

# Assessing Turn-Taking in Paired Speaking Tests: Differences in Turn Allocation Practices in a Collaborative Task across Cambridge English™ Exams

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## INTRODUCTION

The ability to speak in a second or foreign language (SFL) has long been understood to be a multidimensional construct (Bygate, 1987; Levelt, 1989; Luoma, 2004; Nakatsuhara et al., 2021). Moreover, the assessment of this ability is further complicated by eliciting performance through conversation or social interaction (Ducasse & Brown, 2009; Galaczi & Taylor, 2020; McNamara, 1997; Ockey & Wagner, 2018; Roever, 2021; Swain, 2001; Young, 2019). Beyond one's language knowledge (i.e., grammar, vocabulary) and the ability to understand and produce oral language (i.e., listen, speak), some have argued that conversation entails a distinct ability to use language in talk-in-interaction termed *interactional competence* (IC) (Galaczi & Taylor, 2018; He & Young, 1998; Kramsch, 1986; May, 2011; Pekarek Doehler, 2018).

To investigate IC, researchers have used *Conversation Analysis* (CA), a qualitative approach to transcribing and interpreting spoken discourse. However, some researchers in CA have noted the lack of consensus regarding what constitutes observable evidence of IC (Galaczi & Taylor, 2018; Wong & Waring, 2020). In the absence of consensus, Wong and Waring (2020) offer a working definition of IC in CA terms as “the ability to implement the various interactional practices such as doing turn-taking or dealing with problems in understanding in actual interaction” (p. 8).

*Interactional practices* (IPs), central to their working definition of IC, are described as “the systematic verbal and non-verbal methods participants use to engage in social interaction” (p. 8). These IPs are delineated into (a) turn-taking practices for constructing and allocating turns, (b) sequencing practices for initiating and responding to talk in the performance of actions (e.g., topic initiation, agreeing/disagreeing), (c) overall structuring practices for organizing a conversation (e.g., openings), and (d) repair practices for addressing issues in speaking, hearing, or understanding. By specifying the exact wording, timing (e.g., overlap, silence), and non-verbal behavior (e.g., gaze, gesture) in conversational data, CA transcription can uncover patterns in spoken discourse, particularly turn-taking, that otherwise would be too ephemeral to identify (Goodwin, 1979; Jefferson, 2004; Sacks, Schegloff, & Jefferson, 1978).

In the assessment of SFL speaking, CA has been used as an important method for validating rater judgments of examinees' IC and interactive speaking skills in exams where performance is elicited through an oral proficiency interview or a paired speaking test with another SFL learner (Galaczi, 2004, 2008, 2014; Gan, 2010; Gan, Davison, & Hamp-Lyon, 2009; Lazaraton, 2002). Perhaps, the most well-known SFL assessments to be analyzed using CA are the paired speaking tests offered by Cambridge English as part of their suite of exams at

the Beginner (A1, A2), Intermediate (B1, B2), and Advanced (C1, C2) levels of the Common European Framework of Reference (CEFR) (North et al., 2018).

While candidates’ performance on the Cambridge English exam paired speaking tests is assessed using a variety of rubric scales, the test is primarily designed to elicit evidence of IC and scored for Interactive Communication, allowing rater judgments on the IC-related rubric scale to be validated based on observed IPs in the test discourse using CA. In particular, this was the aim of Galaczi (2004, 2008), who compared patterns in peer-to-peer interaction, micro-level IPs (e.g., turn management), macro-level IPs (e.g., topic development), and scores for Interactive Communication on the B2 First exam. Galaczi (2014) broadened the scope, examining differences across four exams (B1, B2, C1, C2) and score profiles in terms of candidate topic development (e.g., extending own v. others topic), listener support (e.g., confirming comprehension, backchanneling), and turn-taking (e.g., gaps, latches, overlaps). The findings revealed that higher-scoring C1 and C2 candidates tended to “use syntactic elements to link turns” (p. 11), extend the other candidate’s topic, use latching and overlapping speech between turns, and display flexible use of non-verbal features (e.g., gaze).

Considering these findings, Galaczi (2014) recommended that the Interactive Communication scale “go beyond notions of topic initiation and response to more fine-tuned aspects of [IC], such as interactional means to develop topic across speakers and turns, topic shifts, listener involvement, and turn-taking strategies” (p. 2). Despite this recommendation, descriptors for this rubric scale still refer to generic topic management sequencing (e.g., *initiates, responds, develops*), but no other aspects of IC (e.g., strategies for allocating turns), as shown in Table 1 for the B2 First exam (see Appendices B–D for information about the scale across all exams).

**TABLE 1**  
**A Reproduction of the Interactive Communication Scale Descriptors for B2 First Exam**

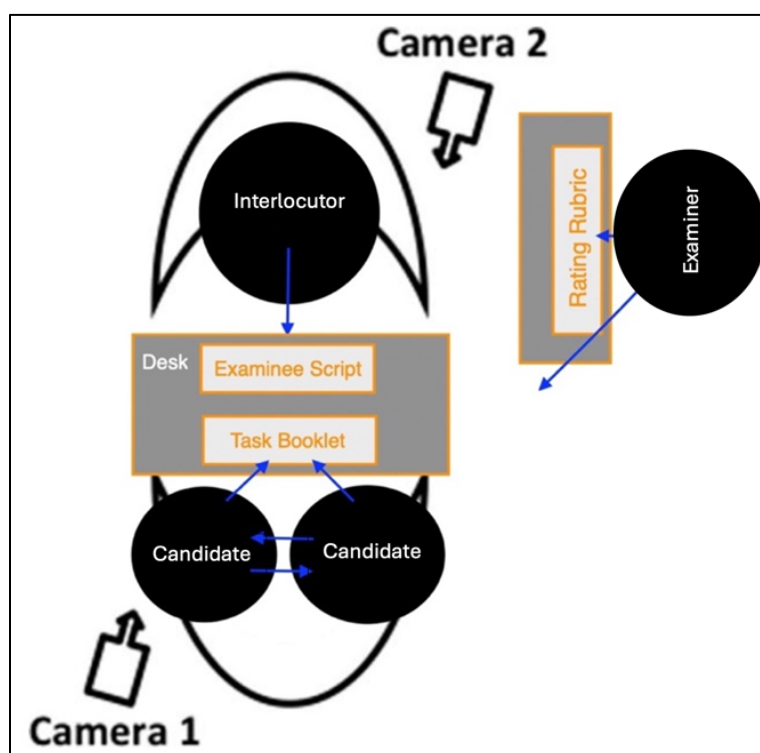
1 out of 5 (Below Standard)	3 out of 5 (At Standard)	5 out of 5 (Above Standard)
<ul style="list-style-type: none"> <li>• Initiates and responds appropriately</li> <li>• Keeps interaction going with very little prompting or support</li> </ul>	<ul style="list-style-type: none"> <li>• Initiates and responds appropriately.</li> <li>• Maintains and develops the interaction towards an outcome with little support</li> </ul>	<ul style="list-style-type: none"> <li>• Initiates and responds appropriately, linking contributions to those of others</li> <li>• Maintains and develops the interaction and negotiates towards an outcome</li> </ul>

Turn allocation, defined as the practices for managing turns in conversation, offers unique insights into a candidate’s IC given the second-by-second verbal and non-verbal cues that one uses to continue speaking or offer opportunities for the other candidate to speak. To address this limitation in the scoring criteria, this paper uses CA methods to examine verbal and non-verbal turn allocation practices that candidates engage in during peer-to-peer interaction across paired speaking tests, and, specifically, the role of gaze and gestures that candidates display as they enact these practices. The goal of the paper is to identify differences in strategies for turn allocation for three candidates taking exams at three different levels (C2, B2, A2), receiving the same Interactive Communication score (4 of 5) for the exam, and to use these differences in their turn allocation to revise the descriptors for this scale at each level.

## DATA AND METHOD

Extracts were selected from publicly available video-recordings collected by Cambridge English from paired speaking tests as part of their exams. The videos are available through the agency's YouTube page with examiner marks and comments. Extracts were selected from three exams: the C2 Proficiency exam, the B2 First exam, and the A2 Key exam. Speaking tests involve (a) two candidates, (b) an examiner interlocutor leading the test using a script, and (c) an examiner assessor scoring each candidate's performance using a rubric. A diagram of the layout of the room for administering and scoring the paired speaking tests is provided in Figure 1 below.

**FIGURE 1**  
**Room Layout for Administering and Scoring Cambridge English Paired Speaking Tests**



The test includes (a) preliminary questions in which the examiner interlocutor asks candidates to introduce themselves, (b) a collaborative task in which the candidates are asked to discuss a prompt together, and to come to a decision using the prompt, and (c) a long turn and discussion in which each candidate is asked questions about a topic and then asked to respond to each other's opinions. The test ranges from 8 to 17 minutes depending on the level. Candidates are scored on a 6-point scale (0-5) for Grammar and Vocabulary, Discourse Management, Pronunciation, Interactive Communication, and Global Achievement. A passing mark is a "4."

