequences – such as obtaining bad marks – for her actions (INT: p.102). This fear of getting a lower mark impeded her from participating and made her choose her words carefully in her regular lessons (INT: p.96). Even with good marks, she would still be scared of a negative comment on her mark list (INT: p.12). As the extracurricular subject was not included on this list, she knew she did not have to worry about this, and consequently did not have to force an attitude to make a good impression on the teacher to get better marks; she could be who she is (INT: p.97).

However, the foundation behind this freedom to express herself as she wanted in class and when engaging in activities in the foreign language was the trust she experienced (INT: p.11; p.194). This trust had been created over time (INT: p.196), and had been a result of the relationships the teacher created between him and the students through interaction. Getting to know your teacher through interaction is important to Mary, because only if she knows the person it is likely she will talk to him (INT: p.97). She felt she could share anything with her teacher (INT: p.95), and she had the idea the teacher also trusted her due to the personal stories they exchanged (INT: p.200).

Experiencing trust in the classroom had a positive impact on Mary, and not just because it made her feel she could express herself as she wanted in class and during activities in the foreign language. Trust – and the teacher's encouragement (INT: p.10) – persuaded her to participate (INT: p.13). She could fearlessly participate (also when using the language) and learn from it (INT: p.199; p.200). This fearless participation can be observed in her volition to freely express herself with María. Apart from this, there were also fewer students (INT: p.95), which made participation more likely (INT: p.100).

## **At the End of the Course**

### *Activity*

Mary argued that at the beginning of the course she would not express herself as much when talking to strangers, as she was afraid of saying something wrong, and tried to avoid this. On the one hand, this explains her limited volitional agentive behavior in the foreign language when interacting with Willem. On the other hand, she points out why she volitionally expressed herself frequently with María in the middle of the school year. However, we were able to analyze that when Mary interacted with two tourists at the end of the course, that her volitional agentive contributions in the foreign language had increased tremendously. She still implemented her planned ideas either directly [3-4,6,33,40], paraphrased [15,21], answered to questions [35,37-38] and corrected herself [38], but Mary especially showed her volition to express herself in the foreign language in four ways: by asking questions [8,11,13,15,26], expressing personal informed about what the other person said [19,30-31], and sharing her interpretation [28] or emotional evaluation regarding this [21,24,38].

At the beginning of the course, Mary only self-regulated her activity in the foreign language volitionally four times when talking to a stranger. At the end of the course, her contributions increased, but by the *perezhivanie* reflected in her volitional creations we could see her intentions were similar. First, she asked questions that emerged out of an intrinsic need to discover more about the tourists [8,11,13,15,17,26] or an extrinsic need to keep carrying out the conversation [1,21]. Secondly, she was also eager to share personally significant information with them about what they were talking about [19,30-31]. Finally, she also assigned relevance to what the tourists told her by either sharing the interpretation from her *perezhivanie* [28], or her emotional evaluation [21,24,38].

When comparing the recordings of her interaction with Willem at the beginning of the course and her exchange with the tourists at the end, Mary stated she could also see that she had started to believe in herself more (INT: p.211). Mary noticed this by how she expressed her feelings: by how she let the tourists know what did or did not matter to her (INT: p.211). This way of assigning relevance was indeed visible, as she went from four volitional self-regulated contributions in the foreign language in the recording at the beginning of the course to fourteen at the end.

## *Self*

What we can infer from Mary's development over the course is that within the designed social environment her activity in the foreign language has undergone a transformation when it comes to talking to strangers. According to Mary, this had been especially due to the transformation of her *self* throughout the school year.

According to Mary, creating her own guideline to speak to strangers in the foreign language had not been that useful for her. Whereas she found that the steps were really useful in order to have an idea of how to carry out the conversation more or less (INT: p.208), she considered that the creations in Catalan/Spanish and English were not that necessary, as it would negatively impact her spontaneity (INT: p.208). That is, she saw it more as a script that did not include the part of improvising (INT: p.208). For this reason, she would always ask in advance if she was free to implement it as she wanted (INT: p.95). She realized, as soon as she engaged in carrying out the conversation with a stranger, that the steps were not that useful anymore, as she had to improvise anyway (INT: p.208). She ended up using the guideline as she wanted to (INT: p.208). Improvising had to be promoted more in communicative tasks because, in order to act in the real world, you also plan, but in the end it is all improvised (INT: p.6).

During these moments of improvisation, she considered that she could express herself just as well as in Spanish or Catalan (INT: p.95). That is, she does not think about either of these two languages before expressing herself in English (INT: p.94). As a result, she believed that over the course she had not learned English that much (INT: p.208). She considered that she had reached a stage where the only thing that is still missing is more vocabulary (INT: p.208). She explained that she also made mistakes in Spanish and Catalan when expressing herself, so she thought this was normal (INT: p.95). As pointed out before, the only development that Mary had been through from her point of view was a transformation in her *self*, as she believed more in herself when speaking.

To conclude, the opportunities to practice from the designed social environment, in combination with the created trust – that made her feel free to participate in class and during interaction – formed the basis for the transformation of her *self* over the course. By believing more in herself, her *activity* changed along, as indicated by the increase in her volitional *self*-regulated *activity* in the foreign language when talking to strangers.

## VI RESULTS

The aim of the following pages is to provide the results of the data analysis. Namely, the effects that the designed social environment had on Núria, Joan, María and Mary's exertion and development of agency in the foreign language as a group. The results will not only explain the outcomes of their agentic behavior during the three communicative events; these will be related to their interpretation and experience of the designed social environment and the impact they believed it had on their self-regulated activity in the foreign language over the course. Hence we can pin down the process of how the designed social environment promoted agentic use of the new language by the four learners as a group. Due to the nature of this research, the group's process is explained in three stages: the beginning, the middle, and the end of the course.

### 1. The Beginning of the Course

At the beginning of the school year, it became clear to the learners that the designed social environment was different from what they were used to. However, although they were all involved in the same designed social environment, none of their interpretations were exactly the same. At the same time, there were also aspects they agreed upon. Before explaining the interrelationships, it is convenient to observe the following tables, where each student's interpretation of the designed social environment is summarized.

#### *Interpretation of the Designed Social Environment*

##### **Núria**

<b>Interpretation of the Designed Social Environment</b>	<b>INT</b>
The textbook is covered and flexibly used as a guideline. You deal with the content, but since you are not aware of the book's use, it does not bore you.	P.63
The explanations take place through steps that depend on the understanding of the students, which helps to remember what is worked on.	P.62, 65,67
The students are encouraged to think for themselves through questions to see if they can do it first by themselves. This helps to remember the content.	P.166, 175
Collaborative practices help to learn from others; they help you to reflect on your answers and make you realize what you have done wrong.	P.176, 68
The lessons do not only focus on grammar and writing, but also on speaking. It is a good idea to learn how to express yourself.	P.64



### Joan

<b>Interpretation of the Designed Social Environment</b>	<b>INT</b>
The textbook is hardly used, but flexibly covered. This encourages students to pay attention and remember the content from the explanations.	P.26,27, 47,48
There is time to reflect for yourself, which helps to remember the content.	P.136
The students are involved in the decision-making on the pace of the lesson.	P.122
There are collaborative practices where you have to think for yourself, share your ideas, and discuss them. You become aware of what is right or wrong.	P.15, 124,136
The students have opportunities to express themselves as they know, and are encouraged to do so.	P.107, 136

### María

<b>Interpretation of the Designed Social Environment</b>	<b>INT</b>
The textbook is dynamically implemented and adapted to the learners. There is time to reflect, ask questions that are not in the book, and learners are involved in the decision making. It is not boring and makes you learn faster.	P.7, 77, 79,109, 183
The students have opportunities to think for themselves. This helps to find things out by yourself, become aware of them, and it makes you learn more.	P.182, 107,108
There is pair and group work which makes you learn from others by trying to come to agreements on how foreign the language works.	P.15, 87 78-79
Every day you learn something that will help you in practice. Opportunities to practice are important, as this is where you can apply your knowledge.	P.192

### Mary

<b>Interpretation of the Designed Social Environment</b>	<b>INT</b>
The textbook is flexibly used. The teacher parts from what needs to be covered, but uses his experience and the students' likes to create the lessons.	P.89, 90 91
Explanations about the reasons behind grammar use take place through interaction which depends on the students' understandings. You remember the rules, but do not benefit from them. María learned the language without the rules and said that she did not have to think about them when speaking.	P.92, 98,99 195,196 205
There are opportunities to express yourself when speaking and put your knowledge into relevant practices. This helps to apply what you learn.	P.18, 91 100

The results of the students' interpretation regarding the designed social environment indicate that they coincided on several of its characteristics and their relevance.

First, they all believed the textbook was flexibly used in class. This meant – instead of carrying out a series of activities like in their regular lessons – that the textbook was used as a guideline for the class to follow (INT: p.63). The teacher parted from what needed to be covered, but used the students' likes and his experience to design the lessons (INT: p.89,90,91). During its implementation, students had more time to reflect, could ask questions about aspects that were not in the book, and were involved in the decision making on how to implement it (INT: p.7,77,79,109,183). Apart from that, instead of direct explanations, explanations were encouraged so as not to get distracted or bored, and they also helped them to remember what was discussed (INT: p.26,27,47,48).

Secondly, all students highlighted the role that the reflections during explanations, individual practices and/or collaborative practices had played on their understandings. The students agreed that they had enough time – and were encouraged – to think for themselves. To begin with, by thinking for themselves as soon as they became aware of things and could remember what was covered in class (INT: p.107,108,136,166,175, 182). Next, the explanations were based on cumulative steps that depended on the students' understandings. As a result, the students marked the pace of the lessons, and could simultaneously understand and remember the content (INT: p.62,65,67,92,98-99,122). All students except for Mary found this useful; in her opinion, she had already learned the language without the rules, and did not have to think about them when speaking in the foreign language (INT: p.195,196,205). Thirdly, apart from the explanations and individual reflections, the collaborative reflections in pairs or groups helped students to learn from others, because through their own previously prepared ideas and their involvement in discussions, they could gain awareness of what was right or wrong, and discover the reasons behind it (INT: p.15,68,78-79,87,124,136,176).

Finally, students agreed that a positive aspect of the designed social environment were the opportunities to express oneself in the foreign language (INT: p.64,91,107). These opportunities helped them to learn how to apply their knowledge by themselves (INT: p.18,136,192) in relevant tasks (INT: p.100).

*The First Communicative Event*

The results from the students' personal experience during the first communicative event reveal similarities in their feelings, the reasons behind them, and the consequences they believed this had on their self-regulated activity in the foreign language.

**Núria**

**INT**

<b>Feelings</b>	Nervous	p.180
<b>Reasons</b>	Because she had to talk to a stranger, which made her take the conversation more seriously.	p.180
<b>Consequences</b>	She thought carefully before saying things, and followed the guideline without asking anything.	p.178, 180

**Joan**

**INT**

<b>Feelings</b>	Afraid, uncomfortable	p.20,140
<b>Reasons</b>	Because the other person could maybe not understand him, or get a wrong impression of him due to his mistakes.	p.20,46
<b>Consequences</b>	He learned everything he had planned in advance very well and carried out a very planned conversation.	p.140

**María**

**INT**

<b>Feelings</b>	Afraid, ashamed	p.81
<b>Reasons</b>	Because she felt she did not know anything, and expected bad things would happen to her or something to go wrong.	p.81, 191-192
<b>Consequences</b>	She found it harder to improvise and stand up for herself. Except for at the end, when she started to feel comfortable.	p.191-192,80

**Mary**

**INT**

<b>Feelings</b>	Insecure	p.203
<b>Reasons</b>	Because what she said could possibly be wrong.	p.203
<b>Consequences</b>	She would not express anything she was not sure about and did not express what did or did not matter to her.	p.203, 211

Learners shared that their negative feelings (nervous, afraid, ashamed, or insecure), caused by the idea of talking to a stranger, what could go wrong, or a lack of self-belief, had a negative impact on their activity (planned conversations and not daring to

improvise). What the students had shared about their feelings, the causes of these, and the consequences these had on their self-regulated activity in the foreign language in the first communicative event aligned with what was analyzed in their agentive behavior.

As can be noted from the table below, all four students indeed implemented their own created guideline frequently. We could understand from Núria and Joan that this was due to their feelings; they took talking to a stranger more seriously and wanted to avoid making mistakes, doing something wrong, or making a bad impression. As a result, they learned everything, and carefully carried out scripted conversations.

<b>NAME</b>	<b>Actively Engages in Constructing the Terms and Conditions of his own Learning</b>
Núria	[2,4,6,10,18,20,21,35,42,44]
Joan	[5,7,13,15-16,27-28,38]
María	[11,13,15,17,22,24,30]
Mary	[1,3,11-12,17,19-20,25]

In the same vein, students literally implemented their guideline as well to make sure everything was correct. Only a few of their creations were paraphrased.

<b>NAME</b>	<b>Control over one's own Behavior</b>
Núria	[2,4,35,42,44]
Joan	[5,38]
María	[13,17,22,30]
Mary	[-]

Nevertheless, although students generally decided to stick to their guidelines during the first communicative event, they also creatively used the foreign language in other ways than the previously discussed paraphrased sentences.

<b>NAME</b>	<b>Creator of the Language</b>
Núria	[2,4,8,12,20,35,37,42,44]
Joan	[5,7,27,30-31,33,38]
María	[13,17,20,22,27,30]
Mary	[3,5,7-9,11-12,17,19-20,22,25,27]

They had to use their cognitive abilities in their self-regulated activity in order to forcefully deal with the unanticipated; they had to introduce questions, correct themselves, link prepared creations to each other, and make brief comments on what was said. Rarely would students express their emotions in the foreign language.

<b>NAME</b>	<b>Cognitively and Emotionally Active</b>	
Núria	Cognition: [4,8,10,12,20,37]	Emotion: [18,20*]
Joan	Cognition: [7,27,30-31,33,38]	Emotion: [Non-verbal communication]
María	Cognition: [13,20,22,30]	Emotion: [13,27]
Mary	Cognition: [3,5,11-12,19,25,27]	Emotion: [3,7-9,17,22]

\*prepared in advance

María and Mary pointed out their negative feelings would make it hard to improvise and this impeded them from saying things they were uncertain of. This can be seen in the table below on volitional self-regulated language use. On the one hand, there are only a few volitional self-regulated creations in the foreign language, mainly from Mary. On the other hand, students also chose to deliberately not (re-)act in the foreign language due to a lack of either assigned relevance or understanding. When they did volitionally act in the foreign language, it was to share personally significant information, to ask an unprepared question out of interest, or to anticipate what was said by asking a question, sharing one's emotions, or expressing one's cognitive interpretation of it.

<b>NAME</b>	<b>Assigns his own Relevance and Significance to Things and Events</b>	
Núria	Action: [4,18,20*]	Non-Action: [32,42]
Joan	Action: [9]	Non-Action: [13,27,38]
María	Action: [27]	Non-Action: [22]
Mary	Action: [3,7-9,11-12,17,22]	Non-Action: [6,10]

\*prepared in advance

As students did not often actively listen or share assumptions, it was difficult to observe moments in which the uniqueness of the individual emerged in the foreign language.

<b>NAME</b>	<b>Unique Individual</b>
Núria	[4,16,32,42]
Joan	[9,27,38]
María	[13,27]
Mary	[3,11-12,25]

## 2. The Middle of the Course

### *Students' Experience of the Designed Social Environment*

All four students stated that the trust they experienced (INT: p.13) over the course was the main reason behind both their feelings and actions. The reasons with an asterisk (\*) in the following tables indicate how, according to the students, this trust was built.

#### **Núria**

#### **INT**

<b>Experience</b>	Comfortable; she felt free to participate without having to be afraid of making mistakes.	P.169, 164,106
<b>Reasons</b>	<ul style="list-style-type: none"> <li>- The positive feedback; the teacher encouraged her to try again when she was wrong, instead of getting angry. *</li> <li>- The teacher's constant availability to answer questions. *</li> <li>- The teacher's genuine actions and approach towards her. *</li> <li>- There were fewer students in the classroom.*</li> </ul>	P.10,69, 74 P.73,74 P.70,13 P. 74
<b>Consequences</b>	<ul style="list-style-type: none"> <li>- She could fearlessly participate whenever she wanted without pressure, reflect calmly on her answers and learn from her mistakes instead of worrying about making them.</li> <li>- She could loosen up more when expressing herself in the foreign language and did not worry about being wrong.</li> <li>- She did not fear making a bad impression when speaking.</li> </ul>	P.10,69, 74,173 P.65, 171 P.176

#### **Joan**

#### **INT**

<b>Experience</b>	Free; he felt he could be himself and participate without being afraid of negative consequences or feeling ashamed.	P.31,33 125,126
<b>Reasons</b>	<ul style="list-style-type: none"> <li>- The rule-creation at the beginning made him understand what behavior was accepted and that he could be himself.</li> <li>- The teacher's consistent, open, understanding and positive attitude during interaction. He would not get angry. *</li> <li>- There were fewer students in the classroom. *</li> <li>- There were opportunities for students to get to know each other by expressing themselves and working together. *</li> </ul>	P.122, 109 P.33,35, 47,132 P.35 P.32, 134
<b>Consequences</b>	<ul style="list-style-type: none"> <li>- He could fearlessly answer and/or try without having to worry about being told off.</li> <li>- He was more likely to explain things in the L1 and L2.</li> </ul>	P.107, 123,130. P.115.

**María****INT**

<b>Experience</b>	Comfortable; she felt she could be - and express - herself as she wanted without having to be afraid or change.	P.182, 84.
<b>Reasons</b>	<ul style="list-style-type: none"> <li>- There were activities where she had to express herself in front of her classmates and the teacher through which they got to know each other better and lost their shame. *</li> <li>- The teacher's positive feedback; she did not have to be afraid about the teacher getting angry at her. *</li> <li>- The teacher's natural way of relating himself to her and the students during the lessons. *</li> <li>- There were fewer students in the classroom. *</li> </ul>	<p>P.82, 187</p> <p>P.186 – 187</p> <p>P.189</p> <p>P.187</p>
<b>Consequences</b>	<ul style="list-style-type: none"> <li>- As nothing bad would happen to her, she actively engaged in class, gave her opinion, and learned from it.</li> <li>- She talked more in the foreign language, as she knew the teacher would not get mad at her for making a mistake.</li> </ul>	<p>P.119, 186.</p> <p>P.84</p>

**Mary****INT**

<b>Experience</b>	Free; she felt she could freely express herself in class and when using the foreign language without feeling ashamed	P.197, 194
<b>Reasons</b>	<ul style="list-style-type: none"> <li>- The teacher's consistent way of being, which tended to be cheerful. This encouraged her to be herself as well. *</li> <li>- The opportunities to use the foreign language without any shame, these also made her realize how good she was at it.</li> <li>- The way the teacher related himself to her and others by exchanging personal stories. She could share anything. *</li> <li>- The teacher's encouragement to participate. *</li> <li>- There were fewer students in the classroom. *</li> <li>- There were no possible negative consequences for her actions in the classroom (like bad marks).</li> </ul>	<p>P.97,98 194,201</p> <p>P.195, 197,200</p> <p>P.200, 95</p> <p>P.10,13</p> <p>P.95</p> <p>P.102</p>
<b>Consequences</b>	She could fearlessly participate in class and when using the foreign language. As a result, she would make mistakes and learn from these experiences.	P.199, 200

The students' experience during the implementation of the designed social environment reveals similarities on how they felt over the course, why they felt this way, and what impact the feelings had on their agency in the foreign language and its development.

