Universidade Federal de Santa Catarina
Pós-Graduação em Inglês e Literatura Correspondente

The metalinguistic dimensions of the foreign language classroom: Discourse perspectives on focus-on-form episodes

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Tese submetida à Universidade Federal de Santa Catarina para a obtenção do grau de Doutora em Letras Opção Língua Inglesa e Lingüística Aplicada

Florianópolis
Agosto de 1999

Esta tese foi julgada adequada e aprovada em sua forma final pelo
Programa de Pós-Graduação em Inglês para obtenção do grau de

DOUTORA EM LETRAS
Opção Língua Ingles e Lingüística Aplicada

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Florianópolis, 1 de setembro de 1999.

To my teachers,
To my students,
To my parents, Rodolfo and Susana,
To my sister, Inés and my brother, Rodolfo,
To my friends.

Acknowledgements

I would like to thank my advisor, Barbara Oughton Baptista for her friendship, patience and dedicated supervision throughout the development of this dissertation;

I am also deeply indebted to the teacher who opened the door to allow me to share her classroom, and also to the students who kindly accepted being participants of this enterprise.

I would also like to thank:

Pedro Garcéz, Rafael M. Salaberry and Philippe Humblé for their contribution in the construction of this dissertation.

My colleagues at the Departamento de Língua e Literatura Estrangeiras, and especially to Marta E. Zanata, Viviane M. Heberle and Maria Lúcia Vasconcellos for their kind support.

My friends Mailce, Silvia, Cristina, Lucila, Carla, Clara, Felipe and Luciano, for having helped me in many ways in different and difficult moments of the development of this dissertation.

CAPES for having granted me the scholarship during the first two years of the Doctoral Program.

All those who directly or indirectly contributes to the development of this work.

ABSTRACT

The metalinguistic dimensions of the foreign language classroom:

Discourse perspectives on focus-on-form episodes.

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Supervisor

The main assumption underlying this dissertation, which comes from socio-cultural theory (rooted in the work of Vygostky, 1978, 1986, and his followers), is that cognitive development results from the relationship among people, and that this relationship is regulated or mediated by language.

Based on this assumption, the general objective of this dissertation was to develop a comprehensive discourse analysis methodology to investigate formal instruction or focus-on-form discourse in communicative-oriented classrooms, by observing the discourse between the teacher and the learners in a class of university foreign language learners at intermediate level. Second/foreign language formal instruction or focus-on-form instruction discourse can be defined as the kind of talk used in "any pedagogical effort to draw the learners' attention to language form either implicitly or explicitly" (Spada, 1997, p. 73).

It was necessary to meet three specific objectives in order to reach this general objective. The first – to develop a discourse analysis framework of foreign language classroom talk – was met through the creation of the metalinguistic episode in Chapter II, which allowed the segmentation of the data into workable units of analysis.

The second objective – to investigate the metalinguistic aspects of foreign language classroom discourse – was met through the development, in Chapter III, of a framework for the investigation of the dynamics of FL classroom discourse at micro-level, composed of four different discourse domains: dimensions, foci, types and modes. These domains are all considered to have framing roles because they provide guidelines for the participants to make sense of the situation or to contextualize their talk. Also to reach the same objective, a framework is developed in Chapter IV to investigate how the metalinguistic dimensions can be interactively built framing devices which determine the discourse behaviour of the participants in the foreign language classroom at macro-level, i.e., at the episode level and at the inter-episode level.

In order to reach the third objective – to see what the proposed method of discourse analysis could reveal regarding the possible interactive construction of metalinguistic foreign language knowledge – some implications are drawn in Chapter IV regarding the metalinguistic dimensions as language awareness areas. Finally, in Chapter V it is argued that FL classroom metalinguistic dimensions, and especially their flexibility, are essential ingredients for proleptic teaching, a form of instruction which is assumed to foster the collective construction of metalinguistic knowledge.

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RESUMO

As dimensões metalingüísticas da sala de aula de língua estrangeira:

Perspectivas discursivas nos episódios com foco-na-forma.

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O pressuposto que subjaz esta tese, originado da teoria socio-cultural (baseada nos trabalhos de Vygotsky, 1978, 1986, e seus seguidores), é que o desenvolvimento cognitivo resulta da relação entre pessoas e que essa relação é regulada ou mediada pela linguagem.

Baseado nesse pressuposto, o objetivo geral desta tese foi desenvolver uma metodologia de análise do discurso para investigar a fala da instrução formal ou do foco-na-forma em aulas de língua estrangeira com abordagem comunicativa, através da observação do discurso entre professor e alunos universitários de nível intemediário. O discurso da instrução formal ou do foco-na-forma pode ser definido como um tipo de fala usado em "qualquer esforço pedagógico implícito ou explícito para chamar a atenção para a forma lingüística" (Spada, 1997, p. 73).

Foi necessário atingir três objetivos específicos para alcançar o objetivo geral. O primeiro – desenvolver um arcabouço para análise do discurso de sala de aula de língua estrangeira – foi alcançado através da criação do episódio metalingüístico no Capítulo II, que permitiu a segmentação dos dados em unidades de trabalho operacionais.

O segundo objetivo – investigar os aspectos metalingüísticos do discurso de sala de aula de língua estrangeira – foi alcançado através do desenvolvimento, no Capítulo III, de um modelo de investigação da dinâmica do discurso a nível micro composto por quatro domínios diferentes: dimensões, focos, tipos e modos. Considera-se que estes domínios realizam papéis de enquadre (framing roles) porque eles fornecem diretrizes para que os participantes façam sentido da situação ou contextualizem suas falas. Além disso, para atingir ainda o segundo objetivo, é desenvolvido no Capítulo IV um modelo que visa investigar como as dimensões metalingüísticas podem ser mecanismos de enquadre interativamente construídos, que determinam o comportamento discursivo dos participantes na sala de aula de língua estrangeira a nível macro, isto é, a nível do episódio e entre os episódios.

Para alcançar o terceiro objetivo – ver o que a metodologia de análise do discurso proposta poderia revelar a respeito da possível construção interativa do conhecimento metalingüístico de língua estrangeira – algumas implicações referentes às dimensões metalingüísticas como áreas de conscientização lingüística são discutidas no Capítulo IV. Finalmente, no Capítulo V argumenta-se que as dimensões metalingüísticas da sala de aula de língua estrangeira, e especialmente sua flexibilidade, são elementos essenciais do ensino proléptico, uma forma de instrução que acredita-se propiciar a construção coletiva do conhecimento metalingüístico.

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INTRODUCTION

Research and theory construction along neo-Vygotskian lines has presented cognition in a new light: as socially situated (a kind of production that makes purposive use of tools, including those others have made) and as transpersonal (a distributed phenomenon, not simply something residing within a single head). This makes for a profound change in how we think about thinking, about learning, and about teaching - participation by teachers and pupils in non-verbal interaction and in oral and written conversation – the interaction among people that fosters learning. (Erickson, 1996, p. 29)

. S/FL classroom formal discourse, meaning, importance and lack of research in this area

Second/Foreign language (S/FL) classroom discourse has been criticised for its lack of naturalness or authenticity due to the fact that its characteristics are quite different from natural conversation (See for example, Nunan, 1987; Long, 1985; Allwright, 1984). Few authors have approached S/FL classroom discourse on its own, as something different from natural

conversation, or have tried to discover its particular characteristics. In fact, in the great majority of FL classroom studies, the starting point has been what researchers think FL classroom pedagogic discourse *should be*, based on S/F language acquisition theory, rather than what *it is*.

Although there has been a recent revival of interest in the instruction in L2 learning/acquisition, in general, most of those who give importance to instruction, as for example, Lightbown (1991) and O'Malley et al. (1985, 1987), have not documented comprehensively what it is that teachers do when instructing their learners. In these and other studies in this tradition, instruction is simply equated with class attendance and not analysed any further (Mitchell, 1994). This last author suggests that:

> . . . we badly need some richly descriptive ethnographic studies, which will document instances of classroom talk about grammar, both teacher- and student-initiated, and hopefully back this up with participants' accounts of why they asked for/provided particular kinds of grammatical explanation, and what the perceived value of the observed incidents was for them (ibid., p. 220).

Chaudron (1988) has also underscored that the way teachers achieve a focus on language as object, and the ways learners may make use of this focus within classroom activities is a topic which has barely been investigated.

I have embarked here on the task of looking at the pedagogically-oriented focus-on-form section of a communicative oriented FL lesson[1], generally called by the teachers and learners of

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[1] A communicative FL classroom is one taught using the *communicative appr*oach, based on humanistic pedagogy, which has dominated the second/foreign language teaching field since the seventies. The eclecticism of this approach, and the diversity of ways in which different methodologists have interpreted what it means to be communicative is enormous, although there is a general agreement that foreign language learners should be encouraged to learn the foreign language by communicating (Widdowson, 1978).

the institution studied the *grammar section*, with the aim of describing how a teacher and a group of learners construct shared meanings, and how the social participation patterns, commonly called the social interaction, can be related to the realisation of the learning goals of the classroom. It is important to point out that several of the initial questions and ideas which are developed in this dissertation originated as a result of 15 years' experience of teaching English as a foreign language.

. General and specific objectives of the dissertation

Based on the considerations presented above, the general objective of this dissertation was to develop a comprehensive discourse analysis methodology to investigate formal *instruction* or *focus-on-form discourse*[2] in communicative oriented classrooms by observing a class of university foreign language learners at intermediate level. S/FL *formal instruction* or *focus-on-form instruction discourse* can be defined as the kind of talk used in "any pedagogical effort to draw the learners' attention to language form either implicitly or explicitly" (Spada, 1997, p. 73).

In order to achieve the general objective, the research had three specific objectives. The first one was to develop a discourse analysis framework of foreign language classroom discourse which would allow the segmenting of data into workable units of analysis. The second one was to develop a way of describing the pragmatics of foreign language classroom discourse which would lead to an understanding of the metalinguistic aspects of the communicative foreign language classroom. The third one was to discover in what ways the study of foreign language classroom

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[2] The terms *formal instruction discourse* and *focus-on-form discourse* are used interchangeably throughout this dissertation.

discourse can shed light on foreign language development, and more specifically, what insights might be obtained through discourse analysis in relation to metalinguistic development and to the ways in which metalinguistic knowledge is interactively constructed.

. Methodological and theoretical research considerations

. *Ethnographic studies of the second/foreign language classroom*

In order to achieve the main objective of this dissertation, an *ethnographic* or *qualitative case study* of a group learners of English of a Brazilian University was carried out, which allowed empirical data to be collected and provided elements for the interpretative analysis. An *ethnographic or qualitative study of the second/foreign classroom* is defined by Watson-Gegeo (1988) as a study focused on the communication/socialisation process which takes place in this setting, and seeks to understand in what way the participants communicate, and what are the rules that structure the participation/communication patterns. The qualitative focus on language learning is thus "one of language socialisation rather than one of language acquisition" (ibid., p. 582),

and therefore the ethnographic researcher's focus of attention is not only on

> the teaching and learning or acquiring of language skills, but also on the context of that learning and on what else (values, attitudes, frameworks for interpretation) is learned and taught at the same time as language structure. (ibid.)

An ethnographic study is from the beginning supported by social theory, such as sociolinguistics (e.g., Gumperz, 1982), although the initial theoretical framework chosen by the researcher to support her investigation is never a complete determinant of the study, but a guide that will help the ethnographer to make significant decisions as the study develops (Davis, 1995; Zaharlic & Green, 1991). Essential for an ethnographic study is investigation from the *emic* point of view of the participants, i.e., teachers' and learners' perspectives and interpretations of behaviour, events and situations (Erickson, 1985). According to Mehan (1979), there should be "a convergence between researcher's and participants perspectives. This requirement means that the structures and actions must be described in such a way as to reflect exactly the way that these structures and actions are perceived by the participants" (p. 20).

The ethnographic line of research on second language classrooms has been, in general, especially concerned with multicultural problems (Watson-Gegeo, 1988). In many cases of ethnography-oriented studies in second language classrooms, the control of the teacher has been negatively connected with instruction that focuses on the formal features of the target language (e.g., Nunan, 1987). On the other hand, other authors, such as Van Lier (1988), have a less radical stance regarding the value of foreign language instructional classroom talk.

It is important to mention here that the development of second/foreign language classroom ethnographic research can be theoretically and methodologically supported by other areas of applied linguistics such as such as discourse analysis (e.g., Barnes, 1992; Sinclair & Coulthard, 1974; Sinclair & Brazil, 1982; Stubbs, 1976), ethnomethodology (e.g., Mehan, 1979); conversational analysis (e.g., van Lier, 1988), ethnography of speaking (e.g., Gumperz, 1982,

1986; Saville-Troike, 1982), educational linguistics (e.g., van Lier, 1996) and also with the development of other areas of human sciences, such as educational ethnography (e.g., Erickson, 1982, 1984), and cognitive psychology (e.g., Palincsar, 1986). Due to this amalgam of influences, there is in the literature of qualitative or ethnographic research considerable discussion on appropriate tools for investigating classrooms, i.e., its methodological aspects, which reflect different epistemological positions. It is beyond the scope of this dissertation to review the wide literature on educational qualitative research approaches methods, and techniques and their merits and demerits. (For further information on qualitative and/or ethnographic studies of Second/Foreign language classrooms, see Davis, 1995; D. Johnson, 1992; Lazaraton, 1995; Nunan, 1992a; Watson-Gegeo, 1988).

According to Coll (1994), the methodology chosen to investigate a specific educational object of study is determined by the nature of the object itself and of the type of data to be analysed. Since the main object of study of this dissertation is the teaching-learning discourse of focus-on-form phenomena, and the data were drawn from the discourse among a teacher and a group of learners in a communicative classroom, the initial tool chosen for analysis and interpretation is *discourse analysis*[3] (Erickson, 1982,1984; Green & Wallat, 1981; Mehan, 1979; Sinclair and Coulthard, 1974; Stubbs, 1976; Tannen, 1993; van Lier, 1988). Within the realm of discourse analysis, this research is centred on micro-analysis (or micro-ethnography[4]) of recurring teaching-learning events, and the data are analysed following a similar technique to the

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[3] I have chosen the comprehensive term "discourse analysis" to encompass different terms used such as "constitutive ethnography" (Mehan, 1979) and "micro-ethnography" (Erickson & Shultz, 1981) to avoid entering into the terminological debate of schools.

[4] Garcez (1998) suggests that micro-ethnography "aims at descriptions of how interaction is socially and culturally organized in particular situational settings" (p. 187).

one proposed by Erickson & Shultz (1981). This tool for analysis has as its purpose to explicate how participants of discursive events share and construct meanings, through the unpacking of prototypical examples that demonstrate the participants' orientations to the talk that they construct in real time (Markee, 1994). Such examples provide evidence for the asserted existence of particular discourse mechanisms identified by the analyst; i.e., a case is convincing to the extent that it is directly motivated by the discourse data presented for analysis (ibid.). Furthermore, some other data coming from other techniques, such as interviews and participant observation notes, have also been included for triangulation. (A more complete account of methodological options is provided in section 2.2.).

. Initial theoretical framework: Neo-Vygotskian theory

The theoretical framework which is the starting point of this ethnographic study is Neo-Vygotskyan or Socio-Cultural Theory. This theory has been chosen because it provides a comprehensive perspective for the investigation of formal instruction in the communicative foreign language classroom. This comprehensiveness comes from the fact that Neo-Vygotskian Theory highlights three inter-related factors in the foreign language classroom: (1) *metalinguistic knowledge* (2) *consciousness,* and (3) *social interaction.*

In the first place, Vygotsky (1986) supports the position that older children or adults learn a second language in a different way from the first language, especially when the learners are literate in their first language, thus, suggesting that there is a *conscious realisation and intention* to learn a foreign language within a schooling situation. Vygotsky also adds that, in order to undertake the *conscious learning of a foreign language,* a learner has to begin by "studying the alphabet, with reading and writing, with conscious and deliberate construction of phrases, with word definitions, with the study of grammar" (quoted in John-Steiner, 1985, pp. 2-3). Central to the learning of a foreign language is, thus, the development of these *metalinguistic abilities or knowledge*.

Vygotsky (1986) implies that foreign language learning has a *metalinguistic nature* as it is "a process which is *conscious and deliberate from the start* [italics added]" (p. 195), and which "*presupposes some awareness of phonetic, grammatical, and syntactic forms* [italics added]" (ibid.). Furthermore, in addition to highlighting the difficulty that learners face to develop pronunciation and fluency in the early stages, Vygotskty (ibid.) suggests that *metalinguistic knowledge* develops before fluency: "easy, spontaneous speech with a sure command of grammatical structures comes to him [the learner] only as the crowning achievement of long arduous study" (ibid.).

Vygotsky (1986) underscores the intrinsic relationship between the development of verbal thought, literacy and *foreign language learning*. He suggests that the learning of a foreign language is analogous, (but not identical) to the development of verbal thought and literacy and that these "analogous systems develop in reverse directions at the higher and at the lower levels, each system influencing the other and benefiting from the strong points of the other" (ibid.).

According to Vygotsky, thus, success in learning a foreign language is dependent upon the metalinguistic knowledge that the learner already has, and at the same time, learning a foreign language further develops the general metalinguistic knowledge of the learner.

Second, according to Vygotsky (1978), *consciousness* plays an essential role in learning in general, not only foreign language learning. The importance of conscious awareness lies in the fact that this is what enables the learner to have control over what is being learnt or to have self-regulation (Vygotsky, 1978, p. 166). *Self-regulation* means that one has conscious control of cognitive processing, which is often associated with *metacognition* (Flavell, 1976). In this respect thus, consciousness can be seen as comprised of *self-regulatory mechanisms* that humans make use of when solving problems. Seen from this point of view, consciousness is closer to "what in modern jargon is called metacognition, which refers to one's knowledge concerning one's own cognitive processes and products or anything related to them" (Flavell, 1976, p. 232), and "incorporates such functions as planning, voluntary attention, logical memory, problem-solving and evaluation" (Lantolf & Appel, 1994, p. 3). In fact, the search for discursive cues or *discourse strategies* (Adair-Hauck & Donato, 1994) that signal the passing from other-regulation to self-regulation has been one of the most important concerns of many neo-Vygostkian scholars, such as Frawley and Lantolf (1985).

According to Vygotsky (1978, 1986) consciousness is developed in and through talk and other semiotic tools in social interaction. Therefore, Vygotsky's third factor, *social interaction*, plays an essential role in learning, as cognitive skills are interactionally constructed. In a schooling situation then, the dialogue between the teacher and the learners becomes a zone for the potential building of knowledge. According to Vygotsky (1978), this social origin of cognition can be

understood as an *internalisation process*, through which higher mental functions such as voluntary attention, logical memory and conceptual knowledge originate inter-psychologically, that is, as actual relations among people, and then, become intra-psychological. It is during this process that the teacher acts as a facilitator. The zone of proximal development (ZPD) is the term used by Vygotsky to designate situations during which the student can be provided the appropriate support for optimal learning, or the zone in which the learner can use instruction and imitation to enhance his/her current stage of development (Vygotsky, 1978, p. 104). Vygotsky's ideas, therefore, provide a theoretical basis for the observation, analysis and interpretation of foreign language classroom formal discourse, underscoring *that metalinguistic knowledge is interactively constructed.*

This study investigates the complex relationships between discourse and educational activity, i.e., the discourse of teaching and learning, in literate adult foreign language classrooms. Today, there is a growing recognition, in different fields such as educational ethnography, educational linguistics, cognitive psychology and studies of foreign language teaching/learning processes, of the importance of discourse as an essential mediational semiotic tool in the construction of classroom shared meanings (Coll & Onrubia, 1998; Dixon-Krauss, 1995; Wells, 1993). This recognition has brought about the need to study specific pedagogic settings to understand the role that discourse plays in the construction of shared meanings specific to situated types of teaching-learning processes (Mayer, 1996). This dissertation approaches the study of discourse of the communicative foreign language classroom as a process that possesses its own social characteristics that need to be understood, and not as an application of an analytical approach where educational phenomena constitute just data to be investigated. The need to

identify and understand some of the processes and mechanisms involved in the exercise of educational influence in the foreign language classroom is based on the assumption that certain types of talk enable the most competent educational agents of the interaction to help and guide the least competent ones in the construction of richer and culturally valid systems of meanings about sections of reality (Coll & Onrubia, 1998; Vygotsky, 1986).

. Summary of the contents of the chapters

- Chapter I: Re-appraising Formal Instruction Discourse in the Second/Foreign Language Classroom

Chapter I has two main purposes. One of the them is, by reviewing both second/foreign language (S/FL) classroom discourse studies and classroom discourse studies in general, to offer a view of why S/FL formal instruction discourse has been either neglected or not properly dealt with from a discourse perspective, i.e. as process. The second purpose is to offer a rationale on which a framework for formal instruction can be developed, taking into account the complex metalinguistic nature of the S/FL classroom discourse.

- Chapter II. Towards an Integrative Framework of FL Formal Instruction Discourse: Paths to Metalinguistic Episodes

Chapter II shows the development of the ethnography-oriented case study I carried out during two and a half months, aimed at capturing the metalinguistic nature of the foreign language classroom. First, after describing the context and the main tools of research, I describe the first stage of the research analysis, which was guided by the need to find an adequate unit for analysis, and explain why this first attempt proved to be unsuccessful. Second, I describe the next stage, where I was able to find a unit for analysis, and finally I offer a classification and exemplification of these units from my own corpus.

- Chapter III: The Complexity of the Foreign Language Classroom: Metalinguistic Dimensions at the Move Level

In Chapter III, the discursive complexity of foreign language classroom discourse is accounted for by its inherent metalinguistic discourse mechanisms. By means of micro-analysis, the workings of the discourse domains are unveiled and emphasis is given to the role that signalling plays in defining them.

- Chapter IV: Metalinguistic Dimensions as Episode Framing Devices

The objective of Chapter IV is to show that FL classroom formal instruction discourse is a special type of discourse, which, at macro level, can governed by its metalinguistic discourse mechanisms. This chapter provides an analysis and comparison of three prototypical episodes belonging to one of the categories of the framework developed in Chapter II.

- Chapter V. A (Neo)-Vygotskian Approach to Metalinguistic Dimensions in Focus-on-Form Episodes

The main objective of this chapter is to match the findings of the previous chapters concerning the *metalinguistic discourse mechanisms* with findings from some other (Neo)-Vygostkian studies of teachers' explanation in order to investigate the role that these mechanisms play within *proleptic instruction*, a form of instruction supported by the Vygotskian theory of cognitive development.

- Final Remarks: Summary, Limitations and Suggestions for Further Research

The conclusion presents a summary of the findings, its implications for teacher development, the limitations of the study and suggestions fur further research.

CHAPTER I

Re-appraising Formal Instruction Discourse in the Second/Foreign

Language Classroom

> . . . the normal way of learning a foreign language (FL) is to participate – willingly or not – in a *special type of communication* [italics added] that takes place in foreign language classrooms, . . . (Faerch, 1985, p. 184)

1.1. Introduction

The main objective of this chapter is to re-appraise formal instruction discourse in the foreign language classroom by discussing possible reasons why this type of discourse has been largely neglected and, in particular, why it has not been investigated from a discourse analysis perspective, i.e., as process. Second/Foreign language (S/FL) formal instruction discourse is

defined as talk that focuses on some specific aspect of the target language and tries to make learners aware of it.

First, it is important to review and attempt to understand the criticisms that S/FL formal instruction has received from two perspectives: the *psycholinguistic* perspective and the *discourse analysis* perspective. The review of the criticism from the *psycholinguistic* perspective will show how advances in second language acquisition research during the 70s and 80s brought about a neglect of grammar-oriented formal instruction, embedded in two main issues: the *learnability* issue and the *comprehensible input* issue. These, in turn, gave origin to a number of process-oriented studies, which disregarded formal instruction discourse in S/FL classroom by placing the focus on *classroom interaction*, i.e., the linguistic and paralinguistic elements of patterned social activity. At the same time, paradoxically, during the 80s, several product-oriented studies provided evidence of the importance of formal instruction for second language learning.

The review of the criticism from the *discourse analysis* perspective will show, first, the reasons why classroom discourse in general and S/FL formal instruction discourse in particular have been considered inadequate for learning. Then some arguments are given that show that this claim of inadequacy lacks real foundations.

Second, after having reviewed the criticism of and the evidence for studying S/FL formal instruction, a discussion on the complex metalinguistic nature of the S/FL classroom discourse is offered, which constitutes a rationale for the development of a framework of formal instruction as process.

1.2. The psycholinguistic perspective

1.2.1. Reasons for S/FL formal instruction discourse being a disregarded area of research: The learnability issue and the comprehensible input issue

Due to advances in second language acquisition (SLA) research, traditional grammar-based S/FL formal instruction has been severely criticised. This criticism of grammar-based teaching/learning of a second/foreign language has as its basis two issues, as previously mentioned, the *learnability* issue and the *comprehensible input* issue.

First, the fact that learners do not acquire everything which they are formally taught is generally referred to as the *learnability* (Pienemann, 1984) issue. This stance comes from several SLA studies which have shown that learners do not acquire grammatical features in the order in which they are taught; i.e., the learners have a "built-in-syllabus" (Corder, 1967). In his classic article on learners' errors, Corder (ibid.) establishes the distinction between *input*, i.e. what is available for going in, and *intake*, i.e., what goes in, and he emphasises the fact that not all input becomes intake. Therefore, as second language acquisition is developmental, learners seem to acquire grammatical features only when they are ready to do so (Pienemann, 1984).

Second, the *comprehensible input* issue comes from Krashen's (1985) Input Hypothesis, which states that input becomes intake by the mere fact that it is "comprehensible"; i.e., that understanding leads to acquisition, thus ruling out the possibility of any "instructed input"

being of use for acquisition, and establishing that the most it can contribute will be to build rules useless for performance.

From these two issues, four hypotheses for second/foreign language pedagogy emerged: (1) a grammatical syllabus is useless; (2) explanations or presentations of grammatical facts are a waste of time; (3) the practice of certain grammatical features is of no use; (4) comprehensible input, made available through meaningful *interaction*, should be the main ingredient of FL acquisition (Krashen, 1985). This last hypothesis, of psycholinguistic nature, was the origin of a bulk of studies of S/FL classroom discourse.

1.2.2. Interaction and classroom process research

The vast number of studies conducted in S/FL classrooms during the seventies and the eighties (see, among others, Ellis, 1984; Pica & Doughty, 1987; Gass & Varonis, 1985), are called by Ellis (1990) *classroom process research*. Ellis (ibid.) suggests that this type of research "is concerned with the careful description of the interpersonal events which take place in the classroom as a means of understanding about how instruction and learning take place" (p. 64). Nevertheless, most of these studies, based on the Comprehensible Input Hypothesis (Krashen, 1985), aim at discovering the facilitative aspects of SLA in the classroom by focusing on *only* its interaction structure, and disregard any discursive pedagogical aspects, i.e., the pedagogic goals of the discourse and the discursive means through which these goals are achieved. Thus, the main foci are some classroom *interaction elements*, such as characteristics of teacher talk, control

over turns and topics, and number of instances of *negotiation of meaning* mechanisms (see below).

Based on Chaudron (1988), it can be said that these studies focus on three main areas, which include different topics of language use investigated.

I. *Teacher Behaviour*

These studies (e.g., Chaudron, 1982; Faerch, 1985, 1986; Pica & Long, 1986; Yee & Wagner, 1984) include the following topics: teacher talk[1], functional distribution of turns and elaborated descriptions of teacher discourse.

II. *Learner Behaviour*

These studies (e.g., Day, 1982; Gass & Varonis, 1985; Johnson, 1985; Politzer, 1970) include the following topics: language production, input generation, and interaction between learners.

III. *Teacher-learner Interaction*

These studies (e.g., Brock, 1986; Chaudron, 1977, 1983; Long & Sato, 1983; White & Lightbown, 1984) include a great variety of topics, such as selectivity of teachers' speech to L2 learners in mixed native speaker and non-native speaker classes, the variability of teacher's choice of language in addressing learners (percentage of use of the first (L1) and the second language (L2), functional allocation of language choice, questioning behaviour[2], and error corrections.

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[1] Teacher talk includes the following input features: amount of talk, rate of speech, vocabulary, syntactic complexity and correctness (for a summary of these studies see Ellis, 1990, pp. 74-76).

[2] Studies on teacher questions in FL classrooms have mainly focused on the effect of these questions on the learners' production and the types of learner responses (Tsui, 1995, p. 14). A common distinction among questions is that between display and referential questions (Long & Sato, 1983). Display questions are knowledge-checking questions, and referential are questions to which the teacher does not have the answer.

Among these classroom process research studies, the so-called negotiation of meaning studies, for example, have looked at teacher-learners interaction and learner-learner interaction, paying little attention to educational or pedagogical issues. Negotiation of meaning *tactics* and *strategies* are interactive modifications that may promote comprehension among speakers. According to Long (1985), comprehensible input (Krashen, 1985) is most effective when it contains these modified interactive features. Long (1983) offers a classification of these negotiation of meaning tactics and techniques, among which the most important are *comprehension checks*, *confirmation checks* and *clarification requests,* which "have the specific function of maintaining interaction by ensuring that the interlocutors share the same assumptions and identification of referents" (Chaudron, 1988, p. 130). These studies make use of a research methodology which gathers empirical classroom data and attempts "to demonstrate indirectly that the modification of conversational interaction causes second language development" (Markee, 1995, p. 64). This reflects the underlying view of the eighties: that for learners in a classroom to acquire/learn a target language, the discourse constructed in the classroom should resemble as much as possible natural conversation, or at least native/non-native conversation in real communication situations[3]. For example, van Lier (1988) suggests that "the classroom, by its very nature, may not provide the contextual and interactional ingredients that make language use a skilful and relevant enterprise in natural settings" (p. 99), and that this problem can be addressed "by sustained and detached description of what goes on in actual classrooms and *comparing this with the actual demands of language use in different situations* [italics added]" (ibid.).

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[3] This way of looking at F/S classrooms is also in keeping with the philosophy behind Communicative Language Teaching (CLT), which has been the predominant method of language teaching for the last twenty

Therefore, in most classroom process research studies there is no need to refer to the instructional practices of the classroom language, which for some authors, such as Krashen and Terrel (1984)[4], could even be harmful to the second language acquisitional process. The interactive features of the classroom, thus, are considered fundamental pieces to the acquisition/learning of the foreign language, which is deemed to be an *external* process; that is, no cognitive or intellectual processes are taken into account.

Breen (1985) comments on the studies which have looked at classroom discourse through this *external* prism:

> Here the researcher explores the classroom as a text which reveals such phenomena as variable participation by learners, various error treatments by teachers, and specific features of classroom talk such as teacher evaluation, teacher-learner negotiation, and prevalent instructional speech acts including display questions, formulation or explanation and message adjustment (p. 140).

Consequently, by concentrating on only one discourse feature such as variable learner participation, each of these studies, (notwithstanding their value as descriptions of interaction), has atomised second language classroom discourse, losing sight of the interconnection between the different elements that compose it. According to Ellis (1990), the great number of hypotheses[5]

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years and treats the classroom as a place where students learn to communicate through communication (Widdowson, 1979).

[4] These two authors even suggest that "tradition in European and American education is not representative of the normal way mankind has dealt with communication with speakers of other languages, . . . and it is an aberration which may have had its roots in the period between the Renaissance and the early nineteenth century" (p. 7).

[5] These studies can be classified according to the main underlying hypotheses (Ellis, 1990), usually one of the following:

1. *Frequency Hypothesis:* states that the frequency of certain structures in input is the main determinant of language acquisition (Larsen-Freeman, 1976; Hatch & Wagner- Gough,1976).

underlying these studies constitutes evidence of the importance that this kind of research has attached to investigating *interaction* as the matrix of L2 acquisition. Ellis (1990) defines interaction as "the process by which samples of the target language become available to the learner for interlanguage construction through classroom talk" (p. 93). At the same time, Ellis (ibid.) also suggests that this great number of hypotheses[6] also "testifies to the lack of agreement regarding how classroom interaction contributes to the acquisition of new linguistic knowledge" (p. 95). Finally, Ellis concludes that the different theories "have outstripped empirical research" (ibid. p.125) as "there has been little research which has attempted to establish a direct relationship between interaction and L2 acquisition" (ibid.), and he also adds that "indeed there are major difficulties in designing such research" (ibid.).

Owing to the nature and purpose of the different types of research, these studies have yielded piecemeal pictures of what goes on in the classroom (Breen, 1985; Ellis, 1990) while teachers and learners are teaching and learning a foreign language, and in many cases there has been a comparison between classroom data and non-classroom data (used as a parameter for "real data"). It is also essential to point out here that most of these studies are Second Language classroom studies and not Foreign Language classroom studies, and that almost no differentiation

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2. *Input Hypothesis*: states that the learner's second language linguistic system advances by comprehending input that is a bit ahead of her current knowledge (Krashen, 1985).

3. *Interaction Hypothesis*: states that the main source of learners' second language development comes from the interactional conversational adjustments that appear due to communication problems (Long, 1983).

4. *Output Hypothesis*: states that learners should produce utterances in order to acquire native speaker levels of grammatical proficiency (Swain, 1985).

5. *Discourse Hypothesis*: states that there is a direct relationship between the nature of acquired linguistic competence and the nature of the discourse in which the learner participates (Ellis, 1987).

6. *Collaborative Discourse Hypothesis:* states that learners make use of chunks from utterances previously produced by their interlocutors to produce new grammatical structures (Hatch, 1978).

7. *Topicalization Hypothesis*: states that input has a good chance to be turned into intake when the learner, rather than the teacher, initiates and controls the topic (Ellis, 1986).

has been made between the two instructional settings in the literature. One basic characteristic that would justify seeing them as distinct settings for language learning is that for most foreign language learners the foreign language classroom is the only place where they have contact with the target language (Chaudron, 1988).

1.2.3. Second/ Foreign language formal instruction related discourse studies

Among the many studies of S/F language classroom process research, some of them have investigated formal instruction-related aspects. These studies can be grouped into the areas of *explaining*, *correcting*, and *co-constructing*. Some of these studies are reviewed below because, in spite of their yielding fragmentary views of formal instruction discourse, the insights gained from them are deemed to be important for the creation of a framework to analyse formal instruction discourse in the S/FL classroom as process.

1.2.3.1. Explaining

Teacher explanation has been by far the aspect related to formal instruction discourse most studied within the S/FL classroom. In general, studies of teacher explanation in the foreign language classroom have been subject to the same evaluation as explanation in L1 classrooms: that teachers talk too much (Barnes, 1992; Chaudron, 1988) and that their talk is different in many important ways from talk in the real world. This criticism is grounded on two beliefs. One is

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[6] Larsen-Freeman & Long (1991, p. 227) suggest that "at least forty theories" have been proposed.

the belief that this talk is restricted to a narrow range of language functions, leaving learners unaware of the diverse ways in which language is used (Ellis, 1988; Nunan, 1987). The other is the belief that this talk does not offer opportunities for learners to negotiate comprehensible input, thus being psycholinguistically inappropriate (Pica & Doughty, 1985), as discussed in Section 1.2.1.1.