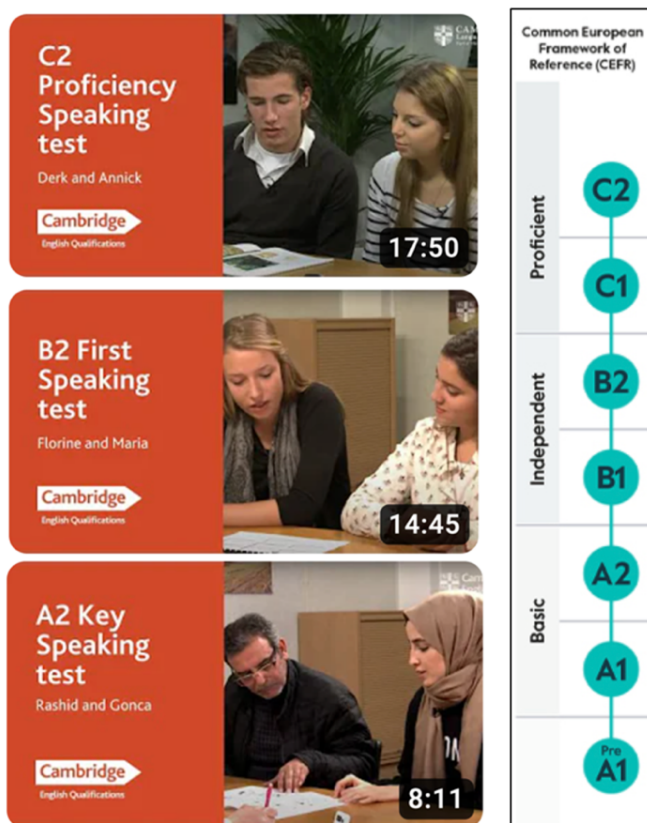
Extracts were pooled from three- to four-minute collaborative task interactions. Segments were transcribed using CA conventions (Jefferson, 2004; see Appendix A) and analyzed for the candidates' turn allocation practices and are discussed alongside examiner assessor scores and comments. Candidates selected for comparison are denoted with an asterisk (\*) in Table 2.

**TABLE 2**  
**Candidate and Task Information for Paired Speaking Tests**

Exam	Candidates	IC Score	Collaborative Task	Task and Score Information
<i>C2 Proficiency</i>	Annick*	4 out of 5	Prompt: Pictures	See Appendices E and F
	Derk	3 out of 5	Topic: Environmental issues	
<i>B2 First</i>	Florine	5 out of 5	Prompt: Diagram of ideas	See Appendices G and H
	Maria*	4 out of 5	Topic: Attracting tourism	
<i>A2 Key</i>	Gonca*	4 out of 5	Prompt: Pictures	See Appendices I and J
	Rashid	3 out of 5	Topic: Places people eat	

As noted in Table 2, the C2 Proficiency exam selected was between candidates, Annick and Derk, the B2 First exam selected was between candidates, Florine and Maria, and the A2 Key exam selected was between candidates, Gonca and Rashid. Candidates receiving a score of 4 out of 5 for Interactive Communication (i.e., Annick, Maria, Gonca) were compared for differences in turn allocation practices. Figure 2 introduces each recording included in the study.

**FIGURE 2**  
**YouTube Recordings of Sample Cambridge Paired Speaking Tests**



## ANALYSIS

The analysis is organized into three sub-sections according to peer interaction occurring between C2, B2, and A2 candidates, focusing on Annick, Maria, and Gonca. Two central questions guide the analysis: (1) What verbal and non-verbal practices does each selected candidate use for turn taking, specifically turn allocation? and (2) Does each selected candidate differ across exams in terms of their verbal and non-verbal turn-taking strategies for turn allocation?

CA concepts related to turn construction and allocation are applied to candidate performance in the analysis and described here (see Wong & Waring, 2020, Chapter 3). First of all, a basic unit of analysis in CA is a *Turn Construction Unit* (TCU), which can be lexical, phrasal, or sentential. *Possible Completion Points* (PCPs) of TCUs may be signaled by competent speakers and identified by competent listeners through “grammatical, phonetic, pragmatic, and embodied (means)” (p. 25). Similarly, multi-unit turns may be competently built through signals at the beginning, middle, and end of TCUs (p. 34–43).

When a PCP is reached in a turn, this offers a *Transition Relevance Point* (TRP), which relates to how turns are allocated by speakers. In this paper, the main analytic focus is how the candidates allocate turns for themselves (i.e., *self-selects*), for others (i.e., *current-selects-next*), or links their own turns (i.e., *continues*). Competent listeners may *self-select* near PCPs with no delay between turns, with overlapping speech orienting to the “syntactic completeness” or “upshot” of TCUs (pp. 59–60), or by “anticipating” another speaker’s TCU underway. However, it bears noting that competent listeners may use delay when a reply is “dispreferred” by the speaker (e.g., disagreeing) (p. 116). Additionally, competent speakers may *select-next* flexibly through verbal means (e.g., a *wh*-question) or non-verbal means (e.g., gesture). Lastly, competent speakers may simply *continue* to speak if the listener does not take a cue to speak with elements grammatically fitted to prior TCUs. For clarity, a glossary of the terms used to describe different turn allocation practices in this analysis is provided in Table 3.

**TABLE 3**  
**Glossary of Turn Allocation Practices Based on Wong and Waring (2020)**

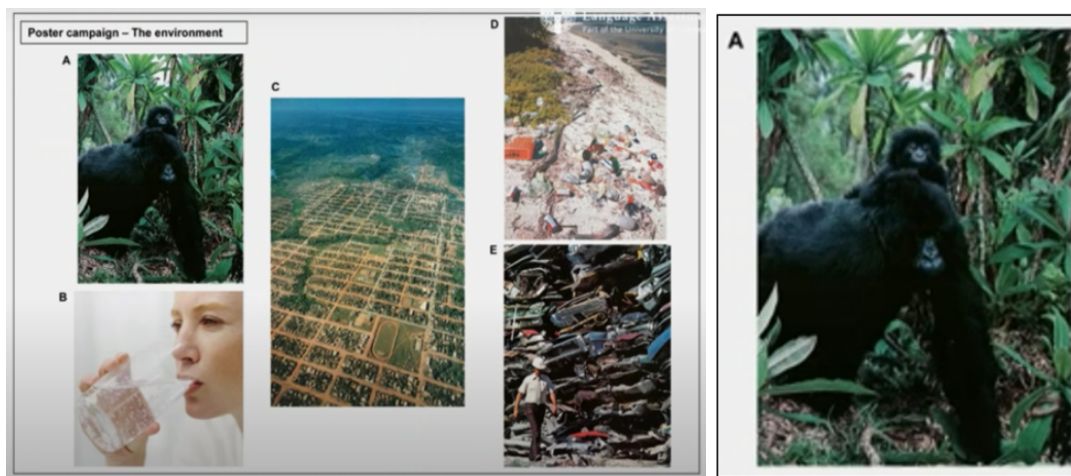
Practice	Definition
Current-select-next	Current speaker selects next speaker at TRP (e.g., with question, or gaze and gesture)
Self-selection	New speaker self-selects at TRP (e.g., with overlapping speech or after a pause)
Current-continues	Current speaker continues to speak at TRP (e.g., by adding new TCU to current turn)

These definitions are based on those found in Wong and Waring (2020, Chapter 3). Further discussion of these concepts will be included in the analysis based on the candidates in the C2 Proficiency exam, then the B2 First exam, and lastly the A2 Key exam.

## C2 Proficiency Speaking Test: The Case of Annick

First, we turn to the C2 Proficiency paired speaking test (English with Cambridge, 2014b). According to the C2 descriptors for Interactive Communication, candidates receiving a 3 “interact with ease, linking contributions to other speakers,” and those receiving a 5 “interact with ease by skillfully interweaving contributions into the conversation.” Performance receiving a 4 shares features of 3 and 5 (see Appendix C). According to the examiner comments, Annick’s performance (Score = 4) is characterized as similar to a 5 (e.g., “interacts with ease, skillfully linking her contributions to Derk’s”). Derk’s performance (Score = 3) is described at this band (e.g., “interacts with ease, linking his contributions to Annick’s”) (see Appendix F). During the collaborative task, they are asked to describe sounds they might hear in two pictures and discuss what might be suggested by the images, then decide on the most effective picture for a poster campaign about an environmental issue (see Appendix E). In Extracts 1, 2, and 3, they discuss picture A of a black-haired primate carrying its infant in the jungle. The task prompt is provided in Figure 3.