First, all four students experienced a sense of freedom. That is, they felt free to be – and express – themselves as they wanted in class and when using the foreign language. In other words, they could participate without having to be afraid of any negative consequences (INT: p.11,31,33,84,106,125,126,164,169,182,194,197). However, Joan and María pointed out this freedom to be and express themselves as they wanted was allowed as long as it was in line with the classroom rules (INT: 33,133,184).

Secondly, according to the students, these feelings were experienced due to the trust they had constructed over the course. They stated this had been done in different ways:

- The teacher's positive feedback. He encouraged students to try again instead of getting angry (INT: p.10,13,69,73,74,186-187).
- The teacher's constant availability to answer questions (INT: p.73,74).
- The teacher's consistent genuine, open, understanding and positive way of approaching the students (INT: p.13,33,35,47,70,95,97-98,132,189,194,201).
- There were fewer students in the classroom, which facilitated the process of getting to know each other and participate more in class (INT: p.35,74,95,187).
- The opportunities to get to know each other by expressing yourself and/or working together, which helped to stop feeling ashamed (INT: p.32,82,134,187).

Apart from the trust factor, Joan felt the rule-creation had helped him to realize how to be himself in class (INT: 109,122). Similarly, María explained she felt free during opportunities to express herself in the foreign language (INT: p.195,197,200), because she could be herself without having to worry about negative consequences (INT: p.102).

Finally, the experienced trust also had consequences on the development of their agency in the foreign language. First, it enabled them to fearlessly participate in class whenever they wanted and consequently learn from mistakes instead of worrying about their correctness or being told off (INT: p.69,74,107,119,123,173,186,199,200). Secondly, students loosened up and participated more when expressing themselves in the foreign language, as they did not have to worry about mistakes (INT: p.65,84,115,171,199,200) or about making a bad impression (INT: p.176).



### *The Second Communicative Event*

Although not related to the exact same communicative events, Núria, Joan, María and Mary shared their feelings regarding other communicative events where they had to interact with a participant from their class rather than with a stranger. By the outcomes it is transpired that, in their opinion, having a good relationship with the person you talk to positively influences your self-regulated activity in the foreign language.

#### **Núria (On practicing with María as before the Park Güell conversation) INT**

<b>Feelings</b>	Comfortable	P.181
<b>Reasons</b>	Because she experienced trust with María.	P.180
<b>Consequences</b>	She did not contemplate things as much when speaking.	P.181

#### **Joan (On interacting with Dirk about the classroom rules) INT**

<b>Feelings</b>	Unashamed	P.38
<b>Reasons</b>	Because of the trust he experienced when talking to Dirk.	P.39
<b>Consequences</b>	He expressed what he felt, and did not hide anything.	P.38,39

#### **María (On practicing with Carolina before the Skype conversation) INT**

<b>Feelings</b>	Secure	P.214
<b>Reasons</b>	Because she knew the person she was talking to.	P.193
<b>Consequences</b>	It was not hard for her to improvise.	P.214

#### **Mary (On practicing with Andrea before the Park Güell conversation) INT**

<b>Feelings</b>	Carefree	P.211
<b>Reasons</b>	Because she had known Andrea since she was little.	P.210
<b>Consequences</b>	She did not mind if she made a mistake.	P.211

All in all, students stated that when they knew or felt they could trust the other person, they would feel comfortable, unashamed, secure and carefree. In their opinion, this had a positive influence on their activity in the foreign language, as their feelings made it less hard to improvise. They would not contemplate things as much before speaking, express what they felt, and would not mind it as much in the case of making a mistake. The next pages indicate this vision matched the analysis of their agentic behavior.

First, of all, similar to the first communicative event, students actively implemented the role-card, which they had prepared in advance to engage in the speed-dating activity.

<b>NAME</b>	<b>Actively Engages in Constructing the Terms and Conditions of his own Learning</b>
Núria	[5,19,22,40-41,48-49]
Joan	[10,17,35,42,44-45,47,52]
María	[2,4,8-9,16,23,33+36]
Mary	[3,12,26,37]

Due to the short creations on the role-cards, all students chose to paraphrase their creations. This happened by means of both short and long self-regulated activities in the foreign language.

<b>NAME</b>	<b>Control over one's own Behavior</b>
Núria	[5,19,22,40-41,48-49]
Joan	[10,17,35,42,44-45,47,52]
María	[2,4,8-9,16,23,33+36]
Mary	[3,12,26,37]

The students had stated it was easier to improvise with other participants; they freely expressed themselves, did not contemplate what they wanted to say, and did not mind making a mistake because they felt comfortable, unashamed, secure and carefree due to the positive relationship they experienced with the person they were talking to. This is reflected in the increase of creations in the foreign language; they stepped away from their role-card, made more mistakes (sometimes by using the Spanish language to invent words), often improvised, and were determined to maintain the conversation.

<b>NAME</b>	<b>Creator of the Language</b>
Núria	[2,5,7,9,11,16,19,22,25,26,33-34,37-38,40-41,48-49,51,53,55-57,61,64,66,68,70-71].
Joan	[3,6,8,10,13,17,20,23,29-30,35-36,39,42,44-45,47,50,52,54,58-60,63,65,67,69,72,76]
María	[2,4,6,8-9,11,13,16,23,27+29,31,33-36,38,41,43,47,49-50,53,55+57].
Mary	[1,3,7,10,12,22,24,26,28,30,32,34,37,40,42,44-46,48,50,52,54,56,59]

These frequent self-regulated creations in the foreign language were often reactions to deal with the unexpected. Apart from paraphrasing, students used their cognitive abilities to either anticipate questions, rectify mistakes, invent words in English by using Spanish to express ideas, guess what the other person was going to say, auto-correct one's creations, make short comments or re-use vocabulary to indicate attention, and use non-verbal communication to clarify ideas in the foreign language. As for their emotional involvement, they either showed feelings of appreciation, regret, enjoyment, amazement, preference, agreement and surprise by anticipating what had been said through comments, active listening skills, or non-verbal communication.

NAME	Cognitively and Emotionally Active
Núria	Cognition: [7-9,33,37,40,55-57,61-66] Emotion: [11-12,26-27,33-34,37,48-49,61-62]
Joan	Cognition: [3,17,35-36,52,63,65,69,76] Emotion: [8,13,50]
María	Cognition: [4,31,36,41,53] Emotion: [13,27+29,38,55+57]
Mary	Cognition: [3] Emotion: [24,40,56,59]

However, as can be seen in the table on the following page, the biggest contrast with the first communicative event is the initiative on behalf of all four students to volitionally create in the foreign language. In line with what the students had said, they did not contemplate their ideas too much, and volitionally shared what they felt. The analysis of the learners' *perezhivanie* in their self-regulated creations demonstrated that, similar to the first communicative event, all of these creations had one thing in common: an intrinsic need to share something in the foreign language. This happened by sharing unprepared personally significant information, asking questions out of personal interest, expressing one's emotional evaluation or cognitive interpretation about what has been said, or asking questions about what has been said out of surprise. However, in this communicative event, students were more willing to act upon their *perezhivanie* in the foreign language. There were also moments where students decided deliberately not to act, but in these cases it was a result of a lack of assigned personal relevance rather than a lack of understanding about what was said in the foreign language.

NAME	Assigns his own Relevance and Significance to Things and Events
Núria	Action: [2,11,16,25,26,33-34,37-38,51,68,70-71] Non-Action: [8,13,50]
Joan	Action: [3,6,8,10,13,17,20,23,29-30,39,42,44-45,47,50,54,58-60,67,72,76] Non-Action: [-]
María	Action: [2,13,27+29,38,43,47,49-50,55+57] Non-Action: [51]
Mary	Action: [1,3,7,10,12,22,24,26,28,30,32,34,37,40,42,44-46,48,50,52,54,56,59] Non-Action: [-]

As a result of the increase in their self-regulated creations in the foreign language, we could observe the unique individual behind the expressions. On the one hand, we could see their values of respect, appreciation and interest, as they actively listened or apologized to the other person. On the other hand, we could also observe that they believed they could safely share the assumptions they made about the other person.

NAME	Unique Individual
Núria	[11,24,26-28,33-34,37-38,48-49,43,46,53,68,70-71,77]
Joan	[8,13,20,42,50,67]
María	[6,11,13,25,27,29,31,36,38,55+57]
Mary	[10,22,24,34,37,48,56,59]

### 3. The End of the Course

#### *Students' Interpretation of their Agentive Development*

At the end of the course, Núria, Joan, María, and Mary all had a similar interpretation on how the guidelines and the communicative events from the designed social environment had influenced and developed their *self-regulated activity* in the foreign language. The aim of this section is to first point out the role the guideline played for each individual, how the communicative events were eventually carried out, and the impact this had on the learner's transformation of his communicative *activity* and belief in his own *self*. Afterwards, based on the results, we will highlight the interrelationships between the four students.

**Núria****INT**

<b>Guideline</b>	Helped her to understand the structure of the conversation, to remember this, and to apply it after improvising.	P.177, 178
<b>Activity</b>	During the interaction, she often forgot due to her nerves what she had planned, and consequently improvise.	P.177
<b>Communicative Development</b>	When improvising in the foreign language, Núria realized that she had improved over the course.	P.67, 177
<b>Self-Belief</b>	After improvising, she started to realize she could do it by herself, and began to believe in herself.	P.67, 179

**Joan****INT**

<b>Guideline</b>	Formed a planned basis upon which he could fall back whenever he decided to improvise.	P.37, 137
<b>Activity</b>	He had to anticipate things he had not foreseen in his planning during the interaction by improvising.	P.43,44, 137
<b>Communicative Development</b>	The moments where he improvised is where he learned the most, and this is what he had developed.	P.43 140
<b>Self-Belief</b>	By improvising he felt he could do it by himself, and that he was improving.	P.44

**María****INT**

<b>Guideline</b>	Made her aware of how the conversation was going to begin and end, and what she was going to ask.	P.190
<b>Activity</b>	As she had no idea of how people were going to respond, she had to eventually improvise anyway.	P.190
<b>Communicative Development</b>	She noticed that by improvising she could realize what she had learned, and saw she had improved this.	P.79, 105,191
<b>Self-Belief</b>	She felt she was able to improvise, and started to believe in herself more and lose her fear to express herself.	P.88,20, 193

**Mary****INT**

<b>Guideline</b>	Was only of use to get an idea of the steps to carry out the conversation, but was not of any other help to her.	P.208
------------------	--	-------

<b>Activity</b>	She ended up improvising and using her guideline as she wanted. The guideline would not be relevant anymore, as following it would only impede her from improvising.	P.208
<b>Communicative Development</b>	She doubted that she had improved her level of English.	P.208
<b>Self-Belief</b>	She did notice over the communicative events that she had started to believe in herself more when speaking.	P.211

Based on the four students' points of view, with regards to the impact of the guidelines over the course in relation to their self-regulated activity, communicative development and self-belief, there are several interrelations that can be inferred from them.

First, the guidelines had enabled the students to design a planned basis of which steps gave them an idea of how to conduct the conversation (P.208,190,37,137, 177,178). According to Núria and Joan, it was also a useful tool to apply when improvising (INT: p.37,137), as you could fall back on it afterwards (INT: p.177,178).

Secondly, all students noticed that, when carrying out the communicative events, they always had to improvise at some stage. There were several reasons for this. To begin with, this could happen because they did not remember – due to nerves – what they had planned in advance, and so had to look for a way out (INT: p.67,177). Next, they had to anticipate things that were unforeseen, such as how the other person would respond (INT: p.43,44,137,190). Then, they found themselves wanting to break free from following the guideline as a script, because memorizing it would impede improvisation (INT: p.208).

Following the above, students benefited from their communicative development when they improvised during the communicative events over the course (INT: p.43,67,79,105, 140,177). Only Mary believed her level of English had not progressed. However, she stated that she had been able to revise everything and put it into practice (INT: p.208)

Finally, all students agreed that the communicative events had helped them over the course to realize that they were able to improvise. They consequently started to believe in themselves more when communicating in English (INT: p.20,44,67,88,179,193,211).

### *The Third Communicative Event*

Taking into account that students felt they had started to believe in themselves more as a result of their improvisation over the communicative events, we will now take a closer look at their agentive behavior at the end of the course. There are many differences in comparison to the first event, during which time they also had to talk to a stranger.

All four students still actively implemented their own created ideas from their guideline.

<b>NAME</b>	<b>Actively Engages in Constructing the Terms and Conditions of his own Learning</b>
Núria	[3-4,6-10,24,26-27,29-30]
Joan	[1,5-6,8-10,12,17-23,30,42-43,45-47,52,78]
María	[1,6-9,15,19,23,27,37,39]
Mary	[3-4,6,15,21,33,40]

Similar to the first communicative event, some of these planned linguistic creations tended to be paraphrased. Only Joan actively paraphrased many more planned ideas.

<b>NAME</b>	<b>Control over one's own Behavior</b>
Núria	[3-4,6-10,26-27]
Joan	[5-6,8-10,12,17-23,30,42-43,45-47,52]
María	[6-9,15,37]
Mary	[15,21]

As can be seen in the table below, the biggest difference between the first and the final communicative event is that all four students remarkably increased their creations in the foreign language.

<b>NAME</b>	<b>Creator of the Language</b>
Núria	[6-9,12,15,19,22,26,29,37,40,44,48,50,52]
Joan	[3,5-6,8-10,12-15,17-23,25,27-28,30,32,34,36-37,40,42-43,45-47,52,55-56,58,60-61,63,69,72,76]
María	[5,6-7,11,13,15,17,19,21,25,29,30-31,33,35,37]
Mary	[1,8,11,13,15,17,19,21,24,26,28,30-31,38]

On the one hand, these foreign language creations had been reactions to the unexpected, where all four students had to use their cognitive abilities to self-regulate different kinds of activities. For instance, using English stop words when thinking about what to say, introducing their questions, answering unexpected questions, completing someone's sentences, adapting their language use to the level of English from the person they talk to, and actively listening what has been said. All these activities are often combined with non-verbal communication that indicates what they are trying to say, or their emotional evaluation. Their expressed emotions tend to come in the shape of short and long anticipations in the foreign language or active listening.

NAME	Cognitively and Emotionally Active
Núria	Cognition: [6,26,29,32,35] Emotion: [19,22,37]
Joan	Cognition: [5,21,22,25,30,36,55-56,63,69,72] Emotion: [8,12-15,36-38]
María	Cognition: [7,25,30,33,35] Emotion: [5,15,17,21,29,30-31]
Mary	Cognition: [35,37-38] Emotion: [13,17,21,23,38]

On the other hand, the majority of the students' linguistic creations were volitional self-regulated contributions in the foreign language. Whereas they were indirectly forced to deal with the unexpected by using their cognitive abilities in the previous section, these contributions were all volitional. That is, learners decided to take the initiative themselves to (re-)act in the foreign language. These contributions reflect that students indeed started to believe in themselves more over the course. Because in contrast with the first communicative event, there is an increase in their amount of times they dared to volitionally share – without worrying about any possible negative consequences – the personal relevance and significance they had assigned in the foreign language.

Similar to the first communicative event, we could observe from the *perezhivanie* in these volitional contributions that they assigned personal significance in different ways. That is, they were either asked personally significant questions out of interest, felt the need to share personal information without having been asked to, and anticipated what



had been said by either asking a question or by making a comment that reflected a personal emotional evaluation or cognitive interpretation. Different from the first communicative event is that there are many more volitional contributions, and that the decisions not to act or anticipate in the foreign language are due to a lack of assigned relevance, instead of a lack of understanding. There were also unprepared volitional questions that did not contain any personal significance. However, these questions had a purpose, such as making sure if someone spoke English to carry out the conversation, or asking how a camera worked in order to record a video.

<b>NAME</b>	<b>Assigns his own Relevance and Significance to Things and Events</b>
Núria	Action: [1,19,22,37] Non-Action: [-]
Joan	Action: [3,8,13-15,27-28,32,34,36-37,40,58,61,76] Non-Action: [30,42]
María	Action: [3,5,11,13,17,19,22,30-31] Non-Action: [23]
Mary	Action:[1,8,11,13,15,17,19,21,24,26,28,30-31,38] Non-Action: [-]

Although she volitionally contributed more to the interaction than in her first communicative event, by the looks of the previous table it seems Núria did not take the initiative as much as her classmates to volitionally express herself in the foreign language. However, the following table points out that she especially volitionally contributed by means of actively listening to what the tourist had told her. Apart from this, the table below shows that due to the increase of contributions in the foreign language we could see more of the unique individuals behind their creations in the foreign language through the values (of respect, politeness, interest) and assumptions that they shared during the communicative event.

<b>NAME</b>	<b>Unique Individual</b>
Núria	[1,8,12,15,17,19,24,32,35,37,40,42,44,48,50,52]
Joan	[1,3,8,13-15,17,27-28,30,32,34,36,40,42-43,60,74]
María	[1,15,17,19,25,29,30-31,33,37,39]
Mary	[1,13,15,17,21,24,28,33]

However, as students looked back on the exact same communicative events from the designed social environment at the end of the course, it became clear during the interviews that not only their self-belief had impacted their eventual self-regulated activity in the foreign language, but also the relationship with the person they spoke to.