Descriptive studies of S/FL classroom discourse have suggested the existence of two basic types of explanations, *semantic explanation* and *grammatical explanation* (Cicurel, 1985; Tsui, 1995; Yee & Wagner, 1984). S*emantic explanation* refers to the explanation of words or expressions. According to Cicurel (1985), there are two kinds, *nomination* and *explanation* (subdivided into *paraphrase, definition* and *situation*). The following is an example of explanation by definition and situation:

Example 1.1

T: ...Er... you all know this word teaching, to teach. All right? Teaching. Experience, that is what? (looks around the class). How much you know about something and what er how long you have done something - er - for example you have done a certain thing for a long time. You know a lot about it, so you are experienced. You know the word experienced, right? ...
 (Tsui, 1995, p. 16)

A study of semantic explanation by Chaudron (1982) focuses on vocabulary elaboration and classifies the ways teachers elaborate on vocabulary as implicit and explicit explanation. The study describes the special ways used by teachers to define, qualify, question, repeat, paraphrase,

exemplify, or expand upon vocabulary, and simplify it by adapting it to the learners' level[7].

According to Chaudron (ibid.), teachers utilise different types of resources to elaborate on

vocabulary: linguistic, paralinguistic and non-linguistic. Among the linguistic resources, Chaudron

(ibid.) mentions phonological ones, such as the use of stress and intonation, and semantic

association, such as the use of synonyms, antonyms and super/subordinates. Among the para-

linguistic resources, he includes gestures and noises, and among the non-linguistic ones pictures

and objects.

G*rammatical explanations* are related to the morphological and syntactic aspects of the

target language. These explanations are usually transmitted through a special, simplified discourse,

composed of conventions such as gestures, key words, or model sentences (Cicurel, 1984).

One example of a study of grammatical explanations is Faerch (1986), focused on

teacher-formulated rules. Faerch distinguishes 2 different types of pedagogic rules: rules

contained in school grammars and in teaching materials and teachers' formulations of rules. He

suggests that each type reflects one or more linguistic theories, that they are simplified, and that

they may be tentative. His study focuses on "the simplified aspect of teacher formulated rules",

which he labels *rules of thumb*, and on the "related issue of mnemonics" (p.130). He defines

these rules as potentially having three main characteristics: they are simplified, they are practical

(derived from experience) and they may have a mnemonic component; i.e., they assist memory.

The following are examples from Faerch (1986): (1) "Use the *s*-genitive about persons, *of* about

things" (p. 130), which is a simplified rule; and (2) "He beat his wife, *which* was bad, but *what*

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[7] Mitchell (1988) offers a similar classification of what she calls *teacher communication strategies*: repetition, substitution, explanation, contrast, exemplification, clue giving, language switching and interpretation.

was worse, he kicked her as well" (p. 131), which illustrates the use of the relative pronouns *which* and *what* for anaphoric and cataphoric reference.

According to Faerch (ibid.), when teachers formulate rules (his study is based on the observation of classes where the main pedagogic activity is the translation of sentences from L1 to L2), they generally follow four stages:

1. Problem formulation: When a problem appears during the correction of an exercise, for example, and a learner provides a wrong answer, the teacher focuses on the problem by repeating the wrong answer.

2. Induction: The teacher tries to elicit the rule from the students.

3. Rule-formulation.

4. Exemplification: "The obvious function of the exemplification is to make sure that the pupils have understood the implications of the rule (establishing a link between a metalinguistic description and the language itself), but exemplification probably also serves the purpose of providing learners with an implicit representation of the rule. Exemplification thus provides an essential link between explicit and implicit knowledge." (p. 132)

In Example 1.2, the discourse pattern of rule formulation is very similar to the one proposed by Faerch:

Example 1.2

The teacher is going over the grammatical mistakes that students made in their writing assignments.

T: You can write programmes, play a game, doing calculations, drawing a picture, etc.
 I like the idea very much, you've got some concrete examples,
 but it's not quite balanced so far as grammar goes.   PROBLEM FORMULATION
 OK, what is the modal in that sentence?   INDUCTION BEGINS
Ss: Can.
T: Can. OK, and we see here the modal. (points to the previous sentence on the
 board) now what's the infinitive after should? (pause) What's the infinitive

after should in this sentence?

Ss: Learn.

T: Learn, this is the infinitive. Should learn.

If you've got one modal in a sentence, all the verbs which follow must be infinitives.   RULE STATING

So pick up your pencils and correct this sentence**. First of all, let's find the**

 verbs.   INDUCTION CONTINUES

Which are the verbs?

Ss: **Write, play, doing, drawing**.   EXAMPLES

T: Write, play, doing, drawing. OK. (students correct the errors)

 OK, what did you change? (pause) **What have you changed there?**   INDUCTION CONTINUES

 (pause) So I change play?

Ss: No

T: No. Do I change doing?

Ss: Yes.

T: Cross out?

Ss: ing.

T: What about drawing?

Ss: ing.

T: Yes, the same thing. OK, that's good. You can see now how it works.

 You can have different verbs following just one modal,   RULE RE-STATING

but they must all be finites.

Now there's something else that needs fixing up. ...

(Tsui, 1995, pp. 33-34)

Yee and Wagner (1984) provide a more detailed description of the discursive segments of

vocabulary and grammar explanation. Their descriptive framework is illustrated in the following

example taken from Chaudron (1988, p. 87):

Example 1.3

Focus + metastatement   This expression "getting hitched" is a kind of

                                         popular ...slang expression.

Explanation + explicit   It means "to get married"... ok?

definition/rule	Hitched means "to put together" ...ok?
Restatement + partial	So getting hitched means to get married.
repetition	

The comprehension checks *ok?* provided an opportunity for learners to engage in the interaction, which learners did not use in this example. Moreover, Yee and Wagner also differentiate *planned* from *unplanned* explanations, and find that the planned explanations are likely to occur together with certain features such as: framing and focusing, examples and restatements (Chaudron, 1988, p. 87).

1.2.3.2. Correcting[8]

Teachers' corrections of errors and mistakes[9] have traditionally been an essential ingredient in formal instruction L2 classrooms. Although still a controversial issue, correction has been considered beneficial for language learning, as it can help learners to test their own L2 hypotheses (Allwright & Bailey, 1991) by helping them to notice the gap (Schmidt & Frota, 1986) or it can contribute to consciousness-raising (Edmondson, 1986) and thus prevent

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[8] The study of students' errors from the point of view of contrastive analysis and error analysis, a paradigm seldom pursued nowadays, played a fundamental role in the development of the area of research called Second Language Acquisition, as these studies gave origin to the concept of interlanguage (Selinker, 1972) and to the recognition that students may not in many cases learn and use what they are taught due to developmental constraints (Pienemann, 1984).

[9] Corder (1967) distinguishes *errors* from *mistakes*. For him, *errors* refer to regular patterns in the learner's speech that differ from the L2 grammatical model, and *mistakes* refer to circumstantial *performance* troubles, such as memory lapses and slips of tongue. While L2 learners may often correct their own *mistakes*, it is difficult for them to recognize their *errors*, because these are part of their current interlanguage (Selinker, 1972) rules.

fossilisation (Selinker, 1972). Other applied linguists, though, such as Krashen (1982) and van Lier (1988), emphasise the limitations of error corrections.

Since the early seventies, several classroom process-research studies devoted to analysing teachers' corrections have been carried out (e.g., Allwright, 1975; Chaudron, 1977; Long, 1977). These studies have usually been called *error treatment* studies instead of *teacher correction studies*, as it has been considered that the word *correction* would imply a change in the learners' linguistic behaviour that may not always occur (Allwright and Bailey, 1991). Most of these studies express similar views on teachers' error treatment and agree on the facts that teachers do not treat all the errors that do occur, and that they show inconsistency and lack of clarity when treating errors. Edmondson (1986) distinguishes between *T-errors*, i.e., any instance the teacher treats implicitly or explicitly as error; and *U-errors*, i.e., any learner utterance which deviates from the L2 model. The studies referred to above focus on T-errors.

There are two main approaches to the investigation of error treatment. One approach is to design a discourse system to show how corrective discourse is developed, like Long's (1977) model of the decision making teachers go through in providing feedback. Another approach is the creation of a taxonomy of options of treatment available to the teacher, such as Allwright (1988) and Chaudron (1977). This last study, which offers a highly complex and complete taxonomy of options, is based on the assumption that "the reaction of the target language speaker to the L2 learner's errors may play an important role in developing awareness of norms of correctness" (p.29). Allwright's study, similar to Chaudron's, though simpler, includes the following categories of teacher error treatment:

A: Basic options   1. To treat or to ignore completely

2. To treat immediately or delay.

3. To transfer treatment or not.

4. To transfer to another individual, a subgroup, or to the whole class.

5. To return, or not, to original error-maker after treatment.

6. To call upon, or permit, another learner (or learners) to provide

treatment

7. To test for efficacy of treatment

B: Possible features: 8. Fact of error indicated

9. Blame indicated

10. Location indicated.

11. Opportunity for a new attempt given

12. Model provided

13. Error type indicated

14. Remedy indicated

15. Improvement indicated

16. Praise indicated.

(Allwright, 1988, p. 207)

To sum up, when teachers correct learners, they can choose among three options: to provide treatment themselves, or to allow learners to self-correct, or to ask another learner to correct. Each of these options will create different discourse patterns. In the case of a teacher correcting, often *modelling* takes place; i.e. a model is provided. The following extract exemplifies this option:

Example 1.4

1. T: What is the reason?

2. S: Because he can play tennis and also Ping-Pong ball, also drive the sports and mm he can speak the German.

3. T: He can speak German, and how about the girl?

4. S: The girl can also speak German, yes.

(Tsui, 1995, p. 51)

In this excerpt, in move[10] 3 the teacher repeats and corrects the problematic phrase uttered by the learner in move 2. In the following example there is another element added, as the teacher completes the correction, i.e., the word *fluttering,* by providing an explanation:

Example 1.5

1.T: Now can you find a noise, a word which shows a noise?

2. Ss: (bid)

3. T: Queenie.

4. S: Pattering.

5.T: Right. The pattering paw-steps of one stray dog. Another one?

6. Ss: (bid)

7. T: Yes?

8. S: Flutter

9. T: Flutter. But <u>fluttering isn't a lot of noise, because when a leaf falls it turns round and round in the wind but it doesn't really make a noise, does it? So fluttering is hardly a noise at all, but paw-steps, pitter patter pitter patter quietly. So it means the place is very quiet, All right?</u>

(Tsui, 1995, pp. 51-52)

A learner's self-correction is generally cued by the teacher's repetition of the wrong utterance, or part of it, often with a rising intonation (Allwright, 1988). It has to be pointed out that a thorough review of the models of error treatment mentioned before has revealed that repetition or partial repetition is the most common technique of teacher treatment of errors. The following extract exemplifies this latter option:

Example 1.6

S: er then Peter were made oh naeh angry with James

T: good - er <u>Peter</u> -

S: <u>was</u>

T: yes

(Kasper, 1985, p. 205)

Sometimes, in order to cue self-correction, instead of repeating the error, the teacher rephrases it

as a question, as in the following excerpt:

Example 1.7

S4: I start in Essex on the eleventh of January.

T: <u>When did you arrive? You arrived on the eleventh of January, did you? You must have started the next day,</u>

<u>did you?</u>

(Allwright, 1988, p. 208)

The third option occurs when teachers ask other learners to provide the correct answer:

Example 1.8

1.T: now Michael said that he could BREAK a wooden stick - what does that mean - Henrik

2. S: destroy it

3. T: destroy it - yes - but I said boje (bend) (...)

4. S: bent

5. T: BEND a wooden stick yes - I think it was your logic that works - yes - okay

(Faerch, 1985, p. 207)

In move 1, in order to solve a lexical problem, not satisfied with Michael's suggestion, the teacher

asks Henrik to give another synonym for the word *boje*. As Henrik's answer did not fulfil

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[10] See definition of *move* (Sinclair & Coulthard, 1974) in Section 3.2, p. 110.

completely the teacher's expectations, another learner intervenes in move 4, and his suggestion is

accepted by the teacher in move 5. The teacher's acceptance is signalled first by the stress placed

on the repetition of the word *BEND*, and then by the teacher's ensuing comment *I think it was*

your logic that works - yes. Faerch (1985) suggests that by involving several learners in the error

correction the teacher does not only "increase the learners' active participation in the task solution

. . . but makes the problem-solving transparent to all the learners" (p. 207).

In the S/FL classroom there are also cases where the learners correct themselves or the

others without the teacher's intervention. The following example illustrates the former option, in

which the learner changes his first lexical choice *mad* into *angry*.

Example 1.9

S: er then Peter were mad oh naeh *angry* with James
(Kasper, 1985, p. 205)

In addition, the scope of *error treatment studies* has been widened to cover the whole

concept of *repair*. Researchers such as Kasper (1985); Schwartz (1980); and van Lier (1988)

look at the interactive mechanisms of the teacher's error treatment or feedback, i.e., feedback as

a *repair mechanism* (Schegloff et al., 1977). Some of these studies have compared their findings

about classroom repair mechanisms to repair mechanisms in free conversation, and found

important differences between the two, which is not really surprising since, as will be discussed

below, S/FL classroom discourse is a different kind of discourse.

To conclude, from the studies reviewed, the following factors have emerged to account for

the variation in teachers' error treatment: (1) the kind of error, such as phonological, grammatical

(morphological and syntactical), lexical, discourse and content[11]; (2) the level of the learners' proficiency (Chaudron, 1986); (3) the learners' individual differences (Allwright, 1975); (4) the type of task, principally whether it is grammar-oriented or content-oriented (Kasper, 1985). The following quotation emphasises the difficulty of dealing with error correction for both teachers and researchers alike:

> The determination of errors is clearly a difficult process that depends on the immediate context of the utterance in question as well as on an understanding of the content of the lesson, the intent of the teacher or the student, and at times, the prior learning of the students. (Chaudron, 1986, p. 69)

1.2.3.3. Co-constructing

One type of teacher-learner jointly constructed discourse mechanism which is usually focused on form, i.e., that has the target language as object, is denominated *vertical structure*[12], and defined as an "interactional construction of a syntagm" (Faerch, 1985, p. 186); in other words, a proposition can be found across utterances and speakers (Poole, 1992, p. 600). One example is the following, in which the teacher and a student collaborate on establishing a

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[11] According to Chaudron (1988), studies on error correction have demonstrated that teachers' corrections in second language classrooms fall under the following categories with their respective percentages: grammatical (56 %), phonological (29%), lexical (11%), discourse (8%) and content (6%).

[12] For Faerch (1985), influenced by the psycholinguistic views in vogue at the time, this type of discourse mechanism was not beneficial for foreign language acquisition.

paraphrase of the expression "thick bull's eye glasses" in a translation exercise, where the resulting

syntagm has been italicised:

Example 1.10

T: what does it mean when she says she wore thick bull's eye glasses
 S: *her glasses were thick*
 T: *like*
 S: *the glasses*
 T: the eyes *of a*
 S: *bull*

In non-educational communication, the role of vertical structures is to assist

communication, in which one speaker helps the other (who is generally at a less proficient linguistic

stage) by guessing what he/she wants to say. Such guesses can be structurally-based, when the

clues are syntactic in nature, or semantically-based, when the sentence is incomplete. Both types

of vertical structures appear in educational communication, and will depend mainly on the

teacher's goals. In the case of formal instruction discourse that contains vertical structures, the

teacher's goal contains a structural specification as well; that is, the teacher expects the learner to

provide certain pre-established structures or words, which is very common in translation-oriented

and audio-lingual classrooms. In the following classroom excerpt, the teacher guides the learner to

produce the complement *jumped up:*

Example 1.11

T: Was he happy? Was he sad? Was he surprised? What did he feel? Pauline.
S1: So happy
T: So happy that he - Vanessa
S2: Jumped up

T: Jumped up. And what else did he do after jumping up? Angel

(Tsui, 1995, p. 26)

1.2.4. Product-oriented studies: Psycholinguistic evidence for the importance of formal instruction in the S/FL classroom

In the last years, different types of psycholinguistic-oriented research have shown that *formal instruction* does have a role in second/foreign language development, which is complementary to (and not opposed to) *communicative* or *naturalistic* activities, that is, activities where meaning rather than form is paramount. Formal instruction refers "to the attempt to teach some specific feature of the L2 code – usually a grammatical feature – in one way or another" (Ellis, 1990, p. 13).

First, studies that compared naturalistic environments and naturalistic plus formal instruction environments suggest that the learners from the latter option perform better than those of the first. Instruction seems to have influence on both the rate of development and the ultimate level of attainment (Pavesi, 1984; Schmidt & Frota, 1986). Long (1983) suggests that the advantage of instruction over naturalistic acquisition lies in part in the experience of treating language as object and learning to control performance on a variety of tasks, and that more complex rules and meta-linguistic awareness would be acquired through formal instruction.

Second, studies that have researched the value of pedagogical intervention, in particular when the learner's attention is directed to specific features of the target language, carried out mainly in immersion and core classrooms (Lightbown & Spada, 1990; Spada & Lightbown, 1993), have suggested that there is a need to restore form-based instruction and error correction as part of the language teaching/learning context (Lightbown, 1991). Nevertheless, Lightbown stresses that this need does not imply going back to teaching which is only form-based, but that an equilibrium between form-based and meaning-based instruction is desired (ibid.)

Third, some applied linguists (Ellis, 1989, 1993; Fotos & Ellis, 1991; Higgs & Clifford, 1982; Schmidt, 1994; Terrell, 1991; White, 1987) have emphasised the need to include formal instruction, i.e., focus-on-form activities, as comprehensible input alone does not seem to lead to the development of certain grammatical features, as evidenced in studies such as Swain (1985). Additional support for this view comes from studies in cognitive psychology, which have demonstrated that, because understanding meaning requires processing capacity, learners who are attending to meaning may not be able to attend to form at the same time (Lightbown, 1991; Skehan, 1994).

Following a similar line of argument, Chaudron (1985) suggests that there are two types of intake: that which is simply reduced and decoded as communication (what Cook, 1991 calls *decoding*), and that relating to learning, i.e., input on the basis of which the learner forms her hypothesis about the L2 rules and tests them subsequently (what Cook, 1991, calls *code-breaking*). Building on this dichotomy, Chaudron (ibid.) describes the phenomenon of speech processing as a continuum ranging from preliminary intake (focusing on speech processing as

perception and comprehension) to final intake (focusing on the process used to organize stored data into linguistic systems).

It is important to point out that the formal instruction classroom research referred to above is *product-oriented*; i.e., it focuses on a taught item and measures if the item was actually learnt by the learner without investigating the discourse processes that mediated that learning. Thus, in spite of the fact that this kind of research has pointed out the important contribution of instruction to FL learning, it has treated formal instruction as an undifferentiated phenomenon (Ellis, 1990), and the classroom studies referred to above have seldom taken into account the pedagogic conditions of the L2 classroom. According to Ellis (1990), this problem "can only be overcome" by designing research which allows one "to examine how 'formal instruction' is negotiated by the classroom participants" (p.172). Furthermore, in order to do so, three problems of focus-on-form oriented research have to be solved: (1) the lack of clarity as to whether focus-on-form refers to "course", "lesson" or "topical sequence", i.e., the lack of a clearly differentiated operational unit; (2) the lack of clarity as to whether the focus-on-form perspective is the teacher's, the learners' or both; (3) the lack of description of the ways in which focus-on-form activities are operationalized, such as drills, role-plays or explanations (pp. 171-172).

1.3. The discourse analysis perspective: Reasons for S/FL formal instruction discourse being considered inadequate for learning

According to Seedhouse (1994, 1996) and Kennedy (1996), the main reason why *FL formal instruction discourse* has been considered inadequate for FL learning is that its

characteristics are different from *natural discourse*[13]. Two main differences between FL classroom discourse and natural conversation are usually negatively highlighted. The first one is that while free conversation (Sacks, Schegloff & Jefferson, 1974) is symmetrical; that is, every participant has the right to take the floor and initiate topics, formal instruction discourse is interactively asymmetrical because the discourse is *teacher-centred*; that is, exchanges and topics are almost always teacher-initiated (Breen, 1985b). The second difference lies in the fact that while free conversation is focused on communication, S/FL formal instruction discourse is focused *on form*.

1.3.1. The classroom does not foster learning: The centrality of social patterned activity in the study of classroom discourse

In order to understand the first criticism, *classroom teacher-centredness*, we have to turn to general classroom discourse studies where it originated. Most studies of classroom discourse, up to now, have focused on the structural organisation of discourse. Studies such as Sinclair & Coulthard (1975) and Mehan (1979), two pioneering studies of classroom discourse structural organisation, showed that classroom conversations conducted by the teacher and addressed to the whole class typically have large structural junctures that mark the boundaries of lessons and

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[13] This term as used here comes from Ellis (1990), who also calls it *naturalistic discourse*, and is synonymous to what Nunan (1987) calls *genuine* or *natural communication*. *Natural discourse* is a term, used in opposition to *pedagogic or instructional discourse*, which refers to discourse with the following characteristics: "uneven distribution of information, the negotiation of meaning (through, for example, clarification requests and confirmation checks), topic nomination and negotiation by more than one speaker, and the right of interlocutors to decide whether to contribute to an interaction or not" (Nunan, 1987, p. 137).

tasks, and phases within them. Within the phases, the turn-taking organisation is not usually organised as in everyday talk *adjacency pairs* (Sacks, Schegloff & Jefferson, 1974), but rather classroom turn sequences usually have a tripartite structure composed of a teacher *initiation* (I), a student *response* (R), and followed by a teacher *evaluation* (E) or *feedback* (F). This structure, which reflects that centrality of the teacher in classroom discourse, is called the IRF.

By studying these structural characteristics of classroom discourse, researchers have arrived at a deeper understanding of teachers' and learners' *social relationships* in the classroom. In many cases, however, studies of classroom discourse have focused on how classroom talk differs structurally from home or everyday conversations. (e.g. Wells, 1981; Van Lier, 1988). The concern with the social patterned behaviour has been in tune with the huge influence of ethnomethodology and ethnography on classroom discourse studies in the last years. This approach was originally developed as a result of an interest in studying minority children who were being schooled in mainstream forms of education. The disparity between the minority children's forms of social participation at home and mainstream school *participation structures* (Philips, 1972) was shown to be one of the main factors interfering with these children's learning. The IRF/E exchange, the discourse format that embodies classroom teacher centredness, has been accused of being responsible for the inappropriateness of schooling practices, i.e., responsible for non-learning. This accusation has been grounded on the following points:

As Steedhouse (1996) suggests, this characterization of *natural discourse* can be equated with *free conversation* in the terms of the ethnomethodological approach (Sacks, Schegloff & Jefferson, 1974, p. 729).

- There has been a tendency to attribute to the IRF/E a strong ideological bend, especially due to the fact that this kind of structure makes the teacher "overpowerful", as she has the right to begin and end the conversation exercising her control, a right that learners are deprived of.

- Since the teacher regulates both turn-taking and topic, there is no place for learners to "construct their own learning" (van Lier, 1996).

Therefore, based on information about the structural and social actions taking place in the classroom, scholars have been misguided into making some inferences without real foundations about the relationship between classroom discourse and the *learning* that occurs in the classroom. Greenleaf and Freedman (1993) suggest, in this respect, that "lacking a way to gain insight into what students are learning from analysis of classroom talk, we have been quick to leap from information gained through analysis of I-R-F/E participation structures to conclusions about the kinds of cognitive activities being promoted" (p. 467). Markee (1994), from an ethnomethodological perspective on classroom discourse, explains the difficulty of finding "learning evidence" by stating that "learning is not necessarily public and occurs over extended periods of time"(p.111). Although the way participants interact has an effect on their learning (Coll, 1989), finding in the classroom instances of natural conversation, i.e., symmetrical conversational formats where all the participants exercise their rights to initiate turns and topics, will not necessarily imply that learning is taking place. The relationship between the turn-taking behaviour and (language) learning is, therefore, by no means firmly established (Tsui, 1995).

One of the main reasons why there is almost always a negative evaluation of the IRF is that in many cases scholars fail to make a differentiation between Initiation (I)- Response (R)- Feedback (F), a "highly productive form of discourse that sustains talk and exploration since the

feedback move can prompt more talking and thinking" (Donato, March, 1998, personal e-mail communication) and Initiation (I) - Response (R) - Evaluation (E), where the last move "blocks the discourse form moving forward" (ibid.), and in this way does not open the possibility for the learner to create new networks of meaning or associations. Hall (1997) proposes seeing the IRF in a neutral way as "tool" and suggests, based on Wells (1993), "that the developmental consequence of learners' participation in the IRF sequence is an empirical question, which can be answered only by looking *at the purposes of its use on particular occasions in particular contexts* [italics added]".

Interestingly, examples of the IRF cycle are to be found in many mainstream studies of caretaker-child conversation such as Ochs (1988), where there is a clear asymmetrical interaction between novice and expert. In other words, that and some other studies have shown that the main mainstream school discourse learning patterns, specially the IRF triad, are normal formats that also appear in the interactions between caretakers and toddlers in middle class white American learning situations (Geekie & Raban, 1994). These formats can be said to arise out of the "necessity for early language development of establishing communication frames between parent and child (Edwards & Mercer, 1987). Poole (1992) also shows that the IRF can be also the normal format in adult second language classrooms.

Furthermore, the belief that particular classroom discursive mechanisms, i.e., the turn-taking and topic regulation patterns, promote classroom learning (Hall, 1995; van Lier, 1996), has left aside any considerations about the cognitive or intellectual mechanisms involved in the content of talk. Fortunately, in the last years, some scholars have started to show some concern about the little attention that classroom discourse studies have paid to "the substance of the talk, and

therefore to the *substance of the teaching and learning* [italics added]." (Greenleaf & Freedman, 1993, p. 466). Thus, in order to re-assess the IRF, it is important to add another element, the content or knowledge which is being negotiated or constructed between teacher and learners, and *how* this construction takes place. In classrooms, this knowledge can be represented as perspectives, procedures, concepts or skills, i.e. curricular outcomes. For example, a specific curriculum area, namely 'searches for words and phonemes', is the focus of a discourse analysis study by Geekie (reported in Geekie & Raban, 1994), which investigates the early stages of children's written language.

Finally, in spite of being highly appealing, the idea that natural conversation alone in the classroom brings about learning remains only an assumption (Greenleaf & Freedman, 1993). Given the present status of the relationship between classroom discourse and learning, there is some evidence that teacher talk is essential to foster certain kinds of learning, and some studies such as O'Connor & Michaels (1995), Poole (1992), and Wells (1993) provide evidence of the importance of teacher talk in guiding learners' intellectual/cognitive or cultural growth. These studies, thus, support Vygotsky's and Coll's ideas on the importance of teacher-learner social interaction for learning discussed in the Introduction.

1.3.2. Second language classroom discourse as an inadequate vehicle for second language development: The equation focus-on-form/interactional rigidness

In addition to the same common criticisms made against classroom discourse in general, presented in the previous section, such as lack of symmetry as regards interactional rights between

teacher and learners, it is very common to find in the second/foreign language teaching literature criticisms against the formal instruction or focus-on-form orientation of the classroom (see, for example, Dinsmore, 1987; Johnson, 1995; Nunan, 1987). This criticism is usually founded on the contrast between *meaning-* or *content-oriented discourse* and *formal instruction discourse* and on the claim that the latter is not an adequate vehicle for second language development.

One study that highlights the form/meaning dichotomy, for example, is Willis (1987). The study shows excerpts from classrooms where teachers focus on some grammatical feature(s) to be taught, and when learners try to modify the topical flow by introducing a personal comment, the teachers reject this change "for the sake of form". By offering examples like this, Willis (ibid.) has concluded that there is a close relationship between "grammar focus" and rigid teacher control of participation structure, i.e., turn-taking and topic-initiating control, through rigid or inflexible use of the IRF exchange. I propose, however, that contrasting meaning or content-oriented classroom excerpts to form-oriented classroom excerpts to come to the conclusion that focus-on-form itself is responsible for rigid participation structures is a reductionist way to approach to the nature of the second/foreign language classroom. This fundamental issue will be taken up again in Chapter III.

1.4. The complexity of foreign language classroom discourse

From Sections 1.2. and 1.3. above, it has become clear that the studies investigating classroom discourse as *interaction only* have neglected the pedagogical aspect of the discourse, and the studies focusing on the formal learning outcomes have neglected the discourse processes

that mediated that formal learning, and have rarely taken into account the social and pedagogic conditions of the L2 classroom discourse. In order to overcome this drawback, as already suggested, we need to include a process element in the research designs in order to examine how formal instruction is negotiated or constructed by the classroom participants.

Furthermore, the methods of analysis used in some of studies described in the previous sections cannot be considered appropriate tools to approach S/FL formal instruction as a discourse process because either by attempting to find natural conversation features in a type of discourse which is not natural (see, for example, van Lier, 1988; Hall, 1995) or by contrasting focus-on-meaning to focus-on-form classroom situations (see, for example, Dinsmore, 1987; Johnson, 1995; Nunan, 1987; Willis, 1987), they fail to capture the *dynamics of second/foreign language formal instruction discourse*. This means that these discourse studies have not accounted for the complex nature of this type of classroom discourse, attributing a positive value only to whatever resembles natural conversation.

In order to approach S/FL formal instruction discourse as process, it is essential to understand, first, the *complexity* of the *S/F language classroom discourse*. This complexity can be best understood in light of three essential inter-related facts, which have generally been left aside: (1) the fact that S/FL classroom discourse is *institutional discourse*, (2) the fact that there is a *discourse paradox* in the S/FL classroom, and (3) the fact that the S/FL classroom has a *metalinguistic nature*. The following sections deal with these issues.

1.4.1. Second/foreign language classroom discourse as a special type of institutional discourse.

Classroom discourse can be said to be a special type of *institutional discourse*[14], similar to doctor-patient discourse in medical consultations. The following is a brief characterisation of institutional discourse:

> 1. Institutional interaction involves an orientation by at least one of the participants to some core goal, task or identity (or set of them) conventionally *associated* with the institution in question. In short, institutional talk is normally informed by *goal orientations* of a relatively restricted conventional form.
> 2. Institutional interaction may often involve *special and particular constraints* on what one or both of the participants will treat as allowable contributions to the business at hand.
> 3. Institutional talk may be associated with *inferential frameworks* and procedures that are particular to specific institutional contexts.
>
> (Drew & Heritage, 1992, p. 22)

Like other types of *institutional* discourse, second/foreign language classroom discourse is characterised by the asymmetry of the interlocutors in relation to the code used, and by the fact that the reduction of this asymmetry constitutes the main objective of the discourse (Dabene,

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[14] For a more detailed discussion of foreign language classroom from an institutional discourse approach, see Seedhouse (1996).

1984). Therefore, the main institutionally determined goal of the classroom is to interactively construct some type of new knowledge.

Furthermore, like other institutional speech situations, the S/FL classroom has an organisation which contains forms of discourse that go from conventional structures (highly structured instructional forms) to loose forms of talk close to spontaneous conversation (natural forms), where the minimal discourse patterned unit is the IRF/E (see section 1.3. above) and there is a high degree of metacommunication (Dabene, 1984; Stubbs, 1976). Erickson (1982) comments, as regards the combination of instructional and natural forms of communication in classrooms, that:

> school lessons, considered as environments for learning and teaching, are social occasions that are distinctively characterized by fortuity. Considered in terms of ethnography of speaking, lessons stand at a midpoint between highly ritualized, formulaic speech events, in which all the functional slots and their formal contents a prespecified, and highly spontaneous speech events, in which neither the successive slots nor their content is prespecified. (p. 161)

Nevertheless, S/FL classroom discourse, as classroom discourse in general, has a particular characteristic, the fact that it is not private talk, such as doctor-patient, but *public talk*. And this public character is responsible for the multifunctional value of classroom utterances, as Edmondson (1985) suggests in this respect:

> In the foreign language classroom, thus, the foreign language can be the content of instruction, the goal of instruction, the medium of instruction, the medium of classroom management, the medium of everyday (non-pedagogic) talk, and the medium for practising target discourse (so-called "authentic" language use). More often than not, a specific utterance in the foreign

language will necessarily carry more than one of these functions at the same time. . . . In other words, the complexity of the classroom is such that several things may be going on *publicly* through talk at the same time (p. 162).

Thus, in addition to emphasising the multi-functional pragmatic value of S/FL classroom utterances, Edmondson suggests that the complexity of the S/FL discourse is due to the fact that it is public talk. This *public* character of the discourse determines, then, two levels of communication: the first level discourse between teacher and students (or among students), and a second level, *metacommunicative*, which has the first level as topic or object of the discourse (c.f. Stubbs, 1976, p. 83).

1.4.2. The main paradox of the S/FL classroom: Target language as both medium and object

The second/foreign language classroom discourse structure has a special complexity that originates from the fact that the FL language is both *the content of instruction* and *the medium of instruction*. Several authors have dealt with this issue in different ways.

Both Dabene (1984) and Edmondson (1985) explicitly refer to this paradox. Dabene (1984, p. 40) suggests that "the particular problem of the FL classroom is that the foreign language is at the same time a means for communication , . . ., and object of description and even a means for description" [my own translation], which brings about an ambiguity between language as object and language as communication. Edmondson (1985) suggests that foreign language classroom discourse is characterised by a high degree of complexity, which "largely results from

the Labovian paradox whereby we seek in the classroom to teach people how to talk when they are not being taught" (p. 162).

Kramsch (1985) also refers to the dual nature of second/foreign language discourse by suggesting that the language classroom is a micro-world, in which the foreign language is:

> not only a tool for future encounters in the outside world; it is the instrument that creates and shapes the social meaning of the class itself. . . . Learning takes place in *double context* [italics added]: students learn words and grammatical structures that refer to an established distant culture. . . . On the other hand, they use these words to communicate with others in the classroom. . . . It is through the interaction with this social group that the language is used and learned (p. 170).

Here, Kramsch implies that foreign language classroom discourse alternates forms of instructional discourse (the words and the grammatical structures that students learn) with forms of natural discourse (the words learners use to communicate in the classroom). Then, Kramsch (1985) expands this idea by stating that:

> The dual nature of the language learning task, learning the forms and learning how to use them, creates tension . . . between *instructional and natural forms of discourse* [italics added]. Thus, the interaction between group members in a classroom moves between the two poles of a continuum consisting of what Stern (1983:506) calls "instructional options" (pp. 170-171).

Faerch (1985), without explicitly mentioning the paradox, suggests that the S/FL classroom discourse is "a special type of communication that takes place in foreign language classrooms" and that "the normal way of learning a foreign language" of millions of learners all around the world is to participate in it (p.184). This special type of communication has an aspect,

which according to Faerch (ibid.), "has so far received suprisingly little attention: the nature of those portions of FL lessons in which teacher and students focus on the linguistic code rather than on content," and which he labels *meta-talk*. Meta-talk, according to Faerch, (ibid., p. 185) can occupy varying portions of the FL discourse, such as a long explanation by the teacher about the use of the present perfect, to a single move, in the middle of a non-meta-talk exchange, where the teacher corrects a grammatical error of a learner and then shifts back to the previous topic.