**FIGURE 3**  
**C2 Proficiency Exam Speaking Test Collaborative Task Prompt**



### *How Annick Continues with Increments and Selects Derk*

Below, Derk and Annick are describing the sounds they might hear in picture A. A focal turn exemplifying Annick’s turn allocation practice is noted with a single arrow (→), and Derk’s response to Annick’s turn allocation practice is denoted with a double arrow (⇒).

#### *Extract 1<sup>1</sup>*

- 01       **Annick:** .hh (.) Oka::y, on picture A,  
 02               ((points at picture A then gazes at Derk))  
 03               you can see, >I think,< some kind of jungle?  
 04               with chimpanzees?=  
 05       **Derk:** =yes  
 06       **Annick:** .hh (.) So::, u:hm, (.) I guess there are a lot of natural

<sup>1</sup> A video clip of Extract 1 can be found at the following YouTube link:  
<https://www.youtube.com/clip/UgkxvAawmt44IAMTKoY0lzenDUv7G-CHsja3>

- 07 sounds, like leaves mo::ving?  
 08 ((gazes at booklet with left hand gesture at the word “moving”))  
 09 → and maybe some water, maybe there’s a river nearby?=  
 10 ((hand gesture at the word “river”))  
 11 ((gazes from booklet toward Derk))  
 12 ⇒ **Derk:** =and maybe the roaring of the- (.) of the chimpanzees as well?=  
 13 ((gazes at booklet while speaking))  
 14 **Annick:** =yeah. ((gazes at Derk, then the booklet)) (.) or gorillas?  
 15 I dunno (.) [Some kind of apes. ]  
 16 **Derk:** [kind of some ( ) yeah. ]  
 17 ((gazes closely at booklet))  
 18 **Annick:** A::nd, (.) yeah. (0.2) ((gazes at booklet))  
 19 maybe also some birds? ((gaze at Derk))  
 20 [because] there also going to be [a lot of birds? ]  
 21 **Derk:** [yeah. ] ((gazes at booklet)) [Definitely yeah.]  
 22 (0.1)

Annick tends to initiate and maintain the conversation with Derk responding to her. Lines 3–4, 6–11, and 18–20 illustrate this tendency most clearly (e.g., *maybe*-prefaced statements with gesture and gaze). Derk orients to Annick’s invitations to contribute, responding with one longer TCU (e.g., line 12), but mainly with shorter ones (line 5, 21). Table 4, describing both of their turn allocation practices, will be used for an analysis of Annick’s turns, in particular.

**TABLE 4**  
**Annick and Derk’s Turn Allocation Practices from Extracts 1, 2, and 3**

Turn Allocation Practice	Annick ( <i>IC</i> Score = 4)	Derk ( <i>IC</i> Score = 3)
Current-select-next	Yes, with gaze and intonation	No
Self-selection	Yes, with overlap and latching without delay	Yes, but with delay (Except line 21)
Current-continues	Yes, with increments, new TCUs and gesture	No

Overall, Annick deploys practices simultaneously and sequentially. Initially, the use of *self-selection* with gesture, gaze, and intonation as she speaks serves to extend her turns. Annick indicates TCU completion and *current-selects-next* practices with rising intonation as she concludes her TCUs and shifts her gaze toward Derk. When Derk does not respond, Annick *continues*, adding increments or new TCUs, with rising intonation and gaze.

This pattern occurs somewhat differently across Extract 1. For instance, in lines 3–4, Annick self-selects, contributing the first idea, (“>I think,< some kind of jungle?”) pointing at the picture, emphasizing the word “*jungle*” with rising intonation, gazing at the booklet. In line 4, upon Derk not speaking, she continues with an increment fitted to her sentence (“with chimpanzees?=”) with rising intonation, which Derk orients to with delay (line 5, “=yes”).

A similar pattern of self-selection and continuation through intonation and hand gesture is displayed in lines 6–15. However, Annick also allocates a turn to Derk through gazing and rising intonation (i.e., lines 9–11). Here, she begins with a big inbreath (line 6, .hh), a practice for

building multi-unit turns, then prefaces her idea (“So::, u:hm, (.) I guess there are a lot of natural sounds”), adding a grammatically fitted increment (“like leaves mo::ving,”) while gesturing at the word, *moving*. With Derk not responding, she continues, providing two *maybe*-prefaced TCUs (line 9, “and maybe some water, maybe there’s a river nearby?=”), gesturing at the words, *water* and *river*, and ending with rising intonation and shifting her gaze to Derk. A series of images displaying Annick’s hand gesture in lines 9 to 11 are in Figure 4 below.

**FIGURE 4**  
**Non-Verbal Turn Allocation Practice in Extract 1, Lines 9–11**



*Note.* Lines 9–11: and maybe some water, maybe there’s a river nearby?=(*hand gesture at the word “river”*)) (*gazes from booklet toward Derk*); image order: left to right.

Annick’s gaze and intonation suggest that she is allocating a turn for Derk, or at least waiting to see if he responds. Indeed, Derk orients to Annick’s selection of him (line 12, “=and maybe the roaring of the- (.) of the chimpanzees as well?=”) mirroring Annick’s *maybe*-prefaced structure, fitted to her previous turn. In response, Annick self-selects in line 14 without delay (“yeah”), then shifting her gaze to the picture, adding an increment (“or gorillas?”) questioning Derk’s idea. When Derk does not self-select, she continues, offering another idea (line 15, “I dunno (.) Some kind of apes.]”) and Derk self-selects in agreement (“[kind of some ( ) yeah.]”).

In lines 19 to 21, Annick again constructs a *maybe*-prefaced TCU with rising intonation (line 19, “maybe also some birds?”) and gazes at Derk. However, Derk does not orient to the gaze and intonation in this instance, prompting Annick to *continue*, adding a grammatically-fitted subordinate clause with rising intonation (line 20, “[because] there also going to be [a lot of birds?]”). As she continues, in line 21, Derk responds with “*yeah*” overlapping with “*because*”, and “*definitely yeah*” with “*a lot of birds*”, which could be interpreted as delayed uptake of Annick’s *maybe*-prefaced TCU (line 19), or self-selection at the moment of Annick continuing.

In sum, Annick, in Extract 1, displays a fuller range of practices than Derk, with precise timing. Derk orients to Annick’s practices at times but has difficulty self-selecting without delay.

### ***How Annick Self-Selects with Latching and Recognitional Overlap***

Extracts 2 and 3 further illustrate the timing differences, with Derk self-selecting but delaying mid-TCU ( $\Rightarrow$ ), and Annick completing his TCUs ( $\rightarrow$ ), denoted with a double and single arrow.



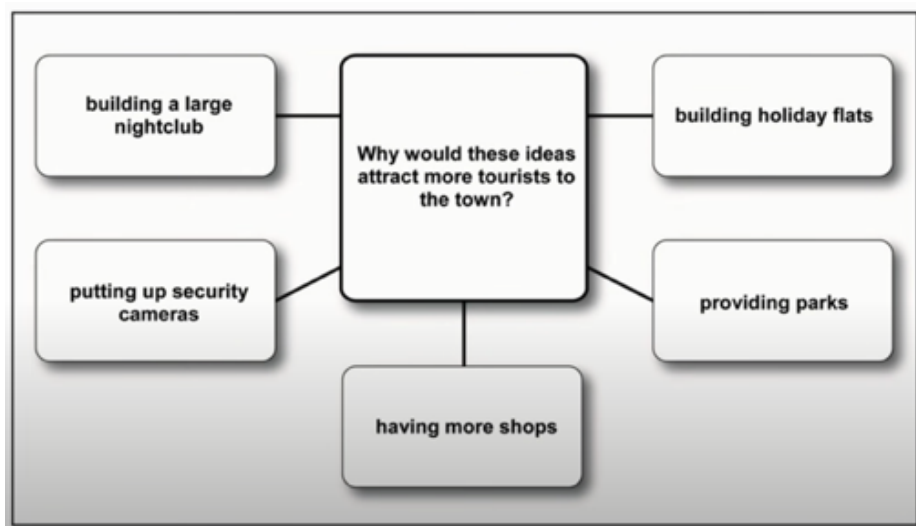
*Note.* Lines 2–5: [They’re ha]ving their= ((Derk gazes at booklet)) =mm?= ((Annick shifts gaze from Derk to booklet)) =the good life in there ((Derk gazes at booklet)) Yeah.= ((Annick gazes at booklet)); image order: 1st: left, 2nd: right.

In Extracts 2 and 3, we see further substantiation of Annick’s propensity for self-selecting and her ability to do so with precise timing and grammar to anticipate the completion of Derk’s TCUs. Annick uses a range of turn allocation practices when offering and responding to ideas, and does so with flexible gaze and gesture as well as well-timed and grammatically-fitted turns.