### Núria

INT

<b>Feelings</b>	At ease.	P.178
<b>Reasons</b>	Because the woman had explained part of her personal life.	P.178
<b>Described Consequences</b>	She would let go of her guideline, and felt more like asking the tourist about things.	P.178

### Joan (Both general experience, and specific experience about the 3<sup>rd</sup> Event) INT

<b>Feelings</b>	He did not feel a sense of trust with strangers.	P.45
<b>Reasons</b>	Because he did not know anything about them.	P.45,140
<b>Described Consequences</b>	He would try to gain trust as fast as possible by opening up, just like Willem had done to him at the beginning. This made it more likely for the other person to open up as well, which then made Joan share his opinions more often too. Joan stated he completely improvised at Plaza Cataluña.	P.45, 138,140

### María

INT

<b>Feelings</b>	Unashamed	P.191, 192
<b>Reasons</b>	Because she had started to tell herself that she was able to carry out conversations.	P.191, 192
<b>Described Consequences</b>	As a result, she was not afraid/ashamed anymore to stand up for herself, and realized she was indeed able to do it.	P.191, 192

### Mary

INT

<b>Feelings</b>	Cheerful, lively	P.210
<b>Reasons</b>	She was not really sure why.	P.210
<b>Described Consequences</b>	She expressed more her emotions and what mattered to her, which was a result of believing more in herself.	P.210 211

Consequently, there are two aspects that can be inferred from the tables on the previous page. On the one hand, María and Mary pointed out that they could see they believed in themselves more in the recordings of the communicative event. This was, according to them, how they either improvised or expressed what did or did not matter to them. On the other hand, Núria and Joan pointed out another factor – in line with the second communicative event – that had influenced their actions in the foreign language; the relationship with the person they spoke to. In Núria's case, as soon as she felt more at ease once the woman had talked about herself, she felt like asking things more. In Joan's case, as he did not experience a sense of trust, he immediately decided to open up towards the tourist in the foreign language with the intention to encourage her to freely express herself as well.

#### **4. Discussion of the Results**

Now that the results of the data analysis have been elaborated in detail over three different stages during the course, the intention of the following pages is to discuss these results. That is, it will be determined what the results are trying to tell us about the exertion and development of the students' agency in the foreign language as a group. These contributions will be compared to research that has been conducted on agency.

During the first communicative event at the beginning of the course, students explained that they had experienced negative feelings. They felt nervous, afraid, uncomfortable, ashamed, and insecure. This had happened because they had to talk to a stranger, and either expected things to go wrong or were afraid to make a bad impression. In their opinion, these feelings had a negative impact on their self-regulated activity in the foreign language. That is, they would think carefully before saying things, carry out scripted conversations, and experience it was harder to both improvise and share what did or did not matter to them. The students' perspectives were indeed reflected in their agentic behavior; they would stick to their guidelines and mainly create in the foreign language when they had to anticipate what the teacher's brother said or when they needed to paraphrase their planned ideas. However, the negative impact from their feelings was especially visible in the students' decisions to either volitionally (re-)act or not. Their agentic behavior shows they rarely volitionally expressed themselves in the foreign language. In fact, learners even often decided not to act in the foreign language.

This was due to a lack of understanding of what the other person said, a lack of assigned personal significance, but especially because of the negative feelings they experienced.

Based on their investigations, Allison and Huang (2005), and Huang (2009, 2011) indicate that agency entails action, and state that this arises from deliberation and choice. However, although Van Lier also states in his study that “agency is always situated in a particular context and is something that learners do” (2008, p.171), he makes an important distinction. In relation to undertaking action through choice, Van Lier stated that one’s “lack of willingness to communicate with others in some L2 contexts could be seen as an expression of agency” (2008, pp.178-179). As a result, we can state that the students’ agency during the first communicative event was especially visible in the choices they made to not participate in the foreign language. For this reason, in line with Van Lier, until students do not make the decision to self-regulate their activity in the foreign language, their agency in the foreign language indeed remains “action potential” (2008, p.171). On the one hand, according to Van Lier, these self-regulated decisions on how to eventually act are “mediated by social, interactional, cultural, institutional and other contextual factors” (2008, p.171). On the other hand, however, Mercer’s research on agency argues that it “also needs to be understood in terms of a person’s physical, cognitive, affective, and motivational capacities to act” (2012, p.42). The latter aspect is more clearly reflected in the results, as all four students’ self-regulated activities were more a consequence of the feelings they were experiencing than their conditions.

In the middle of the course, however, the learners experienced very positive feelings whenever they had to speak in the foreign language to their classmates or the teacher. The results indicate that they felt comfortable, unashamed, secure and carefree because they either knew the person they were talking to or felt they could trust this person. They all explained how these feelings had a positive impact on how they would express themselves in the foreign language. They argued it would be less hard to improvise, because they would not contemplate things as much, and simply express what they felt without having to worry about the mistakes they made. In the results, it was indeed visible how students more frequently decided than in the first communicative event to volitionally regulate their activity in the foreign language. They either shared unprepared personally significant questions without being asked to, asked questions out

of one's own interest, and anticipated what their classmate had said by sharing their cognitive interpretation and emotional evaluation, or by asking a question about it.

Whereas the positive relationships encouraged students to volitionally self-regulate their activity in the foreign language, the students also pointed out that this was a result of the trust that had been built and established in the classroom. This trust allowed them to fearlessly participate and learn from their mistakes instead of fearing to be told off. On the one hand, this trust had been created according to the students through the teacher's positive feedback, his constant availability to answer questions, and his open, understanding and positive way of relating himself to them. On the other hand, this had further been encouraged by the fact that there were fewer students and through opportunities where students had to express themselves or work together. The creation of a trustful environment that encourages self-regulated activity in the foreign language is in line with the pedagogical suggestions from Mercer on promoting and including learner agency. She argued that, to achieve this, there are "benefits of developing certain facilitating learning conditions, such as a positive learning climate, opportunities for self-direction, support for developing self-regulatory skills and positive motivational attitudes" (2011, p.9). This is a vision she also discussed in another work: "teachers can work at creating momentum by attending to a range of dimensions and components in the agentic system such as creating a range of conditions and learning environments (in and out of class) designed to enhance and facilitate learner agency" (2012, p.56).

The trust the students experienced indeed led to an increase of their volitional self-regulated activities in the foreign language. In Gao's study on agency, he states that learners reveal their agency through the exercise of their capacity and willpower to achieve desired and intended outcomes in the language learning process (2010b, p.581). This implies that people are agents who act, instead of being objects that are being acted upon. However, when comparing his vision to the results from the second communicative event, we can only partly agree with his discoveries. It is true that most of the students' creations in the foreign language are volitional creations. Especially those from Mary, who, during her conversation with María, frequently takes the initiative to ask questions. In contrast to Mary, María does not generally share information without being asked to or ask questions out of personal interest. In other words, she is basically acted upon throughout the entire conversation. However, this

does not impede her from answering Mary's questions. Her self-regulated activity (agency) in the foreign language in these cases is not volitional, but a consequence of having to deal with the unexpected in the foreign language. In other words, students therefore also express their agency in the foreign language when anticipating that which was not foreseen when preparing the conversation. They paraphrased their planned creations, anticipated questions, etc.

In the third communicative event, even though students had to talk to a stranger like at the beginning of the school year, their agentive behavior had remarkably changed over the course. Although these volitional contributions were less than when talking to a classmate, students frequently took the initiative to (re-)act in the foreign language when talking to a stranger. In their opinion, this increase could be explained through the influence they believed the designed social environment had had on them. In their opinion, the guidelines had helped them to create an idea of the steps of the conversation and how they were going to carry this out in the foreign language. However, as soon as they started to communicate, they realized that they ended up improvising. They either had to anticipate what the other person said, find solutions when forgetting their text of the guideline due to nerves, or look for ways to express themselves when willing to step away from the guideline. These moments where students had to use their cognitive abilities in order to find solutions to maintain the conversation had been of great significance for the agentive development in the foreign language. In Núria, Joan, and María's case, improvising made them become aware of their improvement over the course. Although this was not the case with Mary, they all experienced by means of the communicative events one thing; that they were able to carry out conversations in the foreign language by themselves. This realization made them believe in themselves more, and positively impacted their self-regulated activity in the foreign language, as can be seen by the increase of their volitional contributions.

From the students' previous interpretation of the designed social environment and its visible consequences on their agentive behavior, there are several links that can be made with pedagogical recommendations from research on agency. Gao explained how learners should be helped to develop "a critical understanding of particular social learning contexts" (2010a, p.154) in order for them to seek out the most beneficial learning opportunities by themselves and consequently not allow contextual conditions

to limit the expression of their agency. The students' interpretation regarding the guideline seems to confirm this perspective. Given that they explained how after discussing the context, the strategies they made helped them to create an idea of how to hold the conversation. The results also support Van Lier's suggestion to promote agency by providing students factors like "choice, giving learners the right to speak and the responsibility to their actions" (2008, p.183). The moments where the students had the choice to decide for themselves on how to deal with the unanticipated through improvisation during the communicative event made them become aware of their communicative development and that they were able to carry out these conversations by themselves. This sense of progressively starting to believe in themselves is reflected in their increase of volitional self-regulated activities in the foreign language when talking to a stranger. Consequently, we can state the results also fall in line with a pedagogical suggestion made by Mercer on how to enhance and facilitate learner agency. She stated that educators should "concentrate on key components of the system which, in respect to agency, seem to include learner beliefs about themselves and their contexts of language learning" (2012, p.56). By including learner beliefs about themselves during communicative events, students became aware through improvising that they could maintain conversations by themselves. This encouraged a positive development of their belief in themselves, and consequently their volitional activity in the foreign language.

All in all, the results from the third communicative event indicate that the positive increase of self-belief over the course and experiencing a sense of trust both promoted the volitional agentive use of the foreign language. On the one hand, Mary and María pointed out that they could indeed identify their belief in themselves during the final communicative event in how they were not ashamed or afraid anymore to stand up for themselves and express what did or did not matter to them. On the other hand, Núria and Joan explained that the relationship they had with the person they spoke to also influenced their self-regulated behavior in the foreign language. Whereas Núria felt more like opening up and asking things after the tourist had shared things about her life, Joan explained he did not experience any trust, and consequently opened up in the foreign language to encourage the tourist to do the same. As the students had already highlighted in the second event, the trust they experienced when talking to someone allowed them to improvise more easily. This was also visible in Núria and Joan's increase of volitional self-regulated actions when talking to a stranger in the third event.

To conclude, we can state that the results are in line with research carried out by Bown, who argued that “learner agency exists as latent potential to engage in self-directed behavior but how and when it is used depends on a learner’s sense of agency involving their belief systems, and the control parameters of motivation, affect, metacognitive/self-regulatory skills, as well as actual abilities and the affordances, actual and perceived, in a specific setting” (2009, p.580). The results of our data analysis indicate that without feeling a sense of trust or belief in oneself, it is less likely for a student to express his or her agency in the foreign language. However, the creation of a trustful environment in combination with opportunities to improvise form the basis for the learners to potentially develop their self-belief, which can positively impact their volitional self-regulated activities in the foreign language.

Although not directly indicating that it promoted use of the foreign language by learners through their agency, there were aspects that, according to the students, had helped them to develop this capacity. First, the students experienced a flexible use of the textbook, where the teacher used the textbook as a guideline. He covered the content, but gave students more time to reflect, ask questions not related to the book and involved students in the decision making on how to carry out the tasks. This aligns with a pedagogical suggestion from Mercer’s research; she stated that to foster learner agency “a possible useful, liberating insight may stem from the concept of decentralized control” (2012, p.56). Secondly, the students especially highlighted – except for Mary – the important role the reflections had played for them. Through personal reflections during individual practices, explanations based on the students’ understandings, and collaborative practices, students understood and remembered what was worked on during the lesson. This was because they had to think for themselves first before discussing it. It made them consequently aware of what was either right or wrong and the reasons behind the language. Thirdly, they explained that they were able to put this knowledge they had reflected on into practice during relevant tasks. Although these results seem to indicate the importance the students assign to these aspects in relation to the development of their self-regulated activity in the foreign language, the results provide more reasons to believe what Gao stated in his investigation. That is, that agency needs to be extended to include a number of elements other than just learners’ metacognitive knowledge or self-regulatory competence, as the most critical part of learner agency is their motive/belief system (2010a, pp.154-155).



## VII CONCLUSIONS

The following pages provide several stages for the conclusions of this sociocultural psychology research. First, the key results from the data analysis are used to answer the leading research questions. Thereafter, based on these outcomes, the main research question on how the designed social environment promoted use of the language by learners through their own agency is answered. Both the main and leading research questions are complemented by the teacher-researcher's reflective practice from his teaching diary. That is, by how I interpreted and experienced (*perezhivanie*) the implementation of the designed social environment over the course. These passages of reflective practice either align with the conclusions from this study or contradict them. On the one hand, alignments reaffirm the conclusions that are inferred from the data analysis. On the other hand, in line with Lantolf and Esteve (2019), the contradictions underscore that the teacher-researcher has transformed during this study, and proves that the final conclusions have not been deliberately looked for. Afterwards, a discussion point has consequently been suggested which argues how to promote use of the foreign language by learners through their agency in the shape of a revised version from the agency-based communicative pedagogical approach. This tool-and-result pedagogy is what concludes this sociocultural psychology research. Finally, the research contribution, its limitations and suggestions for future research regarding agency in the foreign language are discussed.

### 1. Answers to the Research Questions

#### 1.1 How do students experience the designed social environment?

The four students felt either comfortable or free during the implementation of the designed social environment. In their opinion, this meant that they were free to be – and express – themselves simultaneously, as they wanted. They could freely participate without fearing of any possible negative consequences, such as the teacher falling out with them or obtaining a bad mark for their attitude. As can be seen in the following passage from my teaching diary, the students' experience within the designed social environment and its consequences matched my intentions: *"I always provide freedom in the classroom for students in order to create an authentic learning environment in which students can contribute as the true people they are, in order to look for ways to express themselves as they wish and figure out how the language works. This is a process in which we all are involved. The strength of each individual lies in the strength*

*of the classroom, as it is the richest source of knowledge and assistance that we have. Therefore, I believe that this “environment” is something we should all take care of, as the environment in which we find ourselves is meaningful to all of us because we participate actively in it. We should embrace our mistakes and encourage co-correction, as long as it is respectful and showing that we care about helping the other person” (February 5<sup>th</sup>, 2018).* Nevertheless, the students explained that this did not imply they experienced absolute freedom, as their actions always took place within the constraints of the designed classroom rules. Whenever this was not the case, I tried to lay the ground for the environment for all participants’ sake: *“For this reason, the fact that María threw a pen clearly crossed the line. Students are not used to seeing me strict and firm, but I felt like this was a moment to make a statement and defend our learning environment. So I stepped up by saying that this could not happen here. (...) by defending the environment we indirectly defend the students as well. Not only because the environment is our main source of knowledge, but it’s where we can be our true selves in a positive collaborative working sphere (February 5<sup>th</sup>, 2018).*

All students indicated that the main factor behind these feelings was the trust that they had experienced over the course. The process of establishing the sense of trust had taken place through interaction in different ways. At the end of the course, I also experienced and explained this: *“Throughout the weeks we built up a positive human learning environment by gaining trust through the interaction/mediation that took place in the classroom” (June 24<sup>th</sup>, 2018).* There were different ways through which this trust was created over the course from the students’ perspective. In their opinion, the following characteristics fostered the creation of trust:

- The teacher’s positive feedback, who – instead of getting angry at them for making mistakes – encouraged them to try again.
- The teacher’s consistent attitude. He was described as genuine, kindhearted, open, understanding and positive when relating himself to them.
- The opportunities to get to know each other either by working together or expressing themselves in the foreign language.
- The teacher’s availability to always answer to questions or doubts.
- There were fewer students in class, which made it easier to gain each other’s trust, and to actively participate without feeling ashamed.

Based on my teaching diary, there had been two main reasons behind the creation of this trustful environment. On the one hand, – similar to the students’ comment on the teacher’s consistent open and positive attitude – I believed this was due to my intention to continuously open up to them in order to transmit they could do the same: *“But in order to let students open up to you, I think it is necessary to open up as well and relate yourself with the students. This is not something I do only once in a while, or only on days when I want my students to express themselves. This is something I continuously work on; by empathizing with students in and outside of activities and having a quick chat before the lesson actually begins I want to show them that I not only care about them, but that I will listen to what they have to say, whether it is school related or not. If they do this in English, that’s great (...). But if they don’t (...) then that’s ok with me too, I believe it helps to create a positive working environment (January 31<sup>st</sup>, 2018).* Over the months, I highlighted the impact this had had on the creation of trust: *“I believe that my way of teaching brings me closer to the students, and that I build a certain level of trust with them as I get to know them better” (May 30<sup>th</sup>, 2018).*

On the other hand, at the end of my teaching diary, I also point out – similar to the importance students assigned to having opportunities to work together and express themselves in the foreign language – that experiencing situations collaboratively presented potential opportunities to turn the classroom into a unified group. This encouraged students and myself to be ourselves through the trust that we had built: *“I believe the class has turned into a very unite group, who has gone through fun, challenging, scary and personally demanding situations together. Together we were not only each other’s support; but also our source of development in order to continuously look for ways to express ourselves as we wish. (...) Everybody was able to be spontaneous, to be themselves, through the confidence and trust we created together, including me!” (June 11<sup>th</sup>, 2018).*

According to the learners, feeling free and comfortable as a result of the co-constructed trust in the classroom had a positive impact on them. On the one hand, because they felt they could fearlessly participate and share something whenever they wanted. That is, they did not have to worry about the correctness of their answers or about being told off; they could freely learn from their mistakes and doubts. On the other hand, the experienced trust allowed them to loosen up when expressing themselves in the foreign

language. They did not have to worry either about making mistakes or causing a bad impression. Both consequences as a result of the co-constructed trust in the classroom were also highlighted in my teaching diary at the end of the course: *“I believe it is so important to create trust; because if there is trust, we are free to express ourselves as we are, and this leads to true genuine language use, and figuring out how to express yourself in your own, true, unique way (May 28<sup>th</sup>, 2018).*

## **1.2 How do students interpret the designed social environment?**

As for the students’ interpretation of the designed social environment, there are three characteristics they agreed on: the flexible use of the textbook, the possibilities to reflect in different ways, and the opportunities to express themselves in the foreign language.

First of all, all students believed that the textbook had been flexibly used by the teacher. They did not have to carry out a large series of activities that were to be corrected at the end of each lesson. Instead, the teacher covered what had to be worked on, but used his students’ interests and his own experience to create the lessons. The teacher’s flexibility could, according to the students, be noted by how he gave students more time to reflect on their answers, by his availability to answer questions that were not related to the book, and by the learners’ involvement in the decision making process of how to carry out the activities. As a result, students did not feel bored and did not get distracted.