Another way of viewing the second/foreign language classroom paradox is to classify units of instructional discourse as focused or unfocused. Gibbons (1994) suggests that the structures that underlie the flow of foreign language instruction, which he calls cycles (groups of activities) and activities, can be either *focused* or *unfocused*. The difference between these two modes lies in

> a decision as to whether the learner's attention is directed to a language item, or to something other than language itself. A language item here can be a sound (e.g., a phonological segment), the linguistic realisation of a notion or a function, a genre, or a part of grammar of the target language, among others . . . . The focused and unfocused approaches to language teaching are based on a deep schism among applied linguists as to whether languages are best learned by a process of exposure and use, allowing learners to pick their own path through the complex machinery of languages (Bell, 1981), or whether languages are best learned when presented in an analyzed, and often sequenced manner . . . *but in reality language teaching involves both approaches* [italics added]. (p. 329)

1.4.3. The metalinguistic nature of foreign language classroom discourse and its dimensions

Cicurel (1984, 1985, 1990), based on Dabene (1984), proposes a way of looking at the foreign language classroom which emphasises that the participants' regulation of this kind of communication has an essentially *metalinguistic nature*; i.e., it has a "high frequency of the famous metalinguistic function described by R. Jackobson (1963), whose target is to clarify the linguistic communication, to disambiguate it, and to describe it" [my own translation] (1984, p. 40).

The metalinguistic nature of the foreign language classroom in which the target language is both object and medium of communication[15] originates from the fact that "one of the main concerns of the participants of a foreign language classroom is to ensure permanent mutual understanding [my own translation]" (Cicurel, 1984, 1985). Therefore, every object (concrete or cultural) introduced into the language classroom is prone to acquire a metalinguistic dimension, as well as every language production of the classroom participants. Cicurel illustrates how certain discourse acts that have been considered inauthentic, such as "this is a book" (Widdowson, 1978), may have a special metalinguistic function within the classroom, and can be understood by the participants to have it. Although Cicurel recognises that this technique is contestable as classroom practice, she emphasises that by understanding this metalinguistic function learners can also understand that there is a decoding operation involved in the practice.

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[15] To construct my argument here, I am, like Cicurel, departing from the premise that the foreign language should be the medium of the communication. Nevertheless, this is not always the case, as in some classrooms the medium of communication is the first language, where the only goal is to make learners aware of some systematic features of the target language, i.e., its grammar, without any concern for making learners use it. This type of discourse is characterized by a constant code-switching between the first and the foreign language.

Cicurel's ideas (1984, 1985, 1990) suggest that there exist and co-exist three types of discourse in the foreign language classroom, which I have called *dimensions,* the *explicit*, the *implicit* and the *fictional dimensions*, working on the same metalinguistic principle: reduction of the complexity of language as communication.

The e*xplicit dimension* is marked by the use and application of grammatical categories, definitions and terminology, which are meant to help students in their practice and production of the target language. The explicit metalanguage of the language classroom is, though, different from any theoretical descriptions of language, because the teacher has her own special para-grammatical language/jargon with simplified terminology, and she explains the rules in special ways; i.e., the teacher generally uses certain cues to signal certain conventional meanings which have been collectively built together with the students. An example from the present study is when a teacher is explaining the pronunciation of the word *disappoint* and pointing to the board, says:

Example 1.12

T: The sound is "s". It's a prefix.

The *implicit dimension* is meant to rectify the linguistic forms proposed by the participants by checking, eliciting and correcting. It is especially characterised by the use of repetition, not as a mechanical device but to request information, provide positive or negative feedback or correct participants' contributions. Both teachers and students use it. This second dimension may be marked by verbs such as *say, understand* and *repeat*. An example from the present study is when a learner makes an error and the teachers corrects her:

Example 1.13

S: He <u>was died.</u>

T: He <u>died.</u>

In addition, some sequences of verbal exchanges may belong to this dimension if their goal is to make learners understand a term, or reframe a sentence. This can be achieved through a series of diverse pedagogic strategies, such as series of questions that may foster hypothesis formulation or sentence recasting, which may not imply the use of explicit metalanguage.

The *fictional dimension* is the dimension of practice, of simulated dialogues and conversations, of role-plays and games. When the learner is practising the language, she is not the real author of the words pronounced, although she pretends to be so; that is, she uses language as a game, placing herself in fictional situations ranging from everyday to unusual ones. In the course of her language development, the learner who little by little gets free from the fictional activities acquires communicative competence by integrating para-linguistic elements, fluency and strategic behaviour, i.e., how to provoke a reaction from a partner. A learner knows that the rules of a simulated conversation are different from those of a real one, that she is merely pretending to perform speech acts, and that her performance has no real effect on reality.

Section 1.4. has provided a discussion on the complexity of S/FL classroom discourse, which allows us to understand S/FL formal instruction discourse within this complexity. Three facts and their implications have been highlighted: (1) the fact that S/FL classroom discourse is *institutional discourse* implies that this discourse is asymmetrical, public, and has fixed and

spontaneous forms of communication; (2) the fact that the foreign language is both the object and the medium of communication implies the existence of two complementary rather than opposing types of discourse: *meaning-* or *content-oriented* discourse and *formal instruction* discourse; (3) the fact that the target language can become the object of the discourse at any time in order to ensure mutual understanding among the participants implies that the discourse has an essential *metalinguistic* nature.

1.6. Summary of Chapter I

This chapter has, first, reviewed second/foreign language (S/FL) classroom discourse studies to lead to an understanding of the reasons why *S/FL formal instruction talk* has been a neglected area in discourse studies. In order to arrive at this understanding, some psycholinguistic-based studies that have a negative view of formal instruction for second/foreign language development have been reviewed. Then, also to explain the neglect of formal instruction, some discourse analysis studies that claim that classroom discourse is not beneficial for learning have been reviewed. A proposal is made as regards the inadequacy of these claims, specially the inadequacy of contrasting communicative and focus-on-form talk, since this approach seems to be a dichotomous way to approach the nature of the foreign language classroom. The implicit belief that only *natural discourse* characteristics can lead to S/FL acquisition and learning is the unifying link between the psycholinguistic and the discourse analysis perspectives for the rejection of formal instruction. From this review, it becomes clear that in order to re-appraise the value of

formal instruction discourse, it is necessary to approach FL classroom discourse on its own, with rules different from natural conversation, and as process rather than product.

Finally, this chapter has offered a rationale for the creation of a framework for the study of S/FL formal instruction as process by explaining the reasons that account for the complexity of S/FL classroom discourse: its public character, its paradox and its metalinguistic nature made up of three main dimensions: explicit, implicit and fictional (Cicurel, 1984). The main purpose for the creation of such a framework is to understand how metalinguistic knowledge may be interactively constructed in the foreign language classroom.

CHAPTER II

Towards an Integrated Framework of FL Formal Instruction Discourse:

Paths to Metalinguistic Episodes

But what is consciousness? "Consciousness is *co-knowledge*," as Vygotsky loved to say. Individual consciousness can only exist in the presence of social consciousness and language, which is its real substratum. In the process of material production, people also produce language, which serves not only as a means of social interaction but also as a carrier of the socially elaborated meanings that are embedded therein. (Leont'ev, 1979, p. 56)

2. 1. Introduction

In the previous chapter both theoretical arguments and empirical evidence were given for the claim that formal or focus-on-form instruction plays an essential role in the foreign language classroom, and a rationale was proposed for the development of a framework of FL classroom discourse. The objective of this chapter, thus, is to describe the process of development of this framework, aimed at identifying and classifying focus-on-form discourse *units* in the foreign language classroom. First, a methodological description

of the case study research carried out to collect the data on which the framework is based is given. Second, the main elements of the framework are described. Third, a classification of metalinguistic episodes is proposed, illustrated with the research data.

2.2. Method of data collection

2.2.1. Initial methodological background

Theoretically based on Vygostky's (1978, 1986) ideas on the importance of the relationship between metalinguistic knowledge, consciousness and social interaction for foreign language development (See Section 3.2 in the Introduction), the method of research adopted here has been influenced by various types of literature. Initially, literature related to ethnography of the classroom (Erickson, 1982,1984; Mehan, 1979; and van Lier, 1988) and discourse analysis (Sinclair and Coulthard, 1974; Stubbs, 1976) contributed fundamentally to provide a theoretical basis for the analysis of *social and academic participation structures* in the classroom, and Ellis (1984) provided a useful model on which the classroom discourse framework developed in this chapter was based. As for the analysis of the *metalinguistic dimensions of the FL classroom*, studies described in the previous chapter, especially Cicurel (1984, 1990), provided the theoretical stance.

2.2.2. Types of data collected & research techniques

Two different types of data can be distinguished, depending on the research techniques used for their collection: classroom data and out-of-classroom data. Classroom

data were collected in the classroom during two and a half months through participant observation, field notes, and audio and video recordings. My observations began one month after the semester had already begun. On the whole, fourteen class meetings were observed, seven of them without any recordings. As I entered the classroom with the clear objective of observing focus-on-form discourse, I tried from the very beginning to capture this phenomenon, and I kept writing down what was felt to be related to it. Although other things called my attention, such as the behaviour of the only two males in the classroom, in the middle of 20 females, those insights were not developed as it was difficult to relate them to the main focus. After these seven initial classes of getting to know the group, I felt that the group was ready for the recordings, and I started audio-recording the classes while I continued taking notes. Four class meetings were recorded in these two modes, the last three classes of the semester were video-taped, and two of these were audio recorded as well. Finally, after observation and indexation of the recorded data, only the segments deemed relevant for analysis were transcribed (Erickson & Shultz, 1981), using transcription conventions adapted from Hatch (see Appendix I). There are three types of classroom data in this dissertation: the segments that come from the notes; the segments that come from the classroom audio and video-recordings, specially transcribed to exemplify certain phenomena; and the segments which form part of the corpora of Formal Feature Highlighting Episodes[1] of Appendix II.

Out-of-classroom data comes from interviews with the teacher and with some of the students especially designed to elicit the teacher's and students' perceptions of the classroom to contribute to the triangulation of data. These interviews were transcribed

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[1] A definition of Formal Feature Highlighting Episodes is provided in p. 77.

using conventional writing conventions. The out-of-classroom data came from the following activities, which I have called *Participant Perception Activities* (PPAs).

- Participant Perception Activity 1 - PPA1. Interview with the teacher, (see Appendix III) with a semi-structured format. The guiding questions were the following:

- What is the teaching/learning of grammar?

- Why is it important?

- How would you define grammar?

- Are grammatical rules important? What are they useful for?

- Is grammatical terminology important?

- What kind of errors should be corrected?

- Is correction important?

- What is the relationship between grammar and vocabulary?

- Participant Perception Activity 2 - PPA 2. Interview with six of the learners,(seeAppendix

IV) with a semi-structured format. The guiding questions were the same as those in PPA 1.

It is important to point out that although the way I see focus-on-form talk cannot be equated with grammar, the term *grammar* was considered to be an initial term to access the participants' view of this phenomenon. For the participants, especially for the learners interviewed, there seems to be a dichotomous reality in the foreign language classroom - comprised of the *grammar* domain and the *conversation* domain. Throughout my own language teaching experience I have also felt that these two terms form part of the jargon of many teachers, who transmit them to learners when they refer to the "conversation part of the classroom" or the "communicative activities", and the "grammar part of the classroom",

or the "structural activities". This is the comment of one of the students interviewed, who was able to perceive the integration that can exist between these usually separate constructs after attending the classes observed:

*S1: Eu aprendi a gramática de uma maneira totalmente diferente. O enfoque da gramática só teoria... só teoria.... Ela [the teacher being observed] usa métodos muito diferentes, novos que motivam a aprender gramática de uma maneira muito diferente. **Vejo assim, ela induz a pensar e depois a associar o que ela mostrou e integrar aquilo dentro da conversação**. **Não é só gramática isolada separada da conversação**. É diferente, eu vejo assim, de aprender inglês só instrumental (inaudible). Aquele inglês instrumental e gramática pura como a gente costumava até ENSINAR aos alunos. **Então para conversação que precisa de gramática** ela ensina de uma maneira muito boa, bem diferente daquilo que a gente tinha se acostumado antes.*

- Participant Perception Activity 3 - PPA 3: Activity carried out to access the teacher's perceptions of some focus-on-form talk fragments analysed to match them with my own analysis (for the transcriptions of the dialogues generated by teacher and researcher, see Appendix V). The procedures of this activity were the following:

1. The teacher was asked to watch the metalinguistic episode and comment freely on it.

2. The teacher was asked to look at segments of the metalinguistic episode and comment on:

- the objective of the activity/sub-activity;

- how she viewed the students' participation;

- any problematic or interesting moment I had detected in the analysis.

3. The teacher was asked to:

- either make some semantic associations with adjectives that I showed her;

- or describe the focus-on-form segment by giving adjectives which may characterise it.

Some segments from these interviews are presented together with the micro-analysis of three *metalinguistic episodes* in Chapter III.

2.2.3. Context of research

The research was carried out with a group of students from the English Letters Programme of the Universidade Federal de Santa Catarina, Brazil. The aim of this programme is to prepare students to be English teachers. Since most students begin the course with little or no knowledge of English, the first four semesters are devoted to the actual learning of the language. During the first three semesters the learners have eight hours of English a week, four devoted to speaking and grammar and four devoted to reading and writing. The approach adopted by both teachers and materials is communicative, and the main materials come from the *Interchange* series by Jack Richards. The principal aim of this period is to promote basic communicative abilities in the learners. By the fourth and fifth semesters the learners are at an intermediate level, and they enter a more systematic learning of the language, in which a more focused-on-form approach is adopted. The last semesters (the 6th, 7th and 8th) are devoted to developing academic skills, both oral and written.

The *teacher* chosen, Vânia X., is considered by her colleagues to be one of the most experienced teachers of the course, deeply involved with her teaching and with the programme. She has a strong academic background and her master's thesis was about oral communicative activities. She is a firm believer in the communicative approach. Since the objective of the course was to consolidate knowledge of grammar, she seemed a good

subject to study how focus-on-form actually takes place within a communicative environment.

There were 22 students (2 male and 20 female) in *the observed class*, which was in the fourth semester of the programme. The class was considered average, with two students repeating the course and four students reported by the teacher to be weak.

The course was *English IVA* (four hours a week), the objective of which was "to develop grammatical, phonological and semantic accuracy in oral and written communication, at a pre-advanced level, through directed activities" (translated from the course syllabus, written by the teacher). The content of the course was from the course-text book *American Dimensions Intermediate* (1992) by O'Neill & Mugglestone, but not all the *content* of the book was covered by the teacher. This was due to two main factors: (1) students were concurrently attending English IVB (also four hours a week) taught by another teacher, who was to cover reading and writing skills using the same book; (2) lack of time to cover all the language points in the book obligated the teacher to make a selection. Thus, Vânia worked together with the learners on the "Language Study" sections, which were devoted to grammatical, lexical and pronunciation aspects. She usually brought extra-material in the form of handouts, videos, and songs. This separation of grammar and reading/writing did not allow the teachers to connect the topics of the book with the language points, which prevented the book from being used as intended by the authors. The "Language Study" sections had the following characteristics:

a. The grammatical points were aimed at establishing form-meaning connections through reflection about similar sentences, matching beginnings and ends of sentences, multiple choice exercises, and also some transformational exercises. Most sections included some personal information-seeking exercises to be carried out in groups or pairs, which fostered

the practice of the grammatical point in a less formal way. The lexical points were practised mainly through multiple choice or fill-in-the-blank exercises.

c. The pronunciation points (phonological segments, stress and intonation) were practised almost exclusively by repetition and recognition exercises.

The *spatial organisation* of the classroom was the following:
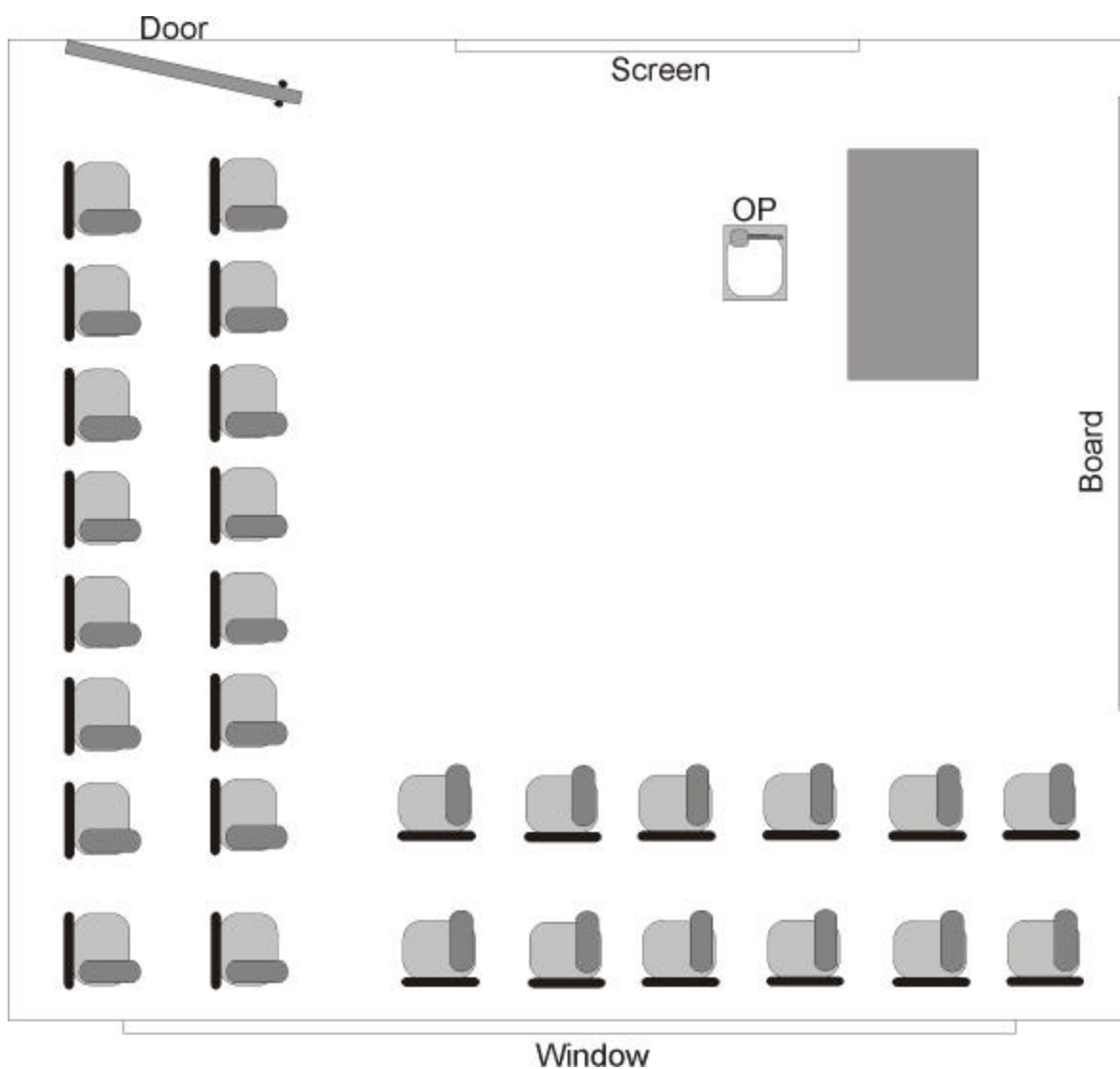
Most of the time students were seated at their desks, with the teacher in front, directing the interaction, but when students worked in groups or pairs there was a redistribution of the chairs and the teacher circulated among the learners.

Students' *grades* based on the written tests and homework, classroom participation, and individual oral presentations. The written tests were similar in nature to the written homework, made up of re-construction exercises (fill-in-the-blanks, multiple-choice, matching clauses or part of clauses, associative exercises of different types), and to the exercises carried out orally in the classroom based on the course text-book. The evaluation of classroom participation consisted of an appraisal of the degree to which the learners actively contributed to the classroom dialogue and a formal evaluation of the learners' pronunciation. Individual oral presentations were given twice. Each time, the learners had to give an original speech on any topic so as to be evaluated by their classmates as regards textual cohesion and coherence, pronunciation and fluency.

2.3. Data analysis: Toward a framework of focus-on-form units

With the objective of creating a framework of analysis that allows the identification of focus-on-form units in the foreign language classroom, I carried out the ethnography-oriented case study during two and a half months. The development of the analysis of this case study went through two clearly identifiable phases. The following section reports on the first phase of the research analysis, aimed at identifying some focus-on-form phenomena and their inter-relations, which yielded an incomplete and fragmented picture of focus-on-form instruction. The second phase, which led to the identification of focus-on-form units, is described in section 2.3.2.

2.3.1. First data analysis phase: Four focus-on-form phenomena

The first data analysis phase was grounded on the general exploration of setting and participants described in section 2.2., and the point of departure was to find answers to the following questions:

1. Are there any instances in the data of the following focus-on-form phenomena (previously studied in the literature): vertical structures (Faerch, 1985), corrections (Chaudron, 1977), vocabulary elaboration (Chaudron, 1983) and teacher's rules (Faerch, 1986)? (see section 1.2.3)

2. If so, what happens discursively in these instances?

3. Are there any connections among them?

To answer these questions, the data observed were mapped and the overt focus-on-form segments were identified and transcribed. I report here some of these findings together with the teacher's comments on these phenomena, collected in an interview, which allow us to have a clearer picture of the teacher's philosophy. The importance of teachers' beliefs, i.e., their philosophies, in the construction of classroom discourse has begun to be taken into account lately, especially in the field of teacher development (for example, Bartlett, 1990; Richards and Lockart, 1994). Wells (1993), from an Activity Theory stance, suggests that "precisely what form this [classroom] interaction takes, . . . , is at the discretion of the teacher. In encouraging or restricting certain kinds of behavior, both verbal and non-verbal, therefore, the teacher . . . is operationalizing his or her own theory of education" (p.5).

Furthermore, according to Faerch (1985), the use of focus-on form types of discourse in the classroom may be directly connected with *teachers' beliefs about language learning.*

There were few examples of *vertical structures* (see section 1.2.3.3.). The reason for the lack of sequences of this type seemed to be that the nature of the activities did not foster this discourse mechanism, as there were no exercises such as translation, where the teacher can clearly anticipate what she expects the learner to say. One example comes from an exercise carried out by the teacher with the whole class, in which she tries to clarify the meaning of *unless*:

Example 2.1

1. T: ah the same problem that you had ((pointing to Andrea)) if have + if you replace unless by if + here + the situation changes completely + ok? if you put if + if we:
2. S: don't
3. T: if we DON'T right? if we don't do this + no problem progress will be made + mm + ok + next class + by the way + next class + we're going to look at unless
 (Excerpt from Text 8, Appendix IX)

In this exchange, the teacher first leads the learners to put *if* in place of *unless* and then encourages the learners to re-structure the sentence. The fact that learners are being encouraged to provide a particular answer is clearly signalled by the lengthening of the vowel in the last *we:* (move 1) of the first part of the exchange. This was a practice that the teacher often used to mark linguistic guessing games.

Corrections (see section 1.2.3.2.) also seldom appear in the discourse, due to the communicative orientation of the teacher, and when they appear they are mainly related to pronunciation problems, for example:

Example 2.2

1. S: [fi:＊]

2. T: [f☆＊]

(from notes 18/09)

and to certain grammatical issues, as in the following:

Example 2.3

1. S: had wake
2. T: present wake past woke + participle:
3. Ss: (xxx.)
4. T: woken

(from notes 27/10)

Again, here the lengthening of the last sound of *participle* (move 2) signals that the teacher

is expecting a given answer. This lack of corrections in the discourse seems to be related to

the teacher's philosophy in this regard:

V: ... so what I try to do, I don't know if you have noticed that I try not to correct the students right after,

because I know some of them are shy... But when they make mistakes that hamper communication, you then

there's no way: I have to correct. Well. I don't know... But I do because these pronunciation mistakes hamper

communication. Besides, I'm worried that maybe the person who mispronounces a word may be a wrong

model for another. That's why I feel compelled to correct immediately.

G: But, are you speaking only about pronunciation or word order or?

V: No, I'm speaking only about pronunciation. I believe mistakes such as word order have to be corrected in

a written form. And they have a lot of written assignments in which they have to practice word order, verb

tenses, agreement... I prefer to correct this in written assignments. And in class I prefer to correct just not

only pronunciation but mainly. Sometimes when they say "they has" or "she have" that is clearly a point

that I must correct.

G: Why?

V: Because it's fourth semester, you know, they're going to graduate...

G: But do you believe that if you correct them they are going to improve their English, really? Or is it

because, I don't know how to put it, you cannot accept it? (laughs)

V: (laughs)

G: It's a question, I mean, that's wrong, so I cannot accept it.

V: No, two major points here. If, there is a grammar exercise and the point of the exercise is this one, to contrast "has" and "have", or "have" and "had", then you have to. Right? You cannot let it go. But if the student is trying to communicate something it's difficult for him or her to put into words what they have in mind, then I don't correct, because in this case the purpose is not accuracy, the purpose is just fluency...

(from PPA1)

There are not many cases of *teacher-formulated metalinguistic rules* (see section 1. 3.1*)*, as the rules seem to be embedded in the different practice activities, and they are not very often explicitly stated. One example of a rule of thumb which is explicitly stated is the following, related to the passive voice:

Example 2.4

- T: ...it's used + when we don't know the agent
(from notes 22/09)

This is what the teacher says about rules when asked if it is important to teach them:

T: Again, it depends on what students you have and what objectives you have in mind, students' needs, students' wants. (from PPA1)

Nevertheless, she admits that in general the students she is teaching now are keen on rules, as they suggested in a questionnaire distributed by her, and that these students seem to be concerned with developing "an awareness of the language functioning, morphology, syntax and structures, the way they link together" (teacher's words from PPA1).

There is also little emphasis on *vocabulary elaboration* (see section 1.2.3.1) *per se* and when it occurs, the teacher does not have one systematic way of dealing with it, but

instead uses a variety of resources such as definition, paraphrase, example, synonymy, translation, visual aid, etc. One example of vocabulary elaboration by example and definition is the following:

Example 2.5

S: Teacher + what's fattening?
T: A person who eats too much is fat + so this food is fattening + ok?
(from notes 18/09)

In spite of the teacher not being especially concerned with vocabulary, sometimes when she feels that learners may not know the meaning of a certain word, she explains it as in the following case, where the teacher guesses that the learners may not know the meaning of *word-processor* and provides an explanation by exemplification (move 3):

Example 2.6

1. T: young people + right? now + and + I think + I'm sure you can do many more + many more + ah + things like using a word processor + can you always use a word processor? ++
2. S: (xxx)
3. T: do you know what a word processor is? by the way? something as redator + ah + word 6.0 + (xxx) do you all use a word processor?
4. Ss: yes
5. S: yes?
6. S: no
7. T: ok +
(Excerpt from Text 1, Appendix IX)

When asked about the relationship between grammar and vocabulary, she responded:

T: There must be a strong relationship, I'm not very aware of it. But, I'm thinking back, the class I've finished teaching now in which we were talking about the causative, getting things done. I mean we have things done by other people. And the vocabulary kept repeating: to fix the car, to cut your hair, etc. There is a link. When I'm preparing the class I try to have an overview, just an overview, not something carefully taught, what's the vocabulary involved, then I prepare pictures, sometimes a text that has this vocabulary. It's easier to get pictures as the texts have their own purposes. I see that there is a connection but I'm not very aware what connection this. I notice that the items keep reappearing, reappearing. (PPA1).

This preliminary analysis of data showed that, although some of the focus-on-form phenomena already researched in the field were present, such as vertical structures, corrections, vocabulary elaboration and teacher-rules, this way of approaching the metalinguistic nature of FL classroom was incapable of rendering a thorough and holistic picture. One main factor accounts for this failure, the fact that these focus-on-form phenomena do not constitute the bulk of the data; instead, most of them consist of short isolated exchanges, with little or no connection among them, thus, providing *a fragmented picture* of the metalinguistic nature of the FL classroom, and an atomistic rather than integrated view of the formal instruction discourse, a problem pointed out in the studies reviewed in 1.2. The reason why these four focus-on-form phenomena were not found in abundance in the data is that they are explicit ways of dealing with focus-on-form, which do not correspond to the teacher's own orientation. This can be better understood by looking at the teacher's own comment about the general goal of grammar teaching, from one of the interviews:

T: To teach grammar is to lead students to an awareness of language functioning and (inaudible) the structures...

Note that she does not suggest that this functioning has to be explicitly explained. Therefore, it was felt that in order to understand the instructional discourse used by the teacher and the learners together, longer stretches of talk had to be found and analysed, as the focus-on-form seemed to be embedded in the pedagogic *goal* of the activities, and goals can only be understood by analysing longer segments. This finding is in keeping with the main tenet of Activity Theory (Leont'ev, 1979), in which *goals* are the defining or guiding factors of actions as discourse activities. This preliminary finding, then, led the research questions to be reformulated into the following:

- *How can larger focus-on-form units be identified?*

- *What are the main discourse features of these units?*

- *How can these units be classified?*

The answers to the questions are provided in the following sections.

2.3.2. Second stage data analysis. In search of integrative units of analysis: Foreign language classroom episodes

2.3.2.1. Identification of foreign language classroom units

As identifying the different instances of (only) overt focus-on-form moments turned out to be an incomplete and fragmenting way of analysing instructional discourse, as already suggested, another scheme was designed, which seemed to be a more adequate way to answer the reformulated research questions. Based on the insights of the first phase of analysis, a general framework of analysis of the classroom discourse was, thus, created in which different types of *FL classroom episodes*, the units chosen, can be distinguished and

about which some generalisations can be made. An *episode* is a piece of educational activity which comprises goal-directed actions, with a chain of subordinate actions and a hierarchical organisation as a central component (Wells, 1994, p. 5). Within this general framework, *FL classroom episodes* can be divided in two big groups: *focused* or *metalinguistic episodes* and *non-focused episodes*[2]. A *focused episode* is a classroom activity which has a defined pedagogic goal and has a covert or overt focus on a language feature. Contrariwise, the *non-focused episode* does not have any covert or overt focus on a formal language feature, and the learner's attention is directed to something other than language itself (Gibbons, 1994). This framework aims at revealing the co-construction of shared meanings in the classroom and places special emphasis on trying to capture the relationship between the pedagogic actions and the social actions.

The *focused* or (hereafter called) *metalinguistic* or *focus-on-form episode* is the *unit* chosen to investigate the metalinguistic nature of the FL classroom. The following section summarises and exemplifies the traits that characterise metalinguistic episodes.

2.3.2.2. Main discourse features of metalinguistic episodes

A thorough observation and analysis of the six audio- and video-recorded classrooms provided the data to investigate the most important elements of focus-on-form talk. (The tables containing the analyses of the six classes observed can be found in Appendix VI). The main discourse features which characterise *metalinguistic episodes* in the foreign language classroom, were found to be the following:

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[2] This classification is based on Gibbons (1994) (see Section 1.4.2).

i. Social participation structure: The term social participation structure is used here in the sense given by Michaels & O'Connor (1996): "conventional configurations of interactional rights and responsibilities that arise within particular classroom activities as these are set up purposefully by the teacher" (pp. 67-8). In other words, the term refers to the external configuration of the social relationship established during the episode (it is a classification that does not take into account the actual discourse outcome of the interaction, see **vi.** below). The social participation structure types can be teacher-whole class, learner-teacher, pair-work, group-work or individual work.

ii. Pedagogic activity goal: This refers to what is being discursively and pedagogically done as activity, as for instance, explaining a grammatical point, checking the result of an exercise, talking to exchange some personal information. This also includes the *type of focus***,** that is, when an episode is focused, the focus can be lexico-grammatical (LG), grammatical (G), lexical (L), pronunciation (P), etc. When the goal is reconstructing language, the reconstruction can have a functional (F) focus (requiring a form-meaning reconstruction), or transformational (T) focus (requiring a purely formal reconstruction).

iii. Formal language focus: This refers to the formal language feature being focused on (overtly or covertly), which can be a grammatical, lexical or pronunciation point.

iv. The metalinguistic dimensions (see section 1.4.3): They refer to the different types of focus-on-form discourse generated in the episodes:

- *Explicit (E)***:** discourse on language functioning using a metalinguistic register, i.e., with specific terminology.

- *Implicit (I)*: discourse on language functioning through language reconstruction without using specific terminology.

- *Fictional (F)*: discourse in simulated dialogues and conversations, role-plays and games which have a focus-on-form.

Metalinguistic dimension discourse can, in some cases, overlap with discourse of a *metacommunicative type*. This metacommunicative (MT) type refers to discourse which, explicitly, has as topic the classroom communication itself, operationalized, for example, in task or exercise instructions or evaluations (Dabene, 1984; Stubbs, 1976). The metacommunicative type is included here because of its close relationship with the metalinguistic dimensions.

iv. Type of textual mediation: This refers to the kind of text that mediates the discourse outcome (the actual discourse outcome). There are three types of textual mediation:

Type I: text which is used as an example to say something about. The pedagogic talk generated by it may refer to its formal characteristics, or make reference to a form-function relationship.

Type II: texts which are to be re-constructed according to some criteria/instructions, involving some reflection on formal or form-functional aspects.

Type III: texts used as discourse starters from which new utterances can be created, allowing a certain flexibility in the creation of new texts (but not total flexibility).

v. Discourse Outcome: This refers to the actual monologue/dialogue generated in the classroom. The outcome is the instantiation of a collective process which is taking place through concerted or joint action. The types can be teacher monologue, teacher-learners dialogue, learner-teacher dialogue, peer-dialogue, learner monologue, learner-text internal monologue. The teacher often expects the outcome to correspond to the social participation pattern, but this does not always happen.

Table 2.1 shows how the characterisation allows the segmentation of one class into different episodes.

Table 2.1. *Sample segmentation of one class into different episodes*

Episode No	Formal Language focus	Social Participation Pattern	Dimensions/type	Pedagogic activity goal/Type of focus (a)	Type of textual mediation	Discourse Outcome
1.	Causative	teacher/class	Explicit	providing feedback from homework	I - exercises done by the learners and evaluated by the teacher	teacher monologue
2.	Causative	teacher/class	Metacommunicative	explaining the following task		teacher monologue
3.	Causative	teacher/class	Implicit Fictional	reviewing the causative by writing down personal causative actions (L/G/F)	III- II - sentences written by the learners	peer dialogues
4.	Causative	4. teacher/class	Implicit	reporting the sentences constructed by the groups (L/G/F)	III- II - sentences written by the learners	teacher-learners dialogue
5.	Vocabulary Development	teacher/class	Implicit	completing sentences by choosing the most appropriate lexical choice (L/G/F)	II - sentences from book, ex.C2, p.51	teacher-learners dialogue
6.	Intelligence-related words	teacher/class	Fictional	eliciting words related to intelligence (L)	III - teacher's questions	teacher-learners dialogue
7.	Frequency adverbs	teacher/class	Expilict Implicit Fictional	eliciting frequency adverbs (L)	III - teacher's questions	teacher-learners dialogue
8.	Frequency adverbs	teacher/class	Metacommunicative	explaining the following task		Teacher monologue
9.	Frequency adverbs	group-work	Fictional Implicit Explicit	re-creating sentences by putting appropriate frequency adverbs inside them within a passage (L/G/F)	II - sentences within a text	peer dialogues

(a) The type of focus can be lexico-grammatical (LG), grammatical (G), lexical (L), pronunciation (P), etc. When the goal is reconstructing language, the reconstruction can have a functional (F) focus (requiring a form-meaning reconstruction), or transformational (T) focus (requiring a purely formal reconstruction).