## B2 First Speaking Test: The Case of Maria

Next, we consider the B2 First paired speaking test (English with Cambridge, 2014a). According to the rubric, those scoring a 3 “initiate and respond appropriately,” and those scoring a 5 “initiate and respond appropriately, linking contributions to those of others” (see Appendix C). According to the examiner comments, Maria’s performance (Score = 4) is described positively (e.g., “initiates and responds appropriately to Florine’s ideas with her own”) and negatively (e.g., “could extend her answers more, doesn’t invite Florine’s responses enough”). Florine’s performance (Score = 5) is described positively (e.g., “links contributions to what Maria said, and frequently invites Maria to respond”) (see Appendix H). During the collaborative task, they are given a prompt with ideas for attracting tourists to a town and asked to talk about why these ideas would attract tourists and to decide on the best one (see Appendix G). The task prompt is provided in Figure 6.

**FIGURE 6**  
**B2 First Exam Speaking Test Collaborative Task Prompt**



### *How Florine Selects Maria versus How Maria Selects Florine*

In Extract 4, the candidates discuss building holiday flats, providing parks, and having more shops. An example of Florine allocating a turn ( $\Rightarrow$ ) and Maria allocating a turn ( $\rightarrow$ ) are below.

Extract 4<sup>3</sup>

- 01 **Florine:** ((gazes at task booklet))  
 02 .hhh well I think all the idea on the-  
 03 on the booklet are quite good actually, (.)  
 04 I think holiday flats will attract more tourists because there  
 05 ⇒ is just (.) more (.) spa::ce (0.3) [ ((Shifts gaze from booklet to Maria)) ]  
 06 **Maria:** [((shifts gaze toward Florine, nodding))]  
 07 **Florine:** uh, for the- ((shifts gaze to booklet)) uh, tourists to live in  
 08 while they're on holiday, (.) ((shifts gaze toward Maria))  
 09 ⇒ a::nd what do you think about that?  
 10 (0.1)  
 11 **Maria:** ((Body directed toward Florine, but eyes gaze at booklet))  
 12 ww- we::ll, I agree with you, but (.) maybe (.) providing parks  
 13 → is (.) much (.) better?  
 14 **Florine:** ((shifts gaze from booklet to Maria)) (.)  
 15 mmm, why do you think that? (.) actually?  
 16 **Maria:** ((Body directed toward Florine, but eyes gaze at booklet)) mm,  
 17 because I think, uh, to spend time in parks are goo::d (0.1)  
 18 with the family,  
 19 **Florine:** ((gazes at the booklet)) mm- (.) yeah, I think you have- can have  
 20 a lot of fun in parks though, (.) ((shifts gaze to Maria, then to booklet))  
 21 this having a picn- picnic with your friends or stuff, (.)  
 22 ((gazes at Maria then back to booklet)) .hhh yeah that would be  
 23 nice. (0.1) .hh but, um, more shops (0.2) yeah that (.) I think that  
 24 would be nice because I think a lot of people > mostly women<  
 25 ⇒ ((gazes toward Maria, then gazes at booklet)) like shopping, and  
 26 I think having a lot of shops in your town (0.1) .hh uh (0.2)  
 27 would- (0.1) would be nice for (.) uh (0.1) ((shifts gaze to Maria))  
 28 ⇒ \$the shopaholics hhh\$  
 29 **Maria:** ((Body directed toward Florine, but eyes gaze at booklet))  
 30 ye::s, o::r (.) I dunno, maybe the tourists (.) uh, like to spend  
 31 → more time in parks than (0.1) go shopping?  
 32 → ((shifts gaze to Florine then back to booklet)) (0.1) no?  
 33 (0.2)  
 34 **Florine:** mm, ma::ybe. If you're a kind of \$nature\$ person,  
 35 ((shifts gaze to Maria then to booklet)) >if you like nature a lot< (.)  
 36 then ((Nods head)) (.) parks are probably (.)  
 37 ((shifts gaze to Maria then to booklet)) much better than (.)  
 38 \$a lot of shops [hhh\$] ((shifts gaze to Maria then back to booklet))  
 39 **Maria:** [mm ] yes.

Generally, Florine tends to lead the discussion, and Maria responds to Florine when prompted by her. An overview of their turn allocation practices is provided in Table 5.

<sup>3</sup> A video clip of Extract 4 can be found at the following YouTube link:  
<https://www.youtube.com/clip/UgkxMXKH8EUv4mi40lYhr08XRHDTs2eewgHE>

**TABLE 5**  
**Maria and Florine’s Turn Allocation Practices from Extract 4**

Turn Allocation Practice	Maria ( <i>IC</i> Score = 4)	Florine ( <i>IC</i> Score = 5)
Current-Select-Next	Yes, with rising intonation	Yes, with gaze, intonation, <i>wh</i> -questions
Self-Selection	No	Yes, but with some delay
Current-Continues	No (except lines 31–32)	Yes, with increments and new TCUs

A few notable characteristics of Maria’s turn allocation practices emerge. First, Maria does not *self-select*, but waits for turns to be allocated for her via Florine’s deliberate *current-selects-next* practices (e.g., *wh-question* + *pause* + *gaze*, line 9, or *smiling* + *pause* + *gaze*, line 28). Second, as a speaker, although some of her TCUs are clausal, they are marked by delay, and tend to rely on the prompt (e.g., line 12, 31) and the same discursive structure (e.g., *I agree...*, *but maybe*, line 12, *yes*, or *I dunno, maybe*, line 31). Third, her *current-selects-next* practices rely on rising intonation on the last word (e.g., *better?*, line 13, *shopping?*, line 31) to allocate turns to Florine, while still gazing at the booklet. The only instance of her *continuing* is in line 32 (i.e., *no?*), when Florine does not orient to her first invitation to speak. Below, Maria’s practices are discussed in terms of limitations displayed as a listener and speaker.

As a listener, the absence of self-selection among Maria’s turn allocation practices is especially acute given the openings that Florine provides for her. For instance, as Florine completes a compound TCU in her first turn (lines 1–5), she appears to purposefully pause following each of the last three words, elongating the word *space*, and shifting her gaze from the booklet to Maria (lines 4–5, “I think holiday flats will attract more tourists because there is just (.) more (.) spa::ce (0.3”)), suggesting Florine expects some verbal response from Maria. While Maria nods, she does not treat this *gaze* + *pause* as Florine *selecting* her to respond, nor does she use it as an opening to *self-select*. Images of the exchange in lines 4–7 are provided in Figure 7.

**FIGURE 7**  
**Non-verbal Turn Allocation Practice in Extract 4, Lines 4–7**



*Note.* Lines 4–7: I think holiday flats will attract more tourists because there is just (.) more (.) spa::ce (0.3) ((Shifts gaze from booklet to Maria)) uh, for the- ((shifts gaze to booklet)) uh, tourists to live in; image order: 1st: top-left, 2nd: top-right, 3rd: bottom-left, 4th: bottom-right.

Rather, Florine, left with the turn, continues with an increment fitted to the previous TCU (line 7, “uh, for the-”), shifting her gaze to the booklet, and adding another increment and TCU (line 7–8, “uh tourists to live in while they’re on holiday,”).

At this juncture, Florine makes a more explicit attempt to *select* Maria, pausing, shifting her gaze toward Maria, and asking a question (line 9, “a::nd what do you think about that?”). Maria orients to this more explicit *current-selects-next* practice (i.e., *wh-question + pause + gaze*), taking the turn after some delay (lines 12–13, “ww- we::ll, I agree with you, but (.) maybe (.) providing parks is (.) much (.) better?”). In response, Florine uses a similarly explicit approach to offer Maria the opportunity to provide a reason for her opinion (line 13, “mmm, why do you think that? (.) actually? ”), which Maria orients to, offering her idea as a *because*-clause (lines 16–18, “mm, because I think, uh, to spend time in parks are goo::d (0.1) with the family,”).

A second instance in which Maria, as a listener, forgoes *self-selection*, and arguably, misses cues that Florine is providing openings for her to speak, comes in lines 19–28. During this lengthy turn, Florine punctuates each new TCU by pausing and shifting her gaze toward Maria (e.g., lines 19–20, “yeah, I think you have- can have a lot of fun in parks though” / line 21, “this having a picn- picnic with your friends or stuff,” / lines 22–23, “.hhh yeah that would be nice.”), which Maria does not take as an opportunity to *self-select*. Here, Florine provides a more overt approach, first offering the opinion (lines 25–27, “I think that would be nice because a lot of people, >mostly women< like shopping,”), then, in order for Maria to orient to the PCP and verbally reply, smiles and laughs as she says the keyword, *shopaholics*, gazing at Maria (“I think having a lot of shops in your town (0.1) .hh uh (0.2) \$the shopaholics hhh\$”). Maria then treats this more overt cue as her being given the turn. She nods and responds (lines 31–32, “ye::s, o::r (.) I dunno, maybe the tourists (.) uh, like to spend more time in parks than (0.1) go shopping?”).