In my teaching diary, I express that I also positively experienced the implementation of the textbook: *“I feel great when working with the coursebook, I have a feeling that we do not depend on it, and that we can use it as a tool in combination with the freedom to create to achieve not only the goals from the class, but also our personal goals” (January 15<sup>th</sup>, 2018).* On the one hand, involving the students in the decision making of the implementation from the textbook made me feel comfortable: *“Notice how I once again negotiate the terms with the students: “How many sentences?”, “How many minutes?”. I feel very comfortable when doing this. Students always give a reasonable answer and I think that it is not only very motivating for them to create their own terms and conditions, it also shows they are being listened to” (January 17<sup>th</sup>, 2018).* On the other hand, the students’ involvement made me feel that I was also doing the right for their development: *“I saw students were not only engaged, but at the same time they needed more time to finish the activity. I had to look at my watch a couple of times, but*

*then I realized once again that my lesson plan is made/created for them, and not for me, that the most important thing is their creation and development, and not about rushing the process to achieve the goals” (February 5<sup>th</sup>, 2018).*

Next, the students also pointed out that the designed social environment offered three different ways to reflect on the foreign language and its use. To begin with, there were individual reflections, through which they could take their time to think for themselves – in advance – so as to gain awareness on the answers afterwards. This made them recall what was covered in class. Thereafter, the teacher’s explanations consisted of a sequence of steps that depended on the students’ understandings. Consequently, the students marked the pace of the lesson instead of the teacher, this helped them to understand and remember what was covered. Following that, the collaborative practices helped students to learn from each other by comparing and discussing their created ideas on the use of the language. In this way they became aware of the reasons behind the language. However, Mary stated that she did not benefit from these reflections. Although it made her remember what was covered, she stated she had learned the language without knowing the reasons behind it, and considered that the rules would impede her from genuinely improvising.

Opening the door to reflections made me feel it became more significant for the students: *“I feel it becomes meaningful for them later to talk about. Because they first create their own idea, then, when talking in pairs they start to re-construct or maintain it, but then, their own ideas are put to the test in open class feedback, for them to re-construct or confirm their ideas, and then put this into practice” (April 24<sup>th</sup>, 2018).* I believed this led to thorough understandings which they could apply as they wanted: *“I think it helped me to look for ways to make students understand how the language works and this way let them create with the English language in their own unique way” (...)* *After an understanding, it was time to put what we had learned so far into practice. (...)* *It is great to see how they become aware of their answers” (May 2<sup>nd</sup>, 2018).*

Finally, from the students’ perspective, the opportunities to express themselves in the foreign language had been another positive aspect from the designed social environment. On the one hand, these helped them in relevant tasks to apply the knowledge they had reflected on by themselves. On the other hand, these opportunities

had allowed them to start believing in themselves when they used the foreign language. In their opinion, this process had taken place over four stages:

1. By creating the steps from the guideline of the communicative events in advance, students created a planned idea in advance about how to carry out the communicative event. This guideline served as a tool that they could use after both volitionally expressing themselves or anticipating in the foreign language.
2. When students carried out the conversation, they realized that they ended up improvising. This happened when they had to anticipate what the other person said, when forgetting the guideline due to experienced nerves, or when consciously deciding to step away from the guideline in order to improvise.
3. Núria, Joan, and María noticed by improvising in the foreign language that they were improving their *activity* over the course. Mary, however, did not perceive any improvement in her self-regulated activity in the foreign language.
4. Over the course, however, all students experienced by improvising or engaging in the communicative events, such that they were able to hold a conversation in the foreign language. This had, in their opinion, an impact on their *self*, as they started to believe in themselves more when communicating.

Regarding the first stage, over the course, I came to see how important the orientation through the guideline was for the students: *“I believe that even though we always look for ways to express ourselves genuinely in the way that we want to, we always need to take into account the situation in which we use the language and situate our emotions. Because, for example, interviewing my brother online contains a different social and cultural environment than interviewing a stranger in a park, and therefore, a different way of expressing yourself as a consequence of “unwritten” cultural rules of behavior. But what if – instead of giving the ideas/rules away – we create the context and the ideas of sociocultural appropriate behavior within it together, so students can create in their own unique way while taking into account the context/environment and its participants?”* (April, 11<sup>th</sup>, 2018).

As for the second stage, I observed when comparing the first to the third communicative event that the students had indeed started to do more than merely implement their ideas from the guideline: *“When I compare the Skype interviews with these conversations there is a clear difference: students are a lot more flexible with the planning and*

*improvise/anticipate very well to the situation. (...) It's great to see how students instead of carrying out a planned dialogue start maintaining a conversation, where they either use the planned part directly or paraphrase it (or even decide not to use it) but always at the same time find their own personal freedom within the conversation by anticipating the situation and creating spontaneously with the language, while at the same time doing this appropriately" (May 28<sup>th</sup>, 2018).*

In relation to the last stages, there is a contrast between the reflective practice from my diary and the results from the data analysis. Three students felt they were improving by improvising in communicative events, and all started to believe in themselves by becoming aware over the course that they could communicate in the foreign language. In my diary, however, it can be seen I was not aware of this, as no sections have been devoted to this. The answer to the following question underlines the crucial role that their developing self-belief had on their self-regulated activity (and vice-versa).

### **1.3 How and when do students use the language they are learning for their own purposes within the designed social environment?**

By means of the *perezhivanie*, which was reflected in the students' volitional self-regulated creations over the communicative events, we could observe that students used the foreign language for their own purposes in five different ways. These actions all show there is, on behalf of the student, a certain willingness to either share or ask something to which they have assigned personal significance:

- Volitionally explaining unprepared information.
- Volitionally asking questions out of personal interest.
- Anticipating by sharing one's interpretation about what has been said.
- Anticipating by expressing one's emotional evaluation about what has been said.
- Anticipating what has been said by asking a question about it.
- Anticipating by means of active listening.

There were only a few volitional questions that did not contain personal significance. These questions had a purpose, such as making sure if someone spoke English to carry out the conversation, or asking how a camera worked in order to record a video.

In line with these results from the data-analysis, I also observed in my teaching diary from the beginning of the course onwards that whenever something was very significant to the students, they would more frequently use the foreign language: *“I often have the impression that when it’s about clarifying something, students use Spanish, but when it is personally meaningful for them, they use the English language”* (October 19<sup>th</sup>, 2017); *“I now often get the feeling that when something is very meaningful to the students, English emerges out of themselves”* (November 20<sup>th</sup>, 2017).

However, the results from the data analysis point out that the amount of these volitional self-regulated creations in the foreign language from the students differed remarkably over the three communicative events. As students shared their feelings for each of the three communicative events, the reasons behind them, and the consequences, it became clear when students used the foreign language for their own purposes.

In the first communicative event, students felt either nervous, ashamed, afraid, or insecure during the interaction with the teacher’s brother Willem over Skype. This was because they had to talk to a stranger for the first time, thought about what could go wrong, or did not believe in themselves. As a result, they explained they did not dare to improvise and carried out very planned conversations by following their guideline. This was confirmed by the analysis on their agentive behavior; there were not many volitional self-regulated creations and students tended to frequently use their guideline. Students also decided not to act in the foreign language; this happened because of a lack of understanding of the foreign language, due to a lack of personal significance, but especially because of the negative feelings they experienced. However, I observed later that it had led to a positive effect on their foreign language use in class: *“I believe that students thanks to the task with Willem, where they involved their knowledge, doing and especially their being, had a huge confirmation of their own agency. (...) Thanks to this confirmation, I have the idea students do not only gain more confidence; they start to feel more comfortable with how they express themselves”* (December 22<sup>nd</sup>, 2017).

In the second communicative event, when students needed to interact with classmates, they felt either comfortable, unashamed, secure or carefree. This was because of the



trust they experienced and since they knew the person they were talking to. As a result, students explained that they would not contemplate their ideas as much before speaking, express what they felt, and not worry as much about making mistakes. These statements were reflected in the analysis of their agentive behavior; they volitionally expressed themselves very often, and indeed made more mistakes. As students had mentioned before, this was also a result of the trust they experienced in the classroom. Although I was not aware of the factor trust played on their self-regulated activity at this stage of the course, I did notice the increase in their volitional self-regulated creations in the foreign language when I monitored around during the lesson: “(...) *all students showed that even after they had explained their character, they were all willing to find out more about each other in English without any insistence*” (February 14<sup>th</sup>, 2018).

In the third communicative event, even though students had to interact with a stranger again, their volitional self-regulated creations in the foreign language had increased tremendously in contrast to the first event. However, these volitional self-regulated actions in the foreign language were still less than in the second event. María and Mary explained they had started to believe in themselves more over the course, as they were not afraid/ashamed to stand up for themselves, and improvised by expressing in the foreign language what did – and did not – matter to them. Núria and Joan explained that the relationship with the person they talked to had also influenced their actions; Núria felt more like asking things as she felt more at ease, and Joan decided to open up towards the tourist in the foreign language with the intention to encourage her to do the same. When they decided not to act in the foreign language it was only a result of not having assigned enough personal significance. In other words, the more trust they experienced and believed in themselves, the more they would volitionally express themselves. These results show the importance from the entire data analysis, as the relation between self-belief and volitionally self-regulated activity in the foreign language is not discussed within the reflective practices of my teaching-diary. Even when during the interviews students shared they had started to believe in themselves, I believed this was a consequence of how they had dared to create in the foreign language over the course, instead of a correlation where the aspects mutually impacted each other: “(...) *believing in yourself more and more through the process of daring to express yourself*” (June 7<sup>th</sup>, 2018).

#### **1.4 How does agency manifest itself in their use of the foreign language?**

In the previous section we saw how and when students used the foreign language for their own purposes. However, the results indicated that agency is not only manifested by one's self-regulated decisions to either (re-)act in the foreign language or not as a consequence of the personal relevance he assigns.

From their agentive behavior during the communicative events – apart from the previously discussed volitional self-regulated manifestations in the foreign language – we could see that students also self-regulated their activity in the foreign language when they had to deal with the unanticipated. That is, they had to respond to what had been unforeseen in their guideline or role-card. Students used their cognitive abilities on different occasions with the intention to flexibly react in the foreign language. Over the communicative events, we were able to observe that they did so in the following ways:

- Paraphrasing creations from the guideline or role-card.
- Adapting personal language use to the level of English from the other person.
- Introducing prepared questions.
- Linking prepared creations to each other.
- Anticipating unexpected questions.
- Helping by guessing what the other person is going to say.
- Using English when thinking about what to say.
- Inventing words in English (L2) by creatively using Spanish/Catalan (L1).
- Correcting oneself during the interaction.

Both their volitional and anticipating agentive manifestations in the foreign language were frequently combined with facial expressions, gestures, intonation and word stress to either clarify or emphasize one's communicative intentions.

Until the second communicative event, I was not aware that students needed to anticipate what they had not foreseen or prepared in the foreign language. During the second communicative event, however, I started to see how students implemented what they had planned, volitionally contributed, but also self-regulated their activity in different ways: *“I realized that I had created a new situation that promoted within the task prepared use of the language (age, name, etc.), but the information from the characters would only give them one or one minute and a half to speak about. What was said in between this information, but especially what was said after this, was not*

*planned and allowed students to be free and creative with the language, note how students are emotionally involved, laugh, use gestures, and out of themselves want to know more without me insisting them to do so” (February 14<sup>th</sup>, 2018).*

Shortly after the second communicative event, I became aware, thanks to Carolina, that she would indeed not always take the initiative to undertake action, but that she had to deal with the unplanned. As a result, I believed I had to start looking for ways where students were indirectly forced to express themselves by dealing with what had not been foreseen (not knowing that the guidelines from the communicative events caused this): *“Now, I truly believe that each and every student is a world on its own, with different ways of expressing him or herself. This implies that every student as well has a unique personality. Depending on this, we relate ourselves differently to those around us. This goes for extraverted/outgoing people and shy people. Carolina is probably one of the shyest students (if not the shyest one) that I have. She asked me to come over to her desk and pointed at the part “¿Qué dirías cuando algo te hace gracia? ¿Y cuando no?”. And she told me that if she didn’t like something, she would not say anything. (...) Which is exactly my point, because some students are due to their nature more tempted or willing to say something than others. For this reason, I think that it is our task as teachers to foster lessons where even the shy students are almost indirectly forced (without knowing or feeling this way) to express themselves genuinely (un-planned) within the activity (planned) to continuously have opportunities to speak in which they are confronted with their true self/personality/emotion (February 26<sup>th</sup>, 2018).*

## **2. Answer to the Main Research Question**

### **2.1 How does the designed agency-based communicative pedagogical approach promote use of the new language by learners through their agency?**

Opting for a sociocultural psychology research methodology has enabled me throughout this doctoral study to develop both as a teacher and researcher. Reflecting on my practice over the course in my teaching diary and interviewing my students allowed me to obtain an idea of how the designed agency-based communicative pedagogical approach promoted the learners’ use of the new language through their agency. However, the data analysis enabled me to a more in-depth – and different – answer. This section not only answers the main research question; it does so by means of the transformation I have been going through as a teacher-researcher.

First of all, since the beginning of the course, I paid attention in my teaching-diary particularly to *Co-Creating Knowledge* from the *Strategies of Dialogic Pedagogy*. I frequently mentioned that I aimed to develop the self-regulating capacity of my students so they could express themselves as they wanted to: “*I love lessons like these, they are challenging, not only because of the time or the different levels, but creating deep understandings of topics by going through theory and practice is where the true strength of the whole classroom is being tested. Strength in the sense of what we all know together through dialogic teaching, creative reconstruction and reflective learning and then use this in order to help one another to express ourselves as we want*” (October 31<sup>st</sup>, 2017). At this stage I believed that the more thorough the understandings, the more comfortable and confident the students would feel and in turn to dare to self-regulate their activity in the foreign language. I even explain this reason: to “*understand better (through reflective learning, creative reconstruction and dialogic teaching) how the language (as a tool) works, so we can use that information to situate ourselves in order to feel confident to create with the foreign language*” (November 13<sup>th</sup>, 2017).

The data analysis also indicated that the *Flexible Use of the Textbook*, in particular the individual reflections, sequenced explanations that depended on the students’ understanding, and collaborative practices (*Co-Creating Knowledge* from the *Strategies of Dialogic Pedagogy*) had, in their opinion, helped them to think for themselves first; consequently, they could become aware of their answer through interaction afterwards, and remember the reasons behind the language and its use. Students stated that afterwards, they were able to apply their knowledge as they wanted to, in relevant tasks. This was something I had also noticed: “*I really have the idea students little by little figure out how the language works, how they can use the language in different situations and how to anticipate according to how they feel/interpret they should as the activity takes place*” (May 28<sup>th</sup>, 2018).

However, the results from the data analysis do not directly indicate that the previously discussed features indeed promoted learners’ foreign language use through their agency. Instead of promoting agentive language use, they only helped to develop this capacity and facilitate its manifestation, according to the students. At the end of the course I came to see the reason behind this; volitional use of the foreign language by learners through their agency did not directly depend on its development, but on how someone

interprets and/or experiences the communicative event: *“In the end, as a human being, our feelings/thoughts about the lived experience/activity (not the context) determines how we use the language skills at that point. The self-awareness we have created about the context orients us, our self-awareness on how we think the language works empowers us to express ourselves, but how we interpret the situation in which we find ourselves is always different. Even if the task is the same. And this interpretation of each individual determines his/her anticipation/improvisation with the language through his awareness of the language and context. That is why classroom practice and real-life practice are so different; through their lived experience”* (May 28<sup>th</sup>, 2018).

Furthermore, my perspective regarding the promotion of agency changed around December 2017, when María was able to overcome her experienced fears and even dared to volitionally self-regulate her activity in the foreign language by admitting to Willem that she believed him. Afterwards, I thought I had observed in this communicative event a crucial aspect related to the students’ promotion of agentive foreign language use, namely the role of the teacher: *“(…) the role of the teacher when it comes down to the learner experience from the students: their perezhivanie. The positive and engaging support help her to get into a position where she can overcome her fears with the teacher and the students in order to be(come) who she wants to be”* (December 14<sup>th</sup>, 2017).

Based on the results from the data analysis, it indeed transpired that *Personally Interacting* and *Providing Encouraging Feedback* from the *Strategies of Dialogic Pedagogy* had played an important role in the promotion of the learners’ use of the foreign language through their agency. From the students’ perspective, interaction had formed the basis of an environment of trust through which they started to feel free and comfortable in class. That is, they experienced that they could freely be – and express – themselves as they wanted within the classroom rules without having to be afraid of negative consequences. The teacher’s positive and encouraging feedback, his consistent positive and open attitude when relating himself to them, and his constant availability in combination had fostered the co-construction of trust, in combination with having fewer students and opportunities for students to work together and express themselves. According to the students, experiencing trust in the classroom and with the person they spoke to had a telling impact on their self-regulated activity in the foreign language. For

this reason, they explained that they had felt more comfortable, unashamed, secure, and carefree during the second communicative event, which made it, according to them, less hard to improvise. That is, they would not contemplate things as much, express what they felt, and not worry about making mistakes. This could also be seen by all students' extensive volitional self-regulated activities in the second communicative event when interacting with their classmates, in comparison to the first and third communicative event. María argued her experienced feelings were also the reason behind her previously mentioned volitional self-regulated activity in the foreign language with Willem.

This importance of creating trust over the course through interaction to promote agentive language use was observed at the end of the course: *"(...) In order to make students feel comfortable enough to freely express themselves in the way they want to according to how they interpret the lived experience in the classroom, I believe it is important to create a positive human learning environment, that is based on one key concept; trust. Trust is something that is (almost) not there at the beginning of the course, and is something that needs to be created together. Because as soon as you feel you can trust someone, you will feel free enough to express yourself according to how you interpret the lived experience, and look for ways to do so"* (May 28<sup>th</sup>, 2018).

Finally, towards the end of February 2018, I started to realize that we cannot expect – or oblige – every student to dare to self-regulate their activity in the foreign language, as every learner is a unique human being. Therefore, ways had to be found to enable students engage by indirectly forcing them to self-regulate their activity in the foreign language: *"(...) some students are due to their nature more tempted or willing to say something than others. For this reason, I think that it is our tasks as teachers to foster lessons where even the shyer students are almost indirectly forced (without knowing or feeling this way) to express themselves genuinely (un-planned) within the activity (planned) to continuously have opportunities to speak in which they are confronted with their true self/personality/emotions"* (February 26<sup>th</sup>, 2018). Little did I know at this stage, that the *Didactic Sequences* from the *Elements of the Pedagogy of Daring* not only fulfilled this role, but that they played a crucial role at the same time, according to the results of the data analysis in the promotion of the students' agentive language use over the course.