2.3.2.3. Metalinguistic episode classification

Out of the 6 elements that characterise the metalinguistic episodes, two of them - the *social participation structure* and the *pedagogic activity goal* - were used to develop a classification of *metalinguistic episodes* which would allow further analysis and comparison. The choice of these two elements[3] was made because they are the most crucial and important factors to lead to an understanding of the collectively constructed meanings and/or knowledge in the classroom (Coll & Onrubia, 1998; Wells, 1993). An episode is similar to a *phase unit*, a unit that has a distinct pedagogic goal or purpose (e.g. introduction, content presentation, etc.), composed of "a series of thematically tied instructional sequence units" (Green and Wallat, 1981, p. 201). "Consideration of both the pedagogical and the social structure being constructed will determine what can be considered to be part of the episode" (ibid.), thus an *episode* is defined through both social and pedagogical criteria.

The metalinguistic episodes, thus, can be classified into four groups according to the social participation patterns*: I. teacher/class, II. learner/teacher, III. pair-work or group-work* and *IV. learner individual participation*. Each of these, in turn, (except Type II) can be sub-classified according to main pedagogic activity goal. Figure 2.1. outlines the classification of the metalinguistic episodes of this study based on participation patterns and goals.

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[3] See Erickson (1985) and Green & Harker (1982) for further views of the relationship between social participation patterns and pedagogic activity.
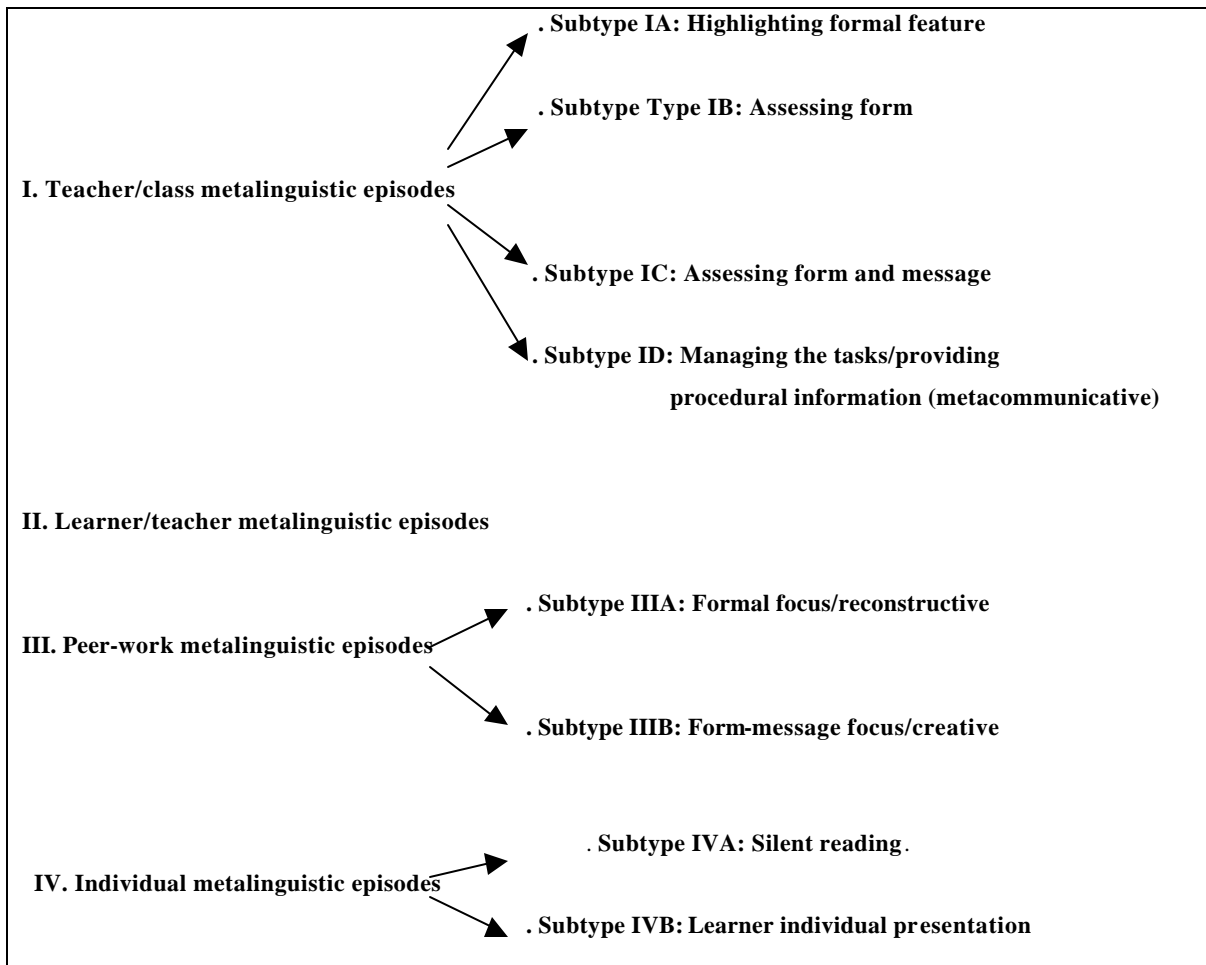
Figure 2.1: *Types and subtypes of metalinguistic episodes*

2.3.2.4. Metalinguistic episode classification: Examples from the data collected.

This section illustrates the different *subtypes of metalinguistic episodes* with data from the case study, including the six features which characterise them: social participation pattern, activity goal, formal feature focus, metalinguistic dimensions, type of textual mediation and discourse outcome.

Type I: Teacher/class metalinguistic episodes

There are 4 big subtypes, Types IA, IB, IC and ID differentiated by goals.

- Subtype IA: Highlighting

The pedagogic goal of this subtype of episode is to highlight certain features; i.e., it is aimed at learners' comprehension of a formal feature of the target language. The participation structure is teacher/class with open-eliciting, and it has an ostensible (foregrounded) mediating text (written: over-head projector, board, flow chart; oral: video or audio-taped, orienting questions, explanations, narratives or examples delivered by teacher). The outcome is dialogically or monologically constructed with a constant referencing to the mediating text. Most of the episodes of this type found in the data are planned by the teacher (a special analysis of these metalinguistic episodes will be presented in Chapter IV), but a few were contingently originated; i.e., they appeared due to a problem that learners seemed to have with a formal characteristic of the target language, embedded in another metalinguistic episode. One example of the latter is the following, where teacher and learners negotiate the placement of the negative word *not* within past perfect modal structures:

Example 2.7

While checking exercise B., p.83, a lexico-grammatical transformational exercise, a problem appears:

1. San: ...an explosion might have not killed the dinosaurs

2. T: could you repeat and remember that rule we were discussing in that group + where did you place the negative word + where did you place it + where did you put it

3. Ss: (xxxxx)

4. T: after:

5. S: [have

6. T: what auxiliary?

7. S1:   [have

8. S2:   [have

9. S3:   [have

10. T: after the first

11. S1:   [might

12. S2:   [might?

13. S3:   [might

14. T: yes:

15. S2: might not?

16. S3: might not

17. S4: I didn't know this

18. T: ((nodding)) that's a rule + right? after the first ++ and there's another case in the next exercise

19. S: (xxxxx)

20. T: is that clear? is that clear?

21. Ss: yes

22. T: Amélia please + the next one

(Excerpt from Text 14, Appendix IX)

- Subtype IB: Assessing form

The pedagogic goal of this subtype is to assess exercises where learners have to reconstruct some linguistic items connected with a teaching point already focused, thus, generally following activities of Subtype IIIA/Peer work - Formal focus reconstructive episodes (see below). The social participation structure is teacher/class with directed eliciting. The discourse of the episode is mediated through the text-book or handouts, where the sentence to be reconstructed, almost always read aloud by a learner, becomes the

focus of attention. The outcome is often teacher-learners dialogue. This discourse offers an arena where learners can make mistakes in a safe way, and where they can ask about their language doubts, thus allowing the teacher to perceive the linguistic problems that learners may have. This is the moment that the teacher observed most often corrects pronunciation.

The outcome, i.e., the generated dialogue, has generally the following format:

Teacher: nominates a learner to reconstruct the sentence

Learner: reads the original sentence

Teacher: orients the learner to the task

Learner: reconstructs sentence

Teacher: opens up the evaluative process to the classroom or evaluates herself, or both

Learner: if the evaluation is negative, the learner tries to reconstruct again

Teacher: assesses the outcome, and makes comments if necessary

Example 2.8 is a metalinguistic episode of this type, in which the dialogue is centred on reconstructing sentences formed by *be able to* by using *can* and *could*.

Example 2.8

19. T:... Ricardo number two please

20. Ric: ((reading)) were you able to do yesterday's homework assignment?

21. T: can you replace with the + modal + please?

22. Ric: (xxxxx)

23. T: speak up + please

24. Ric: were you can do

25. Ss: [xxxxx

26. T: [ah when you use + when you use

27. Ric: [can you do yesterday's homework

28. T: yesterday?

29. Ric: could you do yesterday's homework?

30. T: [yes right + perfect + so I think there's a problem here when you use can or could there's no BE any more + attention here + ah +

(Excerpt from Text 4, Appendix IX)

If the learners have previously reconstructed the sentence individually, the dialogue established has a different format:

Teacher: nominates a learner to reconstruct the sentence
Learner: reads the reconstructed sentence
Teacher: opens up the evaluative process to the classroom or evaluates herself, or both
Learner: if the evaluation is negative, the learner tries to reconstruct again
Teacher: assesses the outcome, and makes comments if necessary

Finally, if the reconstruction involves reconstructing a dialogue, in general, two students read the reconstructed dialogue first, and then the teacher goes over the dubious points or opens up the evaluation to the other learners. There were also some instances of learners' assessing their classmates before the teacher herself starts this process.

- Subtype IC: Assessing form and message

The pedagogic goal of this type of episode is to assess a task carried out in groups, which has an implicit metalinguistic goal and a communicative format, i.e., the outcome from Type IIIB/ Peer work - Form-message focus/creative metalinguistic episodes**.** The participation pattern is teacher/class with either open or directed eliciting. The textual mediation may take different forms, depending on the characteristics of the task carried out by the learners: teacher's instructions, teacher's questions, clues written on board, sentences written in a handout, visual aids (posters, pictures, maps). Thus, the discourse outcome of this type of episode can vary in several ways, and in many cases the metalinguistic focus gets blurred in the follow-up. In one case, for example, after peer-work in which learners had to interview each other, the teacher asked the learners to report on the answers, which

led to learners' monological reports on classmates' routines. In another case, when checking how groups of learners had completed sentences that hinted at hypothetical situations, one group of students reported collectively; i.e., one learner interrupted the other to continue with the report. In some cases, the teacher only makes a brief comment to conclude the peer-work activity and immediately explains the following task. One way in which the teacher often signals that one episode has finished is by making a general comment on the learners' answers, and then uttering the framing words *ok* and *right* or *now*, as in the Example 2.9:

Example 2.9

T: ((the students are already conversing in pairs)) I can see that you were able to do +
S: [shhhh
T: lots of things + right + when you were a child + NOW
(Transcript from 08/11.7)

In other cases, the follow-up shifts from the metalinguistic dimension to the metacommunicative type (Dabene, 1984; Stubbs, 1976). As already suggested, the metacommunicative (MT) type is talk where the topic of the messages is explicitly classroom communication itself, such as instructions for or evaluations of activities (Dabene, 1984; Stubbs, 1976). For example, in the following extract, after the learners have finished working in pairs talking about what they will not be able to do when they are old, this follow-up ensues, in which the teacher focuses on how learners carried out the task, thus taking the discourse to the metacommunicative type.

<u>Example 2.10</u>

T: ok + may I have your attention please + from what I see + ah + you won't be able to do much + when you are seventy compared with what you talked + when you were thinking about your childhood + now + who did you have in mind or + did you have anybody in mind + when you were talking about + ah old people? did you have anybody in mind + yes? ((looking at one student))

Ver: my father

T: how old is he?

Ver: seventy-five

T: seventy-five? oh + + anybody else have

S: my grandmother

T: (xxxxx)

S: (xxxxx)

T: ninety? (xxxxx) so it's a good idea + to have somebody in mind + and compare ourselves with them + not that we're going to be like them + but there is a chance + now I want you to look....

(Transcript from 08/11.9)

- Subtype ID: Managing the tasks and exercises/providing procedural information

The goal of this subtype of episode is to instruct or inform learners about how to carry out a subsequent task or exercise or to reflect together with the learners about what was done. Although the goal of this teacher/class type of episode is not metalinguistic in nature, but metacommunicative, in many cases it involves the provision of some metalinguistic information. Although the participation pattern is teacher/class, its outcome is usually monologic. The topics of the monologue may be instructions of how to carry out an activity, i.e., its goal and mechanisms, the skills necessary to carry it out, the number of participants, time, whether students should write or not, whether it is competitive or not, etc. The main function of this type of metacommunicative episode is to provide directions, and because of that, *directives* are usually its main components.

The following are subtype ID Managing Episodes which are mainly metacommunicative and which direct learners to carry out focus-on-form tasks. The main discourse patterns that the teacher uses are *I want you to look at...*, *I'm going to ...*, which have a clear focusing function, and *I want you to open your book ...* and *X, could you please read...*, which get the learners to perform the focus-on-form activities.

Example 2.11

. T: so now + I want you to look at these two sentences here
 (Excerpt from Episode 4, Appendix IX)

Example 2.12

. T: I want you to open your books please + at page 75 + at the start of unit nine
((students open their books))
right so + here we have ((reading the title of the exercise)) can and be able to + just what + we were talking about + now look at A1 + study that sentence + who's going to read + ah + Maclovia + could you read please number one?
(Excerpt from Episode 8, Appendix IX)

Example 2.13

. T: all right? now + I'm going to show you two options + for tomorrow morning + ok? so here you have two possibilities + + + Which one is the correct answer?
 (Excerpt from Episode 5, Appendix IX)

The following episode is both metacommunicative and metalinguistic, as the teacher, in addition to giving some instructions about the task in general, specifically guides the learners on the metalinguistic activity to be carried out, namely the impossibility to use both *to* or *so that* in four of the sentences:

Example 2.14

28 - T: ok + then ((turning off the overhead projector)) + here in exercise three on page eighty seven + on page eighty seven + there are some sentences + that you cannot use to: ++ and in the total you have eight sentences + four of them + you can use either so that or to + just like in the examples I showed you + but in four of them you can only use + so that + and I want you to pay attention and to tell me after you do the exercise + why you cannot use to in these four sentences + right? + so you go ahead and do the exercise + + + ((students work individually or in pairs and consult the teacher - not recorded))

----

29. T: when the subjects are the same + the same person + you can use either to or so + when the subjects are different + the first clause has one subject + the second clause has another subject + then you cannot use to + you must use:

30. Ss: so that

31. T: is that clear?

32. Ss: yes

33. T: good + so let's check + I forgot I was going to ask Ricardo + cause he did get it right ok

(Excerpt from Episode 16, Appendix IX)

The following are managing episodes that include directives for focus-on-form-and-function activities. Note the importance of (1) verbs of saying, e.g., *ask,* which is part of the directive (Ex. 2.15); (2) the general format *I want you to...* (Ex.2.16); and (3) the teacher's orientation to the learners' actual performance (Ex. 2.17).

Example 2.15

T: ok good + now ahh + may I **ask** you something? + were you able + to count to ten in English + when you were + seven years old?

(Excerpt from Episode 3, Appendix IX)

Example 2.16

T: play chess + my children play chess + they play chess since they were like five six years old + ok? ok **+I**

want you to tell your partner what things you were ABLE TO DO when you were a child + let's see you two

here

((students start working in pairs))

(Excerpt from Episode 3, Appendix IX)

Example 2.17

3. T: so if you look at this question here ((showing the card: 'What will you be doing tomorrow at 9?')) don't

answer ok? only read it please + + + ((she moves showing the card to all the students)) NOW + turn to your

partner + and tell to him or her + the answer + answer this question to your partner + + exchange answers +

ok? one to the other + in twos +

(Excerpt from Episode 8, Appendix IX)

Type II: Learner-teacher metalinguistic episodes

The goal of this type of episode is generally to request information about some aspect of the target language. Although episodes of this type are few, the number of instances of learner-initiated exchanges asking for information increased as the semester developed, especially in relation to doubts about pronunciation, the meaning of some words, and some grammatical aspects. This increase in frequency could have been due to the learners' having acquired a higher degree of confidence and/or of metalinguistic competence. The following excerpt exemplifies one of these episodes, where one of the learners asks the teacher to clarify a grammatical point as regards the use of 'if/unless':

<u>Example 2.18</u>

After finishing checking ex. A2, p.78, a multiple-choice exercise to complete hypothetical sentences, one student expresses a doubt:

1. And: Vânia + I just want to ask you here + at number seven + why can't you to + why can't you put don't too ((she's referring to the following sentence which has to be completed with one of the three options)).

   7. Unless we ....this, no progress will be made.
     a. don't   b. won't   c. do)

2. T: don't?
3. And: unless?
4. T: unless + this is the problem + unless
5. S: negative
6. T: unless is already in the negative + you cannot have two negatives
7. Rod: (xxxxx)
8. T: oh do you have the same?
9. Rod: ((nods))
10. T: ah the same problem that you had ((pointing to Andrea)) if have + if you replace unless by if + here + the situation changes completely + ok? if you put if + if we:
11. S: don't
12. T: if we DON'T right? if we don't do this + no problem progress will be made + mm + ok + next class + by the way + next class + we're going to look at unless
(Excerpt from Episode 8, Appendix IX)

The learner in move 1 wishes to know why the choice *don't* is incorrect. The teacher does not understand the request and utters a clarification check (move 2). This allows the learner herself to risk an elliptical answer *unless?* (move 3) meaning 'Is unless the problem?'. After that, the teacher provides the rule by incorporating a suggestion given by another student (move 5), and scaffolds a sentence reconstruction in move 10, which is completed by a student in move 11. In move 12, after providing the complete form of the

expected answer already provided by the learners, the teacher tells them that they would continue working with *unless* the following class.

Type III: Peer-work metalinguistic episodes

I have included pair-work and group-work together under the term 'peer-work' because the data analysed showed no important differences between the two, as generally group-work was carried out by small groups of three or four learners[4]. In the data, two subtypes of peer-work metalinguistic episodes were distinguished according to their goals: Subtype IIIA - formal focus/reconstructive ones, and Subtype IIIB - form-message focus/creative ones. It should be pointed out that this kind of episode is closely linked to Subtype ID Managing the tasks/providing procedural information (metacommunicative) episodes, where the teacher, by managing the task and providing information about it, "creates the context and task design, and exercises a level of control over the appropriateness of the language" (Otha, 1995, pp. 98-99) to be produced during the peer-work. Nevertheless, once the peer-work actually begins, the discourse is co-constructed by the learners, who may or may not follow the instructions set by the teacher.

- Subtype IIIA: Formal focus/reconstructive

Formal focus/reconstructive episodes refer to those episodes where learners work on exercises involving the reconstruction of sentences, and where a formal focus on

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[4] At the beginning of the course the groups were bigger, having six or seven learners, which created many communication troubles, and this was worsened by the fact that students did not understand exactly what they

language is implied. The participation pattern is learner/learner, and the outcome is mediated by the sentence or text to be re-constructed.

These episodes vary regarding the type of cognitive-linguistic work involved in the reconstruction. Some types of reconstruction are purely transformational, such as changing the verb from the active into the passive form, a mechanical reconstruction which does not even require the learner to understand the sentential meaning. Other types of reconstruction, such as matching two parts of a sentence to reconstruct it, are more cognitively demanding as learners need to make form-meaning connections and take into account the functional value of the elements of the sentence.

In the following example, learners had to reconstruct some numbered sentences of a passage by inserting frequency adverbs according to characteristics of the character of the passage, thus not allowing random choice. This is an excerpt from a conversation among three learners while doing the exercise and negotiating the right answers.

Example 2.19

1 S1: She files +++ always?
2. S2: often?
3. S3: she files +++ usually usually
4. S2: often
5. S1: She makes copies
 (Transcript from 16/10.9)

As can be seen, S1 sets the context by reading the sentence to be reconstructed and suggesting a frequency adverb. S2 proposes a different one, and then S3 proposes still another one, which is contested by S2, this time using an assertive intonation tone. The fact

---

were expected to do. Little by little, as the semester developed, the learners became more used to this type of work and, as the size of the groups was reduced, they were able to perform the activities better.

that that S2's suggestion has been chosen is signalled in move 5 by S1 reading the following sentence to be reconstructed.

In addition, there are some exercises of this kind that imply construction, as well as reconstruction, such as finishing sentences. This kind of exercise provides a bridge to Subtype IIIB peer metalinguistic episodes. In the following excerpt, learners are trying to provide hypotheses to explain mysterious situations, provided to the learners in the form of sentences or short paragraphs. The situation that the learners are discussing is "a girl was found dead on the beach", and the teaching point, which was being highlighted and the learners were expected to use, was past modals.

Example 2.20

1. S1: so the question is + what could have happened to this girl?
2. S2: She died
3. S1: she might + she might or she could + she may
4. S3: she could have
5. S1:   [she could have
6. S3   [killed
7. S2:   [by sea
8. S1: she could have had
9. S2: by sea?
10. S3: by a + man
11. S2: afogada
12. S1: she's drown + afogada? she could + + she may
13. S2: (xxxxx)
14. S3: drown
15. S1: she may might + she could +
16. S2: (xxxxx)
17. S3 (xxxxx)
18. S1: she might have + + she could have been killed
19. S3: ((nods)) she could have been killed
20. S1: she could have ah +

21. S3: (xxxxx) get

22. S1: get got got +

23. S2: catch

24. S1: get got

25 S3: no ah + the + + she + could have + been:

26. S2:   [taken?

27. S1:   murdered?

28. S3: (nods) + she could have been murdered

29. S2:   [taken? (xxxx)

30. S1: (nods) + + + ((starts reading aloud the following situation)) when I got home last night...

(Transcript from 27/11)

In the above excerpt, there is clear negotiation of form and meaning among the learners. One of the learners, S1, assumes the expert role and is able to lead the scaffolding[5] very efficiently.   From the way she sets up the task, it becomes clear that the grammatical point is clear to her, while it is not for the other two learners (see moves 2 and 6, where S2 and S3 are not able to elaborate accurately their contributions). Without imposing anything, S1 helps the other two learners to get to a final consensus in turn 28. The end of this part of the episode is signalled by the fact that in turn 30 S1 starts reading the next situation to be hypothesised, which seems to be a common way in which learners close one part of the activity and go to another.

Finally, in the following excerpt learners are discussing in a triad the purposes of going to the park. As the objective of this exercise is to report on the results of the discussion and to use the *to* infinitive of purpose, Joseane (Jo), who is sitting in the middle, is taking notes on what is being said. The group has already discussed the purposes of going to other places, and when I focused the camera on them they were joking and laughing.

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[5] See definition of *scaffolding* in Section 5.3.1., p. 194.

Example 2.21

1. Jo: come on +++ (xxxxx) a park (xxxxx) to run

2. Ric: to see the birds

3. Rod: my god

4. Ric: to see the birds

5. Ss: ((laughter))

6. Ric: to see the birds

7. Rod: to see the birds singing +

8. Jo: birds singing ((laughing))

9. Rod: to see old people walking +++ get bored + + waste time

10. Ric: old people?

11. Rod: ((reading what S1 has written)) eu falei e ela pos

12. Jo: the old people

13. Rod: to see old people walking with your + with their little children

14. Ss: ((laughter))

15. Jo: ((asking for repetition of the last sentence)) what?

16. Rod: with their little + sei la + gre-great grandchildren

17. Ric: (xxxxx)

18. Rod: see old people with their little grandchildren

(Transcript from 29/11.4)

As can be seen in the excerpt above, the concern here is more with meaning than with form. First, Joseane tries to make a suggestion (move 1), which is overridden by Ricardo's (Ric) suggestion (move 2), and then completed by Rodrigo (Rod) (move 7), who takes the leading role constructing the sentences about old people. As Joseane seems to have written what Rodrigo suggested, Ricardo questions the adequacy of this sentence in move 10, and Rodrigo acknowledges this by saying (in Portuguese), that he had said it but Joseane wrote it, meaning that by writing it down, she had given the sentence the status of being correct. Thus, Rodrigo reframes the sentence (move13), with a content that is accepted by the three members of the triad. Two forces seem to be leading the flow of talk, the more formal

written nature of the exercise, and the free conversational style that the learners use in their contributions, which are creative and playful.

- Subtype IIIB: Form-message focus/creative

Form-message focus/creative metalinguistic episodes refer to those peer-work episodes where learners focus on language while carrying out tasks such as information-gap, problem-solving, picture description, personal lives accounts, etc. This kind of episode is different from the formal focus/reconstructive one, because there is a clear goal of conveying information, and thus the focus on the formal feature becomes secondary.

In the data analysed, dialogues on personal lives and opinions often seemed to yield richer outcomes than the other activities (information-gap, problem-solving, etc.), as students were able to practice the target forms as well as exchange the required and other types of information. The following excerpt, from an episode of this subtype, shows Verónica (Ver) using the book questions as guidelines, and Rodrigo (Rod) answers them.

Example 3.22

1. Ver: how often do you watch television?
2. Rod: hum + about + three hours a day I think
3. Ver: how often do you eat foreign food
4. Rod: what?
5. Ver: do you always eat + foreign food?
6. Rod: never + rarely rarely ((he mispronounces the word))
7. Ver: RARELY
8. Rod: rarely
9. Ver: ((laughs))
10. Adri: passa mais adiante ((meaning skip over some of the questions))

11. Ver: NO + how often

12. Rod: [nos somos professionais

13. Adri: (laughs)

14. Ver: how often do you go + out at night?

15. Rod: how often do I go out at night + only at at the weekends +

16. Ver: [OUT]

17. Rod: at the weekends or in the weekends?

18. Ver & Adri: (xxxxx)

19. Rod: whatever + to falando inglês para caralho ((laughs))

20. Ver: how often do you get exercise or play a sport?

21. Rod: only monday + thursdays and wednesdays

22. Ver: what do you do?

23. Rod: (xxxxx) (laughs) +++ musculation (laughs)

24. Ver: musculation?

25. Rod: (laughing) musculation

26. Adri: falou no lugar errado + falou no lugar errado

27. T: all right I want you now to report about some partners

(Transcript from 18/10.3).

As can be seen, in this type of episode, although the main concern is exchanging information, the learners make ostensible their concern about some formal aspects of the target language, such as pronunciation (moves 6-8), collocation (moves 17-19) and lexis (moves 23-26)

Traditionally, the main objective of peer-work has been to let students work on their own so that they can develop a more autonomous control over the target language. It is hypothesised that in peer-work the asymmetrical position of lockstep teaching is removed, and learning will occur more naturally. Although some studies of content and language teaching have shown evidence for this (c.f., Barnes, 1992; Donato, 1994), studies of peer-work in the FL classroom are not conclusive in this regard. The data of the present study

regarding both peer-work episode subtypes show variation in learner behaviour, which can be accounted for by the following series of interrelated factors:

- The proficiency of learners in solving the reconstruction *exercises* or in using language in the focus-on-form communicative *tasks* plays an essential role, which frequently causes the most proficient learner to lead the peer-work, thus assuming the expert role.

- The quality of the relationship among the members of the group/pair is another important factor. Students that seem to get along well together converse and exchange information, while others (who do not seem to get along so well) only speak in monosyllables and limit their contributions to a minimum.

- Understanding of the task and exercise objective varies enormously among learners, some of whom have difficulty to understand what they are expected to do. These learners' interpretations cause tasks and exercises to have completely different *discourse outcomes* (see section 4.2) when performed by learners in real-time (Caughlan & Duff, 1994).

- There are some learners who take advantage of the possibility of using the target language in the two subtypes of peer-work episodes. When they assume a playful attitude, learners become more creative and less concerned about the type of language used, and may switch to spontaneous conversation.

- When a task had a competition element involving time, learners were observed to reduce talk to a minimum.

Type IV: Individual metalinguistic episodes

The data observed showed two types of individual work episodes:

- **Subtype IVA: Silent reconstruction**

Silent reconstruction metalinguistic episodes refer to those moments when the learners are silently working on reconstruction exercises similar to those from subtype IIIA episodes.

- Subtype IVB: Individual learner presentations

Individual learner presentations are those episodes in which learners give a short talk to be evaluated by the teacher and the other learners. This was done twice during the semester, and it was a real innovative activity for the learners, who had never done this before. The short talk, which could be on any subject, although having a monologic format, was turned, at times, into a dialogue when the teacher and the other learners asked the presenter some questions.

2.4. Summary of Chapter II

This chapter has reported on the development of a study case research that aimed at creating a framework for identifying and classifying focus-on-form discourse units in the foreign language classroom. After describing the context and the main tools of research, I showed how the initial approach adopted proved to be inadequate for the purpose of the research as it yielded short and fragmented data. Then, after redefining the research questions, I presented the unit chosen, the *metalinguistic episode*, described its main traits, and offered a classification of metalinguistic episodes based on participation structures and pedagogic goals.

Within this dissertation, this scheme is the starting point which has allowed the possibility of having clearly distinguishable focus-on-form units of analysis, and therefore units where the role of the *metalinguistic dimensions*, hypothesised to be essential elements of the discourse of the foreign language classroom will be further investigated.

CHAPTER III

The Complexity of the Foreign Language Classroom:

Metalinguistic Dimensions at the Move Level

> Metalanguage ... provides students with a social means to talk about the content. In applying metalanguage to the French they produce, the students express, with varying degrees of accuracy, their understanding of how French works. As they reflect on, learn to express, and explain to each other the mechanics of French grammar, they build a shared view of the language. (Freeman, 1992, p. 69)

3.1. Introduction

In Chapter II, a framework of focus-on-form discourse which allows having a unit of analysis, the *metalinguistic episode,* was described. This framework is based on the different ways in which social participation patterns and pedagogic goals can be discursively operationalised in real time. In this chapter, some metalinguistic episodes, identified by applying the framework, are micro-analysed in order to understand the

complexity of the foreign language classroom discourse. This micro-analysis is based on the following three main assumptions about FL classroom discourse:

1. The main objective of classroom discourse is to teach/learn (Wells, 1993), thus, it is essentially a teaching/learning discourse, with a specific discourse structure and structuring (Mehan, 1979), which allows the mingling of *pedagogic* and *natural modes* of discourse, and *communicative* and *metacommunicative discourse types* (see below).

2. Foreign language classroom discourse is a highly complex type of discourse (Edmondson, 1985; Breen, 1986) which has a metalinguistic nature (see section 1.4.2), due to the fact that the target language is both the object and the medium of communication.

3. Owing to its metalinguistic nature, FL classroom discourse has a special dynamics with a *tri-dimensional functioning* (Cicurel, 1984, 1985), i.e., the explicit, the implicit and the fictional dimensions (see Section 1.4.3) which entail, respectively, talking/reflecting about the target language, practising/noticing it in decontextualized ways, and communicating by using it in special ways. This tripartite discourse constitution is deemed to be more adequate to describe the dynamics of the FL classroom discourse than a dichotomous approach, such as *form vs. communication*. By providing a reductionist picture of FL classroom complexity, this dichotomy has proved to be incapable of dealing with this complexity because, as already suggested in Chapter 1, the degree of "communicativeness" of the FL classroom has been assessed with criteria taken from what is perceived to be communicative behaviour in the world outside the classroom (Cullen, 1998). In order to assess the degree of communicativeness of the FL classroom, then, it is fundamental to understand what is or is not communicative in the context of the classroom itself. Cullen (1998) comments that:

The classroom, typically a large, formal gathering which comes together for pedagogic rather than social reasons, will have its own rules and conventions of communication, understood by all those present; these established patterns are likely to be very different from the norms of turn-taking and communicative interaction which operate in small, informal social gatherings outside. Any analysis of the characteristics of the communicative classroom needs to take these differences into account. (p. 181)

3.2. Dimensions, types and modes: Three domains of FL discourse

The *metalinguistic dimensions, - explicit*, *implicit* and *fictional -* are three types of talk specific to the foreign language classroom setting. These metalinguistic dimensions work simultaneously with two other essential classroom discourse domains: the *discourse types* and the *discourse modes.* The *metacommunicative discourse type* (already defined in Section 2.3.2.2.) refers to a type of discourse which explicitly has as topic the classroom communication itself, typical of task or exercise instructions or evaluations (Dabene, 1984; Stubbs, 1976), and the *communicative discourse type* can be defined by default as the type which does not have classroom communication as topic. There are two modes, the *pedagogic* and the *natural* (Kramsch, 1985). While the pedagogic mode refers to talk with a pedagogic goal, the natural mode refers to talk without a pedagogic goal. It is argued here that the flexibility to move within these discourse domains is an essential characteristic of successful FL classroom discourse. Besides, there can be some overlapping between the elements of the dimensions and modes.

The main objective of this chapter is to describe these discourse dimensions, types and modes and to show how they constitute intermingled *frames* in the on-going FL classroom discourse, structuring it at the *move level* inside the episodes, allowing different

types of talk to take place in the foreign language classroom. A *move* (Sinclair & Coulthard, 1974) refers to the minimum discourse unit which can defined by social or interactive criteria (c.f., *message unit,* Green & Wallat, 1981; and *turn,* Sacks, Schegloff & Jefferson, 1974).

3.3. The functioning of the metalinguistic dimensions at the move level

In this section, the functioning of each of *the metalinguistic dimensions* is described and exemplified, highlighting the flexibility for shifting from one to another, and describing the types of cues *signalling* these shifts. *Signalling or contextualization cues* (Gumperz, 1982) enable teachers and learners to structure the sequence of the pedagogic activities in the classroom. Gumperz uses the latter term to refer to all the surface-structural means by which intent and interpretative form are signalled. According to Erickson (1982), there are different degrees of explicitness of signalling. Sometimes a simple question or a word such as *now* signals the beginning of a task. These cues are called *elliptical signals,* and they can be used successfully because of the familiarity of the participants with sequential routines of classroom procedures. Sometimes they are explicitly *verbalised signals* such as *Let's begin by . . . . Tacit signals,* on the other hand, can be "suprasegmental patterns of nonverbal and paralinguistic behavior" (ibid. p. 158). Examples are changes in postural position, interpersonal distance, changes in pitch, stress, eye-gaze and volume. Figure 3.1 is a summary of the different types of signals.