In this sense, Maria’s opportunities, as a speaker, to *select* Florine or continue speaking are a result of explicit turns that Florine allocates for her. Interestingly, Maria, during her turns, used *maybe*-prefaced statements with rising intonation, similar to Annick (i.e., lines 12–13, “ww- we::ll, I agree with you, but (.) maybe (.) providing parks is (.) much (.) better?” / lines 30–31, “ye::s, o::r (.) I dunno, maybe the tourists (.) uh, like to spend more time in parks than (0.1) go shopping?”). However, Annick used this structure with precise timing to offer Derk the opportunity to reply, and if not taken, to continue. By comparison, Maria used *maybe*-prefaced structures marked by frequent pauses mid-TCU when prompted by Florine, and relied on rising intonation on the last word of her statement (i.e., *better?*, *shopping?*) to indicate a *current-selects-next* practice for Florine to orient to. An illustration of this reliance is in the only instance that Maria *continues* (line 32), when Florine does not initially orient to her invitation to speak via rising intonation (*shopping?*), offering a post-completer (*no?*) and gazing at Florine.

Overall, we see differences between Maria and Florine. As a listener, Maria did not *self-select*, but needed to be prompted by Florine and missed less explicit cues to speak from Florine. As a speaker, the reliance on *maybe*-prefaced TCUs with mid-TCU pauses, and formulaic use of rising intonation on the last word to *select* Florine suggests a restricted range of practices and less precise timing than other candidates discussed thus far.

## A2 Key Speaking Test: The Case of Gonca



- 05 → **Gonca:** =u::h, I don't like (.) u::h, this (.) u::h same place  
 06 [because] ((*circles the picture with finger while gazing at the booklet*))  
 07 **Rashid:** [myeah. ]=  
 08 **Gonca:** =u::h, (.) u::hm (0.1) very (.) noisy.  
 09 (0.1) ((*shifts gaze from booklet to Rashid*))  
 10 **Rashid:** ((*gazes up from the booklet, but not at Gonca or examiner*)) yeah.  
 11 ((*nods as he is speaking*)) (0.1)  
 12 **Gonca:** [for me. ]  
 13 ⇒ **Rashid:** [(de-fan )] (defean me,) (.) u::h, (.) three times, (0.2)  
 14 because (0.2) ((*gazes at examiner, points at picture*))  
 15 ((*gestures with hand, circling around right ear*)) nu::h, (nu-en, wa- )  
 16 (0.2) .hh (.) the high- high (0.3) u::h (.) huge, u::h (.) (noo::s)?  
 17 ((*gazes at Gonca and examiner, still gesturing with hand around right ear*))  
 18 **Gonca:** mhmm= ((*gazes at Rashid*))  
 19 **Rashid:** =yeah. ((*stops gesturing*)) (0.1) (noo::sy) ((*gazes back at booklet*)) (0.2) yes.

In Extract 5, an exchange ensues in which Rashid points at the picture, offering a guess regarding its contents. Gonca, either treating Rashid's action as *selecting* her, or Gonca *self-selecting*, builds a compound TCU over a series of turns. Rashid, *self-selecting* in order to respond to Gonca, has difficulty completing the TCU he starts and the interaction stalls. Table 6 outlines what can be gleaned about their turn allocation practices, with Gonca's analyzed further.

**TABLE 6**  
**Gonca and Rashid's Turn Allocation Practices from Extracts 5 and 6**

Turn Allocation Practice	Gonca ( <i>IC</i> Score = 4)	Rashid ( <i>IC</i> Score = 3)
Current-Select-Next	Yes, with gaze and <i>wh</i> -question	Yes, mainly with pointing (line 1)
Self-Selection	Yes, but with delay	Yes, but with significant delay
Current-Continues	Yes, with mid-TCU delay	Yes, with significant mid-TCU delay

Given the trajectory of the interaction, less can be said about the range of practices that Gonca displays compared to candidates from the C2 and B2 exams. In part, this is due to limitations displayed by Rashid in maintaining the conversation. Nonetheless, certain conclusions can be made about Gonca's abilities as a listener and speaker.

As a listener, Gonca displays an awareness of Rashid's *current-selects-next* practice of pointing in conjunction with his TCU with rising intonation (line 1, "This is (.) u::hh, (.) small rest-au-rant, I think?") by orienting to and responding, albeit with delay (line 3, May::be.). In lines 5–6, Gonca then gives her opinion while circling the image in the prompt with her finger, stating, "=u::h, I don't like (.) u::h, this (.) u::h same place [because]." As Rashid agrees in line 7 ("[myeah. ]="), Gonca shifts her gaze to him to give her reasoning, as she remarks "=u::h, (.) u::hm (0.1) very (.) noisy." in line 8. Figure 9 shows images of the exchange in lines 5 to 8.

**FIGURE 9**  
**Non-verbal Turn Allocation Practice in Extract 5, Lines 5–8**



*Note.* Lines 5–8: I don’t like (.) u::h, this (.) u::h same place [because] ((*circles the picture with finger while gazing at the booklet*)) [myeah. ]= u::h, (.) u::hm (0.1) very (.) noisy (0.1) ((*shifts gaze from booklet to Rashid*)); image order: 1st: left, 2nd: right.

Line 18 (“mhmm=”) provides another instance of Gonca orienting to Rashid’s *current-selects-next* practice of gesturing at his right ear, while gazing at the examiner interlocutor and her, searching for the word, *noisy*, and offering his attempt with rising intonation (line 16, “.hh (.) the high- high (0.3) u::h (.) huge, u::h (.) (noo::s)?”). This produces a response from Gonca that, if not indicating understanding of Rashid, at least indicates an awareness that he is asking for confirmation. Overall, these turns indicate awareness of Rashid’s verbal and non-verbal strategies of *selecting* her. However, they are offered with delay and rely on gesturing to elicit confirmation from Gonca that she understood him. Images of the exchange are in Figure 10.

**FIGURE 10**  
**Non-verbal Turn Allocation Practice in Extract 5, Lines 14–16**



*Note.* Lines 15–16: because (0.2) ((*gestures with hand, circling around right ear*)) nu::h, (nu-en, wa- ) (0.2) .hh (.) the high- high (0.3) u::h (.) huge, u::h (.) (noo::s)? ((*gazes at Gonca and examiner, still gesturing with hand around right ear*)); image order: 1st: top-left, 2nd: top-right, 3rd: bottom-left, 4th: bottom-right.

As a speaker, Gonca builds and continues a compound TCU, albeit relying on frequent mid-TCU pauses in order to do so. In lines 5–8, she builds a clausal unit in line 5 (“=u::h, I don’t like (.) u::h, this (.) u::h same place”), offering an opinion with the conjunction, *because*, overlapping with Rashid’s response token (“[myeah. ]=”), and *continuing* with a new TCU offering the reason for the opinion (line 8, “=u::h, (.) u::hm (0.1) very (.) noisy.”). In line 9, after some delay, she displays the non-verbal *current-selects-next* practice of initiating an action with a gaze, by shifting her gaze from the booklet to Rashid, which he orients to with a response token after a gap (line 10, “yeah.”). She *self-selects* after a noticeable delay in line 12 (“[for me. ]”), seemingly to continue expressing her opinion, but this turn is cut short, as Rashid attempts to construct a TCU expressing dislike of *noisy* restaurants with some disfluency.

### ***How Gonca Selects Rashid with a Question***

Given the absence of verbal *current-selects-next* practices that Gonca displays in Extract 5, Extract 6 illustrates her use of a *wh*-question (line 1) to allocate a turn for Rashid (→).

#### *Extract 6*<sup>5</sup>

- 01 → **Gonca:** What do you think about this picture?=*((points at picture))*  
 02 **Rashid:** =This (.) trip- u::h (.) to:: (.) desert, I think, (0.1) u::h, (.)  
 03 cook with (.) uh, grill, *((points at picture, gestures the shape of “grill”))*  
 04 (0.1)  
 05 **Gonca:** mmyes. *((gazes at picture in booklet))*  
 06 **Rashid:** (and eat) meat on, (0.1) u:h, (0.2) *((points at another picture))*

The extract provides evidence of another turn allocation practice displayed by Gonca. However, it also highlights, for Gonca, the absence of precise timing as a listener (line 5, “mmyes”), and, for Rashid, the mid-TCU delay and reliance on gesturing, similar to Extract 5. While Rashid is not the focus of the analysis, his difficulty constructing TCUs seems to restrict Gonca’s turn-taking practices. Gonca displayed her own limitations. As a speaker, her turns were marked by mid-TCU delay. As a listener, she oriented to TCU completions, and Rashid’s non-verbal cues, but with delay.