On the one hand, as students prepared their guidelines in advance for the communicative events, they already created an idea of what steps to carry out and how to achieve this in the foreign language. This is an aspect that did not go unnoticed at the end of the course: *“I feel that the strength of this approach lies in the fact that everybody is given the opportunity to freely become aware of themselves (as we continuously (re)construct our own ideas of how the language works in the way we want to) and the environment (the contexts in which we use the language); both in the classroom and contexts in the activity and outside the classroom. This awareness is an individual process, but can only happen through others; through mediation with other peers and the teacher. Awareness is the key, because it forms our orientation; the more we become aware of how the language works on our terms and the different contexts in which we find ourselves through mediation in combination with continuous opportunities to put this into practice, the more we figure out how to express ourselves in our own unique way: the way that we decide to. (May 28<sup>th</sup>, 2018).*

On the other hand, however, whenever students carried out a communicative event, they ended up improvising. This was not a consequence of the previous orientation; it had happened, according to the students, because they had to anticipate what the other person said, find solutions when not remembering their guideline due to their nerves, or look for ways to express themselves in the foreign language when deliberately trying to step away from the guideline. This consequently forced – and thus promoted – the students to use the new language indirectly through their agency in different ways. The data analysis indicates this happened when paraphrasing their guideline or role-card, introducing and linking prepared creations, adapting their language use to the other person’s level of English, anticipating unexpected questions, using English when thinking about what to say, helping by guessing what the other will say, inventing English words (L1) by creatively using Spanish/Catalan (L2), and correcting oneself.

Improvising by anticipating or volitionally expressing themselves played an important role for the promotion of the students’ use of the foreign language through their agency over the course. In other words, it made Núria, Joan, and María realize that they were improving over the school year. Although Mary did not experience any improvement of her activity, she did – like the others – agree with one aspect; by engaging in communicative events over the course, they had all realized that they were able to hold

conversations in the foreign language on their own. Consequently, this awareness led them to believe in themselves more. As a result, when talking to a stranger at the end of the course, their volitional self-regulated activities in the foreign language had increased remarkably. That is, at the beginning of the course, students felt nervous, afraid, uncomfortable, ashamed and insecure as a result that came from talking to a stranger, making a bad impression, or doing things the wrong way. This impacted their agentive language use negatively, as they would think carefully before saying something, carry out scripted conversations, and experience it was harder to improvise and to express what did or did not matter to them. However, at the end of the course, their increase in self-belief made them frequently take the initiative by volitionally explaining unprepared information and asking questions out of personal interest, and anticipate what the other person had said by asking questions, actively listening, and sharing their personal interpretation or emotional evaluation about it.

This correlation between self-belief and volitional use of the foreign language by learners through their agency had not been observed by me. Instead, my understanding of how the designed agency-based communicative pedagogical approach promoted use of the foreign language was still limited to developing its capacity and creating an environment based on trust, so students could learn to decide for themselves when and how to regulate their activity in the foreign language: “(..) *my current vision on teaching is that the ideal goal is to let each student create awareness about his/her self-knowledge and different contexts through collaborative practices, with the aim to let each student express him/herself according to how he or she interprets/experiences the situation. This way, if students feel comfortable enough in the classroom, they will create genuinely with the language. If they don't feel this way, we can only aim at adequate use of the language through awareness about self-knowledge and contexts*” (May 29<sup>th</sup>, 2018). Even when students explained in the interviews they had started to believe in themselves more over the course, I believed this was a consequence of how they had dared to create in the foreign language: “(..) *believing in yourself more and more through the process of daring to express yourself*” (June 7<sup>th</sup>, 2018).

To conclude, promoting the learners' use of the foreign language through their agency is not directly a matter of working on their self-regulatory capacity. Based on the results from the data analysis, there were two main reasons to how the designed agency-based

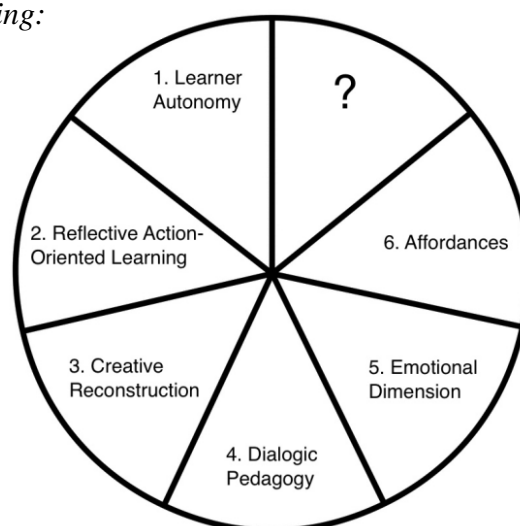


communicative pedagogical approach promoted learners' use of the foreign language through their agency. First, by means of the co-construction of a trustful environment through interaction. The more trust the learners experienced during interactions, the more likely it was for them to take the initiative to self-regulate their activity in the foreign language. Secondly, through *Reflective Action-Oriented Learning* (Esteve et al., 2017); the guidelines helped students to create an idea of the communicative events, and what they would say. However, when carrying out the events, they needed to self-regulate their activity in the foreign language in order to deal with the unanticipated. Not only was agency indirectly promoted in this way; students also realized through these communicative events that they were able to communicate in the foreign language. This led to an increase in their self-belief. By believing in themselves more, they volitionally self-regulated their activity more frequently in the foreign language over the course. In other words, the trust and positive self-belief the students experienced through – and as a result of – the designed agency-based communicative pedagogical approach promoted their use of the foreign language through their agency.

## 2.2 What are the features of a communicative approach oriented towards agency?

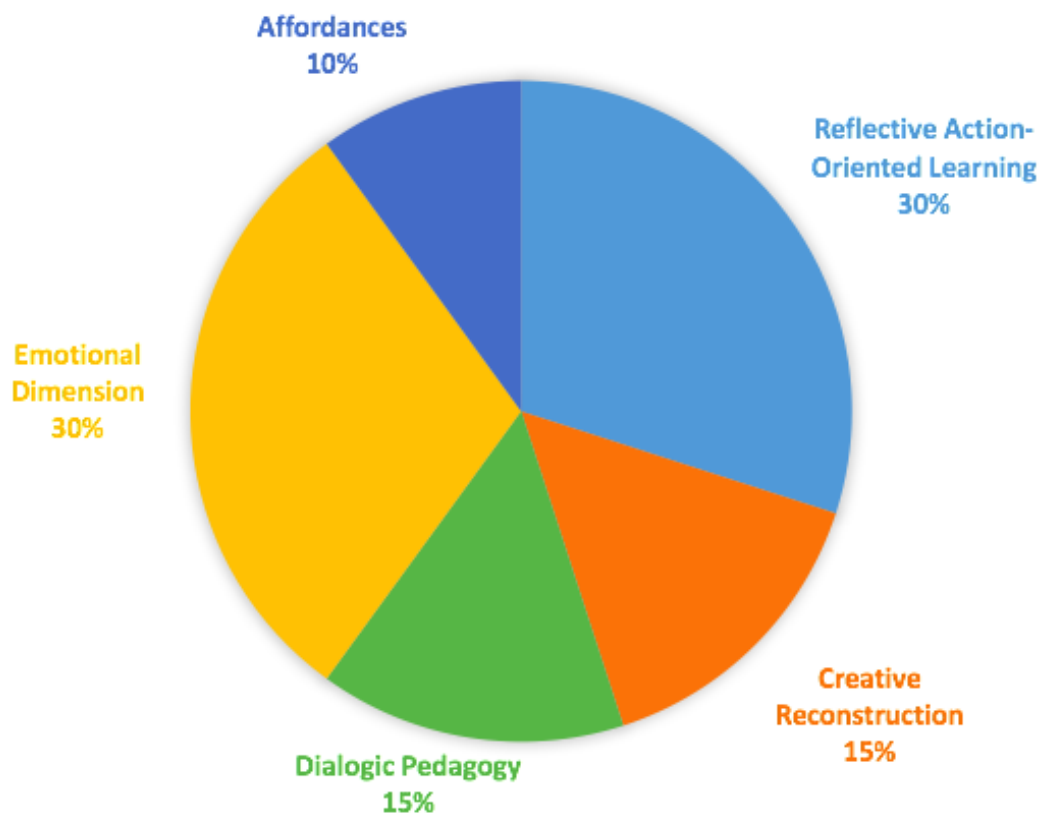
This section provides a discussion point which, is launched from the conclusions on how to promote the learners' use of the foreign language through their agency, in the shape of a revised version from the designed social environment. The tool-and-result pedagogy concludes this sociocultural research. Let us reconsider the six key pedagogical-methodological principles from the beginning on which the designed social environment was based. These informed principles could occur at the same time, or in different combinations through *Strategies of Dialogic Pedagogy*, *Flexible Use of the Textbook*, and *Elements of the Pedagogy of Daring*:

1. Learner Autonomy
2. Reflective Action-Oriented Learning
3. Creative Reconstruction
4. Dialogic Pedagogy
5. Emotional Dimension
6. Affordances
7. ?



Based on the results from the data analysis, the answers to the research questions, and the previous conclusions, this study now proposes an informed discussion point on how to promote the learners' use of the foreign language through their agency.

## TOOL-AND-RESULT PEDAGOGY TO PROMOTE THE LEARNERS' AGENTIVE USE OF THE FOREIGN LANGUAGE



As can be seen in the revised pie chart, five pedagogical-methodological principles from the beginning have been maintained, except for autonomy (which – as will now be discussed – does not mean that this concept is not included). The two main features to promote agentive use of the foreign language are: *Reflective Action-Oriented Learning* (Esteve et al., 2017) and the *Emotional Dimension* (Johnson & Golombek, 2016). Nevertheless, all features will be discussed to highlight their role in promoting, facilitating or enhancing agentive foreign language use.

### *Reflective Action-Oriented Learning*

*Reflective Action-Oriented Learning* (Esteve et al., 2017) is the first feature that promotes agentive foreign language use; it communicatively and cognitively situates students over a sequence of activities. The aim is to enable students to comprehend and appropriate key concepts through reflection, before engaging in discursive practices.

By means of a guideline, students initially reflect individually on the possible steps of the communicative event. After discussing this in pairs, all students are involved in the co-construction of the steps. By means of creating awareness about the context, the aim is to not let the context limit their agency. After the communicative orientation, students cognitively situate themselves by expressing how they would undertake action for each step in the L1. Once they are finished, they translate their unique ideas to the L2. After individually reflecting on – and collaboratively discussing – common mistakes, and practicing through role-plays in class, students carry out the communicative event.

When engaging in the interaction, students are indirectly forced to self-regulate their activity in the foreign language in order to deal with the unplanned, such as questions from the other person or forgetting the text from their guideline. Improvising and carrying out interactions in the foreign language are potential opportunities for students to become aware of their improvement and realize that they are able to maintain a conversation in the foreign language. Developing these positive self-beliefs over the course promotes the students' use of the foreign language through their agency.

#### *Creative Reconstruction*

*Creative Reconstruction* has also been maintained in the tool-and-result pedagogy. However, in contrast with the previous feature, *Creative Reconstruction* does not promote the students' use of the foreign language through their agency; it facilitates it.

This feature is closely related to *Reflective Action-Oriented Learning*, as it prepares students to engage in communicative events by means of its 'cocktail analogy' (Lantolf & Esteve, 2019). That is, the students bring the first ingredient to the classroom in order to participate during the lesson: their own knowledge about the foreign language and its use in sociocultural contexts. By means of participating in collaborative reflections, the students include the second ingredient: the perspectives of and knowledge from other students. Finally, the new understandings and ways of conceptualizing that are obtained throughout the lessons form the final ingredient for the students' individual 'cocktails'.

By means of this (re-)constructed 'cocktail', students are able to create a situated guideline that is launched through their agency. This mixture also facilitates the students' use of the foreign language through their agency in communicative events.

### *Dialogic Pedagogy*

Similar to *Creative Reconstruction*, *Dialogic Pedagogy* does not directly promote the students' agentive use of the foreign language. However, the opportunities for students to reflect on the use of the foreign language in context, and to discuss their point of view with the class (Alexander, 2005, 2008), help them to develop this capacity and facilitate its use.

Opportunities for students to reflect on their foreign language use in context and the reasons behind it – on their own – before discussing it either in collaborative practices or structured explanations (that are based on the students' understandings) have positive consequences. That is, the interaction does not only help students to understand the reasons behind the use of the foreign language; it can also reconstruct their previous ideas, and boost their memory of what has been covered. This feature helps students to consciously use this knowledge through their agency in practice.

### *Emotional Dimension*

*The Emotional Dimension* is the second feature that – based on this study – promotes the learners' use of the foreign language through their agency. However, in this case we do not refer to including emotions in communicative tasks in the classroom. That is, we only refer to the importance of staying attuned to the emotions we bring to the classroom and how we articulate these in interaction (Johnson & Golombek, 2016).

Based on this study, interaction forms the gateway to the co-construction of a trustful learning environment over the course. Providing positive and encouraging feedback, being constantly available to answer questions, and presenting an open, understanding, kindhearted, and positive way of relating yourself with the students all foster the creation of a learning climate based on trust. This trust can further be encouraged by inviting students to work together during activities and express themselves in the foreign language so they can get to know each other.

The more trust they experience in the classroom and with others, the less hard they find it to participate and improvise in the foreign language. That is, students are more likely to contemplate things less, express what they feel, and not worry about making mistakes. In other words, by looking for ways to enable students to experience trust, we

can also promote the learners' volitional use of the foreign language through their agency.

#### *Learner Autonomy and Affordances*

The fact that *Learner Autonomy* has not been included in the graph may be surprising. However, there is a very logical reason for this; *Learner Autonomy* is the feature which enhances the designed agency-based communicative pedagogical approach.

Without handing over opportunities to the students to control their own learning (Benson, 2011), there is no space for either *Reflective Action-Oriented Learning*, *Dialogic Pedagogy*, *Creative Reconstruction*, or *Affordances*. In other words, without autonomy, the development and promotion of the learners' use of the foreign language through their agency is limited.

For this reason, students need to be provided with choice during the lessons (Van Lier, 2008). This pleads for a decentralized control, where the teacher needs to flexibly implement his/her lessons by anticipating *Affordances* (Van Lier, 2000) that take place and emerge within the classroom. This can be done by giving students the time they need to reflect, answering questions that are not related to the content, and involving them in the decision making processes on how to fulfill the task(s).

To conclude, however, claiming that this tool-and-result pedagogical proposal is a "secret to success" that promotes the learners' use of the foreign language through their agency in all socioculturally situated contexts would be contradictory to the essence of the very concept itself. This is because the students' capacity to consciously make their own socioculturally mediated decisions on how to act (or not) in the foreign language depends on their *perezhivanie*. Nevertheless, based on the results from the data analysis in this study, we can conclude that *Reflective Action-Oriented Learning* and the *Emotional Dimension* promote the learners' use of the foreign language through their agency. Other features, such as *Dialogic Pedagogy*, *Creative Reconstruction* and *Affordances* do not directly promote agentive foreign language use, but facilitate and develop this capacity. Finally, *Learner Autonomy* always enhances an agency-based approach; without it, both the exertion and development of the learners' use of the foreign language through their agency would be limited.

### **3. Research Contributions**

This sociocultural psychological research has made its contributions to both fields of research and pedagogy. The aim of this section is to present how the conclusions reaffirm previous investigations on agency in the foreign language classroom, and thereafter to offer the contributions that this study makes to research and pedagogy.

#### **3.1 Affirmations of Previous Investigations**

This study contributes by means of its affirmations of previous research on agency.

To begin with, in line with Van Lier (2008) and Mercer (2012), the results from the data analysis underscore that the learners also manifest their agency through their decisions to deliberately not (re-)act in the foreign language. This was due to a lack of trust, comfort, self-belief, or understanding of what had been said in the foreign language. As a result of the analyzed influence of factors, like trust and self-belief, one's agency is not only mediated by social, interactional, cultural, institutional and other contextual factors, as Van Lier (2008) stated, but also influenced by one's physical, cognitive, affective and motivational capacities to act, as Mercer (2012) suggests. Until the students do not choose to self-regulate their activity in the foreign language, their agency is limited to the potential to act.

Next, this study contributes to other research from Mercer (2011, 2012), who recommends that, in order to enhance and facilitate learner agency, it is necessary to develop certain facilitating conditions, such as a positive learning climate, opportunities for self-direction, support for developing self-regulatory skills, and positive motivational attitudes. The conclusions from the present study have revealed that developing self-regulatory skills is important, but in order to promote its manifestation in the foreign language we need to construct an environment based on trust.

Another remit of this investigation is that it highlights the importance of the guidelines in providing an idea for the students of the steps of the communicative event, while also having a previous idea of what to say. This further sustains research by Gao (2010a), who explained that learners should develop critical understandings of social contexts, and not let these limit their agency. This study, like Van Lier's (2008) work, therefore also recommends giving students the right to speak and take responsibility for their

actions during its implementation choice. It is the moments where the students could decide for themselves – on how to deal with the unanticipated through improvisation during the communicative event – that brought awareness of their communicative development, such that they were able to hold conversations without assistance. This sense of progressively starting to believe in themselves is reflected in their increase of volitional self-regulated activities in the foreign language, such as when conversing with a stranger. This study therefore not only reaffirms the research carried out by Esteve et al. (2017) on *Reflective Action-Oriented Learning*, but also recommends it as a possible solution to promote the students' use of the foreign language through their agency, as a result of the positive self-belief it generates and develops in students over the course. Consequently, we can state the results from this research also align with a pedagogical suggestion made by Mercer (2012): to include learner beliefs about themselves and their contexts of language learning in order to enhance and facilitate agency.

Finally, this study coincides with the main ideas from Bown (2009) and Gao (2010a). As Bown (2009) remarked, how and when someone uses their self-directed behavior depends on the learner's sense of agency, which in turn involves their belief systems, as well as the control parameters of motivation, affect and self-regulatory skills, in combination with abilities and affordances, whether these are actual and/or perceived in a setting. In this study, the learners' *perezhivanie* and its relationship to agency is of crucial importance, because the learners' feelings of trust and self-belief influenced their eventual self-regulated activity in the foreign language. Therefore, in line with Gao (2010a), this study reaffirms that agency needs to be extended to include a number of elements other than just the learners' metacognitive knowledge or self-regulatory competence. That is, we also need to include the students' motive/belief system.

### **3.2 Field of Research**

Following the initiative by Negueruela (2003) and Poehner (2005), this study offers another contribution to sociocultural psychology research. It is a longitudinal study with secondary students on topic which has not been investigated extensively: agency.

Inspired by a wide range of authors, this studies provides an informed working definition of the concept of agency: the capacity to consciously make your own

socioculturally mediated decisions, on how to eventually act upon your *perezhivanie*. This definition has not changed after the data-analysis and the conclusions.

Moreover, based on works from various authors that defined agency, it has been determined what it means to be an agentive learner. Namely, an agentive learner is a unique individual, who: controls one's own behavior; actively engages in constructing the terms and conditions of his/her own learning; assigns his/her own relevance and significance to things and events; is both cognitively and emotionally active, and is a creator of the language.