VERBALISED: extensive verbal encoding, e.g., *Let's look at the*

characteristics of the present perfect

SIGNALS ⟶ ELLIPTICAL: abridged verbal encoding, e.g., *OK, now you,*

Ricardo

TACIT: non-verbal para-linguistic encoding, e.g., gesture

with hands implying that the task is over
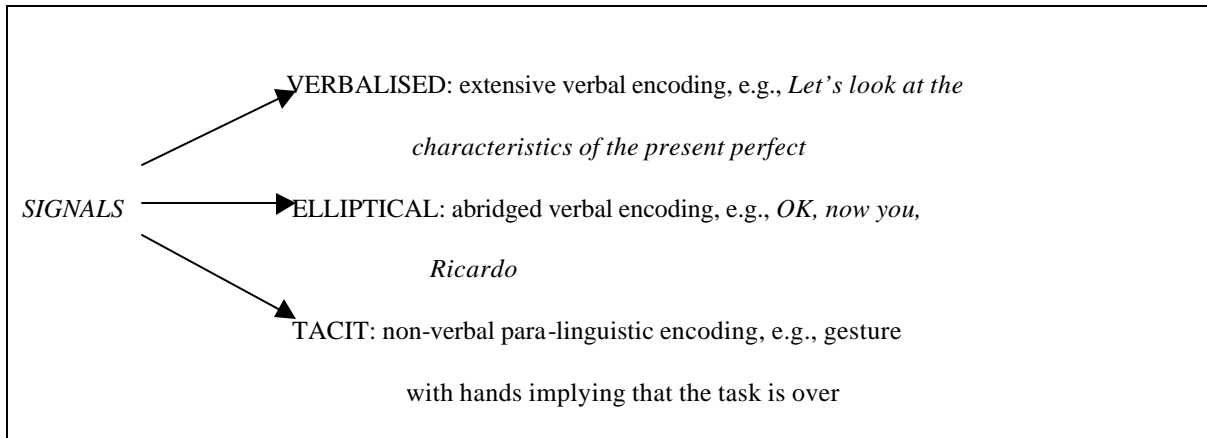
Figure 3.1. *Different types of signalling*

For understanding to take place in the FL classroom, it is essential for teacher and learners to use special signalling mechanisms indicating the kind of dimension and mode they are in, and the passage from one to another. At the same time, the dimensions constitute mechanisms which determine the discourse behaviour of the participants in the foreign language classroom.

In order to make the analysis comprehensive, I have developed a three-part micro-analysis of the moves of each episode. This chapter contains examples of this analysis, in which the three right-hand columns refer to (1) the metalinguistic dimensions: explicit, implicit and fictional; (2) the discourse types: communicative, i.e., without explicit signals, and metacommunicative, i.e., with explicit signals; and (3) the discourse modes: pedagogic, i.e., with a pedagogic goal, and natural, i.e., without a pedagogic goal (see Section 1.4.2).

3.3.1. The explicit metalinguistic dimension

The *explicit metalinguistic dimensio*n refers to a type of discourse which explicitly treats aspects of the target language such as syntactical or morphological phenomena as object, allowing the formulation of generalisations or rules. This discourse is generally encoded in a special linguistic jargon, and it is hypothesised to help learners, at times, to clarify their own mental representations of the foreign language structures (Terrell, 1991). This dimension includes the so-called *pedagogic rules or explanations*, which constitute part of the lore of the teacher and student-generated rules or explanations. A typical example is Example 3.1, composed of a series of explanatory utterances by the teacher meant to explain one of the functions of the definite article:

Example 3.1

Line & Speaker	Discourse outcome	Dimension	Type	Mode
9. T:	and a ok + the article the and the a + when you want	Explicit	Communicative	Pedagogic
	to stress ok + to point out to focus you can say the	Explicit	Communicative	Pedagogic
	right? and ah now we're going to look at only the	Explicit	Metacom.	Pedagogic
	article the right? so sometimes when you mention ah	Explicit	Communicative	Pedagogic
	+ words + you generalise + for instance +	Explicit	Communicative	Pedagogic
	I don't like to study science +	Fictional	Communicative	Pedagogic
	when I say I don't like to study science + do I mean	Explicit	Communicative	Pedagogic
	any particular science?	Explicit	Communicative	Pedagogic
10. Ss:	no	Explicit	Communicative	Pedagogic
11. T:	in general + science in general but if I say ah +	Explicit	Communicative	Pedagogic
	the science my child is studying at school is very interesting +	Fictional	Communicative	Pedagogic
	then I I mean I have in mind a specific + science	Explicit	Communicative	Pedagogic
	right? not all the science we can think about + not science in general +	Explicit	Communicative	Pedagogic

so this is what the book is going to point out for us	----	Metacom. Pedagogic
here in exercise one + C one +		

(Excerpt from Episode 2, Appendix IX)

In Example 3.1, the teacher highlights the particularising function of the definite article by contrasting it with the generalising function of the zero article. She calls the learners' attention by means of a metacommunicative comment in move 9, *and ah now we're going to look at only the article the right?,* and then within the same move, in the explicit dimension, she provides a definition: *so sometimes when you mention ah + words + you generalise,* and immediately after, she introduces an example of generic use of zero article by means of *for instance.* When the example is provided, the discourse shifts from the explicit to the fictional dimension. Then the teacher shifts back into the explicit by asking a question to emphasise the generalising function of the zero article and checking the learners' understanding. In move 11, the teacher introduces an example with the definite article having a particularising function, which takes the discourse into the fictional dimension again, and when she explains the example by saying *then I I mean I have in mind a specific + science right? not all the science we can think about + not science in general*, the discourse shifts back to the explicit dimension.

Another illustration is Example 3.2. of Subtype IA, Formal feature highlighting episode, where the explicit metalinguistic dimension has an important role at the move level of the episode.

Example 3.2.

While checking exercise B.3, p.83, a lexico-grammatical transformational exercise, a problem appears:

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1. San:	...an explosion might have not killed the dinosaurs	Implicit	Communicative	Pedagogic
2. T:	could you repeat and remember that rule we were	Explicit	Metacom.	Pedagogic
	discussing in that group + where did you place the	Explicit	Metacom.	Pedagogic
	negative word + where did you place it + where did			
	you put it			
3. Ss:	(xxxxx)	-----	------	**-------**
4. T:	after::	Explicit	Metacom.	Pedagogic
5. San:	[have	Implicit	Communicative	Pedagogic
6. T:	what auxiliary?	Explicit	Communicative	Pedagogic
7. S1:	[have	Implicit	Communicative	Pedagogic
8. S2:	[have	Implicit	Communicative	Pedagogic
9. S3:	[have	Implicit	Communicative	Pedagogic
10. T:	after the first:	Explicit	Metacom.	Pedagogic
11. S1:	might	Implicit	Communicative	Pedagogic
12. S2:	might?	Implicit	Communicative	Pedagogic
13. S4:	might	Implicit	Communicative	Pedagogic
14. T:	yes:	-------	Metacom.	Pedagogic
15. S2:	might not?	Implicit	Communicative	Pedagogic
16. S3:	might not	Implicit	Communicative	Pedagogic
17. S4:	I didn't know this	-----	------	Natural
18. T:	((nodding)) that's a rule + right? after the first ++	Explicit	Metacom.	Pedagogic
	and there's another case in the next exercise			
19. S4:	(xxxxx)	------	------	------
20. T:	is that clear? is that clear?	------	Metacom.	Pedagogic
21. Ss:	yes	------	Metacom.	Pedagogic
22. T:	Amélia please the next one	---------	Metacom.	Pedagogic

(Excerpt from Episode 14, Appendix IX)

This episode, triggered by Sandra's mistake in move 1, is embedded within a Subtype II B, Assessing form episode, which runs mainly along the implicit metalinguistic dimension. Thus, the episode begins with a change of dimension, from the implicit to the explicit, which is signalled by the teacher's directive in move two, where two verbs are used *repeat,* a communicative verb and *remember,* a cognitive verb. Also the teacher makes an explicit reference to a *rule,* guides the learner to infer the rule by pointing out that the mistake is *the negative word,* and indicates that there is a word-order mistake. Then, in move 6, Sandra makes a bid, which is negatively evaluated by the question, *What auxiliary?* and followed by a series of identical bids. This scaffolding leads the teacher to guess that the learners are not aware of the rule she is aiming at, so she gives a more explicit cue in move 10, which is followed by a series of bids by three students with the correct answer. After that, one learner in move 15 questions the validity of the answer, and another expresses her lack of knowledge of the rule (move 17). To close the episode, the teacher first, in move 18, again makes reference to the *rule,* which is not very explicitly stated, only suggested, and makes another metacommunicative comment when she suggests that *there's another case in the next exercise,* and then in move 20, she utters two clarification checks. The coming back to the implicit metalinguistic dimension is signalled by the teacher's directive to continue the reconstruction exercise in move 22. It is important to point out that all along the talk, the shift of dimensions has occurred smoothly with the tacit understanding of all the participants.

3.3.2. The implicit metalinguistic dimension

The *implicit metalinguistic dimension* refers to a type of discourse that implicitly deals with language as object, by means of different forms of language reconstruction mechanisms, such as those of corrections, drills and hypothesis-forming exercises. What is fundamental about this kind of discourse is that pieces of language, generally sentences or words, i.e., decontextualized pieces, are focused upon and manipulated. The discourse within this dimension includes both the expert's cueing or elicitation of the reconstruction, and the novice's reconstruction. These mechanisms may help learners develop an awareness of the formal aspects of language, which, in turn, may enable them to make form-meaning connections of the target language[1]. This awareness may help them to develop different ways of monitoring the target language, and to develop skills to de-contextualize language, thus allowing learners to perform some metalinguistic activities such as paraphrasing, editing and translating.

In most of the data analysed, the language reconstruction exercises from the course textbook provided the *context* for this dimension. Therefore, directives such as *go to page...* or *read number 1* act as elliptical signals (see Section 3.3.) of the passage into this dimension. The directive, then, places the participants into the realm of the implicit metalinguistic dimension.

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[1] Salaberry (1997) underscores the importance that form-meaning connections have within the foreign language classroom environment: "*most* classroom situations represent the environment in which the learner creates form-meaning connections: Linguistic form is the goal, and communication is the activity that serves that objective . . . . The inherent nature of academic instruction determines that the goal of classroom activities not be communication per se." (pp. 339-340)

Example 3.3

Line & Speaker	Discourse outcome	Dimension	Type	Mode
19. T:	... Ricardo number two please	------	Metacom.	Pedagogic
20. Ric:	((reading)) were you able to do yesterday's homework assignment?	Implicit	Communicative	Pedagogic
21. T:	can you replace with the + modal + please?	Explicit/ Implicit	Metacom.	Pedagogic
22. Ric:	(xxxxx)	-----	------	------
23. T:	speak up + please	-----	Metacom.	Natural
24. Ric:	were you can do	Implicit	Communicative	Pedagogic
25. Ss:	[(xxxxx)	-----	-----	-----
26. T:	[ah when you use + when you use	Explicit	Communicative	Pedagogic
27. Ric:	can you do yesterday's homework	Implicit	Communicative	Pedagogic
28.T:	yesterday?	Implicit	Communicative	Pedagogic
29. Ric:	could you do yesterday's homework?	Implicit	Communicative	Pedagogic
30. T:	[yes right +	Implicit	Metacom.	Pedagogic
	perfect + so I think there's a problem here when you use can or could there's no BE any more + attention here + ah +	Explicit	Metacom.	Pedagogic

(Excerpt from Episode 4, Appendix IX)

In Example 3.3, the opening of the episode is signalled by the teacher's abridged directive in move 19. This directive is an elliptical cue, as it does not really indicate what the learner has to do, but Ricardo's reading of the sentence, in move 20, shows that he has understood the cue. Then, in move 21, the teacher explicitly expresses what the learner has to do, thus the discourse becomes metacommunicative, where the verb *replace* acts as cue. From move 22 to move 29, the dialogue runs alternatively along the implicit and the explicit dimensions, as the learner reconstructs the sentence scaffolded by other learners (move 25) and the teacher. Once Ricardo has been able to reconstruct the sentence (move 29), and the teacher has evaluated it positively, the discourse shifts into the explicit dimension in move

30. This shift is signalled in several ways: by the use of *so* after the pause, by the presence of the metalinguistic lexical item *problem,* by the explicit statement of a rule - *when you use can or could there's no BE any more* - and finally by the directive to pay *attention.* The analysis of the excerpt shows clearly how the participants are able to construct shared meanings within the implicit dimension.

3.3.3. The fictional metalinguistic dimension

The *fictional metalinguistic dimension* refers to a kind of discourse where the target language is used in a focused way. That is, in spite of having a certain communicative or informative goal, such as giving examples (as in Example 3.1 above), solving a problem or exchanging information, the discourse generated in this dimension possesses some pre-determined linguistic features molded by the pedagogic goal of the activity. In this last sense, the concept of *fictional dimension* is similar to the concept of *language play* (Lantolf, 1990) which involves learner manipulation of linguistic patterns of L2, such as verb paradigms, revealing learner focus on linguistic form. This type of discourse is fictional in the sense that is not natural but contrived language, having special characteristics different from natural conversation. When discourse runs along the fictional dimension, some natural conversation characteristics may be acceptably missing, such as a real communicative intent. Cicurel (1984) comments that learners know very well that the rules of a simulated conversation are quite different from those of natural conversation, but it is exactly this which allows the participants to play with the language and to play different roles, knowing that the language that they are using has no effect at all on reality; i.e., it is completely devoid of perlocutionary force (Austin, 1962). According to Cicurel

(1985), laughter is an essential element of this fictional dimension, and participants must be able to laugh at themselves and to make others laugh. Thus, this dimension has a playful nature. According to Edmondson (1985), in the moments of language practice in the foreign language classroom which coincide with the fictional dimension described by Cicurel (1985), there is a momentary suspension of the belief in the reality of the classroom. In this type of activity the learner should not behave as learner, but assume another role, so that she can turn into an effective learner and therefore be able to practice or produce the target language.

The following episode in Example 3.4 is a Subtype III A, Formal focus/re-constructive peer-work metalinguistic one, in which learners are expected to give some answers to some puzzling questions, such as: what could have happened to the girl who was found dead on the beach? The context has been explained by the teacher, and the activity follows an exercise in which past modals were practised along the implicit dimension.

Example 3.4

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1. S1:	so the question is + what could have happened to this girl?	Fictional	Metacom.	Pedagogic
2. S2:	She died	Fictional	Communicative	Pedagogic
3. S1:	she might + she might or she could + she may	Implicit	Communicative	Pedagogic
4. S3:	she could have	Implicit	Communicative	Pedagogic
5. S1:	[she could have	Implicit	Communicative	Pedagogic
6. S3	[killed	Fictional	Communicative	Pedagogic
7. S2:	[by sea	Fictional	Communicative	Pedagogic
8. S1:	she could have had	Implicit	Communicative	Pedagogic

9. S2:	by sea?	Fictional	Communicative	Pedagogic
10. S3:	by a + + man	Fictional	Communicative	Pedagogic
11. S2:	afogada	Fictional	Communicative	Pedagogic
12. S1:	she's drown + afogada? she could + + she may	Implicit	Communicative	Pedagogic
13. S2:	(xxxx)	-----	-----	-----
14. S3:	drown	Implicit	Communicative	Pedagogic
15. S1:	she may might + she could +	Implicit	Communicative	Pedagogic
16. S2:	(xxxxx)	-----	-----	-----
17. S3:	(xxxxx)	-----	-----	-----
18. S1:	she might have + + she could have been killed	Fictional	Communicative	Pedagogic
19. S3:	((nods)) she could have been killed	Fictional	Communicative	Pedagogic
20. S1:	she could have ah +	Implicit	Communicative	Pedagogic
21. S3:	(xxxxx) get	Fictional	Communicative	Pedagogic
22. S1:	get got got +	Implicit	Communicative	Pedagogic
23. S2:	catch	Fictional	Communicative	Pedagogic
24. S1:	get got	Implicit	Communicative	Pedagogic
25 S3:	no ah + the + + she + could have + been:	Implicit	Communicative	Pedagogic
26. S2:	[taken?	Fictional	Communicative	Pedagogic
27. S1:	murdered?	Fictional	Communicative	Pedagogic
28. S3:	(nods) + she could have been murdered	Fictional	Communicative	Pedagogic
29. S2:	[taken? (xxxxx)	Fictional	Communicative	Pedagogic
30. S1:	((nods)) + + + ((starts reading aloud the following situation)) when I got home last night...	Fictional	Communicative	Pedagogic

(Transcript from 27/11.28)

As indicated in Section 3.2.3, this activity is led by S1, who assumes the expert role. In move 1, his student signals the beginning of the activity by means of a metacommunicative comment: *so the question is,* and then poses the question *what could have happened to this girl?* making use of a past modal, namely *could have.* After that, S2 offers a bid, where she is not making use of a past modal. Therefore, S1 interrupts her and offers some of the structures to be used, clearly signalling that these are the focused structures. This procedure

is maintained throughout the whole episode, where S1 continues scaffolding the other two learners' bids to help them use the expected structures. Throughout the episode, S1 and the other two learners struggle to get their meanings across until move 30, where S1 closes the activity by reading the following situation, a procedure similar to one used by the learners in the previous example. Thus, this activity runs principally along the fictional dimension, as there is a communicative intent to solve the puzzling situation, but at the same time, as there is a clear attempt by S1 to use the focused forms, there is a strong implicit dimension component in it. Activities of this type highlight the subtle difference that may, at times, exist between these two dimensions, and how the learners are able to deal with them.

Example 3.5 below is another extract which runs principally along the fictional dimension, where S1 is reading some questions from the textbook and S2 answers them back by providing fictional information. This is a Subtype III A, Peer-work form-message focus/creative episode which has a strong fictional component, where the learners are practising a language feature, namely frequency adverbs. The reasons why this episode is running along this fictional dimension are several. The first one is that S1 is reading the question from the course-text book. The second one is that S2's answers are conditioned by the formal feature in focus, that is, adverbs of frequency. The third one is that the learners are monitoring what they are saying and how, as can be seen in moves 6-8; 17-19; and 23-26, where there are shifts from the fictional to the implicit dimension, each of them having different focuses of pronunciation, collocation and lexis respectively. Therefore, although there is negotiation of some real information, the discourse is contrived, in the sense that it is not natural, as the learners explicitly signal that it is being monitored.

Example 3.5

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1. S1:	how often do you watch television?	Fictional	Communicative	Pedagogic
2. S2:	hum + about + three hours a day I think	Fictional	Communicative	Pedagogic/ Natural
3. S1:	how often do you eat foreign food?	Fictional	Communicative	Pedagogic
4. S2:	what?	-------	Communicative	Natural
5. S1:	do you always eat + foreign food?	Fictional	Communicative	Pedagogic
6. S2:	never + rarely rarely (he mispronounces the word)	Fictional	Communicative	Pedagogic/ Natural
7. S1:	RARELY	Implicit	Communicative	Pedagogic
8. S2:	rarely	Implicit	Communicative	Pedagogic
9. S1:	((laughter))	-----	-----	Natural
10. S3:	passa mais adiante ((meaning skip over some of the questions))	-----	Metacom.	Pedagogic
11. S1:	NO + how often	Fictional	Communicative	Pedagogic
12. S2:	[nos somos professionais	-----	------	Natural
13. S3:	((laughs))	-----	------	-----
14. S1:	how often do you go + out at night?	Fictional	Communicative	Pedagogic
15. S2:	how often do I go out at night + only at at the weekends +	Fictional	Communicative	Pedagogic/ Natural
16. S1:	[OUT	Implicit	Communicative	Pedagogic
17. S2:	at the weekends or in the weekends?	Implicit	Communicative	Pedagogic
18. S1 & S3:	(xxxx)	-----	------	-----
19. S2:	whatever + to falando inglês para caralho (laughs)	-----	Metacom.	Natural
20. S1:	how often do you get exercise or play a sport?	Fictional	Communicative	Pedagogic
21. S2:	only monday + thursdays and wednesdays	Fictional	Communicative	Pedagogic
22. S1:	what do you do?	Fictional	Communicative	Pedagogic
23. S2:	(xxxx) ((laughs)) +++ musculation ((laughs))	Fictional	Communicative	Pedagogic
24. S1:	musculation?	Implicit	Communicative	Pedagogic
25. S2:	((laughing)) musculation	Fictional	Communicative	Pedagogic
26. S3:	falou no lugar errado + falou no lugar errado	Implicit	Communicative	Pedagogic
27. T:	all right I want you now to report about some partners	------	Metacom.	Pedagogic

(Transcript from 18/10)

The difference between Example 3.4 and Example 3.5 is that while the former is more focused on the formal feature than in solving the problem, the latter is more concerned with task completion by conveying information. It is important to notice that learners themselves choose to place the focus on either the formal aspect or the information aspect, as these are not specific goals of the activity as set by the teacher.

This section has presented some excerpts that have illustrated how the three dimensions constitute different ways in which the foreign language can be object in the FL classroom: object of reflection (the explicit dimension), object of manipulation (the implicit dimension), and means/object of communication (the fictional dimension). The next sections show how in some cases the dimensions and the other discourse domains may overlap, not being, thus, static separate compartments.

3.4. Discourse domain overlappings

As suggested above, there are certain situations in the FL classroom in which there are discourse domain overlappings, because sometimes a specific utterance may run along two dimensions or modes at the same time. As already suggested, according to Edmondson (1985), utterances in the foreign language classroom may fulfil different pragmatic functions at the same time due to the fact that "the complexity of the classroom is such that several things may be going on *publicly* through talk at the same time" (p. 162).

Example 3.6 reveals an example of *implicit/explicit dimension overlapping*. This excerpt presents another situation of passing from the implicit dimension, within a Subtype IC, Assessing form and message episode, to the explicit dimension, this time initiated by a learner's question in move 1, where a doubt as regards the use of *don't* within a particular

sentence is expressed. In move 2, the teacher does not answer the question directly, but responds with a confirmation check: *don't?* The teacher's neutral feedback, an elliptical cue, is understood as it is followed by Andrea's own highly abridged suggestion of a possible answer *unless?* meaning "Is it not possible to use *don't* in the presence of *unless?",* in move 3, which is then positively evaluated in move 4. It is here where we find a mingling of the implicit and the explicit dimensions, as the abridged suggestion is really only a piece of the target language, i.e., running on the implicit dimension, but having explicit dimension implications. Another learner then gets into the talk in move 5, and also in an abridged form suggests that a negative element is the source of the impossibility. The learner's bid is incorporated by the teacher in move 6, who makes explicit the rule that *unless is already in the negative + you cannot have two negatives.* After this, another learner gets into the conversation by saying that he has had the same problem. Then, in move 10, the teacher expands the rule, by hinting at the difference between *if* and *unless,* and scaffolds a sentence reconstruction, which is completed by a learner in move 11. The episode is closed by the teacher in move 12 by means of a prospective cue that signals that this topic would be continued the following class. Again here, all the participants seem to be able to adapt to the change of dimension as the joint orientation of the talk demonstrates.

Example 3.6

After finishing checking ex. A2, p.78, a multiple-choice exercise to complete hypothetical sentences, one student expresses a doubt:

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1. And:	Vânia + I just want to ask you here +	Explicit	Metacom.	Pedagogic
	at number seven + why can't you to + why can't	Explicit	Communicative	Pedagogic
	you put don't too ((she's referring to			

the following sentence which has to be completed

with one of the three options:

7. Unless we ....this, no progress will be made.

　　　a. don't　b. won't　c. do)

2. T:	don't?	Explicit/ Implicit	Communicative	Pedagogic
3. And:	unless?	Explicit/ Implicit	Communicative	Pedagogic
4. T:	unless + this is the problem + unless	Explicit	Metacom.	Pedagogic
5. S:	negative	Explicit	Communicative	Pedagogic
6. T:	unless is already in the negative + you cannot have two negatives	Explicit	Communicative	Pedagogic
7. Rod:	(xxxxx)	-----	-----	------
8. T:	oh do you have the same?	----	Metacom.	Pedagogic/ natural
9. Rod:	((nods))	-----	Metacom.	Pedagogic/ natural
10. T:	ah the same problem that you had	-------	Metacom.	Pedagogic/
	((pointing to Andrea) if have + if you replace unless by if + here + the situation changes	Explicit	Communicative	Natural Pedagogic
	completely +	Explicit	Metacom.	Pedagogic
	ok? if you put if +			
	if we:	Implicit	Communicative	edagogic
11. S:	don't	Implicit	Communicative	Pedagogic
12. T:	if we DON'T right? if we don't do this + no problem progress will be made + mm +	Implicit	Communicative	Pedagogic
	ok + next class + by the way + next class + we're going to look at unless	Explicit	Metacom.	Pedagogic

(Excerpt from Episode 8, Appendix IX)

Example 3.7 is an excerpt from a peer-work episode, Sub-type III/A, Formal focus/reconstructive, which reveals *implicit/fictional overlappings*. The context of the reconstruction activity had been previously explained by the teacher, and it consisted of a little text describing the traits of one person, and a set of numbered sentences which had to

be completed by inserting a frequency adverb. The main objective of the reconstruction activity, thus, was to match the reconstructed sentences with the traits of the person.

Example 3.7

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1: S1:	Keiko works hard +++	Implicit/ Fictional	Communicative	Pedagogic
2. S2:	frequently	Implicit	Communicative	Pedagogic
3. S3:	(xxxxx) usually	Implicit	Communicative	Pedagogic
4. S2:	err usually	Implicit	Communicative	Pedagogic
5: S1:	she is	Implicit	Communicative	Pedagogic
6. S2:	[on time for work	Implicit/ Fictional	Communicative	Pedagogic
7. S3:	always	Implicit	Communicative	Pedagogic
8. S2:	always? ok ++++++	Implicit	Communicative	Pedagogic
	she's late or sick + hum	Implicit/ Fictional		
9. S3:	que quer dizer seldom ((looking at the graph illustrating the frequency adverbs percentages)) ah raramente	Explicit	Metacom.	Pedagogic
10. S1:	é raramente	Explicit	Metacom.	Pedagogic
11.S3:	hum hum she is seldom late or sick	Implicit	Communicative	Pedagogic
21. S1:	She files +++	Implicit/ Fictional	Communicative	Pedagogic
	always?	Implicit		
22. S2:	often?	Implicit	Communicative	Pedagogic
23. S3:	she files +++ usually usually	Implicit	Communicative	Pedagogic
24. S2:	often	Implicit	Communicative	Pedagogic
25. S1:	She makes copies	Implicit/ Fictional	Communicative	Pedagogic

 (Transcript from 16/10.9)

In move 1, one of the learners signals the beginning of the activity by reading one of the sentences, and then by means of a long pause, indicates that she is expecting the others to

offer a bid. The sentence read belongs to the implicit dimension because it is a piece of language to be reconstructed, but at the same time it belongs to the fictional dimension as it is an example or context for the adverb to be inserted which has an informative goal. Student 2, then, offers a one-word suggestion, *frequently,* which, in move 3, is contested by S3 by means of another short contribution. Then, S2 signals that S3's bid is the correct one by repeating it. The reading of the next sentence marks the end of the first reconstruction and signals the beginning of the second one. The negotiation continues on the implicit dimension, with the implicit/fictional overlapping in moves 1, 6, 8, 21 and 25 along the episode repeating the same mechanisms, even though it is, at times, marked by a change of *focus* (see Section 3.5. below), as for instance, in move 9, when the focus of the negotiation shifts from the grammatical to the lexical, when one of the students expresses a doubt as to the meaning of *seldom.* This change of focus is signalled by code switching, from English into Portuguese, and by the explicit question uttered by S3: *que quer dizer seldom*? From the excerpt, it can be concluded that the discourse mechanisms successfully used by the participants to create shared meanings are based on the activity format, which is dependent on the pedagogic goal of the activity.

3.5. Shift of focus inside dimensions

As already hinted above, in addition to dimension overlappings, there are also instances where there are shifts of *focus* inside dimensions. Essentially, the term *shift of focus-on-form* here refers to shifts among grammar, collocation, lexicon or pronunciation

foci, as these are the types of focus found in the data[2]. Three clear examples of focus shift appear in Example 3.5. above, where the learners shift from the focus on grammar to a focus on pronunciation in moves 6-8, to a focus on collocation in moves 17-19, and to a focus on lexis in 23-26. These changes of dimension are signalled by stress (move 7); explicit questioning (move 17), and language code switching (move 26). In Example 3.8, below, there is a change of focus-on-form from grammar to pronunciation due to one learner's faulty pronunciation in moves 8 and 14. This change is signalled by the teacher, first, in move 9, when she questions, in an elliptical way, whether the correct pronunciation of live is / lɪv / or / laɪv /, which is collectively answered back in move 10. The change of focus, from grammar to pronunciation is metacommunicatively signalled again in 17, by explicitly asking the learners to repeat the mispronounced word *average* and stressing it.

Example 3.8

Line & Speaker	Discourse outcome	Dimension	Focus	Mode
7. T:	Maclovia could you read please number one?	-----	Grammar	Pedagogic
8. Mac:	the average person is able to [laɪv] + quite a long time now	Implicit	Grammar	Pedagogic
9. T:	[l aɪv] or?	Implicit	Pronunciation	Pedagogic
10. Ss:	[lɪv]	Implicit	Pronunciation	Pedagogic
11. T:	Can you rephrase using the modal can?	Explicit/ Implicit	Grammar	Pedagogic
12. Ss:	(xxxx)	-----	-----	-----
13. T:	all right + so try to replace it using CAN instead of BE ABLE TO	Explicit/ Implicit	Grammar	Pedagogic

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[2]   According to Harley *et al*., 1990, *focus-on-form* is part of the more comprehensive *focus-on-language*, where the following types of focus can be identified:
a. Form: explicit focus on grammar, vocabulary or pronunciation.
b. Function: Explicit focus on illocutionary acts such as requesting, apologizing and explaining.
c. Discourse: Explicit focus on the way sentences combine into cohesive and coherent sequences.
d. Sociolinguistics: Explicit focus on the features of utterances that make them appropriate to particular contexts.

14. Mac:	((in a low voice)) the average person (xxx)	Implicit	Grammar	Pedagogic
15. T:	the average person	Implicit	Grammar	Pedagogic
16. Ss:	[can live	Implicit	Grammar	Pedagogic
17. T:	The average person can live + can live quite a long	Implicit	Grammar	Pedagogic
	time now + ahh + can you repeat please?	Implicit	Pronunciation	Pedagogic
	AVERAGE			
18. Ss:	AVERAGE	Implicit	Pronunciation	Pedagogic
19. T:	right + perfect + Ricardo number two please	---	----	Pedagogic

(Excerpt from Episode 4, Appendix IX)

3.6. Shifts and overlaps between the pedagogic mode and the natural mode

FL classroom discourse moves from moments in which the *pedagogic mode* is enacted, as in the metalinguistic episodes already described, to moments in which more freedom of topic and participation are allowed, here called the *natural mode*. (See Kramch's comments in this respect in Section 1.4.2.)

As already pointed out, most of the episodes in the classrooms observed were *focused* ones, i.e. *metalinguistic episodes*. Interestingly, one of the ways in which bridges or intersecting areas are created between the pedagogic mode and the natural mode is through asides embedded in the metalinguistic episodes. These asides are clear instances of how the learners have begun to manipulate the language, i.e., to use specific focused constructions to express their own meanings, and how they can distinguish among the metalinguistic dimensions of the foreign language classroom.

Example 3.9 shows a situation where, after listening to the students working in pairs telling each other what they *would rather do/not do* during the weekend, the teacher comments freely in move 1 on what she hears the students discussing, and her comment encourages one student to make a spontaneous comment in move 2, signalled by a special type of intonation, still retaining the focus-on-form of the previous activity. In this example, by making a comment of her own, the teacher opens a space for learners to make personal comments as well. The personal comment uttered by the learner runs within the fictional dimension on the pedagogic mode, as he uses the form that was expected to be used in the previous activity, thus showing how he is able to manipulate both meaning and form. At the same time, however, there is an overlapping with the natural mode, as by the intonation the comment seems to be a true one.

Example 3.9

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1.T:	I didn't know that so many students liked going to the cinema.	-----	-----	Natural
2. S:	I'd rather be alone than be with a boring person	Fictional	Communicative	Natural/ Pedagogic

(From notes 22/09)

In Example 3.10 the teacher and learners are dealing with expressions with *do* and *make.*

Example 3.10

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1.T:	give an example please	----	Metacom	Pedagogic
2. S1:	I did my homework	Fictional	Communicative	Pedagogic/ Natural
3. Ss:	Ohhhh	-----	----	Natural

(From notes 27/09)

After one individual student provides the example requested by the teacher, the other students take it at face value and tease her by saying *ohhh* (using an intonation pattern conveying irony), meaning "you're an apple polisher". In this example, the utterance by S1, which runs at the fictional metalinguistic level, is recontextualized by the other learners through the utterance *ohhh*. This recontextualization implies a passage from the pedagogic mode within the fictional dimension to the natural mode, and demonstrates how the learners are able to manipulate these two levels.

Example 3.11 shows a segment of a teacher-group metalinguistic episode in which the teacher is assessing form and message of a previous task carried out by the learners, in which the learners had to list things that they had hypothetically done:

Example 3.11

Line & Speaker	Discourse outcome	Dimension	Type	Mode
1. S1:	I have the clothes washed.	Fictional	Communicative	Pedagogic
2. T:	(nods)	Implicit	Metacom.	Pedagogic
3. S2:	have the grass cut	Fictional	Communicative	Pedagogic
4. T:	ok	Implicit	Metacom.	Pedagogic
5. S3:	I had my clothes ironed	Fictional	Communicative	Pedagogic
6. T:	that's a nice one ((gesture with hand))	---	Communicative	Pedagogic/ Natural

(From notes 16/10.4)

In moves 2 and 4, the teacher seems to be assessing the adequacy of the answers (whether they make sense and if they are expressions normally used in the causative), whereas in 6, the teacher gets involved and shows her own feelings towards *having clothes ironed*, and signals this by intonation and gestures. Thus, in this example, the discourse shifts from the fictional (in the examples provided by the students) to the implicit dimension, i.e., the teacher's assessment of the examples. Then, by making a real comment, signalled by a change of intonation and a gesture, the teacher shifts from the pedagogic mode to the natural mode.