In general, she was able to rely on basic patterns of question-asking and pointing to allocate her turns for Rashid and convey understanding through basic acknowledgement tokens. However, one might wonder how her turn-taking would have differed if she were paired with someone who completed turns more efficiently for her to respond to.

<sup>5</sup> A video clip of Extract 6 can be found at the following YouTube link:  
<https://www.youtube.com/clip/UgkxWMRq3wPJ1tekkDrrGxBJPbIhCIKZnKR8>

## DISCUSSION AND CONCLUSION

The purpose of the paper was to use CA methods to compare turn-taking practices for turn allocation among candidates from three paired speaking tests on Cambridge English exams, Annick (C2), Maria (B2), and Gonca (A2). The goal was to identify differences between them in order to inform the revision of the current Interactive Communication rubric descriptors (e.g., *initiates*, *responds*, *links contributions*).

At the C2 level, Annick's turn allocation practices, when speaking first, were characterized by *self-selection*, in which she built TCUs (e.g., *maybe*-prefaced ideas) using hand gestures to emphasize her point. Upon reaching PCPs, she indicated a subtle *current-selects-next* practice with rising intonation and gaze. When Derk did not respond with precise timing, she would *continue* with increments and new TCUs, "us(ing) syntactic elements to link turns" (Galaczi, 2014, p. 11). She similarly *self-selected* when Derk paused mid-TCU, anticipating the syntax and upshot of his turns and displaying recognitional overlap and latching of Derk's turns.

At the B2 level, Maria's turns, grammatically and phonetically, were similar to Annick's (e.g., *maybe*-prefaced TCUs with rising intonation), but her turn allocation practices differed considerably. As a listener, Maria did not *self-select* and missed cues that she was offered opportunities to speak (i.e., *pause + gaze*). She spoke only when explicitly *selected* (e.g., *question + pause + gaze*). As a speaker, she often relied on formulaic expressions for showing polite disagreement (e.g., *I agree, but maybe*) with delay to start TCUs, perhaps showing a grasp of dispreferred turn construction (Wong & Waring, 2020), as well as in the middle of TCUs, which is more likely a sign of disfluency. The use of rising intonation (*better?*) to denote turn completion near PCPs was the only *current-selects-next* practice that she used. Compared to Annick, who *continued* if her intonation was not oriented to, Maria relied on the practice to *select* her conversation partner, Florine, and simply end her turn. The one time she *continued* (*no?*) was after Florine did not orient to her first completion (*shopping?*).

At the A2 level, Gonca's turn allocation practices are more difficult to discern given her peer's difficulty maintaining the conversation. Nonetheless, some comparisons can be made to Maria and Annick. As a speaker, she produces one compound TCU with more noticeable disfluency than Maria. She also used a basic *current-selects-next* practice (i.e., *wh*-question). As a listener, she oriented to Rashid's cues to respond (e.g., pointing and rising intonation), but reacted with delay, suggesting less awareness of PCPs than Annick and Maria. She also *self-selected* on a number of occasions, but these instances were due to the between-turn gaps occurring during interactions.

Overall, the analysis of Annick's turn allocation practices at the C2 level is consistent with the findings from Galaczi (2014) regarding the frequency of candidates adding grammatically-fitted increments to complete each other's turns and overlapping or latching to the prior turns with precise timing. Moreover, this finding provides further insights into the current descriptors at the C2 level (i.e., "skillfully link(ing) their own contributions to others"). At the B2 level, Maria's turn allocation practices were marked by a reliance on being selected to speak, some delay after she had been selected, and formulaic verbal and non-verbal strategies when continuing or selecting her partner. These findings, likewise, corroborate those from Galaczi (2004, 2008, 2014) about typical B2-level performance and give credence to the fact that the current descriptors (i.e., "Initiates and responds appropriately") characterize sufficient performance for a passing mark at this level. The same can be said for Gonca's turn allocation practices at the A2 level, which were coherent, but marked by frequent pauses within TCUs

while continuing turns and formulaic verbal and non-verbal strategies for selecting her partner. These limitations were even more pronounced for her partner, Rashid, to the point of struggling to interact without assistance. In this sense, the current descriptor at this level (i.e., “Keeps the interaction going with little support”) highlights the difference in turn allocation practices between Gonca, who received a “4,” and Rashid, who received a “3.”

Based on these differences, possible revisions to the Interactive Communication rubric descriptors at the C2, B2, and A2 level have been proposed to include turn-taking strategies related to turn allocation in Table 7.

**TABLE 7**  
**Possible Revisions to Interactive Communication Descriptors for C2, B2, and A2 Exams**

C2 Level (Score = 4 out of 5)	B2 Level (Score = 4 out of 5)	A2 Level (Score = 4 out of 5)
<p><u>Current:</u></p> <ul style="list-style-type: none"> <li>• Initiates and responds appropriately, linking contributions to those of others.</li> <li>• Maintains and develops the interaction and negotiates towards an outcome.</li> </ul> <p><u>Suggested:</u></p> <ul style="list-style-type: none"> <li>• <b>Continuing turns:</b> May add grammatically-fitted increments to complete their partner’s TCUs or their own TCUs across multiple turns of the conversation.</li> <li>• <b>Verbal and non-verbal cues for turn allocation:</b> May use gaze, gesture, and intonation in addition to verbal cues (e.g., questions) to flexibly indicate their turn completions and select their peer to speak.</li> <li>• <b>Timing of turns:</b> May respond to completed turns with precise timing such as recognitional overlap or latching of a previous turn.</li> </ul>	<p><u>Current:</u></p> <ul style="list-style-type: none"> <li>• Initiates and responds appropriately.</li> <li>• Maintains and develops the interaction towards an outcome with little support.</li> </ul> <p><u>Suggested:</u></p> <ul style="list-style-type: none"> <li>• <b>Continuing turns:</b> May rely on formulaic verbal expressions, intonation, and non-verbal cues to continue TCUs effectively.</li> <li>• <b>Verbal and non-verbal cues for turn allocation:</b> May use gaze, gesture, and intonation to compensate for unclear verbal cues to the partner for turn allocation and may miss non-verbal cues or openings to speak.</li> <li>• <b>Timing of turns:</b> May respond coherently to completed turns but with some delay, and relatively little overlap or latching.</li> </ul>	<p><u>Current:</u></p> <ul style="list-style-type: none"> <li>• Initiates and responds appropriately.</li> <li>• Keeps interaction going with very little prompting or support.</li> </ul> <p><u>Suggested:</u></p> <ul style="list-style-type: none"> <li>• <b>Continuing turns:</b> May rely on frequent within-turn pauses while building TCUs to continue turns or resort to non-verbal strategies such as gazing and gesturing without words.</li> <li>• <b>Verbal and non-verbal cues for turn allocation:</b> May rely on simple verbal and non-verbal cues (e.g., pointing) to select their peer to speak or formulaic verbal strategies such as memorized question forms.</li> <li>• <b>Timing of turns:</b> May respond to their peer coherently, but with shorter turns, noticeable delay or overlap not indicating clear recognition of the prior turn.</li> </ul>

Admittedly, the proposed descriptors are based on practices used by these particular candidates, hence the inclusion of *may*, and do not account for differences among candidates receiving the same score on one exam (e.g., B2, Score “4”) (Galaczi, 2004, 2008), or differences in turn-taking occurring in test discourse versus natural conversation (Goodwin, 1979; Schegloff, 1996). Therefore, the findings of this study and the implications for revising the Interactive Communication rubric scales for scoring the Cambridge English exam paired speaking tests must be considered tentative with such a small sample of candidates.

Nonetheless, this analysis is meant to show how assessments of IC can more explicitly link observed IPs in candidate performance to the stated scoring criteria for the assessment. Building

on the call from Galaczi (2014) to “go beyond notions of topic initiation and response” (p. 2), this study investigated a more fine-grained feature of IC related to turn allocation, and specifically how candidates continued their own turns and selected others during a collaborative speaking task. Further research could investigate this IC feature among a larger sample of candidates to corroborate the findings from this study or, alternatively, investigate other nuanced features of IC based on an accepted model of the construct (e.g., Galaczi & Taylor, 2018; Wong & Waring, 2020).