Additionally, this study contributes by means of a profound informed reconsideration of language teaching, and pleads for the CEFR's action-oriented approach that includes the concept of agency from a sociocultural perspective. It provides a conceptualization of Stetsenko's (2017) contribution/daring metaphor, and is complemented by authors that relate to foreign language teaching and studies on learner agency. Furthermore, this conceptualization has been developed into six pedagogical-methodological principles for an informed Agency-Based Communicative Pedagogical Approach (the designed social environment). Consequently, these pedagogical-methodological principles have been materialized into an informed approach that aims, through didactic actions, to promote and develop learner agency in the foreign language.

Building on Vygotsky's conceptualization of dialectical units, this research provides a new research framework with which to analyze learner agency and its development. With *perezhivanie* as a theoretical tool for the analysis of the interviews, the learner's interpretation of the designed social environment – and how his/her feelings in it influence his/her agentive behavior and its development – is solidified. As a unit of analysis for the communicative events, agentive behavior indicates how learners manifest their agency, use the foreign language for their purposes, and develop this capacity. Next, *perezhivanie* – as an observable phenomenon and as a unit of analysis – traces when the students decide to either exert their agency in the foreign language for their own purposes, or not. Finally, the interrelationships between these results reflect the individual learner's personal agentive development in the foreign language over a course.



Moreover, this study introduces agency-based classroom discourse analysis, which not only focusses on what is being said; its aim is to also study agentive behavior and to discover the motives behind the socioculturally mediated decisions to act. On the one hand, the learner's observable agentive behavior is analyzed by means of the features of the agentive learner. However, as these features from the agentive learner did not often provide concrete ways to observe learner agency, this research has designed clear descriptions to analyze agentive behavior during communicative events. On the other hand, self-regulated activity reveals whether students understand – and how they interpret – what the other person said, and if (and why) they decide to share an evaluation or interpretation with the person they are talking to. In case the learner decides not to (re-)act in the foreign language, we can see if this was due to a lack of being able to interpret what had been said in the foreign language, or whether it was a conscious decision.

Finally, the tool-and-result pedagogy forms – such as the designed social environment – an informed blueprint and discussion point for further research on how to promote and develop agency in the foreign language. This pedagogical contribution is discussed in the following section.

### **3.3 Field of Pedagogy**

As mentioned before, this study designed an informed Agency-Based Communicative Pedagogical Approach based on research of the concept itself. Its key-pedagogical-methodological principles have been transformed into pedagogical actions, which in turn can be implemented directly in the foreign language classroom. The principles overlap each other, but can be reduced to three different aspects: strategies of dialogic pedagogy, flexible use of the textbook, and elements of the pedagogy of daring.

Next, following the analysis of the implementation and effects of the agency-based communicative pedagogical approach, this study makes a contribution by providing a tool-and-result pedagogy on how to promote the use of agency in the foreign language. Although this tool-and-result is well-informed, it cannot be considered a solution to promote agency in the foreign language in all learning contexts. That is, the eventual outcome presents both a discussion point and an informed, investigated materialization

of an agency-based communicative pedagogical approach. This can be used not only by teachers, but also by investigators for research purposes.

Based on the conclusions, this study contributes through its different ways to promote the learners' use of the foreign language through their agency. Both strategies indicate that the promotion of agentive use of the foreign language is not only about developing the capacity of self-regulation in the foreign language.

On the one hand, it is crucial to (co-)construct a learning environment that is based on the concept of trust. Offering positive and encouraging feedback, a consistent availability to answer questions, and an open, understanding and positive way of relating yourself with the students, in combination with opportunities for students to work together and express themselves, all foster the creation of this trust. As a result, students can participate fearlessly in class, such that it promotes the learners' use of the foreign language through their agency as they overthink less, express what they feel, and do not obsess about mistakes.

On the other hand, students need an understanding of the sociocultural context before planning the steps of the communicative event and what they would like to say. When they engage in the event, they are indirectly forced to use the foreign language through their agency, as they need to anticipate the unforeseen. These communicative events are potential opportunities for students to gain awareness of their improvement, and to realize that they are able to communicate in the foreign language. Consequently, this boosts an increase in self-belief, which encourages students to volitionally express their agency in the foreign language more frequently.

#### **4. Research Limitations**

This sociocultural psychology research has several limitations. The following paragraphs point out – as far as I am aware – what these limitations are and how they have negatively impacted the study.

First of all, although the conclusions are based on the results from the data analysis, these cannot be considered as truths for all learning contexts. This is because agency is not a monolithic variable. On the one hand, because the learner's self-regulated

activities are socioculturally mediated. On the other hand, even though the learners and the teacher are involved in the same environment, the learner's *perezhivanie* upon which he/she reacts is unique. Based on this study, factors such as the degree of trust and self-belief influence how the student interprets and experiences the communicative event.

Secondly, elaborating on the previous paragraph is the sample size. Instead of a picture of the entire class, only four out of eleven students have been analyzed. As these students have been chosen for their increase of self-regulated creations in the foreign language, it has been more difficult to delineate the aspects from the approach that did not promote the learners' use of the foreign language through their agency.

Thirdly, in relation to their volitional self-regulated actions in the foreign language, the title of the third communicative event was the 70-second challenge. The challenge was for students to surpass the seventy seconds, which extrinsically encouraged the learners' volitional use of the foreign language through their agency. In relation to the conclusions, it may therefore seem that the increase in their volitional self-regulated creations in the foreign language was a logical consequence. However, it was commented on in class that whether they succeeded or not, it was not going to affect their mark. It was to be seen as a personal challenge they could set themselves. The volitional contributions are still intrinsically in nature, and justified by the learners' explanations about their self-belief.

Next, as the features from the agentic learner had been defined, it turned out that some of them did not offer concrete criteria through which agency could be observed in agency-based classroom discourse analysis. Although it has been made clear how these features would be analyzed, it was hard to define the observational criteria for the agentic learner as a unique individual. Vague concepts such as "values, assumptions, beliefs, rights, duties, and obligations" (Donato, 2000, p.46) are hard to pin down when analyzing agentic behavior in a communicative event. Consequently, the outcomes from this feature in the data analysis provided useful information, but lacked the inclusion of the aspects of belief, rights, duties and obligations.

Finally, Polkinghorne (2007) questions the validity of interviews. This is because learners: can only access and convey aspects of the experience of which they are cognitively aware, are limited by their own language and linguistic ability, may be unwilling to express their true feelings, or can produce texts which are not only reflections of their reality but also co-constructions mediated by the interactions with cues from the teacher-researcher. Regarding the first three statements, these could indeed be limitations of the interviews. However, the strength of this study lies in its multiple data sources. This is because the triangulation between the results from the interviews and the results from the analysis on their agentive behavior has highlighted these incongruences. This boosts the trustworthiness of conclusions inferred from the results. As for the latter statement, the contradictions between the teaching diary and the conclusions at the end of this study indicate that the teacher-researcher has been transformed during this study, which proves that the conclusions have not been looked for deliberately in the interviews conducted with the students.

## **5. Future Research Directions**

Taking into consideration that the goal of the sociocultural theory is “to develop a fully agentive being; one that is maximally able to not only adapt to the world but to change it through conscious intentional activity” (2013, p.27), it is indeed essential for future research to “make understanding learner agency, its emergence and ongoing development a priority” (Mercer, 2012, p.58).

Although this study has pinned down a working definition of the complex dynamic concept of agency and the features of the agentive learners, it is recommended to pursue further research on this concept to either reaffirm this description or suggest informed changes about its conceptualization, features, and manifestations.

Next, this research has revealed that the co-construction of a trustful learning environment, opportunities to anticipate the unplanned in the foreign language, and the development of positive self-beliefs through practice have all helped to promote the learners’ use of the foreign language through their agency. More research needs to be conducted in different sociocultural environments to reaffirm this, as well as an investigation of other factors that may lead to the emergence of agentive language use.

According to the students, the opportunities for them to reflect on the foreign language and put this into practice helped them to develop their agentive manifestation in the foreign language; however, despite this, no direct relationship could be ascertained on whether this promoted agentive language use. Research needs to be carried out on the influence of the development of the self-regulatory capacity in relation to the promotion of agentive language use without losing sight of the role of the learners' *perezhivanie*.

As the “task of education is to work on developing learners’ own agency as actors of social transformation by providing them with access to the tools that afford such agency” (Stetsenko, 2017, p.347), research is encouraged where this is aimed at. This research provides both a designed agency-based communicative pedagogical approach and the concluding tool-and-result approach. Therefore, research is encouraged in which either the designed informed approach or the tool-and-result approach is analyzed on its implementation and effects. Consequently, we can come to a more thorough understanding of what either promotes or discourages learners’ use of the foreign language through their agency in different learning contexts.

Finally, as this research has been carried out in an extracurricular classroom with only eleven students, it is recommended to analyze the implementation and effects of the designed agency-based communicative pedagogical approach in a regular English classroom with a larger cohort of students. On the one hand, this would affect both the curriculum and the objectives of the school. On the other hand, it would be fascinating to analyze what would happen with a larger amount of students. As to the students in this research, they remarked that it would have an impact on their self-regulated activity and its development.

## **6. Continued Reflective Practice**

On a concluding note, following the extracurricular lessons, I was offered to the opportunity to take up a full-time post at my secondary school, thereby with the possibility of implementing the new system in regular English lessons. Consequently, I started to implement and analyze the same agency-based communicative pedagogical approach in classes of almost thirty students. Based on my reflective practice this far, I believe that it takes longer indeed to create an environment built on trust with a larger

amount of students in the classroom. However, I do consider this to be possible over time by adapting the pedagogical actions recommended in this study.

From what I have observed thus far, I believe that students have started to make progress in volitionally self-regulating their activity in the foreign language when the establishment of trust is combined with pedagogical actions that are based on the conclusions of this study, and derive from the five pedagogical-methodological principles: *Reflective Action-Oriented Learning*, *Emotional Dimension*, *Dialogic Teaching*, *Creative Reconstruction* and *Affordances*. However, instead of asking them to speak to foreigners or my brother, I provide opportunities where they have to deal with the unexpected in the foreign language in communicative events with their classmates and myself. When interacting with me, I encourage them and provide positive constructive feedback at the end.

I have had students who, at the beginning of the course, would cry out of fear and nervousness for having to speak in English with me during one-on-one interactions. However, by the end of the course, the very same students found themselves more frequently taking the initiative to self-regulate their activity through their agency. Based on this research and my continued reflective practice throughout other courses, I indeed believe this is due to the increasing trust they experience in communicative events in the classroom and their development of positive self-beliefs over the course.

## VIII REFERENCES

- Agar, M.** (1994). *Language shock: Understanding the culture of conversation*. New York: William Morrow.
- Ahearn, L. M.** (2001). Language and agency. *Annual Review of Anthropology*, 30, 109-137.
- Alexander, R.** (2005). *Towards dialogic teaching: Rethinking classroom talk*. Cambridge: Dialogues.
- Alexander, R.** (2008). Culture, dialogue and learning: Notes on an emerging pedagogy. In N. Mercer, & S. Hodgkinson (Eds.). *Exploring talk in school* (pp.91-114). London: Sage.
- Allison, D. & Huang, J.** (2005). *Accommodation, resistance, and autonomy: Evidence from Chinese EFL learning diaries*. Paper presented at the 14th World Congress of Applied Linguistics held at University of Wisconsin-Madison, USA, 24-29 July 2005.
- Allwright, D.** (2005). Developing Principles for Practitioner Research: The Case of Exploratory Practice. *The Modern Language Journal*, 89(3), 353-366.
- Allwright, D. & Hanks, J.** (2009). *The Developing Language Learner: An introduction to Exploratory Practice*. Basingstoke: Palgrave Macmillan.
- Anderson, B.** (1983). *Imagined communities: Reflections on the origins and spread of nationalism*. New York: Verso.
- Arievitch, I.M.** (2017). *Beyond the brain: An agentive perspective of mind, development, and learning*. Rotterdam: Sense Publishers.
- Bakhtin, M.** (1981). *The dialogic imagination*. Austin: University of Texas Press.
- Bakhurst, D.** (2007). Vygotsky's demons. In H. Daniels, M. Cole, & J.V. Wertsch (Eds). *The Cambridge companion to Vygotsky* (pp.50-76). New York, NY: Cambridge University Press.
- Bandura, A.** (1989). Human agency in social cognitive theory. *American Psychologist*, 44, 1175-1184.
- Benedetti, J.** (2007). Translator's foreword. In K. Stanislavsky (Ed.). *An actor's work on a role* (pp. xv-xxii). New York: Routledge.
- Benson, P.** (2007). Autonomy in language teaching and learning. *Language Teaching*, 40(1), 21-40.

- Benson, P.** (2011). *Teaching and researching autonomy* (2<sup>nd</sup> ed.). Harlow: Pearson Longman.
- Biesta, G.J.J. & Tedder, M.** (2007). Agency and learning in the Life Course: Towards an ecological perspective. *Studies in the Education of Adults*, 39, 132-149.
- Block, D.** (2007). The rise of identity in SLA research, post Firth and Wagner (1997). *Modern Language Journal*, 91, 863-76.
- Bown, J.** (2009). Self-regulatory strategies and agency in self-instructed language learning: a situated view. *The Modern Language Journal*, 93(4), 570-583.
- Brennan, M.** (2016). Perezhivanie and the silent phenomenon in infant care: Rethinking socioculturally informed infant pedagogy. *Contemporary Issues in Early Childhood*, 17(3), 1-11.
- Brown, A.L.** (1997). Transforming schools into communities of thinking and learning about serious matters. *American Psychologist*, 52, 399-413.
- Burns, A.** (2005). Action research: An evolving paradigm? *Language Teaching*, 38(2), 57-74.
- Burns, A.** (2009). Action research in second language teacher education. In A. Burns & J.C. Richards (Eds.). *The Cambridge guide to second language teacher education* (pp.289-297). New York: Cambridge University Press.
- Candlin, C. N. & Sarangi, S.** (2004). Preface. In A. Sealey & B. Carter, *Applied linguistics as social science*. London: Continuum.
- Carandell, Z.** (2013). La secuencia didáctica como herramienta de mediación para la autonomía. In O. Esteve & E. Martín-Peris (Eds.). *Cuestiones de autonomía en el aula de lengua extranjera* (pp.103-116). Barcelona: ICE Horsori.
- Carretero, A.** (2004). *El Discurso contingente como herramienta pedagógica para favorecer la coconstrucción de la docencia en la clase de alemán/LE para adultos en un nivel de principiantes: un estudio en la investigación-acción*. Doctoral thesis. Retrieved from [http://www.tdx.cesca.es/TDX-0210105-160642/index\\_cs.html](http://www.tdx.cesca.es/TDX-0210105-160642/index_cs.html)
- Chen, F.** (2017). Everyday family routine formation: a source of the development of emotion regulation in young children. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp. 129-143). New York: Springer.



**Cho, J. Y., & Lee, E.** (2014). Reducing confusion about grounded theory and qualitative content analysis: Similarities and differences. *The Qualitative Report*, 19(32), 1–20. Retrieved from <https://nsuworks.nova.edu/tqr/vol19/iss32/2>

**Cole, M.** (1996). *Cultural Psychology. A once and future discipline*. Cambridge, Mass.: Belknap Press.

**Cole, M.** (2009). The perils of translation: A first step in reconsidering Vygotsky's theory of development in relation to formal education. *Mind, Culture, and Activity*, 16(4), 291-295.

**Cole, M., Levitin, K., & Luria, A.** (2006). *Autobiography of Alexander Luria: A dialogue with the making of the mind*. Mahwah, NJ: Lawrence Erlbaum Associates.

**Council of Europe** (2001). *Common European Framework of Reference for Languages: Learning, teaching, assessment*. Retrieved from: [http://www.coe.int/t/dg4/linguistic/source/framework\\_en.pdf](http://www.coe.int/t/dg4/linguistic/source/framework_en.pdf)

**Council of Europe** (2018). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion Volume with New Descriptors*. Retrieved from: <https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989>

**Creswell, J. W.** (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (4th ed.). Boston, MA: Pearson.

**Creswell, J. W.** (2013). *Qualitative inquiry & research design: Choosing among five approaches*. Los Angeles: SAGE Publications.

**Cummins, J.** (2007). Rethinking monolingual instructional strategies in multilingual classrooms. *Canadian Journal of Applied Linguistics (CJAL)/Revue Canadienne de Linguistique Appliquée (RCLA)*, 10, 221-240.

**Damasio, A.** (2003). *Looking for Spinoza: Joy, sorrow and the feeling brain*. Orlando, FL: Harcourt.

**Decret (2015)**. *Decret 187/2015 de 25 d'agost, d'ordenació dels ensenyaments de l'educació secundària obligatòria a Catalunya*.

**Dempsey, N.** (2010). Stimulated recall interviews in ethnography. *Qualitative Sociology*, 33(3), 349-367.

**Denzin, N. K.** (2010). Moments, mixed methods, and paradigm dialogs. *Qualitative Inquiry*, 16(6), 419–427.

**Di Pietro** (1987). *Strategic Interaction. Learning languages through scenarios*. Cambridge: Cambridge University Press.

**Donato, R.** (2000). Sociocultural contributions to understanding the foreign and second language classroom. In J.P. Lantolf (Ed.). *Sociocultural theory and second language learning* (pp.27-50). Oxford, England: Oxford University Press.

**Dunn, W. & Lantolf, J.P.** (1998). 'Vygotsky's zone of proximal development and Krashen's  $i+1$ : Incommensurable constructs, incommensurable theories'. *Language learning*, 48, 411-442.

**Duranti, A.** (2004). Agency in language. In A. Duranti (Ed.). *A companion to linguistic anthropology* (pp.451-473). Malden, MA: Blackwell.

**Ellis, N.** (2007). The associative-cognitive CREED. In B. Van Patten & J. Williams (Eds.). *Theories in second language acquisition. An introduction* (pp.77-98). Mahwah, NJ: Erlbaum.

**Ellis, R.** (1997). *SLA research and language teaching*. Oxford: Oxford University Press.

**Esteve, O.** (2002). La interacción en el aula desde el punto de vista de la co-construcción de conocimientos. In S. Salaberri (Ed.). *La lengua, vehículo cultural multidisciplinar* (pp.61-82). Aulas de Verano. Madrid: Ministerio de Educación, Cultura y Deporte.

**Esteve, O.** (2014). Enseñar la producción escrita. In L. Ruiz de Zarobe & Y. Ruiz de Zarobe (Eds.). *Enseñar hoy una lengua extranjera* (pp.370-402). Valencia: Portal Publishing.

**Esteve, O.** (2017). *The action-research cycle*. Seminar from the subject The teacher as an agent of change. MA on ELT to Secondary Students and Adults. Ramon Llull University, Barcelona.