The following is a segment that shifts away from the pedagogic mode, thus generating an unfocused episode, i.e. an episode without an explicit or implicit focus on a target language feature. Here, two learners are reading two sentences from the textbook (in moves 16 and 17), which are meant to be matched with two other sentences. The two sentences had already been presented by the teacher in flow charts, where the teacher had changed the time. While the textbook sentences are:

I will be having breakfast at seven

I will have breakfast at seven

the teacher had changed them in the flow charts to:

I will be having breakfast at nine

I will have breakfast at nine

When the teacher asks the learners whether they have noticed that she has changed the times (move 18), this originates a conversation that takes the teacher and the learners away from the implicit metalinguistic dimension, and brings about a comment by one learner about what he would be doing tomorrow at seven (move 21), where the learner uses the *would be + ing* future, used by the teacher, in move 18, in her remark about the change of time. So here there is both dimension shift from the implicit to the fictional, and pedagogic and natural mode overlapping. After that, a general discussion about what time the students wake up is generated (moves 25-36).

Example 3.12

Line & Speaker	Discourse outcome	Dimension	Type	Mode
16: Ros:	what will you do at seven tomorrow morning?	Implicit	Communicative	Pedagogic
17: Rod:	what will you be doing at seven o'clock + seven tomorrow morning?	Implicit	Communicative	Pedagogic
18: T:	so + did you notice that I changed the time because I guessed many of you would be sleeping at seven o'clock + so + I said + I'd prefer to put it nine o'clock	-----	Metacom.	Natural
19: Ss:	(laughter)	----	-----	Natural
20: T:	I know there are many students:	----	----	Natural
21: Rod:	I would be sleeping	Fictional	-----	Pedagogic/ Natural
22: T:	[pardon?	----	----	Natural
23: Rod:	I would be sleeping	Fictional	Communicative	Pedagogic/ Natural
24: T:	so I KNEW it	----	----	Natural
25: Ss:	(xxxxx)	----	----	----
26: I:	(xxxxx) at six	----	----	Natural
27: T:	at six? very busy responsible woman + right?	----	----	Natural
28: V:	six-thirty	-----	----	Natural

29: S:	(xxxxx)	----	----	Natural
30:Rod:	before what?	----	----	Natural
31: T:	before seven	----	----	Natural
32: V:	six-thirty	-----	----	Natural
33: S1:	before	-----	----	Natural
34: S2:	before	**-----**	**----**	Natural
35: T:	((addressing one student)) ok + not YOU right?	**-----**	**----**	Natural
36:Ss:	(laughter)	**-----**	**----**	Natural
	not me + either right?	-----	----	Natural
	ok and now let's see the two answers +	-----	Metacom.	Pedagogic
	Rodrigo read number three + and Sandra + number four	-----	Metacom.	Pedagogic

(Excerpt from Episode 5, Appendix IX)

As can be seen in the examples presented above, the discourse is collectively constructed. In this type of construction, the interplay between the teacher's and the learners' signalling and participants' frames of reference is essential. Essential for mutual understanding (also called *intersubjectivity* by Rommetvait, 1985), thus, is the establishment of a shared code which helps in the *establishment of jointly constructed frames* as legitimate places for teaching and learning (Barnes, 1992). This constant *contingent* interplay along move-by-move discourse construction is one of the most significant characteristics of classroom discourse.

It was evidenced in the data that the focus of the discourse constructed by teacher and learners may potentially shift at any moment, and this shift can be initiated by teacher or student(s), taking the discourse to another focus-on-form, from one dimension to another, or from the pedagogic mode to the natural mode. This possibility of shifting

dimensions and focuses inside dimensions and modes is an example of what van Lier (1996) calls *contingency*:

> Contingency is what gives language first an element of surprise, then allows us to connect utterance to utterance, text to context, word to world. The conditions for a contingent language act are set up by alluding to the familiar, the given, the shared, then a surprise is sprung in the form of the new, the unexpected, and then joint interpretative work is undertaken which simultaneously connects the new to what is known, and sets up expectations for what is next to happen (p.172).

Due to the fact that the classroom is an institutional speech event, the teacher is the person institutionally invested with the most talking rights, a fact which has been demonstrated by a myriad of studies (See for example, Cazden, 1988; Mehan, 1979). However, in spite of this imbalance, classroom discourse is a collectively built enterprise where meanings of different types are constructed moment by moment. Ideally, for classrooms to establish more symmetrical social relationships among participants, opportunities for students having more talking rights should be guaranteed. Classrooms that offer these possibilities are probably a better environment for learning, as the distance between teacher and learners is reduced (Reich, 1992). This fact had been widely recognised by foreign language teachers long before the advent of the communicative movement, and effective teachers have always encouraged learners to use the foreign language as much as possible. The role of the teacher is to guide the students to learn the rules of this complex metalinguistic game through which the essential skills for both foreign language classroom communication and learning can be learnt. In the classroom, communication strategies are *learning strategies,* and learning strategies are communicatively developed. The metalinguistic dimensions play a central role in the FL

classroom game which, as already suggested, allows the target language to be monitored, manipulated or reflected upon, by means of decontextualization processes such as generalisation, comparison and exemplification.

In the foreign language classroom, the teacher is at the same time an actor and stage-manager, who has to follow and lead students to follow a script and cope with the new situations that emerge so as to make the right decisions for the FL classroom play to go on smoothly and fluently[3]. Because of the complexity of the system of communication established, some teachers may opt out by constructing completely differentiated focused and unfocused episodes and not letting dimensions, focuses and modes mingle, and thus they limit the role of the students in contributing to the collectively constructed discourse.

3.7. Foreign language classroom frames

The examples presented in the above sections illustrate the ways in which the FL classroom discourse may shift *dimensions, foci* and *modes* at any moment, especially as the teacher's style of management allows and encourages this phenomenon. These dimensions, foci, types and modes, therefore, can be considered special types of mechanisms that regulate the discursive behaviour of the participant or frames within FL classrooms.

The notion of *frame* goes back to Bateson (1972), who suggests that there is a special discourse level, where the participants of the situation send signals that tell

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[3] In addition to the inherent frailties of this complex metalinguistic game, another limitation is that the teachers have several voices (Bakhtin, 1981): their own, the institutional voice, and the textbook's author's voice, through which they should perform and help the learners perform the classroom scripts. In general, teachers' behaviours are so automatic and, due to their hectic profession so lacking in possibilities of

something about the level of reality of the communication, the intention of the communication and the tone of the communication. When one says, for example, *I hate you* on the literal, denotative level, she may be sending signals such as a smile or a special intonation to tell that the intention of the communication is play, i.e., she is just kidding. If the other person is able to interpret the cue, then, it can be said that a *play frame* has been established. For a frame to be instantiated in this interactive sense, then, two conditions should be met, one participant should send a special signal communicating an intention, and the listener/audience should be able to interpret the intention accordingly.

Goffman, who took the term frame from Bateson, enlarged its scope and suggested that frames are the answers that we give when we ask the question *what's going on here?*. Goffman (1976) suggests that frames are "definitions of a situation built up in accordance with the principles of organization which govern events - at least social ones - and our subjective involvement in them" (pp. 10-11). In a later writing, Goffman (1981) refined the concept of frame and introduced another term for it, *footing*, suggesting that "a change in our footing is another way of talking about a change in our frame of events" (p. 128). Footing refers to the changes in the stances or positions in which participants align with each other in speech. Goffman provides different examples of changes of footing (or frame), some involving language code-switching, others involving changes in the degree of playfulness of a situation (c.f. Bateson's concept of frame above); and changes involving changes in the linguistic functions fulfilled by speech and the alignments with the audience.

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reflection, that they are completely unconscious of these voices, which in many cases are quite contradictory. Although acknowledged as an important problem, this issue goes beyond the scope of his study.

One example given by Goffman (1981) of the latter type of footing comes from a classroom excerpt (from Cook-Gumperz and Gumperz 1978:8-9), where the teacher is addressing a group of first graders:

1. Now listen everybody.
2. At ten o'clock we'll have assembly. We'll go out together and go to the auditorium and sit in the first two rows. Mr. Dock, the principal, is going to speak to us. When he comes in, sit quietly and listen carefully.
3. Don't wiggle your legs. Pay attention to what I'm saying.

According to Goffman (ibid.), in the excerpt "three different stances were involved, the first a claim on the children's immediate behavior, the second a review of experiences to come, and the third a side remark to a particular child" (p. 127), and he also adds that "bodily orientation and tone of voice" are significant elements signalling these footing shifts.

The examples of frames by Goffman are similar to the *frames* that I claim to exist in the FL classroom in this dissertation, which refer to interactively built and collectively met expectations (Tannen, 1993). From this perspective, a *frame* is understood as a way of giving meaning to what we are saying and doing, and at the same time understanding how the others give meaning to what they are doing and saying (Tannen, 1993). According to Tannen and Wallat (1993), "the interactive notion of frame refers to a definition of what is going on in interaction, without which no utterance (or movement or gesture) could be interpreted" (p. 60).[4] The dynamics of the foreign language classroom domains as frames is illustrated in Figure 3.2., which shows the different types of frames that participants in the FL classroom have to activate moment by moment to understand what is going on in the

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[4] Tannen and Wallat (1993) use an operational definition of the term *frame* very similar to the term *speech activity* (Gumperz, 1982), defined as "a set of social relationships enacted about a set of schemata in relation

classroom. The figure is meant to illustrate how the participants ask different questions to situate themselves regarding the discursive domains (i.e., the mode, the type, the dimension and the focus) which are being constructed simultaneously during every moment of the FL classroom discourse.
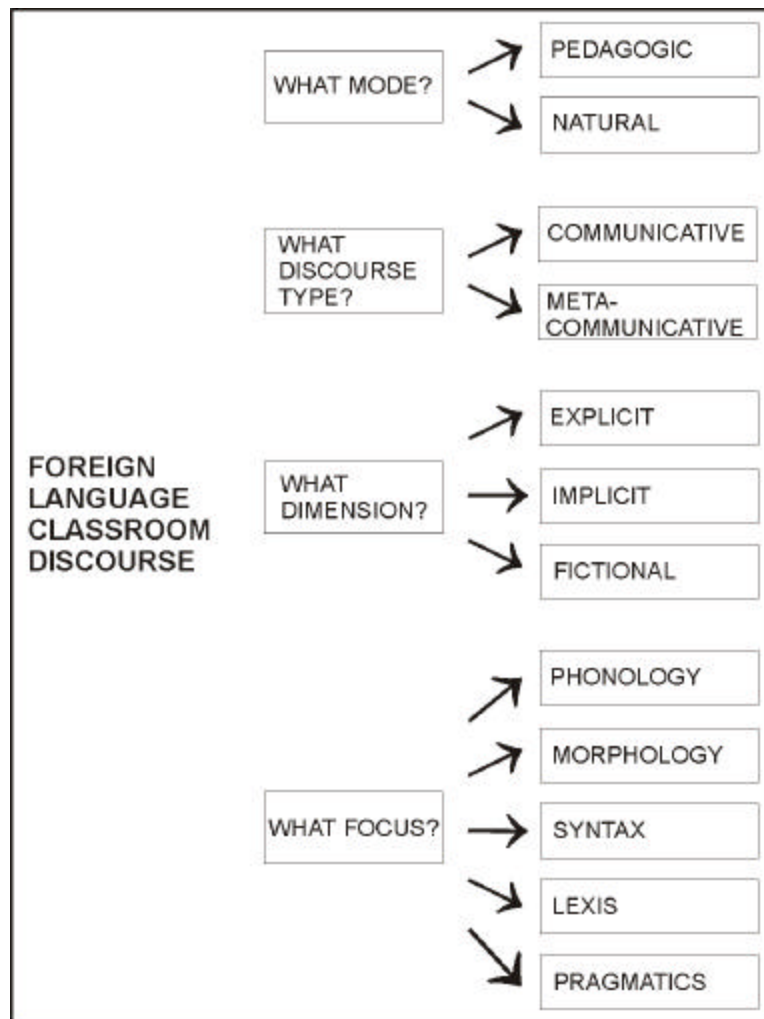

Figure 3.2: *The framing role of FL classroom domains*

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to some communicative goal" (p. 166). These authors distinguish three frames: the medical setting social encounter, the examination of the child and the consultation with the mother.

Dealing with frame construction and frame shift is a complex task for both teacher and learners. One essential pre-requisite to deal with them is for participants to develop *schemata* (Bartlett, 1932; Minsky, 1975; Rumelhart, 1975) of the different dimensions, foci, levels and modes, to be able to instantiate them and to foresee the possibility of one shifting to another (as in some of the examples above). A schema can be defined as an organised body of knowledge, a mental structure that represents some part of some stimulus domain (Rumelhart & Ortony, 1977). In other words, they are mental representations of concepts, scenes, events, actions, etc., which guide our interpretation of experience, lead our expectations and determine particular points of view[5]. Schemata, thus, are essential for the participants to be able to understand and activate the type of frames of the FL classroom, which are interactionally built and developed.

The other prerequisite, already pointed out, is that both teacher and learners use *signals*, either explicit ones such as directives or implicit ones such as gestures, stress, and intonation, to mark frame creation and shifts. Thus, in the FL classroom teacher and learners alike should recognise and use contextualization cues signalling *dimension, focus-on-form*, *discourse type* and *discourse mode*.

3.8. Summary of Chapter III

This chapter has enlarged the initial framework of Chapter II by exploring a tri-partite approach to foreign language classroom discourse, basically made up of the three *metalinguistic dimensions* at the move level, on the grounds that this approach is more

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[5] The differentiation between frames and schemas made here is based on Tannen and Wallat (1993).

adequate than the traditional form-communication dichotomy. This approach allows us to understand how a teacher and a group of learners can construct mutual understanding in a situation where, due to the fact that the target language is both the object and the medium of communication, some of the rules of natural conversation are temporarily suspended. Furthermore, it has shown how these *dimensions* work together with the other two discourse domains: the *discourse types*, communicative and metacommunicative, and the *discourse modes*, natural and pedagogic. Metalinguistic dimensions, discourse types and discourse modes are shown to be *frames* at the move level of the foreign language classroom discourse, i.e., devices which provide context for moment to moment interaction to take place. In this chapter, I have also suggested that the flexibility[6] to move from one dimension to another is an essential characteristic of successful FL classroom discourse.

As already suggested in Chapter I, Section 1.3.2, many criticisms that have been directed at focus-on-form classroom discourse have emanated from real classroom excerpts in which teachers have inflexibly not accepted what I have called here *frame shifts*, especially mode shifts (from the pedagogic to the natural), suggested by the learners (Willis, 1987; Nunan, 1987). However, this lack of flexibility is not inherent to focus-on-form discourse, as suggested by these authors, but rather due to some teachers' incapacity to deal with frame shift in a flexible way. Although not successful in all cases, the discourse of the class here under study showed many well solved situations of this type, as in the examples discussed above. When both teacher and learners have common codes that allow dealing with frame shifts, the foreign language classroom paradox between learning to use the language and learning about the language can be solved.

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[6] Flexibility of discourse has been deemed a positive characteristic in FL classrooms from other authors, such as Batstone (1994, p. 71) and Bailey (1996).

The analysis here presented has depicted the on-going collectively constructed discourse at the move level; that is, it has shown the dynamics of the *dimensions, types, foci* and *modes* at micro-level. The following Chapter will look at the framing role of the dimensions at the *episode or macro-level* so as to have a more comprehensive picture of the FL classroom dynamics.

CHAPTER IV

Metalinguistic Dimensions as Episode Framing Devices

> ...metalinguistic activity covers the totality of activities that suppose a reflection on and/or intentional control over language,... (Gombert, 1992, p. 12)

4.1. Introduction

In order to reach a deeper discursive perspective on focus-on-form talk in the FL classroom, and especially to understand the role of metalinguistic dimensions at the episode level, this chapter investigates some metalinguistic episodes from the data, which have a formal-feature highlighting function.

In Chapter II, a framework for analysing focus-on-form episodes based on participation patterns and pedagogic goals was described. This chapter applies this framework to the analysis and comparison of the episodes belonging to one of the categories: the Formal Feature Highlighting Metalinguistic Episodes (hereafter FFHMEs).

The previous chapter has provided evidence for the fact that focus-on-form discourse in the FL classroom analysed is made up principally of *metalinguistic dimensions* that arise through teacher-learner negotiation in real time at the move level. In this chapter, the role of the *dimensions* at a higher level is investigated. In other words, this chapter investigates the role of the dimensions as interactively built *framing devices* which support the discourse behaviour of the participants in the foreign language classroom at *the episode level*.

In order to investigate the role of the dimensions as framing devices at the episode level in Formal Feature Highlighting Metalinguistic Episodes (FFHMEs), a series of steps are followed:

(1) Reasons are given for the choice of this kind of episode and a schematic description is made of the 17 FFHMEs to be analysed;

(2) The distinguishing discursive features of this type of episode are described;

(3) A schematic analysis is carried out of the metalinguistic dimensions present in the 17 FFHMEs focused upon;

(4) Three prototypical FFHMEs are described in detail, each having one type of metalinguistic dimension as *episode framing device;*

(5) Insights are offered on the relationship between a FFHME and its surrounding episodes from the point of view of the metalinguistic dimensions;

(6) The metalinguistic dimensions are examined as *potential learning areas* where metalinguistic awareness can be developed.

4.2. Investigating Formal Feature Highlighting Metalinguistic Episodes - FFHMEs

In order to achieve a deeper understanding of the discursive characteristics of focus-on-form talk, I will apply the metalinguistic framework proposed in Chapter II, in an analysis and comparison of the episodes aimed at formal feature highlighting, i.e., at learners' noticing and/or comprehension of a formal feature of the target language. This type of episode, the FFHME was chosen for three reasons. The first reason is that most of these episodes are teacher-led, and teacher-led discourse is deemed essential for metalinguistic awareness development (Vygotsky, 1986, see the Introduction). The second reason is that these are the episodes that seemingly fulfil an explanatory function, and explanations or "'teacher-led explanatory discourse may be a valuable source of input for the learner, requiring, as they do, some degree of conscious attention" (Kennedy, 1997 p. 27). Therefore, explanatory discourse is regarded as a potential mechanism of consciousness raising (Sharwood-Smith, 1981), as it may help learners to notice features of the language input which can be transformed into intake (Schmidt, 1994). This consciousness-raising function is deemed by authors such as Schmidt & Frota (1986) and Ellis (1993) to be a fundamental factor in language learning and acquisition (Kennedy, 1997). The third reason is that there were several episodes of this type in the data.

Traditionally, formal instruction has been considered to have two main variables: *explanation* and *practice* (Ellis, 1984). In Chapter I, a short review of studies on *explanation* features and its main characteristics was provided. According to Sharwood-Smith (1981), formal language explanation varies in degree of explicitness from a high degree of explicitness, as in stating a formal rule, to a low degree of explicitness, as in hinting at the rule with an example. Kennedy (1996, p.27) makes a distinction between *explanation*, which "consists of a statement

made by the teacher," and *explanatory discourse,* which is interactive talk that functions as explanation, a more common format found in classrooms. On the other hand, *practice*[1] refers to a series of techniques, mechanical and contextual, which are provided for the learners to use some feature(s) of the target language.

After a careful analysis of the data, 17 *Formal Feature Highlighting Metalinguistic Episodes (FFHMEs)* were identified and transcribed to be compared (see transcripts in Appendix II). Identification was based on the formal features on which they focused, as follows:

Table 4.1: Formal features of the FFHMEs

Date	Episode No	Formal feature focus
16/10	1	adverbs of frequency
18/10	2	the definite article
08/11	3	*be able to/can/could*
08/11	4	*could* as conditional
20/11	5	continuous vs. simple future
20/11	6	hypothetical sentences
20/11	7	simple & *going to* future
27/11	8	*unless*
27/11	9	*if* vs. *unless*
27/11	10	modals: *could, might, ought to*
27/11	11	*could* is not only the past of *can*
27/11	12	past modals
27/11	13	*might have = could have*
27/11	14	position of *not* in verbal phrases
29/11	15	*to* infinitive of purpose
29/11	16	expressions of purpose

[1] Although the manner in which this *practice* occurs may be an important variable influencing the success of foreign language development, the difficulty of testing the comparative effectiveness of different methods has long been recognised (Ellis, 1984, p. 137).

The FFHME identifying criterion is the following: a FFHME is the first identified linguistic task where the teacher guides the learners to focus on a particular formal feature of the target language, within the sequence of teaching/learning tasks that compose the class(es). It should be pointed out that a FFHME is different from the FL methodology construct *teaching point presentation* (Haycraft, 1977; Byrne, 1986; Harmer, 1991) in that the criterion to characterise a FFHME as such is one of time sequencing and not of type of procedure used.

The formal features which are highlighted and practised in formal instruction can be grammar rules and formulas or scripts, chunks of formulaic speech connected by topic and/or situation (Ellis, 1984). The nature of the rule to be taught is an important factor to be taken into account, and there is a general consensus that simple rules referring to simple systematic linguistic facts can be more easily retained (Hulstijn, 1995; Krashen, 1982; Larsen-Freeman, 1991).

4.3. Planned and unplanned FFHMEs: Distinguishing discursive features

The seventeen FFHMEs analysed can first be divided into two groups: the *planned* ones (episodes 1,2,3,4,5,6,10,12,15,16,17), and the *unplanned* ones (Yee & Wagner, 1984), those that appeared contingently, due to some disrupting element, generally learner questions (episodes 7,8,11,13) or errors (episode 14) (see Appendix II). In most episodes of this type, the identification of the structuring of the FFHMEs can be discursively justified by the presence of an

explicit metalinguistic reference to the formal feature being highlighted signalling that the episode is beginning.

The *planned* FFHMEs are generally marked by metacommunicative utterances with explicit metalinguistic vocabulary. This is illustrated in the following examples, in which the metacommunicative utterances are *in italics* and the explicit metalinguistic references **in bold**.

Example 4.1

T: 1. *ok + now let's go back to our book + and see how the book deals with* **the article** *+++ and* ok? *page ++++* (Episode 2)

Example 4.2

- 1. T: so we'll be able to move in assignments + we will be able to watch movies from home + **and when we use the continuous** + right + *so if you look at* **this question** *here ((showing the card)) don't answer ok? only read it please + + +* ((she moves showing the card to all the students)) *NOW + move to your partner + and tell to him or her + the answer + answer* **this question** *to your partner + + exchange answers + ok? one to the other + in twos +* (Episode 7)

On the other hand, the beginnings of *contingent episodes*, as already mentioned, are marked either by a learner's utterance containing a mistake or error or a learner's question. In the following example, the highlighted point, the *future with will,* is raised by one of the learners in the form of a *question*:

Example 4.3

- 1. T: is that clear then?

- 2. San: **but the future with will is something unlikely to happen** + no? I read sometime that **going to is something likely + and will is not + is like unlikely or not likely to happen + or there's no this difference**? (Episode 5)

In Example 4.4, the contingent FFHME arises due to a student's *error***,** which is followed by a teacher's comment suggesting that there is rule, and then by a metacommunicative/metalinguistic question orienting the learner to pay attention to the word order grammatical point:

Example 4.4

- 1. San: ...an explosion might have not killed the dinosaurs
2. T: *could you repeat and remember* **that rule** *we were discussing in that group* + **where did you place the negative word + where did you place it + where did you put it** (Episode 14)

Finally, the closings of the different FFHMEs are not so clearly signalled as the openings, as not all of them include an explicit metalinguistic discourse element. One example that does include cues of this type is the following:

Example 4.5

- 91. T: right so here you have + **the auxiliary + the adverb of frequency + and + the past participle** + *next time we're going to continue with* **the expressions and adverbs of frequency** + *and we're going to see that* **they can be changed somewhere else** + as *Ricardo was saying* + *right?*
Ric: **at the beginning and the end**
92. T: **yes at the beginning or at the end** + *so next class we're going to continue* (Episode 1)

The closings of the other FFHMEs are signalled by discourse markers such as *OK* and *right*, or metacommunicative comments which signal, at the same time, the beginning of the following episode, as in the following:

Example 4.6

42.T: sometimes you don't translate all the auxiliaries + but in this case + you DO + *right? ok + so + open your books and this is on page 83...* (Episode 1)

4.4. Metalinguistic dimensions: Analysis of the 17 episodes

The seventeen FFHMEs were transcribed and analysed in order to reach an understanding of the role that metalinguistic dimensions play at the episode level. This analysis showed that, although there were dimension shifts inside the episodes at the move level, the main characteristic that allowed flexibility of discourse is that one of the dimensions usually has a *primary framing role* and thus becomes an *episode framing device*. Table 4.2 shows, besides the formal feature focused on, the main metalinguistic dimension(s) of each episode analysed. When only one dimension is mentioned, this means that most moves in the episode belong to this dimension. When two or three dimensions appear, the first one is the dominant one, i.e., the framing one, while the others appear embedded in or related to the first one.

Table 4.2. *The episodes and their metalinguistic dimensions*

Episode No	Formal feature focus	Metalinguistic dimensions
1	adverbs of frequency	Explicit-implicit-fictional
2	the definite article	Implicit-explicit
3	*be able to/can/could*	Fictional-explicit
4	*could* as conditional	Implicit-explicit
5	continuous vs. simple future	Explicit-implicit-fictional
6	hypothetical sentences	Explicit-fictional
7	simple & *going to* future	Explicit
8	*unless*	Implicit-explicit
9	*if* vs. *unless*	Implicit-explicit
10	modals: *could, might, ought to*	Implicit
11	*could* is not only the past of *can*	Explicit
12	past modals	Explicit-implicit-fictional
13	*might have = could have*	Explicit
14	position of *not* in verbal phrases	Implicit-explicit
15	*to* infinitive of purpose	Explicit-implicit-fictional
16	expressions of purpose	Explicit
17	*to* and so in purpose clauses	Implicit-explicit

4.5. Three prototypical episodes of the metalinguistic dimensions as discourse *frames*

In this section, I will present the complete analysis of the three FFHMEs, EPISODES 6, 9 and 15, which are prototypical episodes exemplifying how the metalinguistic dimensions can be *episode framing devices*. Each analysis consists of three parts. First, the episode is situated in relation to the neighbouring episodes by means of a table, which allows us to see the kind of

episodes that surround it. These tables have been taken from the complete lesson tables that appear in Appendix VIII.

Second, a discourse analysis is carried out in order to encompass the moment-by-moment development of the FFHME. For this part of the analysis, some special constructs are used to describe the flow of the talk, taken from different studies of classroom discourse, such as Allwright and Bailey (1991), Cazden (1988), Erickson (1982, 1984, 1985, 1994), Gumperz (1983), Johnson (1994), Lemke (1985), O'Connor and Michaels (1996) and Tsui (1995). As the main objective of qualitative or ethnography-oriented classroom research is to provide a multiple perspective of the reality observed (Bloome & Theodorou, 1990), segments from the interviews with the teacher from Participant Perception Activities 1 and 2 - PPA1 and PPA2 - (See Section 2.2.2) were included in the analysis. The moment-by-moment discourse analysis of the episodes is justified by the fact that the *dimensions as episode frames* have to be seen *in situ* to be really understood, as only by capturing the whole episode can the role of the dimensions as episode framing devices be really appreciated. Regarding the importance of the contextualization of educational talk, Wells (1995, p. 1) suggests that "the study of the various kinds of talk that occur in the classroom can yield insights into the activities of learning and teaching that are richer in detail than those provided by any other source". And then, he adds that "in order to understand the significance of the talk that occurs on any particular occasion – and the meaning of individual contributions to the conversation – it is necessary to look at the totality of the activity context in which the talk occurs" (ibid.).

Third, based on the global discourse analysis of each episode, another section follows seeking to describe specifically the role of the metalinguistic dimensions as *episode framing*

devices, that is, devices that foreground or contextualize the interac*tion.* A *frame*, as already suggested in Section 3.4., refers to interactively built and collectively met expectations (Tannen & Wallat, 1993). Gumperz (1982) suggests that "any utterance can be understood in numerous ways, and that people make decisions about how to interpret a given utterance based on their definition of what is happening at the time of the interaction. In other words, they define the interaction in terms of a *frame* or *schema* [italics added] which is identifiable and familiar" (p. 130). Gumperz (ibid.) adds that a frame does not "determine meaning but simply constrains interpretations by channeling inferences so as to *foreground* or make relevant certain aspects of background knowledge and to underplay others" (p. 131).

Basically, in order to identify the roles of the dimensions as *episode framing devices,* two sets of relations are considered fundamental: *the thematic system* (Lemke, 1985) and the *animation* (Goffman, 1981; Godwin, 1990; O' Connor and Michaels, 1996) *system*. A *thematic system* can be defined as "a systematic set of interrelations among the themes of the discourse" (Lemke, 1985 p.1), and the main explicit cues to the thematic system are the topically related words or expressions. An *animation system* refers to the set of potential participant roles into which the participants of the classroom, generally the teacher, can fit the other participants. These roles include not only speaker or listener, but also hypothesiser, evidence provider, maker of distinctions, checker of facts, observer, reader, language experiencer, etc. The term *animation* (Goffman, 1981) refers to the act by which one participant gives a role to himself and/or to another person by simple linguistic means and any speech unit can be the source of this act.

4.5.1. The explicit dimension: Rule-stating through pseudo-dialogic construction (Episode 6)[2]

4.5.1.1. Global micro-ethnographic analysis

Episode 6 takes place in the middle of one of the last lessons of the semester, after the teacher has dealt with the differences between the simple and the continuous future through several tasks. Table 3 shows the position of Episode 6, which appears in bold, within the sequence of episodes of the actual classroom:

Table 3: *Episode 6 and its neighbouring episodes*

Teaching point	Part. Pattern	Goal/Function/Type of focus	Type of textual mediation	Discourse Outcome
None	teacher-group	commenting on the learners' habitual actions	III – learners' talk from previous episode	teacher monologue
Improbable hypothetical sentences FFHME	**teacher-group**	**explaining of the formal aspects of improbable hypothetical sentences (L/G/F)**	**I-II - dialogue projected and read by two students** **I - II - teacher explanation and questions**	**leaner-learner reading** **teacher-learners dialogue**
simple future vs. *going to* future	learner-teacher	asking about the difference between simple future and *going to* future (L/G/F)	III - learner's question	teacher-learners dialogue
Hypothetical Sentences	teacher-group	distinguishing sentences with probable hypothetical meanings from sentences with improbable hypothetical meanings (L/G/F)	II - sentences from book, ex. A1, p.78	teacher-group dialogue

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[2] For the complete transcription see Appendix II: EPISODE 6, and for the analysis of the Episode at the move level see Appendix VII.

The teacher begins the episode by anticipating its topic, which she labels *likely and unlikely future events*, without using traditional grammatical terminology. After that, within the same move, she provides the definition or *explanatory statement*:

1.T: OK + now we're going to talk about + likely and unlikely future events + + unlikely are the ones that are PROBABLY going to happen + unlikely + ((pointing to the word on the board)) the possibility is not very ++ evident OK + so is NOT going to happen

Then she moves immediately to a textual example projected on the wall, which functions as referent for the whole talk. The quickness with which she moves to the example leaves the impression that she is not very comfortable giving explanations. After that, she informs the students about the next step:

1.T: + I'm going to show you ((part missing due to a problem with the recording))

The next scene in the video shows one part of a written dialogue projected, i.e., the textual example[3]. During this part of the recording, neither the teacher nor the students can be seen; only their voices are heard. The dialogue is the following:

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[3] Although the use of this textual example can be contested as inauthentic, I agree with Breen (1985), who reflects about the relative status of using authentic texts in the classroom by suggesting that "regardless of whatever genuine communicative purposes the writer may have had, the learner may perceive the text in meta-communicative or meta-linguistic terms. Similarly, the fact that a text may have been produced by a fluent user of the language for fluent listeners or speakers pales into insignificance when such a text is approached by a non-fluent learner of that language. The learner will re-define any text against his own priorities, precisely because he is a *learner. . . .* Indeed, if we are aware of the learners' frames of reference, then considerations of authenticity are a relatively misty matter." (Breen, 1985 p. 62)

A: I'm going to live with my parents next year.

B: What will you do if you get bored?

A: That's a possibility. If I get bored I'll write a book.

B: What will you do if your family wants you to leave?

A: That's not likely. If they wanted me to leave I guess I'd leave.

The teacher, then, in move 2 asks two students Giseli (Gi) and Ricardo (Ric) to read the dialogue (moves 3-11). When they finish she asks a question, which is the starting point for the long deductive-dialogue:

12:T: OK + so + which one ah ++ not likely +++ ((gesture with hand))

This question is used by the teacher to guide the learners to find this improbability function in one of the sentences. She makes use of the word *one*, meaning *sentence*, which here acquires a grammatical value. The task seems not to be difficult for the learners, and this is confirmed by Rodrigo's answer:

13. Rod: (xxxxx) obvious

The teacher acknowledging this echoes his comment, but does not change the development of the task. Amélia (Ame) provides the right answer:

15:Ame: the last one

Then, after positively evaluating the answer, the teacher makes a series of comments in move 16 to re-contextualise the dialogue:

16:T: the last one + OK? so the family would NOT ask her + Giseli + to leave + ((points to Gi)) to leave + probably not

This re-contextualisation is done by attributing the role of participant A of the dialogue to the student who read this part of the dialogue. After that, the teacher changes the functional

focus and places it on the purely formal characteristics of one of the sentences in the dialogue:

16.T: ... + so now look at the tenses + used + the verb tenses + the verb forms + in the one that + there is a possibility + it's likely ((pointing to the word on the board)) to happen...

Instead of directly highlighting the improbable conditional, which is new to the students, she focuses first on the probable conditional, which has already been taught. Here again she does not use traditional grammatical terminology, but refers to it as "likely". Then she refers to the meaning of the sentence within the dialogue, seemingly attempting to clarify it and to reinforce the meaning/form relationship:

16: T... + when you leave + when you live with your parents + you + may get bored + right + so the + the possibility is to get bored

Rapidly, however, she goes back to the formal characteristics of the sentence by asking a question

that expands the formal metalinguistic task:

16. T: + and what are the verb forms + used?

The students answer in chorus: "the future" (move 17), and the teacher echoes and reformulates

the answer:

18: T: the future + ((nodding)) the simple future only?

The students answer in chorus (move 19), and one of the students, Veronica, provides the right

answer:

20: present?

The teacher evaluates positively by echoing and writes *present* on the board (move 21). After

that, in move 23, she expands the formal task again by asking about the conjunction that links the

two clauses, and one student provides the correct answer (move 24). In the following move, the

teacher presents the same information again and adds some new information about the order in

which the clauses can be used in this type of sentence (move 25). Then, she makes clear to the

learners that today's teaching learning point is not the one she has just explained; i.e., that she has

brought this information into focus just to introduce the new point:

25. T:.. we looked at this + I think two weeks ago + now today really the point is the unlikely events

The teacher apparently wanted to help the learners to link the new knowledge with previously learnt knowledge[4]. Immediately after this, she asks students to look at the last sentence in the dialogue. Interestingly, she does not need to repeat the question about the tenses which are used in the sentence referring to "unlikely events", as Amélia answers spontaneously, apparently guessing the teacher's intentions:

26: Ame: simple past and (xxxxx)

This can be explained by the fact that in the classroom discourse observed there seems to be a great expectation that things are structurally repeated. The teacher evaluates positively, but she repeats the question again:

27: T: right + so what are the verb forms used there?