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## APPENDIX A

### CA Transcription System

(Jefferson 2004, as cited in Wong & Waring, 2020)

(see Schegloff, 2007 for detailed explanations)

.	(period) falling intonation
?	(question mark) rising intonation
,	(comma) continuing intonation
-	(hyphen) abrupt cut-off
::	(colon(s)) prolonging of sound
<u>word</u>	(underlining) stress
<u>word</u>	the more underlining, the greater the stress
WORD	(all caps) loud speech
°word°	(degree symbols) quiet speech
↑word	(upward arrow) raised pitch
↓word	(downward arrow) lowered pitch
>word<	(more than and less than) quicker speech
<word>	(less than and more than) slowed speech
<	(less than) jump start or rushed start
hh	(series of h's) aspiration or laughter
.hh	(h's preceded by dot) inhalation
(hh)	(h's in parentheses) aspiration or laughter inside word boundaries
[word]	(set of lined-up brackets) beginning and ending of
[word]	simultaneous or overlapping speech
=	(equal sign) latch or continuing speech with no break in between
(0.4)	(number in parentheses) length of a silence in tenths of a second
(.)	(period in parentheses) micro-pause: 0.2 second or less
( )	(empty parentheses) inaudible talk
(word)	(word or phrase in parentheses) transcriptionist doubt
((gazes))	(double parentheses) non-speech activity or transcriptionist comment
,\$word\$	(dollar signs) smiley voice

## APPENDIX B

### Scoring Rubric for Cambridge B2 First Exam Paired Speaking Test (from B2 English for Schools Handbook – CambridgeEnglish.org)

*Cambridge English: First Speaking* Examiners use a more detailed version of the following assessment scales, extracted from the overall Speaking scales on page 60:

B2	Grammar and Vocabulary	Discourse Management	Pronunciation	Interactive Communication
<b>5</b>	Shows a good degree of control of a range of simple and some complex grammatical forms. Uses a range of appropriate vocabulary to give and exchange views on a wide range of familiar topics.	Produces extended stretches of language with very little hesitation. Contributions are relevant and there is a clear organisation of ideas. Uses a range of cohesive devices and discourse markers.	Is intelligible. Intonation is appropriate. Sentence and word stress is accurately placed. Individual sounds are articulated clearly.	Initiates and responds appropriately, linking contributions to those of other speakers. Maintains and develops the interaction and negotiates towards an outcome.
<b>4</b>	<i>Performance shares features of Bands 3 and 5.</i>			
<b>3</b>	Shows a good degree of control of simple grammatical forms, and attempts some complex grammatical forms. Uses a range of appropriate vocabulary to give and exchange views on a range of familiar topics.	Produces extended stretches of language despite some hesitation. Contributions are relevant and there is very little repetition. Uses a range of cohesive devices.	Is intelligible. Intonation is generally appropriate. Sentence and word stress is generally accurately placed. Individual sounds are generally articulated clearly.	Initiates and responds appropriately. Maintains and develops the interaction and negotiates towards an outcome with very little support.
<b>2</b>	<i>Performance shares features of Bands 1 and 3.</i>			
<b>1</b>	Shows a good degree of control of simple grammatical forms. Uses a range of appropriate vocabulary when talking about everyday situations.	Produces responses which are extended beyond short phrases, despite hesitation. Contributions are mostly relevant, despite some repetition. Uses basic cohesive devices.	Is mostly intelligible, and has some control of phonological features at both utterance and word levels.	Initiates and responds appropriately. Keeps the interaction going with very little prompting and support.
<b>0</b>	<i>Performance below Band 1.</i>			

## APPENDIX C

### Overall *Interactive Communication* Scale for Cambridge Exams Paired Speaking Test across CEFR Levels – A1, A2, B1, B2, C1, C2 (from B2 English for Schools Handbook – CambridgeEnglish.org)

	Interactive Communication
	<ul style="list-style-type: none"> <li>• Interacts with ease by skilfully interweaving his/her contributions into the conversation.</li> <li>• Widens the scope of the interaction and develops it fully and effectively towards a negotiated outcome.</li> </ul>
<b>C2</b>	<ul style="list-style-type: none"> <li>• Interacts with ease, linking contributions to those of other speakers.</li> <li>• Widens the scope of the interaction and negotiates towards an outcome.</li> </ul>
<b>C1</b>	<ul style="list-style-type: none"> <li>• Initiates and responds appropriately, linking contributions to those of other speakers.</li> <li>• Maintains and develops the interaction and negotiates towards an outcome.</li> </ul>
<b>B2</b>	<ul style="list-style-type: none"> <li>• Initiates and responds appropriately.</li> <li>• Maintains and develops the interaction and negotiates towards an outcome with very little support.</li> </ul>
<b>B1</b>	<ul style="list-style-type: none"> <li>• Initiates and responds appropriately.</li> <li>• Keeps the interaction going with very little prompting and support.</li> </ul>
<b>A2</b>	<ul style="list-style-type: none"> <li>• Maintains simple exchanges, despite some difficulty.</li> <li>• Requires prompting and support.</li> </ul>
<b>A1</b>	<ul style="list-style-type: none"> <li>• Has considerable difficulty maintaining simple exchanges.</li> <li>• Requires additional prompting and support.</li> </ul>

## APPENDIX D

### Glossary of Terms and Key Features in *Interactive Communication Scale* (from B2 English for Schools Handbook – CambridgeEnglish.org)

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#### 5. INTERACTIVE COMMUNICATION

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<b>Development of the interaction</b>	<b>Development of the interaction:</b> actively developing the conversation, e.g. by saying more than the minimum in response to the written or visual stimulus, or to something the other candidate/ interlocutor has said, or by proactively involving the other candidate with a suggestion or question about further developing the topic (e.g. <i>What about bringing a camera for the holiday?</i> or <i>Why's that?</i> ).
<b>Initiating and Responding</b>	<b>Initiating:</b> starting a new turn by introducing a new idea or a new development of the current topic. <b>Responding:</b> replying or reacting to what the other candidate or the interlocutor has said.
<b>Prompting and Supporting</b>	<b>Prompting:</b> instances when the interlocutor repeats, or uses a backup prompt or gesture in order to get the candidate to respond or make a further contribution. <b>Supporting:</b> instances when one candidate helps another candidate, e.g. by providing a word they are looking for during a discussion activity, or helping them develop an idea.
<b>Turn and Simple exchange</b>	<b>Turn:</b> everything a person says before someone else speaks. <b>Simple exchange:</b> a brief interaction which typically involves two turns in the form of an initiation and a response, e.g. question-answer, suggestion-agreement.

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## APPENDIX E

### Interlocutor Frame and Task for Part 2 (A Collaborative Task) of Cambridge C2 Proficiency Paired Speaking Test (Derk and Annick)

#### Interlocutor Frame 1

- 01 **Interlocutor:** No::w, in this part of the test, you're going to do something  
02 together. (.) ((camera shifts from examiner to candidates))  
03 .hh Here are some pictures of different situations, (0.3)  
04 ((examiner hands the candidates the task booklet))  
05 First, I'd like you to look at picture A:: (.) and D::, and talk  
06 together about the sounds you might hear in these situations,  
07 ((Pictures A, B, C, D, and E from task booklet on screen))  
08 You have about a minute for this, so don't worry if I interrupt  
09 you.



#### Interlocutor Frame 2

- 01 **Interlocutor:** .hh ((Derk and Annick at examiner on screen)). Now, look at  
02 a::ll the pictures, ((points at booklet, gesturing with hand)) (.)  
03 .hh I'd like you to imagine that an environmental organization  
04 is planning a poster campaign (.) .hh to raise public awareness (.)  
05 of environmental issues. ((Pictures A to D in task booklet on screen))

06 (.) .hh Talk together (.) about the environmental issues suggested  
 07 by these images, (.) .hh Then, decide on an image for the poster  
 08 which would be most effective in (.) raising public awareness,  
 09 ((*camera shifts from pictures in booklet to examiner reading script*))  
 10 (.) ((*examiner shifts gaze from script to Derk and Annick*))  
 11 You have about \$three minutes to talk about this\$.  
 12 ((*examiner nods head slightly as she gazes at Derk and Annick*))  
 13 (0.1)

## APPENDIX F

### Reproduction of C2 Proficiency Exam – Speaking Task Marks and Examiner Commentary for Interactive Communication (Derk and Annick)

	Derk	Annick
Grammatical Resource	3	3
Lexical Resource	3	4
Discourse Management	3	4
Pronunciation	3	4
<b>Interactive Communication*</b>	<b>3*</b>	<b>4*</b>
Global Achievement	3	4

*Note.* \* Examiner mark for interactive speaking scale for candidate.

Candidate	Examiner Comments for <i>Interactive Communication</i> Scale relevant to Part 2 – The Collaborative Task
Derk	<p><u>Initiating and Responding:</u>                      Derk interacts with ease, linking his contributions to Annick’s; e.g., in Part 2, when they are negotiating towards a choice of campaign poster.</p> <p><u>Development:</u>                      Derk widens the scope of the interaction and negotiates towards an outcome; e.g., in Part 2, when they are negotiating towards a choice of campaign poster.</p>
Annick	<p><u>Initiating and Responding:</u>                      Annick interacts with ease, skillfully linking contributions to Derk’s; e.g., Throughout the test, she tries to provide Derk with openings to respond to.</p> <p><u>Development:</u></p>

Annick widens the scope of the interaction and develops it fully towards a negotiated outcome; e.g., in Part 2, where she guides the discussion (on the poster campaign picture) towards a final choice.