**Esteve, O.** (2018a). Replanteando el enfoque comunicativo en la enseñanza de lenguas. In A. Carvalho, J.D. de Almeida, N. Hurst, R. Ponce de León Romeo, & S. Auf der Maur Tomé (Eds.). *As línguas estrangeiras no ensino superior: balanço, estratégias e desafios futuros* (pp.173-188). Porto: FLUP.

**Esteve, O.** (2018b). Concept-based instruction in teacher education programs in Spain as illustrated by the SCOPA-Mediated Barcelona Formative Model. In J. Lantolf, M. E. Poehner, & M. Swain (Eds.). *The Routledge handbook of sociocultural theory and second language development* (pp. 487-504). New York: Routledge.

**Esteve, O., Borràs, J., Naval-Surribas, E., & Vilaseca, L.** (2003). Los aprendices como analistas del discurso. In J. M. Cots & L. Nussbaum (Eds.). *Pensar lo*

dicho. *La reflexión sobre la lengua y la comunicación en el aprendizaje de lenguas* (pp.121–136). Lleida: Milenio.

**Esteve, O., Fernández, F., Martín-Peris, E., & Atienza, E. (2017).** The Integrated plurilingual approach: A didactic model providing guidance to Spanish schools for reconceptualizing the teaching of additional languages. *Language and Sociocultural Theory*, 4(1), 1-24. Retrieved from <https://doi.org/10.1558/Ist.32868>

**Esteve, O. & Martín-Peris, E. (Eds.) (2013).** *Cuestiones de autonomía en el aula de lenguas extranjeras*. Barcelona: Horsori.

**Fleer, M. (2017).** Foregrounding emotional imagination in everyday preschool practices to support emotion regulation. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp. 85-103), New York: Springer.

**Fleer, M. & González Rey, F. (2017).** Beyond Pathologizing Education: Advancing a cultural historical methodology for the re-positioning of children as successful learners. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp. 145-169), New York: Springer.

**Fleer, M., González Rey, F., & Veresov, N. (2017).** *Perezhivanie, emotions and subjectivity; setting the stage*. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp. 1-18). New York: Springer.

**Fossa, P., Madrigal Pérez, R., & Muñoz Marcotti, C. (2019).** The relationship between the inner speech and emotions: revisiting the study of passions in psychology. *Human Arenas*, 3(2), 229-246. Retrieved from <https://doi.org/10.1007/s42087-019-00079-5>

**Funder, D. C. (2001).** The really, really fundamental attribution error. *Psychological Inquiry*, 12(1), 21–23.

**Galperin, P. Ia. (1992).** The problem of activity in Soviet psychology. *Journal of Russian and East European psychology*, 30(4), 37-59. (Original work published in 1977).

**Galperin, P. Ia. (1998).** *Psikhologiya kak obektivnaya nauka (Psychology as an objective science)*. Moscow: Institut Prakticheskoi Psikhologii.

**Gao, Y. H., Li, Y. X., & Li, W. N. (2002).** EFL learning and self-identity construction: Three cases of Chinese college English majors. *Asian Journal of English*

*Language Teaching*, 12, 95-119.

**Gao, X.** (2010a). *Strategic language learning: The roles of agency and context*. Bristol: Multilingual Matters.

**Gao., X.** (2010b). Autonomous language learning against all odds. *System*, 38, 580-590.

**Gee, J. P.** (1999). *An introduction to discourse analysis theory and method (2nd ed.)*. New York, NY: Routledge.

**Gee, J.P.** (2004). *Situated language and learning: A critique of traditional schooling*. London: Routledge.

**Gergen, K.J.** (2010). The acculturated brain. *Theory & Psychology*, 20(6), 795-816.

**Gibson, J.J.** (1979). *The ecological approach to visual perception*. Hillsdale, NJ: Erlbaum.

**Giddens, A.** (1976). *New rules of sociological method: A positive critique of interpretative sociologies*. London: Hutchinson.

**Giddens, A.** (1984). *The constitution of society: Outline of the theory of structuration*. Berkeley and Los Angeles: University of California Press.

**Golombek, P.R. & Johnson, K.E.** (2004). Narrative inquiry as a mediational space: Examining emotional and cognitive dissonance in second-language teachers' development. *Teachers and Teaching*, 10(3), 307–327.

**González Davies, M.** (2007). Translation: Why the bad press? A natural activity in an increasingly bilingual world. *Humanizing Language Teaching, March*. University of Kent: Pilgrims. Retrieved from <http://www.hltmag.co.uk/mar07/index.htm>

**González Rey, F.** (2016). Vygotsky's concept of perezhivanie in the psychology of art and at the final moment of his work: Advancing his legacy. *Mind, Culture and Activity*, 23, 305-314.

**González Rey, F.** (2017). Advances in Subjectivity from a Cultural-Historical Perspective: Unfoldings and Consequences for Cultural Studies Today. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp.173-193). New York: Springer.

**González Rey, F., Mitjás Martínez, A., Rossato, M. & Goulart, D.M.** (2017). The relevance of the concept of subjective configuration in discussing human development. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie,*

*emotions and subjectivity: Advancing Vygotsky's legacy* (pp.217-243). New York: Springer.

**Greeno, J.** (1994). Gibson's affordances. *Psychological Review*, 101(2), 336-342.

**Hacker, D. J., Dunlosky, J., & Graesser, A. C. (Eds.)** (2009). *Handbook of metacognition in education*. Mahwah, NJ: Erlbaum.

**Hammer, M.** (2017). Perekhivanie and Child Development: Theorizing Research in Early Childhood. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perekhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp.71-81). New York: Springer.

**Hanks, J.** (2015). Language teachers making sense of exploratory practice. *Language Teaching Research*, 19(5), 612-633.

**Harré, R. & Gillett, G.** (1994). *The discursive mind*. Thousand Oaks, CA: Sage.

**Haw, K. & Hadfield, M.** (2011). *Video in social science research*. London: Routledge.

**Hawkins, M. R.** (2005). Becoming a student: Identity work and academic literacies in early schooling. *TESOL Quarterly*, 39(1), 59-82.

**Heath, S.B.** (2000). Seeing our way into learning. *Cambridge Journal of Education*, 30, 121-132.

**Heikkilä, K. & Ekman, S.L.** (2003). Elderly care for ethnic minorities—Wishes and expectations among elderly Finns in Sweden. *Ethnicity & Health*, 8(2), 135-146.

**Holland, D. & Lachicotte, W. Jr.** (2007). Vygotsky, Mead, and the new sociocultural studies of identity. In H. Daniels, M. Cole & J.V. Wertsch (Eds.). *The Cambridge companion to Vygotsky* (pp.101-135). New York, NY: Cambridge University Press.

**Holodynski, M.** (2004). The miniaturization of expression in the development of emotional self-regulation. *Developmental Psychology*, 40(1), 16-28.

**Holodynski, M.** (2009). Milestones and mechanisms of emotional development. In B. Röttger-Rössler & H.J. Markowitsch (Eds.). *Emotion as bio-cultural processes* (pp.139-163). New York, NY: Springer.

**Holodynski, M, Seeger, D, Kortas-Hartmann, P. & Wörmann, V.** (2013). Placing emotion regulation in a developmental framework of self-regulation. In K.C.

Barrett, N.A. Fox, G.A. Morgan, D.J. Fidler, & L.A. Daunhauer (Eds.). *Handbook of self-regulatory processes in development* (pp.27-59). Taylor and Francis, 2012. Retrieved from <https://ebookcentral.proquest.com>

**Huang, J.** (2009). *Autonomy, agency and identity in foreign language learning and teaching*. PhD dissertation, University of Hong Kong.

**Huang, J.** (2010). Teacher identity, teacher agency and teacher autonomy: Insights from my twenty-year teaching experiences. *Education Research Monthly*, 8, 27-31.

**Huang, J.** (2011). A dynamic account of autonomy, agency and identity in teaching English as a foreign language learning. In G. Murray, X. Gao, & T. Lamb (Eds.). *Identity, motivation and autonomy: Exploring their links* (pp. 229-246). Bristol: Multilingual Matters.

**Huang, J. & Benson, P.** (2013). Autonomy, agency and identity in foreign and second language education. *Chinese Journal of Applied Linguistics*, 36(1), 7-28.

**Hymes, D.H.** (1972). On communicative competence. In J.B. Pride & J. Holmes (Eds.). *Sociolinguistics* (pp.269–293). London: Penguin.

**Ilyenkov, E.** (1977). *Dialectical logic. Essays on history and theory*. Moscow: Progress Press.

**Johnson, K. E.** (2009). *Second language teacher education: A sociocultural perspective*. New York; London: Routledge.

**John-Steiner, V. & Mahn, H.** (1996). Sociocultural approaches to learning and development: A Vygotskian framework. *Educational Psychologist*, 31(3-4), 191–206. Retrieved from <https://doi.org/10.1080/00461520.1996.9653266>

**Infante, P.** (2018). Mediated Development: Promoting learner internalization of L2 concepts through cognitive-process focused activities. In J.P. Lantolf, M.E. Poehner, & M. Swain (Eds.). *The Routledge handbook of sociocultural theory and second language development*, (pp.229–246). New York: Routledge. Retrieved from <https://doi.org/10.4324/9781315624747>

**Jensen, U.J.** (1999). Categories in activity theory: Marx's philosophy just-in-time. In S. Chaiklin, M. Hedegaard & U. J. Jensen. (Eds.). *Activity theory and social practice: Cultural-historical approaches* (pp.79-99). Aarhus: Aarhus University Press.

**Johnson, K.E. & Golombek, P.R.** (2016). *Mindful L2 teacher education: perspective on cultivating teachers' professional development*. London: Routledge.

**Joldersma, C.W.** (2013). Neuroscience, education, and a radical embodiment model of mind and cognition. In C. Mayo (Ed.). *Philosophy of education 2013* (pp.263-272). Urbana, IL: Philosophy of Education Society.

**Kanno, Y.** (2003). *Negotiating bilingual and bicultural identities: Japanese returnees betwixt two worlds*. Mahwah, N.J.: Lawrence Erlbaum.

**Karpov, Y. V.** (2014). *Vygotsky for educators*. Cambridge, UK: Cambridge University Press. Retrieved from <http://doi.org/10.1017/CBO9781107588318>

**Kovel, J.** (2008). Dialectic as praxis. *Science and society*, 62, 235-242.

**Kozulin, A.** (2018). Mediation and internalization. In J.P. Lantolf, M.E. Poehner, & M. Swain (Eds.). *The Routledge handbook of sociocultural second language development*, (pp.487–504). New York: Routledge.

**Kravtsov, G.G. & Kravtsova, E.E.** (2010). Play in L.S. Vygotsky's nonclassical psychology, *Journal of Russian and East European Psychology*, 48(4), 25-41.

**Kress, G.** (2001). 'You've just got to learn how to see': Curriculum subjects, young people and schooled engagement with the world. *Linguistics and Education*, 11(4), 401-415.

**Kuusisaari, H.** (2014). Teachers at the zone of proximal development – Collaboration promoting or hindering the development process. *Teaching and Teacher Education*, 43, 46–57.

**Lankiewicz, H. & Wasikiezicz-Firlej, E.** (2014). *Language Experiences: Learning and teaching revisited*. Newcastle upon Tyne: Cambridge Scholar.

**Lantolf, J.P. (Ed.)**. (2000). *Sociocultural theory and second language learning*. Oxford: Oxford University Press.

**Lantolf, J.P.** (2002). El aprendizaje de una lengua extranjera como comunicación: Una perspectiva sociocultural. In S. Salaberri (Ed.). *La lengua, vehículo cultural multidisciplinar* (pp.83-94). Aulas de Verano. Madrid: Ministerio de Educación, Cultura y Deporte.

**Lantolf, J.P.** (2008). Praxis and L2 development. *ELIA: Estudios de lingüística inglesa aplicada*, 8, 13-44.

**Lantolf, J.P.** (2013). Sociocultural theory and the dialectics of L2 learner autonomy/agency. In P. Benson & L. Cooker (Eds.). *The applied linguistic individual: Sociocultural approaches to identity, agency and autonomy* (pp.17-31). London: Equinox.

**Lantolf, J.P. & Beckett, T.** (2009). Research timeline for sociocultural theory and second language acquisition. *Language Teaching*, 42, 459-475.

**Lantolf, J.P. & Esteve, O.** (2019). Concept-based instruction for concept-based instruction: A model for language teacher education. In M. Sato, & S. Loewen (Eds.). *Evidence-Based second language pedagogy: A collection of instructed second language acquisition studies* (pp.27-51). New York: Routledge.

**Lantolf, J.P. & Pavlenko, A.** (2001). (S)econd (L)anguage (A)ctivity: Understanding learners as people'. In Breen (Ed.). *Learner contributions to language learning. New directions in research* (pp.141-158). London: Longman.

**Lantolf, J.P. & Poehner, M.E.** (2014). *Sociocultural theory and the pedagogical imperative in L2 education: Vygotskian praxis and the research/practice divide*. London, England: Routledge.

**Lantolf, J.P. & Swain, M.** (2019, in press). Perezhivanie: The cognitive-emotional dialectic within the social situation of development. In A.H. Al-Hoorie & P. McIntyre (Eds.). *Contemporary language motivation theory: 60 years since Gardner and Lambert (1959)* (pp.1-24). Bristol, UK: Multilingual Matters.

**Lantolf, J.P. & Thorne, S.L.** (2006). *Sociocultural theory and the genesis of second language development*. Oxford: Oxford University Press.

**Larsen-Freeman, D. & Cameron, L.** (2008). *Complex systems and applied linguistics*. Oxford University Press, Oxford.

**Lave, J. & Wenger, E.** (1991). *Situated learning: Legitimate peripheral participation*. Cambridge. Cambridge University Press.

**Legutke, M. & H. Thomas** (1991). *Process and experience in the language classroom*. Harlow: Longman.

**Leontiev, A.N.** (1978). *Activity, consciousness, and personality*. Englewood Cliffs, NJ: Prentice-Hall.

**Leontiev, A.N.** (1981). *Problems of the development of mind*. Moscow: Progress. (Original work published 1959).

**Leontiev, A.N.** (1983). Deiatelnost, soznanie, lichnost (Activity, consciousness, personality). In V. Davydov, V. Zinchenko, A.A. Leontiev, & A. Petrovskij (Eds.). *A.N. Leontiev. Izbrannie psihologicheskie proizvedenija (A.N. Leontiev. Selected psychological works)* (Vol. 2, pp.94-231). Moscow: Pedagogika.



**Leont'ev, D.A.** (2003). 'Activity theory approach: Vygotsky in the present'. In D. Robbins & A. Stetsenko (Eds.). *Voices within Vygotsky's non-classical psychology. Past, present, future* (pp.45-61). New York: Nova Science Publishers.

**Ley Orgánica** (2006). *Ley orgánica de 3 de mayo (BOE del 4 de mayo), de educación (LOE)*.

**Ley Orgánica** (2013). *Ley orgánica de 9 de diciembre (BOE del 10 de diciembre), para la mejora de la calidad educativa (LOMCE)*.

**Lipponen, L. & Kumpulainen, K.** (2011). Acting as accountable authors: Creating interactional spaces for agency work in teacher education. *Teaching and Teacher Education*, 27, 812-819.

**Little, D.** (2007). Language learner autonomy: Some fundamental considerations revisited. *Innovation in Language Learning and Teaching* 1(1), 14-29.

**Loewen, S. & Plonsky, L.** (2016). *An A-Z of applied linguistics research methods*. London: Palgrave.

**Long, M.** (1998). SLA: Breaking the siege. *University of Hawaii working papers in ESL*, 17, 79-129.

**Luria, A.R.** (1973). *The Working brain: An introduction to neuropsychology*. New York: Basic Books.

**Luria, A.R.** (1979). *The making of mind. A personal account of Soviet psychology*. M. Cole & S. Cole (Eds.). Cambridge, Mass: Harvard University Press.

**McBeth, C.** (2015). *PULSE student's book 4*. London: Macmillan Publishers Limited.

**Mahn, H.** (2009). Vygotsky's methodological approach. A blueprint for the future of psychology. In A. Toomela & J. Valsiner (Eds.). *Methodological thinking in psychology: 60 years of gone astray?* (pp.297-323). Charlotte, NC: Information Age Publisher.

**Mahn, H.** (2012). Vygotsky's analysis of children's meaning making processes. *International Journal of Educational Psychology*, 1(2), 100-126. Retrieved from doi:10.4471/ijep.2012.07

**Mahn, H. & John-Steiner, V.** (2002). The gift of confidence: A Vygotskian view of emotions. In G. Wells & G. Claxton (Eds.). *Learning for life in the 21st century: Sociocultural perspectives on the future of education* (pp.46-58). Cambridge, MA: Blackwell.

**Mann, S.** (2002). *The development of discourse in a discourse of development: A case study of a group constructing a new discourse*. PhD Dissertation, Aston University.

**Mann, S.** (2016). *The research interview: Reflective practice and reflexivity in research processes*. New York, NY: Palgrave Macmillan.

**Mann, S. & Walsh, S.** (2017). *Reflective practice in English language teaching*. New York: Routledge.

**March, S. & Fleer, M.** (2017). The Role of imagination and anticipation in children's emotional development. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp.105-127). New York: Springer.

**Martín Peris, E. & Esteve, O.** (2013). Autonomía y uso de la lengua. In Esteve, O. & Martín Peris, E. (Eds.). *Cuestiones de autonomía en el aula de lenguas extranjeras* (pp.33-56). Barcelona, ICE-Horsori.

**Marx, K.** (1978). *Theses on Feuerbach*. R.C. Tucker (Ed.). New York: W.W. Norton.

**Menezes, V.** (2013). Chaos and the complexity of second language acquisition. In P. Benson & L. Cooker (Eds.). *The applied linguistic individual: Sociocultural approaches to identity, agency and autonomy* (pp.59-74). Sheffield, UK: Equinox.

**Mercer, N.** (2008). The seeds of time: Why classroom dialogue needs a temporal analysis. *Journal of the Learning Sciences*, 17(1), 33-59.

**Mercer, S.** (2011). Understanding learner agency as a complex dynamic system. *System*, 39(4), 427–436. Retrieved from [doi:10.1016/j.system.2011.08.001](https://doi.org/10.1016/j.system.2011.08.001)

**Mercer, S.** (2012) The complexity of learner agency. *Apples – Journal of Applied Language Studies*, 6(2), 41–59.

**Mercer, N. & Howe, C.** (2012). Explaining the dialogic processes of teaching and learning: the value of sociocultural theory. *Learning, Culture and Social Interaction*, 1(1), 12–21.