Amélia gives the complete answer:

28: Amé: the conditional and simple

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[4] This can be understood in the light of Ausubel's notion of *subsumption* (Ausubel, 1963). According to this author, in meaningful learning, the old knowledge, ideas or concepts "subsume" or "anchor" the new particular knowledge; i.e., "the very process of acquiring information results in the modification of both the

In spite of this, the teacher picks only one of the elements of the answer, the *conditional*, which she writes on the board, and then expands the task by saying:

29:T: OK the conditional + you have the conditional + ((writing *conditional* on the board)) and + +
30:S: if
31:T: if + you have the conjunction if + ((drawing a square and writing "if" inside)) linking the clause + what's the other verb tense + I want everybody to be sure of this + the conditional's already mentioned
32.Ss: past + simple past

In move 29 above, the use of *and* functions as an elliptical signal (see Chapter 2, section 2.4.4.), aided by the parallelism established by the teacher. After that, in moves 33-36, the teacher utters two clarification checks about what is being said: the formal aspects of unlikely conditional sentences. Then, in move 37, the teacher summarises what has been constructed on the formal aspect of this type of question, and adds some information about the order of the clauses. Then in the same move, she asks the same students to repeat the dialogue and asks everybody to pay attention to the verb forms. Reading the dialogue again brings a sense of completeness to the academic task.

Once the students have read the dialogue (moves 38-42), the teacher, by referring to the dialogue, focuses again on the contrast between "likely and unlikely events", by asking another question:

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newly acquired information and the specifically relevant aspect of cognitive structure to which the new information is linked" (Ausubel, Novak & Hanesian, 1968, p. 57).

43: T:.. do you know that here + ((referring to the fourth move of the dialogue)) Rodrigo asked in the simple future + right? what will you do if your family asks you to to leave? right? as if it were a likely event + something likely to happen + right? but when Giseli answered + she changed the verb form + why did she change this?

After Amélia has given the expected answer (move 44), the teacher attributes again certain real elements to the character of the dialogue trying again, to re-contextualise it, then she provides an explanation (move 45) and closes the FFHME by means of a clarification check:

45:T: yes because it's unlikely + she knows her family + and she's sure of the love + her family has for her + OK + so it's very unlikely that they are going to ask her to leave + and she changed for the simple past tense and the conditional + is that clear then?

This section has offered a moment-by-moment micro-ethnographic analysis of Episode 6, following the chronological order of the social events, with the aim of providing a context to look at its metalinguistic dimensions as framing devices.

4.5.1.2. Explicit metalinguistic dimension as framing device of the episode

The *explicit metalinguistic dimension* is the *framing device of Episode 6*. This can be clearly appreciated in the teacher's explanatory statement in move 1 and throughout the development of its thematic system (Lemke, 1985), marked by the teacher's lexical choices: *likely, not likely, verb forms, future, present*, etc.

Although the teacher always addresses the group without nominating any student in special and any student may get into the conversation, both *turn-taking* and *topic* are tightly controlled by the teacher. This can be noticed here by the difference in length between the teacher's and the learners' moves: while the teacher's are made up of many acts, the learners' are generally made up of only one word act (see moves 13, 20 and 30 above). In this episode, the main functions of the teacher's utterances are *explaining* and *defining*, masked in the rhetorical questioning. Vânia recognises the veiled purpose of her question:

T: My question ((referring to the question in move 12, see above)) was useless, ((laughing)) a dumb question right? I just wanted ah ... confirmation. (PPA3)

She also recognises how this kind of question hinders the possibility of active participation of the learners:

T: The level of participation is a LOW. There isn't much participation... (PPA3)

Within this explicit metalinguisitic context, then, the students are *animated into passive participant roles* as *text readers*, as *language observers*, and as (potential) *metalinguistic fact knowers*. Therefore, although in this episode there is topic construction through questioning, there is no joint dialogic construction, which seems to block the possibility of students actively contributing to the construction of the discourse, and thus to the joint construction of knowledge. This can be explained by the two main functions of the teacher moves, *explaining* and *assessing*

in the explicit metalinguistic dimension, which are reflected in the passivity of the learners' animation role types. The discourse outcome, thus, cannot be considered a teacher-learners dialogue but rather a *teacher monologue*. This is in keeping with Wells' (1993) suggestion that when information is offered as new by a teacher, generally there are many *informing moves*, and thus discourse is operationalised in a monologic mode.

Some reality is incorporated into the textual world and a function/form relationship is highlighted by adding to the episode some *fictional dimension* flavour. This is achieved by attributing the role of the textual participants of the dialogue to the students who read it. Although the main *goal* of this academic task is to describe or review the formal characteristics of one of the types of conditional sentences, namely the improbable conditional sentences (formal aspect of the metalinguistic dimension), the teacher emphasises also the meaning/form relationship (functional aspect) by presenting the dialogic model text. The teacher herself comments on this:

T: Well first of all I try to personalise the dialogue. I had Rodrigo and Gisele talking. So I wanted the group to think as if they were real people there discussing something. (PPA3)

Thus, the explicit metalinguistic dimension is the *frame* of the talk foregrounding the form-meaning relationship which is being highlighted for the students. Figure 4.1. illustrates the framing role of the explicit dimension in the episode and its relation with the fictional dimension.
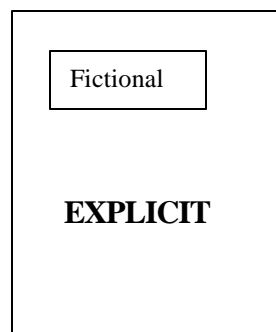
```
┌──────────────┐
│   Fictional  │
└──────────────┘
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Figure 4.1. *The main and embedded metalinguistic dimension frames of Episode 6*

4.5.2. The implicit dimension: Hypothesising about language (Episode 9)[5]

4.5.2.1. Global micro-analysis

Episode 9 takes place in the middle of one of the last lessons of the semester, after the teacher checks the results of a group-work in which the learners had to match clauses to form conditional sentences. Table 4 shows the position of Episode 9 (in bold) within the sequence of episodes of the actual classroom:

Table 4.4. *Episode 9 and its neighbouring episodes*

Teaching point	Part. Pattern	Goal/function	Type of Textual Mediation	Discourse outcome
Hypothetical sentences	Group-work	deciding how many hypotheses were probable and improbable	II – pieces of paper with the parts of the sentences	Learners' dialogue or concerted actions (manual) to put the sentences together
Hypothetical sentences	Teacher-group	checking the answers and deciding which group is the winner	II – learners' reconstruction of sentences	Teacher-learners dialogue
if. vs. unless	**teacher-group**	**contrasting the difference between if and unless through reconstruction**	**II-learners' reconstruction of a sentence**	**teacher-learners dialogue**
if. vs. *unless*	teacher-group	instructing students about the following activity		teacher-monologue
if. vs. *unless*	teacher-group	reconstructing sentences	II-learner's reconstruction of sentences	teacher-learners dialogue

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[5] For the complete transcription see Appendix II: EPISODE 9, and for the analysis of the Episode at the move level see Appendix VIII.

The teacher begins the episode by explicitly stating the purpose of the task: to try to find the differences between the two expressions *unless* and *if*, which appear in some sentences written on the board, which she has drawn from the course-textbook.

1- T: and now we're going to see the difference between unless and if + look at the
      sentences here on the board please

      1. **Unless** you have this operation, you will die
      2. **If** you have this operation, you will die.
      3. **Unless** I study, I'll fail the exam.
      4. **If** I don't study, I'll fail the exam.

First she asks the students to look only at sentences one and two to see if they mean the same. Here, she does not nominate any student and allows students to answer from their desks (move 1). The mixture of the students' positive and negative answers (move 2) reveals that this point is not clear for many of them, or that what the teacher expected them to do might not be clear for them. Throughout the negotiation between teacher and students from move 2 to move 6, a consensus that the two sentences do not mean the same thing seems to be reached:

2 - Ss: (no) (yes)

3 - T: no or yes?

4 - Ss: no

5 - T: no? are you sure?

6 - Ss: yes ((they nod))

and then, the teacher herself confirms this, and expands the initial question:

7 - T: they are different + ah ++ where is the difference?

At this point, Amélia jokingly answers:

8 - Ame: unless and if ((laughter))

This provokes laughter from the other students, as she has taken the negotiation to the beginning again, by making a circular use of language. In view of this, the teacher smiles but tries to catch up with the flow of the task and takes the students back to it (in move 12).

12 - T: all right what do you need to change to make sentence one and two the same? with the
 same meaning + + or can you change something here to make them the same + with the same meaning?

At this moment, she seems to understand that it is not easy for the students to solve the task at hand, and provides other cues. In this way, the task is modified: instead of explaining the difference, now the students have to change one of the sentences. After this expansion of the task, Ricardo (Ric) decides to take a risk and starts changing the first sentence (move 13), and the teacher provides paralinguistic cues (gestures) to signal that he is on the right track. Then, while in move 15, Ricardo is interrupted by Rodrigo (Rod)[6] (overlapping moves in 16), but Ricardo manages to take the floor back again and completes the change (move 17).

13 - Ric: in the second if you have the operation you will die + you won't but/

14 - T: ((gestures meaning that he is right))

15 - Ric: the operation is

16 - Rod: [you have to have the operation

17 - Ric: if you have the operation you will be saved + right?

Yet up to now, no student has been able to provide the answer the teacher seems to be waiting for. Thus, she offers one more cue, namely that one of the sentences has to be changed, and she wants to know which:

18 - T: OK + so + how what sentence are you gonna change? number one or number two?

The students seem to be following the logic of the teacher, as most of them agree that the sentence to be changed is sentence 2 (moves 19-20). Finally, in move 21, the students are able to provide the correct answer, which is positively evaluated by the teacher (move 22). Here the teacher expands the task once more: she asks the students to explain the expression *unless*. Yet instead of paraphrasing the term, (as expected by the teacher), the students resort to code-switching (Gumperz, 1982) by giving the term in Portuguese:

23 - Ana: a não ser

24 - Ame: a menos que

Thus, the teacher herself provides the answer:

25 - T: in English you would say IF NOT + OK + IF NOT + this is why we need the negative
        + if not + if you DON'T have + if not + unless means if not + right?

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[6] According to Erickson (1996, p. 37), "conversational move sharks" are "those [children] who tried to steal moves from other children who were teacher-designated speakers".

This can be considered a kind of *rule of thumb* (c.f. Faerch, 1987). Thus, the teacher has guided the students down the path to arrive finally at a rule that can be memorised: "unless means if not." The provision of the rule, i.e., a generalisation about a linguistic fact, then, marks the end of this first task, which guided the students through a series of pre-formulations and re-formulations[7] (moves 12, 18, 20, and 22).

Another pedagogic task begins at the end of move 25, when the teacher focuses on sentences 3 and 4:

3. Unless I study, I'll fail the exam.

4. If I don't study, I'll fail the exam.

This new task is based on the previous one, since the students will continue working on the differences between *if* and *unless*. At the beginning of this exchange the teacher asks several times (moves 27 and 29) if the two sentences under analysis have the same meaning, probably with the aim of making this a clear starting point for the task.

27 - T: are they the same?

28 -Ana: yes the same meaning

29 - T: the same meaning?

30 - Ss: yes

---

[7] A *pre-formulation* is a question which is used as an interactive strategy to orient the students to the context of a question and to a desired answer; and a *re-formulation* is a rephrasing of a question in a more specific way (McLure & French, 1980, quoted in Johnson, 1994, p. 22).

From move 31 on, two sequences of verbal exchanges are generated (one right after the other), which correspond to two different collectively constructed attempts to solve the proposed task: is it possible to change something to make sentences 3 and 4 different?

In the first attempt (from move 35 to move 44), Ricardo gives the first suggestion to change *if I don't study* to *if I study* (move 35). Then the teacher echoes the suggestion as confirmation check, and Ricardo himself confirms the request. Thus, the teacher, *erasing if I don't study* on the board, writes *if I study*, and asks again if this is what the students want (move 38).

35 - Ric: if I study

36 - T: if I study?

37 - Ric: if I study

38 - T: ((erasing part of the sentence on the board and writing "If I study")) that's what you suggest?

Immediately, she reads the complete sentence (move 41), which is negatively evaluated by Amélia (move 42). Finally, the teacher echoes the negative evaluation and, in a playful tone, asks the students to apologise to her, probably making reference to a situation of a previous lesson, which provokes laughter among all the members of the group (moves 43-44).

41 - T: if I study I will fail the exam

42 - Ric: no no no

4

3 - T: no + if I study I'll fail the exam + that's not what you want +you should say sorry teacher like you told me ((inaudible)) ((laughter))

44 - Ss: (laughter))

      The second attempt to solve the problem goes from move 45 to 64, and originates from Fabiane's (Fab) unsuccessful attempt to solve the task. In move 45, the teacher encourages the students again to try to change one of the sentences so that they can have different meanings. This means that the students have to carry out a task which is the opposite of what they did in the first task. Now, interestingly, Fabiane discovers that sentence 4 can be paraphrased and mean the same thing (which is not what the teacher asked the students to do). This generates an unsuccessful negotiation throughout which the teacher is not able to understand what Fabiane means. In the following exchanges, thus, this underlying conflict will permeate the discourse. Let's see. In move 46, Fabiane suggests including "I won't" in one of the sentences. The teacher then asks her in what sentence (move 48) this has to be changed. Fabiane answers that the sentence is sentence 4, but then, Amélia gets into the negotiation[8], and says that the sentence to be changed is sentence 3 (move 49). Several students make some unintelligible comments (move 50).

45 - T: right + now +what do I do what should I do then? + + + +

46 - Fab: I won't + I won't

47 - T: I won't in which sentence + three or four?

48 -Fab: I won't + four + I won't fail the exam ((pointing to the board))

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[8] Another instance of a conversational "move shark" (See Note 4, this chapter).

49 - Ame: three + three ((raising her hand and making a gesture signalling "three" with her fingers))

50 - Ss: (xxxxx)

Then, the teacher encourages the students again to think about a possible answer, in a playful tone, and this provokes laughter (moves 52 and 53). At this point Fabiane, who does not seem to be satisfied, insists again (move 54):

54 - Fab: ah if I study

Yet another (unidentified) student gets in the way:

55 - S: three

The teacher again is mislead, and utters a clarification check:

56 - T: three? what do I do with number three?

Finally, in move 58, Fabiane insists for the last time:

58 - Fab: But if I study I won't fail the exam

Ana (move 59) positively evaluates her. After this, several students speak at the same time, and the teacher makes an attempt at closing the activity by taking the students back to the rule or conclusion of the first task:

61 - T: remember + if you think that unless means if not + right? + +

62 - SS: (xxxxx)

63 - T: so no way to make them different? no way? + + if you burn you brain? no way + + +

The pauses that the teacher makes seem to indicate that she wants the students themselves to close the negotiation, by accepting that the two phrases cannot be changed in the same way that the sentences 1 and 2 had been changed in the previous task. Then, the teacher closes the exchange by means of the discourse marker *ok* and a veiled command *let's leave as it is,* implying that the task has no resolution (move 65). This causes a collective complaint on the part of the students, uttered in a playful tone (move 66).

64- S5:   if you study + you won't

65- T: OK unless already has the negative reference right?

             let's leave it as it is + OK + you don't need to burn your brains to do this

66 - SS: a:hhhhh

67 - T: OK + now you can open your books please and move to unit nine

In this section, the micro-ethnographic analysis has followed the chronological order of the events with the aim of giving a holistic picture to understand the explanation of the framing device mechanisms of this episode, provided in the next section.

4.5.2.2. Implicit metalinguistic dimension as framing device of the episode

Episode 9 is framed by the *implicit metalinguistic dimension*, as it is a moment when formal features of the foreign language are focused on without participants making use of specific grammatical terminology. The *thematic system*s of the two tasks which make up the episode are related to the logical task of solving the matching problem of finding and defining differences and similarities between sentences with *if* and *unless*, the topically related words being *unless* and *if*, *same meaning* and *different*.

The episode opens along the *explicit dimension* as the teacher attempts to guide students to verbalise about the differences between *if* and *unless*. Nevertheless, in view of the learners' incapacity to deal with the original task, the teacher re-frames it and places it on the implicit dimension. This episode can be said, then, to have an implicit metalinguistic frame: the teacher raises the whole activity to a metalanguage problem solving status, a kind of *focus-on-language (semantic, syntactic, and pragmatic) puzzle* which is being collectively solved and which guides the interaction. This de-contextualised game, in which students are invited to make guesses to recast sentences, belongs to an abstract realm and demands highly skilled cognitive work. De-contextualized language use can be defined as "language used in ways that eschew reliance on shared social and physical context in favour of a context created through the language itself" (Snow et al., 1991 p. 90); that is, language is a symbolic tool which can be used to look in upon itself. According to Skehan (1989), this is the aspect of language functioning that is the greatest prerequisite for successful performance within a mainstream educational setting. It is here that learners are expected to see the generality of the school experience and to abstract and go

beyond the actual classroom events and information they encounter in their thinking and their writing.

The teacher herself comments on this aspect of the activity:

V: Well, the first thing that comes to my mind is a positive feeling, in the sense that I notice the students thinking hard. They were really involved in their reasoning, trying to figure out a way to solve that problem I propose to them. And, from what I saw, the first two sentences when I ask them to … to do something … It was not easy was pretty easy for them. After some thinking, they came to a conclusion they were pretty sure of it, they were happy with it. And, but in the second one, they thought much more. Hum, they were not happy with it, that really what made me feel good about it, this part of the lesson is that they didn't get tired. All the time they were concentrated, they were thinking hard, they were trying to find the solution. From what I could see, every one in the group was really involved, hum, reasoning. (PPA3)

The implicit metalinguistic frame is scaffolded by the teacher's questioning, which can be called *general solicit* (Allwright & Bailey, 1991, p. 124). This type of eliciting opens the possibility of students' self-turn allocation; i.e., as there is *no nomination,* some students may answer aloud from their desks and one student selects himself. Little by little and based on the learners' answers, the teacher re-formulates the original question so as to guide the learners along the implicit dimension to the solution of the explicit metalinguistic problem proposed at the beginning. This interactional pattern, which is less fixed than the one originated from *direct nomination* or *personal solicits* (ibid.), allows move-sharks to get into the on-going interaction[9]. When this type of teacher-student dyadic discourse is constructed, the discourse may bring about conversational-jams and thus, also, intelligibility problems. Thus, the teacher and one (or more) student(s), during moments of this episode, construct the discourse together, guided by the

teacher's pre-formulations and re-formulations. Through this type of questioning the teacher animates the learners as *language hypothesis makers*. The teacher comments on the learners' participation:

V*: Maybe I am too proud, I don't know. Well, OK, as I see it the students were participating … a high level of participation. Nobody was having (inaudible) conversations. They were really trying to think. I think the participation here was more concerning thought, because it was something to be reasoned out. And because I see the level of (inaudible) is good. And, even when they were asked to give an answer, to hum speak out what they were thinking … They did hum … one or two students had to speak louder than the others because there were more people wanting to say something. And when they said they … they … they were correct. What they were thinking, what they said was all right.* (PPA3)

Thus, the *implicit metalinguistic dimension* allows the opening of the frame through the *scaffolding actions* in which the teacher will be able to animate students as *hypotheses makers*. In this episode, the metalinguistic activity is, in the words of Cicurel (1990), an *underground* activity. Cicurel (ibid.) suggests that in this kind of activity the absence of metalinguistic terms does not mean that there is no metalinguistic activity. *Underground*, thus, means hidden, and this underground activity can be realised through verbal exchanges that have a specific metalinguistic objective, where sequences of questions foster the formulation of hypotheses and the recasting of sentences, i.e., the discovery of language functioning through reflection on language.

Many factors may account for the conflict that occurred in the second task of the episode. One of the factors may have been the fact that the talk in this episode is not highly guided. Also, the conflict may have originated from a wrongly built *schema*, i.e., a situation where the students

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[9] (see note 4)

activate the *schema* of the previous task to solve the on-going task, as the teacher fails to provide the necessary cues to understand what she really expects the students to do. Specifically, in this case, the conflict may have originated from the fact that while the teacher has the objective of stressing that *If you don't* and *Unless you* in sentences 3 and 4 can't be changed as they mean the same thing, and if they are changed the sentences do not make sense, she is not able to understand what Fabiane tries to say. Nevertheless, the teacher allows this student to try to give a correct answer, not making use of her own prerogative of move-giver for some time, animating her as hypothesis-maker. She makes use of this prerogative only at the end, as the students apparently cannot see the point of the exercise, since the *implicit dimension frame* which has been established does not seem to be clear for the learners. Lack of appropriate cueing seems to impede the flow of discourse, leading to the impression of ambiguity and lack of target. Also, contrary to her usual flexible style, here Vânia was so concerned with getting her point across that she did not see the value of the transformation Fabiane was suggesting, which showed how well she had understood the grammar point. This shows that even teachers like Vânia, who usually take into account learners' contributions, may sometimes be trapped by their pedagogic objectives. Figure 4.2. illustrates the framing function of the implicit dimension in this episode, and its relationship with the explicit dimension frames.
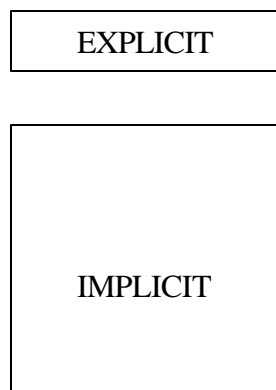
EXPLICIT

IMPLICIT

> EXPLICIT

Figure 4.2. *The changing metalinguistic dimension frames in Episode 9*

4.5.3. The fictional dimension: Creating imaginary spaces (Episode 15) [10]

4.5.3.1. Global micro-analysis

The pedagogical objective of Episode 15, which was part of one of the last classes of the semester (the last which was video-recorded), was to introduce the *to* infinitive of purpose.

This episode took place in the middle of a class after another episode in which the teacher and the students practised hypothetical situations, a teaching point that had been introduced in the previous class. Table 4.5. shows the neighbouring episodes of Episode 15 (in bold) under analysis. Episode 15 is split into two parts: it begins without closing, then it is interrupted by three other episodes that deal with the same topic, and it finally closes after them.

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[10] For the complete transcription see Appendix II: EPISODE 15, and for the analysis of the Episode at the move level see Appendix IX.

Table 4.5. Episode 15 and its neighbouring episodes

Teaching point	Part. pattern	Goal/function/Type of focus	Type of textual mediation	Discourse outcome
to infinitive of purpose FFHME (E. IA)	teacher-group	**speaking about the purpose of going to certain places (L/G/F)**	I-II-III questions –teacher's	teacher-learners dialogue
to infinitive of purpose	teacher-group	explaining the procedure of following task		
to infinitive of purpose	.group-work	learners discuss why going to certain places (L/G/F)	II- III - teacher's provided places	peer-dialogue
to infinitive of purpose	teacher-group	reporting on the groups'outcomes (L/G/F)	II- III – learners' suggestions from previus task	teacher-learners dialogue
to **infinitive of purpose FFHME**	**teacher-group**	**describing the formal aspects of the to infinitive as expression of purpose (G)**	**I – teacher's explanation**	**teacher-learners dialogue**

Episode 15 is a metalinguistic episode, as it has a clear (and overt) pedagogical metalinguistic focus on language, which the teacher makes clear in her first move:

1 - T: OK + today we're gonna look at clauses of purpose + clause of purpose + right +

clause of purpose +...

Although this metalinguistic intention is explicitly formulated using grammatical terminology, i.e. *clause of purpose* (explicit metalinguistic dimension), immediately after this, the teacher formulates a question which will place the conversation within another metalinguistic dimension: the fictional one. This passing from the explicit to the fictional is achieved by placing the focus, i.e., the point of central interest which will define the orientation of the following moves (Bolte & Herrlitz, 1986, p. 201), on *the post office* in the question:

1 - T: why might we go to the post office? why do people go to the post office?

This will guide the members of the group to place themselves into a different domain, where they leave their passive participant role as listeners and become speakers. The teacher comments on the participation of the students and on her own:

T: First of al,l I think that there was a good atmosphere. Lot's of students' participation ah: ... We: seemed to be enjoying it, I'm including myself in it and ... (PPA3)

The learners, then, offer different answers, which all refer to the selected place, the post-office, and which should be formed with the *to* infinitive of purpose, which although not explicitly required by the teacher, is the form expected by her.

2 - Ss: (xxxxx)

3 - S: to buy stamps

4 - Ana: to send letters

5 - T: ((pointing to the student)) to buy stamps

6 - Ss: (xxxxx)

7 - T: to send letters + to mail letters + all right + to mail letters + anything else?

8 - Ss: (xxxxx)

9 - T: ((pointing to a student)) to send messages + to fax messages + now it's Christmas
          time

10 - S: to buy Christmas cards

11 - T: to buy Christmas cards + right +

The teacher does not need to ask the students explicitly to provide the *to* infinitive of purpose, as they are able to use it spontaneously. If this were not the case, it remains doubtful whether the students would be able to make the association between *purpose* and the structures being negotiated, as this introduction went very quickly without explicit exemplification. This is confirmed by the teacher's words:

T: I didn't explain the infinitive of purpose, and I was not … I had not planned to explain. I just mentioned it and I wanted them to practice. And I also don't remember if later on I explained, I don't remember. But at the beginning, you know, in this part of the lesson, it was not my purpose that thing … they had this already …hum… introspective. You know, I think that this is not a difficult … And it is not something totally new for them, right? So I think they could have made the connection. (PPA3)

Why isn't this conversation considered absurd or rejected by the learners, even though they know that the exchanged information is already shared by all the participants? Because they feel that in this fictional space they have the opportunity to play with language in a low-risk way. It is important to notice that the teacher allows students to shout answers from their desks and then she (the teacher) chooses some answers; i.e., she uses indirect eliciting. The learners seem to know that they do not have to provide real communicative answers, but that they are being offered an "arena" to try and test their hypotheses, and that they will receive feedback to improve these hypotheses. What students are really doing is encoding known information in the code they are learning to use: the target language. The teacher herself comments about the level of reality of the exchange without perceiving this fictional dimension:

T: In a way, yes, it was real. There was no simulation, the group was talking about every day, i.e., real life activities. (PPA3)

While staying within this fictional space in which the focus is the post-office, not only is the use of *to* infinitive of purpose practised and publicly exemplified, but phrases or word-collocation groups offered by learners are also subtly assessed by the teacher. As was originally suggested by Cicurel (1984), evaluation/correction is one form of the implicit metalinguistic dimension; i.e., it provides an implicit focus on language.

The teacher has a subtle form of correcting students, which sometimes cannot be distinguished from self-repair. Consider how in move 7 (above), after selecting the answer *to send letters* (move 4), the teacher repeats the student's words and after a pause gives a recast version *to mail letters*. Thus, embedded in this negotiation, which was the activity planned by the teacher, there is an apparently less conscious purpose to elaborate on vocabulary, in this case by providing a synonym (send/mail). It was not clear from the transcription whether this was meant to be a correction, meaning that *to mail letters* is a better word collocation than *to send letters*, or whether it was just another example of possible wording. However, the following explanation was given by the teacher:

V: My purpose in recasting the sentence was to show the students that you you use (inaudible) mail letters is more common than send letters. So, I know if you say to to an English a native speaking, a native speaker send letters, he will understand. That that's fine, but mail is more used. Just, you know, I didn't point this to the students but just by mentioning "mail". I'm sure they will get this term in their minds, right? And they probably have heard "mail". For us, we use the word "send" in Portuguese. So that's why. (PPA3)

This practice is repeated throughout the episode (see also moves 9 and 37), but there are two other instances, where the corrective intention can be more clearly perceived. One appears in *the beach* section of the FFHME:

19 - S:　walking

 20 - T:　yes + why do we go to the beach?

21 - Ss:　(xxxxxx)

22 - T:　walking?

23 - Ss:　to walk

24 - T:　right to walk

In this exchange, there is a moment when one student (move 19) offers the answer *walking*. The teacher hears the answer and repeats the question. Two things are important here. First, the repetition of the question *Why do we go to the beach?* seems to be important, as it is the only time in the whole episode that the teacher repeats her own question. One possible answer is that the teacher may want the learners to visualise the equation: a *why question* should be followed by a *to* infinitive, not a gerund. Second, before repeating the question, the teacher utters the word *yes*, and its use seems to be puzzling. Is this *yes* meant to be addressed to the students meaning, "Yes, the content of your answer was appropriate?" or is it something the teacher says to herself, meaning, "yes, this is a good example of a mistake which is very common. Let's point it out as something which should not be used?" It also appeared that *yes* might be used in this move as a *frame marker* (Sinclair & Coulthard, 1974) rather than a positive evaluation. At the end of the exchange transcribed above, the teacher provides the final feedback as she closes the exchange with a typically pedagogical evaluating word *right* (move 24).

There is another case of correction in the exchange in which the focus is *the garage*:

60 -T: + why might we go to a garage?

61 - And: to fix a car

62 - T: do I fix my car?

63 - And: no to have my car fixed

64 - T: yes to have my car fixed + only?

In move 61 a learner risks *to fix a car*, which is evaluated negatively through a request for confirmation by the teacher (move 62), thus resulting in a "bouncing" device again. Immediately the learner, realising the mistake, provides the corrected form (move 63). It would be interesting to know if *the garage* was chosen for the purpose of practising the causative *have*, which had been one of the teaching points presented some classes before. Interestingly, when being interviewed while watching the segment, this is one of the first things that the teacher freely comments on (in the sense that I did not direct the answer):

T: And, hum, I was happy to see that they were using the causative. I don't remember if the causative ... was just before.
R: Yes, it was.
T: So it made me happy, because many times we know that we teach things but we don't know if the students hum learned it. And from what I saw they, at least, some of them learned it. I was not asking for it, but they were using. You know, the causative, what I think it's uptake... It made me ... it made me happy. (PPA4)

With the exchange focused on the garage this episode is temporarily cancelled, and the teacher prepares the students to carry out another activity, in which, in pairs, they have to provide the purposes for going to *the bank*, *a (night) club* and *the park*.

Finally, it is only after the end of the metalinguistic episodes subtypes ID, IIB and ID (see Table 4.5. above), that the teacher reinitiates the episode with the help of an incomplete model sentence on the board, and tries to elicit the rule from the students (move 150). Again, there is an instance of the explicit metalinguistic dimension as the teacher uses some specific terminology (neither elaborated nor explained) and closes the sequence:

150 - T: now + what is the expression that you used while you were talking about this?
       ((pointing to the board where there is an incomplete sentence)) we go to the bank to:

151 - Ss: [to: take money

152 - T: right + and this is the simple form of the verb + ((writing on board)) to take money
       out + there are other ways to express purpose ((another explanation follows))

In this section, I have carried out a moment-by-moment micro-ethnographic analysis of the Episode 15 to provide a context of the situation for the next section, which provides an analysis of the role that the metalinguistic dimensions play in it as framing devices.

4.5.3.2. *The fictional metalinguistic dimension as framing device of the episode*

The main objectives of Episode 15 were first to lead students to use the *to* infinitive of purpose in a playful way, and after that to make them aware of the grammatical status of the structure used.

Although this episode runs along all three metalinguistic dimensions, the *fictional dimension* is the *frame* of the episode. This can be perceived from the moment in which the teacher organises the talk in the form of practice based on questions such as

... why might we go to the post office? (move 1)

In spite of this being a display question (Long & Sato, 1983), in the sense that both teacher and learners know the answer to it, the students co-operatively and immediately start to offer different answers with readiness and efficiency. This happens because by asking, the teacher opened a fictional *framing device* for students to rehearse answers and use the target language in a guided and low risk way. In this fashion, the teacher goes on opening the different fictional moments that correspond to the different places (the post-office in move 1, the beach in move 11, the hotel in move 41 and the garage in move 60). From the moment that the fictional dimension is established between teacher and learners, a framing device is installed, through which a contract of momentary suspension of reality is agreed upon among the participants, and this allows the establishment of an interactive discursive structure with rules which are different from casual conversation (cf. the interactive games of Franzioni, 1990). At this moment, the students, who seem to know the rules of the game and accept the fictional contract with the teacher, are animated into *language experiencers* and let themselves be guided by the scaffolding (Cazden, 1988) provided by the teacher. In other words, the fictional dimension provided the frame within which the scaffolded sequences could be constructed, and "although the specific meanings are unique, the semiotic operations that are called for belong to one or other of a large number of

generalizable cultural practices [the schemata] that are so familiar from previous experience that they can be deployed almost automatically when they are required" (Wells, 1995).

This fictional dimension can also be seen as related to the playful attitude of both teachers and students, which can be considered a springboard to a different mode: natural conversation. In move 43, for instance, the teacher, making reference to the hotel, emphasises the fact that she is referring to a hotel[11] and not to another place and laughs, which brings about a relaxed atmosphere. There, the teacher goes back to the reality of the classroom to clear up this point, and then goes back to the instructional plane.

The passage from the instructional mode of the fictional dimension frame to almost casual conversation, i.e., the natural mode, is shown to flow naturally and the learners seem to be able to deal with this plane changing without any difficulties. Another example of this changing of planes is in moves 31-33, where the fictional place is the beach, and one student comments on his real purpose of going to the beach, which is *to see girls*. This causes surprise and laughter, first from the teacher, and then from the other students, when on the teacher's request, the learner repeats the sentence.

Also present in this episode is the *implicit metalinguistic dimension,* which can be characterised as moments when some features of the foreign language are focused on without participants making use of specific terminology. However, within this episode the implicit frame is embedded in the fictional dimension, as when:

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[11] The teacher emphasizes that she's talking about a *hotel*, as opposed to a *motel* in reference to the distinction made in Brazil, where a *motel* is specifically for sexual encounters.

- the teacher wants to signal that a specific formal aspect is not used in a certain linguistic environment, e.g. the use of *walking* instead of *to walk* in moves 19-24;

- the teacher wants to elaborate on vocabulary by providing examples of more common or appropriate word collocations, e.g. the provision of *to mail letters* to improve *to send letters* in move 7.

Third, the *explicit metalinguistic dimension,* which can be characterised as moments when terminology specific to the grammatical/linguistic realm is used, appeared in two instances in the episode analysed. One took place at the beginning and the other at the end of the whole activity (moves 1, 70 and 72), thus marking the episode boundaries. The appearance of these explicit metalinguistic cues is exactly what allows us to characterise this episode as formal feature highlighting discourse**.**

Finally, this episode is made up of two *thematic systems* of different nature. The opening and closing exchanges have thematic systems made up of linguistic terms, e.g., *clause of purpose* and *simple form of the verb*. On the other hand, four different *thematic systems* can be seen in throughout the fictional dimension moments with *words thematically related around the different places*: the post-office, the beach, the hotel and the garage. In the case of the post-office, for example, the thematically related words are *buy stamps*, *send/mail letters*, *send/fax messages* and *buy Christmas cards*.

The following diagram illustrates the framing function of the fictional dimension in this episode and its relationship with the other two dimensions:

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┌─────────────────────────────┐
│          EXPLICIT           │
├─────────────────────────────┤
│                             │
│              ┌───────────┐  │
│              │ IMPLICIT  │  │
│              └───────────┘  │
│                             │
│ FICTIONAL    ┌───────────┐  │
│              │ IMPLICIT  │  │
│              └───────────┘  │
│                             │
│              ┌───────────┐  │
│              │ IMPLICIT  │  │
│              └───────────┘  │
│                             │
└─────────────────────────────┘

┌─────────────────────────────┐
│          EXPLICIT           │
└─────────────────────────────┘
```
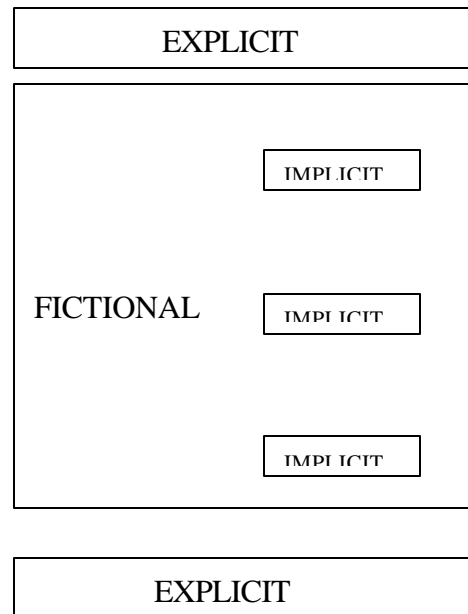
Figure 4.3. *The changing and embedded metalinguistic dimension frames of Episode 15*

4.6. Reciprocal relations between metalinguistic dimensions

In addition to underscoring the episode framing role of the metalinguistic dimensions, the analysis of the seventeen formal feature highlighting episodes has yielded another important finding: the fact that when the different metalinguistic dimensions appear together either within a metalinguistic episode or between neighbouring topic-related episodes, there may be a reciprocal relationship between them which plays a *re-conceptualising* role. According to Cazden (1988 p. 111), re-conceptualisation "serves . . . to induct the learner into a new way of thinking about,

categorising, reconceptualizing, even recontextualizing whatever phenomena (referents) are under discussion".