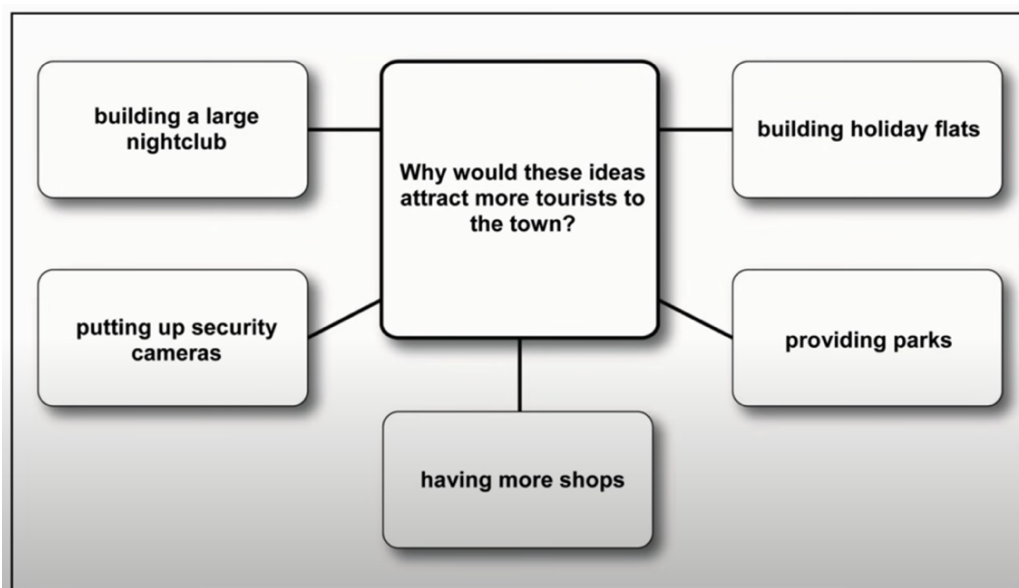
## APPENDIX G

### Interlocutor Frame and Task for Part 3 (A Collaborative Task) of Cambridge B2 First Paired Speaking Test (Florine and Maria)

(see Galaczi & Taylor, 2020, p. 341 for further information)

#### Interlocutor Frame 1

- 01 **Interlocutor:** No::w I'd like you to talk about something together for  
02 about two minutes, ((*reading from script*))  
03 (0.2)  
04 I'd like you to imagine that a to::wn wants more tou::rists  
05 [to visit]  
06 **Florine:** [mhm ]  
07 (0.1)  
08 **Interlocutor:** Here are some ideas they're thinking about and a question (.)  
09 for you to discuss. ((*continues reading from script*))  
10 (.)  
11 First you have some ti::me to look at the task.  
12 (15.0) ((*shows task on the screen*))  
13 **Florine:** ok=  
14 **Interlocutor:** =No::w talk to each other about why the::se ideas would  
15 attract more tourists to the town.  
16 (0.3) ((*looks up from script and glances at Florine and Maria*))



*Interlocutor Frame 2*

- 01 **Interlocutor:** =Thank you (0.1)  
 02 ((looks up from script to gaze at Florine and Maria))  
 03 No::w you have about a minute (.) to decide which idea would  
 04 be best for the town.

**APPENDIX H**

**Reproduction of B2 First Exam – Speaking Task Marks and Examiner  
 Commentary for Interactive Communication (Florine and Maria)**

	Florine	Maria
Grammatical Resource	5	3
Lexical Resource	5	3
Discourse Management	5	3
Pronunciation	5	3
<b>Interactive Communication*</b>	<b>5*</b>	<b>4*</b>
Global Achievement	5	3

*Note.* \* Examiner mark for interactive speaking scale for candidate.

Candidate	Examiner Comments for <i>Interactive Communication</i> Scale relevant to Part 3 – The Collaborative Task
Florine	<p><u>Initiating and Responding:</u>                      Florine initiates and responds appropriately, linking contributions to what her partner has said. She initiates the discussion in Part 3 and shows that she has listened to Maria’s before adding her ideas:                      e.g., <i>Well I think all the ideas on the booklet are quite good actually ...</i> (6.38) Part 3                      e.g., <i>Yes I think we can have a lot of fun in parks</i> (7.13) Part 3                      e.g., <i>Yes definitely, but ...</i> ( 8.34) Part 3</p> <p><u>Development:</u>                      Florine maintains and develops the interaction. She frequently invites Maria’s responses:                      e.g., <i>What do you think about that?</i> (6.55) Part 3                      e.g., <i>What do you think that?</i> (7.04 &amp; 9.04) Part 3</p> <p>She also negotiates towards an outcome; e.g., <i>So what do you think is the best idea?</i> (8.53) Part 3</p>

Maria	<p><u>Initiating and Responding:</u>          Maria initiates and responds appropriately, listening to Florine’s ideas and responding with her own:          e.g., <i>Well, I agree with you, but maybe providing parks is much better</i> (6.57) Part 3          e.g., <i>Yes, or maybe the tourists like to spend</i> (7.39) Part 3</p> <p>Although she responds to Florine’s contributions and adds her own ideas, she could extend her answers more. She also does not invite Florine’s responses enough. The only times she does this are below:          e.g., <i>Spend more time in parks than go shopping, no?</i> (7.45) Part 3          e.g., <i>It depends the age of the tourists, no?</i> (8.29) Part 3</p> <p><u>Development:</u>          Maria maintains and develops the interaction with very little support:          e.g., <i>Yes, with the cameras are good idea because the people are more safe than without cameras</i> (8.05) Part 3          e.g., <i>Yes, so if you like, providing parks is a good idea</i> (9.27) Part 3</p>
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## APPENDIX I

### Interlocutor Frame and Task for Part 2 (A Collaborative Task) of Cambridge A2 Key Paired Speaking Test (Rashid and Gonca)

- 01 **Interlocutor:** No::w, in this part of the test, ((gaze from script to candidates))  
 02 you’re going to talk together, ((gaze back to script)) (0.2)  
 03 Here are some pictures that show different  
 04 places to eat. (.)  
 05 ((Shows task on the screen))  
 06 Do you like these places to eat?  
 07 Say why or why not.  
 08 (0.1)  
 09 I’ll say that again=  
 10 **Rashid:** =[o:kay ]  
 11 **Gonca:** [(mhm)]=  
 12 **Interlocutor:** Do you like these places to eat? Say why or why not? (.)  
 13 ((shows Rashid and Gonca nod and gaze at booklet))  
 14 Alright? Talk together.



## APPENDIX J

### Reproduction of A2 Key Exam – Speaking Task Marks and Examiner Commentary for Interactive Communication (Rashid and Gonca)

	Rashid	Gonca
Grammatical and Vocabulary	2.5	3.5
Pronunciation	3	4
<b>Interactive Communication*</b>	<b>3*</b>	<b>4*</b>
Global Achievement	3	3

*Note.* \* Examiner mark for interactive speaking scale for candidate.

Candidate	Examiner Comments for <i>Interactive Communication</i> Scale Relevant to Part 2 – The Collaborative Task
Rashid	<p><u>Interactive Communication:</u> Rashid interacts with his partner and the examiner throughout the test. He does not need support.</p> <p><u>Part 2:</u></p> <ul style="list-style-type: none"> <li>• Rashid’s comments in this part of the test are not very clear.</li> <li>• He answers Gonca’s question but it is difficult to understand what he says.</li> <li>• He tries to agree with Gonca about a noisy place to eat, but he doesn’t have the grammar and vocabulary to be able to do this fully.</li> </ul>

	<ul style="list-style-type: none"><li>• In the last section of this part, Rashid answers the examiner’s questions about cooking on the beach and which place is best: <i>This is best, I think, because I can talk with my family there.</i></li></ul>
Gonca	<p><u>Interactive Communication:</u> Gonca interacts well, asking and answering all of the questions. She doesn’t have any difficulty and she requires no support.</p> <p><u>Part 2:</u></p> <ul style="list-style-type: none"><li>• Gonca talks about the different places to eat, saying what she likes about some of them. Then she asks her partner what he thinks about one of the pictures: e.g., <i>What do you think about this picture?</i></li><li>• She communicates well with her partner, asking and answering her partner about the different places to eat.</li><li>• Her answers to the examiner’s questions are not always grammatically correct, but she says a lot and she makes herself understood at all times.</li></ul>

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