**Merriam, S.B.** (2014). *Qualitative research: A guide to design and implementation*. London: John Wiley and Sons.

**Millman, D.** (1998). *Everyday enlightenment. The twelve gateways to personal growth*. New York: Warner Books.

**Mok, N.** (2017). On the concept of perezhivanie: A quest for a critical review. In M. Fleer, F.L. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp.19-46). New York: Springer.

**Morita, N.** (2004). Negotiating participation and identity in second language academic communities. *TESOL Quarterly*, 38(4), 573-603.

**Negueruela, E.** (2003). *Systemic-theoretical instruction and L2 development: A sociocultural approach to teaching-learning and researching L2 learning*. Unpublished Doctoral Dissertation: The Pennsylvania State University, University Park, PA.

**Negueruela, E.** (2008). Revolutionary pedagogies: learning that leads (to) second language development. In J.P. Lantolf & M.E. Poehner (Eds.). *Sociocultural theory and the teaching of second languages* (pp.189-227). London: Equinox.

**Negueruela, E.** (2013). Comunicación y pensamiento verbal en la enseñanza de la gramática: un enfoque conceptual. *Miríada Hispánica*, 6, 53-70.

**Newman, F. & Holzman, L.** (1996). *Unscientific psychology. A cultural-performatory approach to understanding human life*. New York: Praeger.

**Nguyen, N.T., McFadden, A., Tangen, D.J. & Beutel, D.A.** (2013). *Video-stimulated recall interviews in qualitative research*. Retrieved from <http://www.aare.edu.au/data/publications/2013/Nguyen13.pdf>

**Norris, S.** (2004). *Analyzing multimodal interaction: A methodological framework*. New York: Routledge.

**Norton, B.** (1997). Language, identity and the ownership of English. *TESOL Quarterly*, 31, 409-430.

**Norton, B.** (2000). *Identity and Language Learning: Gender, Ethnicity, and Educational Change*. Harlow: Longman.

**Norton, B. & Toohey, K.** (2004). *Critical pedagogies and language learning*. New York: Cambridge University Press.

**Ollerhead, S.** (2010). Teacher agency and policy response in the adult ESL literacy classroom. *TESOL Quarterly*, 44(3), 606-618.

**Oxford, R.L.** (2003). Toward a more systematic model of second language learner autonomy. In D. Palfreyman & R. Smith (Eds.). *Learner autonomy across cultures* (pp.75-91). London: Palgrave Macmillan.

**Oxford, R. L.** (2016). Toward a psychology of well-being for language learners: The EMPATHICS vision. In P.D. MacIntyre, T. Gregersen & S. Mercer (Eds.). *Positive psychology in SLA* (pp.10-90). Bristol, UK; Tonawanda, NY: Multilingual Matters.

**Pavlenko, A.** (1997). *Bilingualism and cognition*. Unpublished Ph.D. dissertation. Cornell University, Ithaca, NY.

**Pavlenko, A.** (1998). Second language learning by adults: Testimonies of bilingual writers. *Issues in Applied Linguistics*, 9, 3-19.

**Pavlenko, A.** (2007). Autobiographic narratives as data in applied linguistics. *Applied Linguistics*, 28(2), 163–188. Retrieved from [doi:10.1093/applin/amm008](https://doi.org/10.1093/applin/amm008)

**Pavlenko, A. & Lantolf, J.P.** (2000). Second language learning as participation and the (re)construction of selves. In J.P. Lantolf (Ed.). *Sociocultural theory and second language learning* (pp.155-157). Oxford: Oxford University Press.

**Perpignan, H.** (2001). *Teacher-written feedback to language learners: Promoting a dialogue for understanding*. Unpublished doctoral dissertation. Lancaster University, United Kingdom.

**Perpignan, H.** (2003). Exploring the written feedback dialogue: A research, learning and teaching practice. *Language Teaching Research*, 7, 259-278.

**Piccardo, E.** (2014). *From communicative to action-oriented: A research pathway*. Canada: Curriculum Services Canada.

**Piccardo E., Berchoud, M., Cignatta, T., Mentz, & O., Pamula, M.** (2011). *Pathways through assessing, learning and teaching in the CEFR*. Strasbourg: Council of Europe. Retrieved from <http://www.ecml.at/tabid/277/PublicationID/64/Default.aspx>

**Pickering, A.** (1995). *The mangle of practice: Time, agency, and science*. Chicago: University Chicago Press.

**Poehner, M.E.** (2005). *Dynamic assessment of advanced L2 learners of French*. Unpublished doctoral dissertation. The Pennsylvania State University, University Park, PA.

**Poehner, M.E. & Infante, P.** (2015). Mediated development as inter-psychological activity for L2 education. *Language and Sociocultural Theory*, 2, 161-183.

**Polkinghorne, D.E.** (2007). Validity issues in narrative research. *Qualitative Inquiry*, 13(4), 541-486. Retrieved from [doi:10.1177/1077800406297670](https://doi.org/10.1177/1077800406297670)

**Quarshie, R.** (2008). *English for students with diverse backgrounds*. Retrieved from: [http://ite.org.uk/ite\\_readings/english\\_for\\_pupils\\_with\\_diverse\\_backgrounds\\_2008\\_0326.pdf](http://ite.org.uk/ite_readings/english_for_pupils_with_diverse_backgrounds_2008_0326.pdf)

**Ratner, C.** (2011a). Cultural psychology. In R. Rieber (Ed.). *Encyclopedia of the history of psychological theories* (Chapter 28). New York: Springer.

**Ratner, C.** (2011b). Macro cultural psychology. In J. Valsiner (Ed.). *The Oxford handbook of culture and psychology* (Chapter 10). New York: Oxford University Press.

**Ratner, C.** (2012). Macro cultural psychology; Its development, concerns, politics, and direction. In M. Gelfand, C. Chiu, & Y. Hong (Eds.). *Advances in culture and psychology* (Vol.3). NY: Oxford University Press.

**Ray, J. M.** (2009). A template analysis of teacher agency at an academically successful dual language school. *Journal of Advanced Academics*, 21, 110-141.

**Roebuck, R.** (1998). *Reading and recall in L1 and L2: A sociocultural approach*. Stamford, CT: Ablex.

**Roebuck, R.** (2000). Subjects speak out: how learners position themselves in psycholinguistic task. In J. Lantolf (Ed.). *Sociocultural theory and second language learning* (pp.79-96). Oxford: University Press.

**Rogoff, B.** (1990). *Apprenticeship in thinking: Cognitive development in social context*. New York, NY: Oxford University Press.

**Rogoff, B.** (1994). Developing understanding of the idea of communities of learners. *Mind, Culture and Activity*, 1, 209-229.

**Rogoff, B.** (1995). Observing sociocultural activity on three planes: Participatory, appropriation, guided participation, and apprenticeship. In J.V. Wertsch, P. Del Rio & A. Alvarez (Eds.). *Sociocultural studies of mind* (pp.139-164). Cambridge: Cambridge University Press.

**Roth, W. & Jornet, A.** (2013). Situated cognition. *Wiley Interdisciplinary Reviews: Cognitive Science*, 4(5), 463-478. Retrieved from [Doi:10.1002/wcs.1242](https://doi.org/10.1002/wcs.1242)

**Rowland, L.** (2011). Lessons about learning: Comparing learner experiences with language research. *Language Teaching Research*, 15(2), 254-267.

**Rymes, B.** (2016). *Dimensions of discourse and identity. Classroom discourse analysis: A tool for critical reflection (2nd ed.)*, New York: Routledge. Retrieved from <https://doi.org/10.4324/9781315775630>

**Sade, L.A.** (2008). *Complexity and identity reconstruction in second language acquisition*. Symposium paper presented at AILA 2008 – 15<sup>th</sup> World Congress of Applied Linguistics, Essen/Germany, August.

**Schreier, M.** (2012). *Qualitative content analysis in practice*. Thousand Oaks, CA: Sage.

**Scott, P., Mortimer, E., & Aguiar, O.** (2006). The tension between authoritative and dialogic discourse: A fundamental characteristic of meaning making interactions in high school science lessons. *Science Education, 90*, 605-631.

**Sealey, A. & Carter, B.** (2004). *Applied linguistics as social science*. Continuum, London.

**Sfard, A.** (1998). 'One or two metaphors for learning and the dangers of choosing just one'. *Educational Researcher, 27*: 4-13.

**Stetsenko, A.** (1999). Social interaction, cultural tools, and the zone of proximal development: in search of a synthesis. In M. Hedegaard, S. Chaiklin, S. Boedker, & U. J. Jensen (Eds.). *Activity theory and social practice* (pp. 235-253). Aarhus, Denmark: Aarhus University Press.

**Stetsenko, A.** (2010). Teaching-learning and development as activist projects of historical becoming: Expanding Vygotsky's approach to pedagogy. *Pedagogies: An International Journal, 5*, 6-16.

**Stetsenko, A.** (2017). *The transformative mind: Expanding Vygotsky's approach to development and education*. New York: Cambridge University Press.

**Stetsenko, A. & Arievitch, I.** (2002). Teaching, learning and development; A post-Vygotskian perspective. In G. Wells & G. Claxton (Eds.). *Learning for life in the twenty-first century: Sociocultural perspectives on the future of education* (pp. 84-87). London: Blackwell.

**Stevick, E.** (1980). *Teaching languages: A way and ways*. Rowley, MA: Newbury House.

**Swain, M. & Lapkin, S.** (1998). Interaction and second language learning: Two adolescent French immersion students working together. *The Modern Language Journal, 83*, 320-338.

**Swain, M. & Lapkin, S.** (2013). A Vygotskian sociocultural perspective on immersion education. The L1/L2 debate. *Journal of Immersion and Content-Based Language Education, 1*(1), 101–129. Retrieved from <http://dx.doi.org/10.1075/jicb.1.1.05swa>

**Tarone, E.** (2007). Sociolinguistic approaches to second language acquisition research – 1997-2007. *The Modern Language Journal*, 91, 837-848.

**Taylor, C.** (1985). *Human agency and language. Philosophical papers I*. Cambridge: Cambridge University Press.

**Taylor, C.** (1989). *Sources of the self: The making of the modern identity*. Cambridge, MA: Harvard University Press.

**Temple, B., Edwards, R., & Alexander, C.** (2006). Grasping at context: Cross language qualitative research as secondary qualitative data analysis. *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 7(4), Art.10. Retrieved from <http://www.qualitative-research.net>

**Toohy, K.** (2007). Conclusion: Autonomy/agency through socio-cultural lenses. In A. Barfield & S. H. Brown (Eds.). *Reconstructing autonomy in language education: Inquiry and innovation* (pp. 231-242). Basingstoke: Palgrave Macmillan.

**Toohy, K. & Norton** (2003). Learner autonomy as agency in sociocultural settings. In D. Palfreyman & R.C. Smith (Eds.). *Learner autonomy across cultures* (pp.58-72). Palgrave Macmillan, Basingstoke.

**Tusón, A.** (2002). El análisis de la conversación: entre la estructura y el sentido. *Estudios de Sociolingüística*, 3, 133-153.

**Vadeboncoeur, J.A. & Collie, R.J.** (2013). Locating social and emotional learning in schooled environments: A Vygotskian perspective on learning as unified. *Mind, Culture, and Activity*, 20(3), 201-225.

**Valsiner, J. & Van der Veer, R.** (2000). *The social mind: Construction of the idea*. Cambridge: Cambridge University Press.

**Van Compernelle, R.A.** (2014). *Sociocultural theory and L2 instructional pragmatics*. Bristol: Multilingual Matters.

**Van Compernelle, R.A., Gómez-Laich, M.P & Weber, A.** (2016). Teaching L2 Spanish sociopragmatics through concepts: A classroom-based study. *The Modern Language Journal*, 100(1), 341-361.

**Van der Veer, R. & Valsiner, J.** (1994). *The Vygotsky reader*. Cambridge: Blackwell.

**Van Lier, L.** (1996). *Interaction in the language curriculum: Awareness, autonomy and authenticity*. London: Longman.

**Van Lier, L.** (2000). From input to affordance: Social-interactive learning from an ecological perspective. In J.P. Lantolf (Ed.). *Sociocultural theory and second language learning* (pp.245-259). Oxford: Oxford University Press.

**Van Lier, L.** (2002). An ecological-semiotic perspective. In C. Kramsch (Ed.). *Language acquisition and language socialization: Ecological perspectives* (pp.140-264). London: Continuum.

**Van Lier, L.** (2003). Ecology, contingency and talk in the post-method classroom (unpublished).

**Van Lier, L.** (2004). The ecology & semiotics of language learning. *Procedia – Social and Behavioral Sciences*, 3, 2-6. Retrieved from <https://doi.org/10.1016/j.sbspro.2010.07.005>

**Van Lier, L.** (2007). Action based teaching, autonomy and identity. *Innovation in Language Learning and Teaching*, 1(1), 46–65.

**Van Lier, L.** (2008). Agency in the classroom. In J.P. Lantolf & M.E. Poehner (Eds.). *Sociocultural theory and the teaching of second languages* (pp.163-186). London: Equinox.

**Varghese, M., Morgan, B., Johnston, B., & Johnson, K.A.** (2005). Theorizing language teacher identity: Three perspectives and beyond. *Journal of Language, Identity, and Education*, 4(1), 21-44.

**Varshava, B. & Vygotsky, L.S.** (1931). *Psihologicheskii slovar (Psychological dictionary)*. Moscow: Gosudartvennoye Uchebno-pedagogicheskoye Izdatelstvo.

**Veresov, N.** (2017). The concept of perezhivanie in cultural-historical theory: Content and contexts. In M. Fleer, F. González Rey, & N. Veresov (Eds.). *Perezhivanie, emotions and subjectivity: Advancing Vygotsky's legacy* (pp.47-70). New York: Springer.

**Veresov, N., & Mok, N.** (2018). Understanding development through the *perezhivanie* of learning. In J.P. Lantolf, M.E. Poehner, & M. Swain (Eds.). *The Routledge handbook of sociocultural theory and second language development* (pp. 89-101). New York, USA: Routledge.

**Vygotsky, L.S.** (1934). *Pensamiento y lenguaje. En obras escogidas II*. Madrid: Machado Libros.

**Vygotsky, L.S.** (1962). *Thought and language*. Cambridge, MA: MIT Press.



**Vygotsky, L.S.** (1978). *Mind in society*. Cambridge MA: Harvard University Press.

**Vygotsky, L.S.** (1981). The Genesis of higher mental functions. In J. Wertsch (Ed.). *The concept of activity in Soviet psychology* (pp.144-188). Armonk, NY: Sharpe.

**Vygotsky, L.S.** (1984). *Sobranie sochinenii (Collected works) (Vol. 4)*. Moscow: Pedagogika.

**Vygotsky, L.S.** (1987). *The Collected works of L.S. Vygotsky Volume 1: Problems in general psychology, including the volume thinking and speech*. R.W. Rieber & A.S. Carton (Eds.). New York, NY: Plenum.

**Vygotsky, L.S.** (1989). Concrete human psychology. *Soviet Psychology*, 27(2), 53-77.

**Vygotsky, L.S.** (1994). The problem of the environment. In R. Van der Veer & J. Valsiner (Eds.). *The Vygotsky reader* (pp.338-355). Oxford: Blackwell.

**Vygotsky, L.S.** (1997a). *The collected works of L.S. Vygotsky. Volume 3. Problems of the theory and history of psychology*. R.W. Rieber & J. Wollock (Eds). New York: Plenum.

**Vygotsky, L.S.** (1997b). *The collected works of L.S. Vygotsky. Volume 4. The history of the development of higher mental functions*. R.W. Rieber, (Ed.). New York: Plenum.

**Vygotsky, L. S.** (1998). *The collected works of L. S. Vygotsky. Vol. 5: Child psychology*. R. W. Rieber, (Ed.). New York, NY: Plenum Press.

**Vygotsky, L.S.** (1999). *The collected works of L. S. Vygotsky. Vol. 6: Scientific legacy*. R. W. Rieber, (Ed.). New York, NY: Plenum Press.

**Vygotsky, L.S.** (2001). *Lektsii po pedologii*. Izevsk: Izdatelstvo Udmurdsogo Universiteta.

**Vygotsky, L.S.** (2004/1926). The historical meaning of the crisis in psychology: A methodological investigation. In R.W. Rieber & D.K. Robinson (Eds.). *The essential Vygotsky* (pp.227-344). New York: Kluwer/Plenum.

**Vygotsky, L.S. & Luria, A.R.** (1993). *Essays on the history of behavior: Ape, primitive, and child*. Hillsdale NJ: Lawrence Erlbaum Associates. (Original work published 1930).

**Wells, G.** (1999). *Dialogic inquiry towards a sociocultural practice and theory of education*. Cambridge: Cambridge University Press.

**Wells, G.** (2000). Dialogic inquiry in education. In C. Lee & P. Smagorinsky (Eds.). *Vygotskian perspective on literacy research* (pp.51-85). Cambridge: Cambridge University Press.

**Wenger, E.** (1998). *Communities of practice: Learning, meaning and identities*. Cambridge: Cambridge University Press.

**Wennerstrom, A.** (2003). Discourse analysis and second language writing. *Discourse analysis in the language classroom* (2nd ed., pp. 3-18). USA: The University of Michigan Press. Retrieved from <https://doi.org/10.3998/mpub.8751>

**Wertsch, J.V.** (1988). *Vygotsky y la formación social de la mente*. Barcelona: Paidós.

**Wertsch, J.V.** (2007). Mediation. In H. Daniels, M. Cole & J.V. Wertsch (Eds.). *The Cambridge companion to Vygotsky* (pp.178-192). Cambridge: Cambridge University Press.

**Wertsch, J.V., Del Río, P., & Álvarez, A.** (1997). *La mente sociocultural. Aproximaciones teóricas y aplicadas*. Madrid: Fundación Infancia y Aprendizaje.

**Wertsch, J.V., Tulviste, P. & Hagstrom, F.** (1993). A sociocultural approach to agency. In E.A. Forman, N. Minick, & C.A. Stone (Eds.). *Contexts for learning. Sociocultural dynamics in children's development* (pp.336-356). New York, NY: Oxford University Press.

**Widdowson, H.G.** (1990). *Aspects of language teaching*. Oxford: Oxford University Press.

**Yaroshevsky, M.** (1989). *Lev Vygotsky*. Moscow: Progress Press.

**Zaporozhets, A.V.** (2002). Toward the question of the genesis, function, and structure of emotional processes in the child. *Journal of Russian and East European Psychology*, 40(2), 45-66.

**Zhang, R.** (2004). Using the principles of exploratory practice to guide group work in an extensive reading class in China. *Language Teaching Research*, 8, 331–345.