For example, in Episode 15 analysed above, after a long segment running on *the fictional dimension* (and three other ensuing episodes), there is an *explicit metalinguistic* comment:

70 - T: now + what is the expression that you used while you were talking about this?   ((pointing to the board where there is an incomplete sentence)) we go to the bank to:

71 - Ss: [to: take money

72 - T: right + to and then the simple form of the verb + ((writing on board)) to take money out + **there are other ways to express purpose** ((another explanation follows))

This comment, thus, orients the learners to look back at the verbal exchange interactively created in the classroom within the fictional dimension *as linguistic object*, where the fictional dimension provides the context for the explicit dimension of the teacher's explanation. Therefore, an explicit dimension comment after a fictional dimension task may help learners to *re-conceptualise* the jointly created discourse. Similar situations can be found in episodes 3, 5 and 12.

Also, a similar relationship is established among the FFHMEs and their adjacent episodes. In the cases analysed, most FFHMEs are closely related to their neighbouring episodes, which provide further support for their formal feature highlighting function. In other words, *a FFHME could gain value or force from its surrounding episodes*, which may add other metalinguistic perspectives on the point being highlighted.

In some cases, some discourse features, such as thematically related words, signal that these episodes are topically related and, thus, that they form inter-related episodes or a *complex composite of episodes*.

One complex composite of episodes that has this formal feature highlighting function is Episode 5, which is made up of several short metalinguistic episodes of different types: explicit, fictional and implicit, which have reciprocal relations.

Table 4.6. *Episode 5: A complex composite of micro-episodes*

Type of Episode	Type of frame
1- Episodes IA/ID: explicit metalinguistic statement plus metacommunicative comment (move 1)	EXPLICIT METALINGUISTIC FRAME
2- Episode IIIB/Form/message focus metalinguistic peer-work episode (non-recorded)	FICTIONAL METALINGUISTIC FRAME
3- Episode ID: Providing procedural information (move 2)	METACOMMUNICATIVE
4- Episode IIIB/Form/message focus metalinguistic peer-work episode (non-recorded)	FICTIONAL METALINGUISTIC FRAME
5- Episode IC/Assessing form-message teacher-group metalinguistic episode (moves 3-135)	IMPLICIT METALINGUISTIC FRAME
6- Episode IB/ Highlighting formal feature - (moves 13-36)	IMPLICIT METALINGUISTIC FRAME
7- Episode IB/ Assessing form teacher-group metalinguistic episode (37-53)	IMPLICIT METALINGUISTIC FRAME
8- Episode IA/ Highlighting formal feature – Implicit frame	EXPLICIT METALINGUISTIC FRAME
9- Episode IB Assessing form teacher-group metalinguistic episode (moves 53-67)	IMPLICIT METALINGUISTIC FRAME
10- Episode IA explicit metalinguistic exchange (67-71)	EXPLICIT METALINGUISTIC FRAME

The inclusion of all the episodes as forming part of the same formal focus highlighting episode, is justified not only by the closely associated elements composing a thematic system, but also by the explicit metalinguistic cues presented in move 1 of the first episode, which has an introductory function:

1. T: so we'll be able to move in assignments + we will be able to watch movies from home + **and when we use the continuous** + right + so if you look at this question here ((showing the card)) don't answer ok? only read it please + + + ((she moves showing the card to all the students)) NOW + move to your partner

Furthermore, the closing explicit dimension cues of moves 67-71 *re-conceptualise* the preceding fictional and implicit dimension episodes by clarifying and summarising the formal feature point:

67. T: ...just for me to have an idea of how you were + first of all + when I showed you these questions + and asked you to show the answer to your partner + try to remember how you
 answered + this question + **did you use the future progressive?**
68. Ss: yes
69 .T: everybody?
70. Ss: yes

71. T: oh good + very good + so you already had the notion + right? **because the time + the future reference is the SAME + but the form is different + OK? the meanings are a little bit different + I say ah + something emphasised the continuous the progressive + emphasised the continuity you are in the middle of doing something + right? +++ now** let's check number three

To conclude, when metalinguistic episodes having a common formal feature focus take place in the FL classroom, as in most of the examples of the lessons analysed, the relationship which can be established between the different episodes can be analogous to what happens within metalinguistic episodes which are made up of different metalinguistic dimensions. For instance, one

metalinguistic episode with a strong fictional bent can potentially be re-conceptualised by means of an ensuing episode that is more implicitly-metalinguistically oriented. Thus, the reciprocal relationships of metalinguistic episodes having different framing metalinguistic dimensions can be an important factor for understanding the dynamics of the FL classroom talk.

4.7. The metalinguistic dimensions as potential learning areas where metalinguistic awareness can be developed

The interactionally built *discourse frames,* especially the *metalinguistic dimensi*ons can be said to be the potential learning areas that can foster different types of *metalinguistic awareness* or strategies. Although this cognitive aspect of FL discourse is not directly amenable from observation, some implications can be drawn from the findings of this dissertation, supported with insights from other foreign language learning studies.

The analyses of Chapter III and this chapter have demonstrated that the *fictional, implicit metalinguistic* and *explicit metalinguistic* dimensions can be *framing devices* which guide the construction of discourse and foreground it. Essentially, foreign language activity of a metalinguistic nature, similar to activity in the episodes analysed here, is likely to foster *metalinguistic awareness*[12]. This is here defined as an awareness of the underlying linguistic

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[12] It is interesting to notice that Vygotsky (1986) suggested that bilingualism facilitates certain types of language awareness, a finding that has been supported by a number of researchers (e.g., Bialystok, 1988; Galambos & Hakuta, 1988; Ianco-Worrall, 1972). Studies of middle class children suggested that bilingualism leads to increased levels of metalinguistic awareness at an earlier age (Ianco-Worral, 1972). A similar bilingual advantage, however, has generally not been found in children who are not proficient in their second language or children who are from minority language groups.

nature of language use which develops while learners reflect on, attend to, or control language. Metalinguistic awareness allows the individual to step back from the comprehension or production of an utterance in order to consider the linguistic form and structure underlying the meaning of the utterance. Cazden (1976) defines the construct as "the ability to make language forms opaque and attend to them in and for themselves" (p. 603). "A metalinguistic task, in the most general sense, is one which requires the individual to think about the linguistic nature of the message: to attend and reflect on the structural features of language" (Malakoff & Hakuta, 1991, pp. 147-8). Bialystok & Ryan (1985, pp. 230-33) argue that the term metalinguistic should not be applied to a specific mental accomplishment but rather to a set of problems which share certain features. According to these authors, metalinguistic awareness is treated not as a unique ability, but as the ability to successfully approach and solve certain types of problems. In this sense, it is both an awareness and a skill: the problem is metalinguistic and the skill is recognising the nature and demands of the problem. Bialystok (1991, p. 130) suggests that examples of metalinguistic tasks can be "to detect errors, to judge sentences incorrect, anomalous or inappropriate, and to correct sentences and/or texts". According to Gombert (1992), metalanguage or metalinguistic activities can be considered:

> a subfield of metacognition concerned with language and its use – in other words comprising: (1) activities of reflection on language and its use; (2) subjects' ability intentionally to monitor and plan their own methods of linguistic processing (in both comprehension and production). These activities and abilities may concern any aspect of language whether phonological (in which case we speak of *metaphonological activities*), syntactic (*metasyntactic activities*), semantic (*metasemantic activities*) or pragmatic (*metapragmatic activities*). (p. 13)

4.8. Metalinguistic dimensions, metalinguistic awareness mechanisms and learning strategies: some implications

As already implied in the previous section, when talk in the foreign language classroom runs along the metalinguistic dimensions, the *metalinguistic awareness* of the learners is potentially being developed. Metalinguistic awareness has been here defined as an awareness of the underlying linguistic nature of language use which takes place while learners reflect on, attend to, or control language. Some authors such as Batstone (1994), Bialystok (1981, 1988, 1991), Schmidt (1990, 1995), and Terrell (1991) have, in more or less direct ways, underscored the importance of *metalinguistic awareness* for foreign language learning. Based on their ideas and the findings of this dissertation, two implications ensue.

The first implication is that the *metalinguistic dimensions* are domains where consciousness-raising mechanisms can be fostered. These mechanisms are *noticing* (Batstone, 1994; Schmidt, 1990, 1995), *understanding* (Schmidt,1995) or *hypothesis forming,* and *structuring or active manipulation of language* (Batstone, 1994), and they can be considered learning facilitators by providing "hooks" on which to hang subsequent learning (Lightbown,1985).

Noticing refers to a conscious registration of a linguistic event, where the learners make a connection between the enhanced formal characteristics of the input and the meanings they realise (Ellis, 1993; Schmidt ,1995; Van Patten & Cadierno, 1993). Thus, when learners notice linguistic aspects, form-meaning connections are established . One of the roles of teachers is to help learners to notice certain linguistic aspects to make these form-meaning connections.

Understanding or *hypothesis forming* takes place when there is a recognition of a general principle, rule or pattern. This recognition can be arrived at by the learner by himself or with appropriate assistance. In both cases some degree of awareness is necessary. *Structuring or active manipulation of language* (Batstone, 1994) refers to actual linguistic production through the combination of pre-determined lexical items and structures, which may help learners to deploy language in flexible ways.

The second implication is that the metalinguistic dimensions can also be considered potential zones where learners can learn to employ consciously three *learning strategies* considered fundamental to the learning of a foreign language: *practice, monitoring* and *inferencing* (Bialystok, 1981). *Practice*, the first learning strategy, can be of two types, formal (focus-on-form oriented) and functional (communication oriented), which can be located at opposite ends of a continuum or somewhere between the two (Bialystok, 1981). *Monitoring* is a strategy that allows modification of production according to the specific information that the learner possesses. Monitoring refers to a conscious control of an utterance before or after production, and the monitored output can become a source of input, thus becoming an implicit knowledge facilitator (Terrell, 1991). The monitor can operate at either a conscious or an intuitive level. *Inferencing* is a strategy that allows the use of available information to form hypotheses. This strategy can work during comprehension and production. Any kind of linguistic input or output can be used to make inferences,[13] i.e., a film, a reading text, a reconstruction exercise or a communicative task.

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[13] Carton (1971) describes three types of inference, depending on the type of source where the available information comes from:

Based on the preceding considerations, the metalinguistic dimensions can be seen as three different but closely interconnected *potential learning areas*. The *explicit metalinguistic dimension* is a learning area which can be helpful for learners to learn to clarify their own representations of the target language, and draw their own learning rules or explanations. The *implicit metalinguistic dimension* is a learning area which can help learners to monitor the target language. In other words, on the implicit metalinguistic dimension, some strategies may be developed enabling learners to make use of some mechanisms such as noticing formal aspects of the target language and/or making form-function connections. And the *fictional dimension* is a learning area which fosters the use of production and/or comprehension strategies pre-determined by certain pedagogic goals or conditions.

It is important to underscore that, even though some suggestions have been offered as regards the learning tendencies of each dimension, the metalinguistic dimensions are *potential learning areas* where any of the types of metalinguistic awareness or the strategies can be developed *by the learners*. Therefore, it is not possible to assert that one dimension is responsible for the specific development of one type of metalinguistic knowledge or metalinguistic strategy, as this will vary from learner to learner and from setting to setting. What is suggested here, though, is that the metalinguistic dimensions are contexts where metalinguistic awareness can be developed and enhanced, through both their individual nature and by their mutually complementary work.

- Inter-lingual: derives from similarities to/differences from another language, e.g., structural inference: word-classes/ word-order; lexical inference: cognates.
- Intra-lingual: based on using analogy and/or contrast applied to structures internal to the target language, e.g., structural inference: use of auxiliaries for simple past and present.
- Extra-lingual: knowledge of the world to understand basically meaning. Mainly used for comprehension.

Hawkins (1984) suggests that the learners' general awareness of language must be raised as a prerequisite to language teaching, partly through grammar, because if they know the kind of thing to expect, they can be more receptive to it. Hawkins calls this "an exploratory approach" to grammar, where the pupils investigate it by, for example, deciding where to insert some elements in a sentence, and thus grammar is approached as a voyage of discovery into the patterns of the language rather than the learning of descriptive rules. Therefore, it is not the teaching of particular points of grammar that matters, but the overall increase in the pupil's language sensitivity.

4.9. Summary of Chapter IV

Enlarging the framework of analysis of formal instruction discourse by encompassing the macro-level of the episode, the findings of this chapter have provided evidence of how the foreign language classroom is made up of *inter-linked metalinguistic dimensions framing the FL classroom discourse episodes.* The chapter has also thrown new light on the importance of the metalinguistic dimensions in the construction of foreign language classroom discourse, by showing that they play an essential role in what has been called here Formal Feature Highlighting Discourse, commonly called explanatory discourse. Episode 6 provides an example of a main *explicit metalinguistic frame* where the learners are *being told* about a linguistic fact by means of rhetorical questioning. Episode 9 provides an example of a main *implicit metalinguistic frame* where the learners are *being guided* to reflect upon some linguistic fact by comparing sentences. Episode 15 provides a clear example of a main *fictional frame* where the learners are *being guided* to use the language, and this frame may be used to reflect on the language. In the three

episodes, the dimensions provide the formats for the interaction to take place, and they become the *background contexts or foregrounding* for the talk.

Based on the findings of the analysis, and supported with concepts pertaining to consciousness raising from cognitive theory, this Chapter has also underscored the metalinguistic dimensions as *potential learning areas* where different types of metalinguistic awareness and strategies can be developed *by the learners with the help of the teacher.*

Furthermore, this chapter has demonstrated how, in the episodes analysed, the traditional explanation/practice dichotomy seems to give way to a mixed type of discourse where the explicit metalinguistic discourse, i.e., explanation, gives way to implicit or fictional dimension discourse; i.e., practice, and this dimension shift depends on the teacher's assessment of the learners' metalinguistic learning at a particular moment. As already shown, the FFHMEs are composed not only of explicit metalinguistic dimension discourse, which would be traditionally called the *explanation,* but also of implicit and fictional dimension discourse, which would be traditionally considered *practice* and fulfils a formal focus highlighting function as well. Therefore, the *foreign language classroom formal focus highlighting discourse* can be said to be of a hybrid or mixed type, and in the analysis of *real* FL classroom discourse, both explanation and practice are difficult categories to apply in an operational way.

Finally, at the intermediate level of the learners of this study, the fictional and the implicit dimensions seem to be more likely to allow the possibility of the development of *a more collaboratively constructed talk* between teacher and learners than the explicit dimension, especially due to the learners' linguistic and metalinguistic proficiency. In other words, the episodes framed in the *implicit* or *fictional dimensions* seem to be more interactive or

collaborative, as the learners may play a more important role in episode construction. This aspect

will be further explored in Chapter V.

CHAPTER V

A (Neo)-Vygotskian Approach to Metalinguistic Dimensions

in Focus-on-Form Episodes

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> *Learning* is a process that involves conscious knowledge gained through teaching (though not necessarily from someone officially designated a teacher) or through certain life-experiences that trigger conscious reflection. This teaching or reflection involves explanation and analysis, that is, breaking down the thing to be learned into its analytic parts. It inherently involves attaining, along with the matter being taught, some degree of meta-knowledge about the matter. (Gee, 1996, p. 136)

5.1. Introduction

This study has already underscored the importance of the *metalinguistic dimensions of the FL classroom* discourse, based on the assumptions that the second/foreign language classroom has an essentially metalinguistic nature and that metalinguistic knowledge plays an important role in FL development.

The main objective of this chapter is to match the findings of the previous chapters concerning the metalinguistic dimensions with findings from some other Vygostkian

studies of teachers' formal instruction in order to investigate whether the metalinguistic dimensions play a role within *proleptic instruction*, a form of instruction supported by the Vygotskian theory of cognitive development.

This chapter will, thus, show a further enlargement of the framework of analysis of S/FL formal instruction by analysing the Formal Feature Highlighting Episodes from a Vygotskian perspective. Several studies conducted from a Vygotskian or Socio-cultural perspective, an emerging paradigm to study second language development, have focused on teachers' explanations or explanatory discourse, or teacher-learners dialogue. The main reason for this is that teachers are the main source of both linguistic and metalinguistic input, thus teacher-learners dialogue is an important arena for investigating the construction of knowledge in the classroom.

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5.2. Expert-novice studies of formal foreign language instruction

Dissatisfied with an approach to learning based on linguistic input alone (such as in the *negotiation of meaning studies*, reviewed in Section 1.2.2.), some scholars, such as Donato and Lantolf (1990) and Swain (1995), have called for the consideration of the theories of Vygotsky in order to investigate foreign language development in the classroom. According to those authors, the main problem of the *input* approach to classroom research is that it fails to acknowledge the critical role of the *teacher* in negotiating classroom content, together with the cognitive contributions which the *learners* may bring to the instructional setting (Adair-Hauck & Donato, 1994). A Vygotskian approach would include both the *expert* (teacher or more proficient learner) and the *novice* (learner or less proficient learner) in collaboration with each other (ibid., p. 533). Thus,

from a Vygotskian or socio-cultural perspective, the classroom is a place where the expert and the novices can interact through different mediational tools, especially through talk, through which the joint construction of knowledge can take place. This joint construction implies, then, both the guidance of the expert and the contribution of the learners. Within this view, the teacher does not simply pass information to the student. Instead, she mediates students' learning through social interaction. Teacher mediation is more than modelling or demonstrating how to do something. While the teacher is interacting with the students, she continuously analyses how they think and what strategies they use to solve problems and construct meaning. From this analysis, the teacher decides how much and what type of support to provide (Dixon-Krauss, 1996).

The main objective of these neo-Vygotskian studies, called Zone of Proximal Development (ZPD) studies (Adair-Hauck & Donato, 1994, p. 536), is to unveil the communicative dynamics of expert assistance, where the discourse strategies of both expert and novice(s) are explored and analysed. In other words, as Jarvis and Robinson (1997) suggest, this is an attempt to understand ways in which expert-novice interactions might or might not be conducive to learning.

From a Vygotskian perspective, then, instructional talk acquires a different status, as this approach emphasises both teaching and learning. The teacher is seen neither as a depositor of knowledge nor as a provider of linguistic input, but as a reflective problem-solver and mediator. In this way, lessons and activities within lessons become joint problem-solving tasks.

5.3. Traditional explanatory discourse vs. Proleptic instruction

When teachers explain or highlight formal aspects of the target language to their learners, two different teaching modes can be differentiated: (a) *proleptic instruction explanatory discourse* and (b*) traditional instruction explanatory discourse* (Donato & Adair-Hauck, 1992[1])**.** In this section, these two types of explanatory discourse, situated within two different models of instruction, will be characterised and exemplified.

5.3.1. Proleptic instruction

Closely related to the Vygotskian paradigm, *proleptic instruction* (Langer & Applebee, 1986; Palincsar, 1986)[2] is based on a cognitive psychology view of learning, where learning does not mean accumulating information by rote, but associating, and organising it in a self-regulatory way, where knowledge is "structure . . . not a 'basket of facts'" (Anderson, 1984, p.5). In proleptic instruction students are not "passive" receivers of information because they are involved in constructing understanding and

> they interpret information presented during instruction much as they interpret information authors present in text . . . . Teachers modify instructional information in subsequent actions to increase likelihood that students will construct intended understanding. . . . What teachers do to mediate students' construction of schemata about curricular outcomes is crucial. (Roehler & Duffy, 1991, p. 870)

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[1] Donato and Adair-Hauck (1994) also call the two styles *dialogic* and *monologic* respectively.

[2] Within this term, I also include related types of instruction, such as *assisted performance* (Tharp & Gallimore, 1988) and *intentional learning model* (Bereiter & Scardamalia, 1987).

Proleptic instruction, sometimes also called *scaffolding*, can be defined as a joint teacher-student(s) constructed dialogue that takes place in classroom interaction. It should be pointed out that the term *scaffolding* may have different meanings, and the neo-Vygostkian literature on learning abounds in *scaffolding* definitions. The best-known is that of Bruner (1971), quoted in Cazden (1988, p. 10), which refers to those parts of pedagogical interactions between teacher and learner in which the teacher leads the learner to gradually assume control for conducting the pedagogic action. This kind of pedagogic action guides the learning of a schooling task. The teacher divides the task into steps in such a way that its degree of difficulty is only a bit ahead of the learner's actual knowledge.

The term *scaffolding* has also been used by the educational psychologist Palincsar (1986), who, based on socio-cultural theory, developed the concept of *scaffolded instruction*. Her approach is somewhat different from mainstream neo-Vygotskian thought, though, since for her, scaffolded instruction was meant specifically to develop comprehension strategies; i.e., there was a clear orientation to the *skills to be fostered through dialogue*:

> The relationship between the learner and teacher in this supportive dialogue is to be contrasted with that observed when students are left to discover or invent strategies independently or when students are passive observers who receive demonstration and are "talked at" regarding strategy use. (Palincsar, 1986 p.75)

According to Palincsar, the effective use of teacher-student dialogue is *contingent* on how well the teacher supports students' contributions to the dialogue and links those ideas with the new knowledge to be acquired. This view is in keeping with Kennedy (1996), who suggests that in order to render explanatory discourse adequate, the teacher

should take into account the learners' prior knowledge. Once this has been established, both adequate *discursive mechanisms*, such as contextualization cues (see Section 3.3.), and adequate content, such as *questions as keys* inducing the solution of a problem, can be provided.

Example 5.1 illustrates *proleptic instruction explanatory discourse* about the time notion, in which Claire (C), the teacher, and the students construct together almost entirely in French (F) and using minimal English (E), after having worked with the theme and vocabulary of the textbook chapter.

Example 5. 1. *A sample of proleptic instruction explanatory discourse*
 (as appeared in original, Donato & Adair-Hauck, 1992, pp. 81-82).

Line & Speaker	Discourse outcome
.18 C:	Yesterday, today, next year (on board). What are
.19	these?
.20 S1:	(E) Time expressions
.21 C:	Yes, temporal expressions.
	What is the date today?
.22 S2:	(F) April 16
.23 C:	(F) And yesterday?
.24 S3:	(F) April 15
.25 C:	(F) And tomorrow?
.26 S4:	(F) April 17
.27 C:	(F) Today ...
.28 S5:	(F) April 16
.29 C:	(F) Yesterday ...

.30 S5:   (F) It was April 15.

.31 C: (F) And tomorrow ...

.32 S5:   (F) April 17

.33 C: (F) Yesterday, today, tomorrow, next year ... these are

.34   Time expressions.
                Today I earn money and what did

.35   I do yesterday? Jessie?

.36 S6:   (F) I ... I have ... Oh, I earned some money.

.37 C: (F) What tense of the verb with the expression

.38   'today'?

.39 S7:   (F) The present

.40 C: (F) Yes, the present
                And with 'yesterday', Scott?

.41 S8:   (F) The passé composé.

.42 C: (F) Yesterday, it's the past. Today, it's the present

.43   And tomorrow? How do you change the verb for

.44   Tomorrow, Mike?

.45 S9:   (F) I'm going to earn some money.

Example 5.1 is classified as a piece of *proleptic instruction* explanatory discourse because it has the following discursive features taken from Donato & Adair-Hauck (1992):

1. *There is a balance between teacher and learner talk;* i.e., the teacher's and the learners' contributions (taken together) have more or less the same length.

2. *There is clear sustained reference between form and function as the instruction is contextualized or textualized*; i.e., the teacher embeds "her explanation of the future into the broader context of situating actions in time through tense" (Donato & Adair-Hauck, 1992, p. 81). The pure form aspect can be related, in this example, to explicit metalinguistic comments such as that of lines 18 to 21, where the teacher calls attention to the fact that *yesterday, today, next year* are temporal expressions. Then, the teacher

uses these temporal expressions in a more realistic way by asking questions about dates, which are answered by the learners themselves, thus providing a form-function link.

3. *The main goals of teacher's questions are to assess current competence, and to assist and involve learners in problem-solution activities*. Through the use of questions the teacher cues the learners to the notion of time by focussing their attention on the day's date, that of the previous day, the following day and the following year, in order to orient the learners to the teaching point - the future - finally cued in line 43 (Donato & Adair-Hauck, 1992, pp. 81-82).

4. *The teacher's feedback moves have the functions of incorporating learners' contributions*; i.e., they have a role in formulating and aligning meaning (Jarvis & Robinson, 1997), and creating a *responsive dialogue*. Mercer (1994, p. 105) suggests that teachers take up learners utterances and actions and offer them back, modified; that is, they re-contextualise them with new (cultural) meanings. Newman, Griffin and Cole (1989, pp. 63-64) suggest that "in constructing the ZPD, the teacher incorporates the children's actions into her own system of activity". Therefore, there is contingency (van Lier, 1996) related to the level of responsiveness of the teacher contributions; i.e., the teacher, when needed, is able to change pre-planned actions in view of the learners' contributions (Jarvis & Robinson, 1997).

5.3.2.. Traditional instruction explanatory discourse

Traditional instruction explanatory discourse can be understood within the *traditional view of instruction,* based on the behaviourist approach to general learning (Skinner, 1957), in which learning is a cumulative experience, reinforced in a stimulus-response way, which emphasises *drill-and-practice* and *recitation* (Mehan, 1979), and where students practice or answer questions after limited amounts of explanation, development or assistance. This way of teaching and learning has been the most adhered to in this century. Although it has been severely criticised in the last three decades for not fostering real learning, classroom discourse studies reveal that this is the default mode in most classes (Cazden, 1988). Some authors do not have an over-critical view of this mode, as for example, Roehler & Duffy (1991), who suggest that drill-and-practice still has a role in literacy instruction, the type of instruction they are concerned with, and that "it continues to be important for certain automatized outcomes" (ibid. p. 863).

Example 5.2 illustrates a piece of *traditional instruction explanatory discourse*, where the teacher, Elizabeth (E) is introducing in French (F) the future tense to a class of French students by means of formation rules:

Example 5. 2. *A sample of traditional instruction explanatory discourse*
 (as appeared in original, Donato & Adair-Hauck, 1992, pp. 78-79)

Line & Speaker	Discourse outcome
1 E:	(F) We are going to begin with an event that is
.2	important normally in school life and it is the prom.
.3	(directs students' attention to overhead on which is
.4	written, (F) If C.F. asks Catherine to go to the prom,

.5		she *will accept,* she *will not refuse).*
		What are we looking at?
.6		We are looking at the future.
.7		Here is where we are going to begin to take notes
.8		(Students look at overhead on which several verbs in
		the future tense are written).
.9		What do you see in this verb? I see
.10		two parts
.11	S1:	(F) The infinitive of the verb.
.12	E:	(F) We begin by the infinitive, travailler, finir,
.13		attendre. And to this infinitive you add the
.14		endings ... ai, as, nos, ont. Be logical. (E) What
.15		verb do these endings make you think of?
.16	S2:	avoir
.17	E:	(F) Any questions at this point? (Elizabeth moves to
		several recorded exercises from the textbook requiring
		students to produce verbally or discriminate future
		forms of the verb.)

Example 5.2 can be considered *traditional explanatory instruction* because of the following discursive features taken from Donato & Adair-Hauck (1992):

1. *There is minimal activation of learners' prior knowledge.* Activation of prior knowledge refers to the teacher preparing the ground for the construction of new knowledge. In the example above, there is only one piece of evidence of prior knowledge activation in the reference to *avoir* in lines 15-16.

2. *Teacher talk is much more extensive than learner talk.* There are only two learners' interventions in l.11 and l.16.

3. *The explanation is very briefly contextualized and there is no constant relationship established between form and function.* Although at the beginning of the talk a form-

function relationship is established by means of the example (l.5), the subsequent discourse centres only on the formal characteristics of the future tense.

4. *Teacher questions are self-directed or rhetorical questions*, as they do not require an answer, and only provide transition points for the teacher to elaborate on the explanations.

5. *The role of the teacher's follow-up or feedback move* is to evaluate if the given answer is the one expected by her so as to be able to continue elaborating on the planned explanation. The teacher evaluates affirmatively both learners' answers, as they conform to what she was expecting.

After comparing the *proleptic* and *traditional* modes of instruction, it is reasonable to agree with Donato and Adair-Hauck's conclusion:

> There is a strong support in favour of proleptic forms of instruction within Vygotskian theory of cognitive development. For development to occur, this theory emphasises the importance of assistance by a more capable individual, the inclusion of the novice in collaboration with an expert, and the critical role of discourse as the medium for the creation of the joint planes of consciousness. (1992, p. 86)

5.4. Proleptic instruction and metalinguistic dimensions

In order to see if there is any relationship between the *metalinguistic dimensions* and the degree of *proleptic instruction* provided by the teacher within explanatory explanation, this section provides two analyses at the move level of the metalinguistic dimensions of the two examples already discussed above. Tables 5.1 and 5.2 sketch the analyses made taking into consideration not only the metalinguistic dimensions, but also the communicative and

metacommunicative types, and the natural and pedagogical modes, following the discourse analysis lines proposed in Chapter III. Table 5.1. provides an analysis of Example 5.1 and Table 5.2 an analysis of Example 5.2.

Table 5. 1. *A move analysis of Example 5.1.*

Line & Speaker	Discourse outcome	Dimension	Type	Mode
.18C:	Yesterday, today, next year (on board).	Implicit	Com.	Pedagogical
.19	What are these?	Explicit	Com.	Pedagogical
.20 S1:	(E) Time expressions	Explicit	Com.	Pedagogical
.21a C:	Yes, temporal expressions.	Explicit	Metacom.	Pedagogical
21b	What is the date today?	Fictional	Com.	Pedagogical
.22 S2:	(F) April 16	Fictional	Com.	Pedagogical
.23 C:	(F) And yesterday?	Fictional	Com.	Pedagogical
.24 S3:	(F) April 15	Fictional	Com.	Pedagogical
.25 C:	(F) And tomorrow?	Fictional	Com.	Pedagogical
.26 S4:	(F) April 17	Fictional	Com.	Pedagogical
.27 C:	(F) Today ...	Fictional	Com.	Pedagogical
.28 S5:	(F) April 16	Fictional	Com.	Pedagogical
.29 C:	(F) Yesterday ...	Fictional	Com.	Pedagogical
.30 S5:	(F) It was April 15.	Fictional	Com.	Pedagogical
.31 C:	(F) And tomorrow ...	Fictional	Com.	Pedagogical
.32 S5:	(F) April 17	Fictional	Com.	Pedagogical
.33 C:	(F) Yesterday, today, tomorrow, next year ... these are	Explicit	Com.	Pedagogical
.34	Time expressions.			
	Today I earn money and what did	Fictional	Com.	Pedagogical
.35	I do yesterday? Jessie?	Fictional	Com.	Pedagogical
.36 S6:	(F) I ... I have ... Oh, I earned some money.	Fictional	Com.	Pedagogical
.37 C:	(F) What tense of the verb with the expression	Explicit	Com.	Pedagogical
.38	'today'?			
.39 S7:	(F) The present	Explicit	Com.	Pedagogical
.40 C:	(F) Yes, the present			
	And with 'yesterday', Scott?	Explicit	Com.	Pedagogical
.41 S8:	(F) The passé composé.	Explicit	Com.	Pedagogical

.42 C:	(F) Yesterday, it's the past. Today, it's the present	Explicit	Com.	Pedagogical
.43	And tomorrow? How do you change the verb for	Implicit	Com.	Pedagogical
.44	Tomorrow, Mike?	Implicit	Com.	Pedagogical
.45 S9:	(F) I'm going to earn some money.	Implicit	Com.	Pedagogical

The analysis in Table 5.1. shows that the discourse of the episode runs along the three metalinguistic dimensions. It begins along the explicit dimension (lines18-21), and then there is a shift into the fictional dimension in 21b that goes up to line 33, when it goes back to the explicit (line 33), then it shifts to the fictional up to line 31, and back to explicit up to line 42, where the discourse finally shifts into the implicit dimension. Throughout the example, the discourse of the protocol is of the communicative type and in the pedagogical mode.

The analysis in Table 5.2 shows that the discourse of the almost entire episode runs along the explicit dimension, with a shift into the fictional dimension in line 5, when the teacher provides a brief contextualization for the topic of the future, and another shift into the implicit in lines 15 to 16. As for the type, there are some metacommunicative type segments intertwined with the communicative ones. Donato and Adair-Hauck (1992) suggest that the presence of meta-statements, which in my own framework would be metacommunicative type comments, is a signal of traditional instruction. I disagree with them, as I believe that the presence of this type of discourse elements *per se* cannot be considered traditional without taking into account other elements from the schooling setting such as goal of the task, time-sequencing of the task, proficiency level of the learners, etc. Finally, the discourse is constructed only in the pedagogical mode.

Table 5. 2. *A move analysis of Example 5.2.*

Line & Speaker	Discourse outcome	Dimension	Type	Mode
.1 E:	(F) We are going to begin with an event that is	------	Metacom.	Pedagogical
.2	important normally in school life and it is the prom.	-----	Metacom.	Pedagogical
.3	(directs students' attention to overhead on which is			
.4	written,			
.5	(F) if C.F. asks Catherine to go to the prom she *will accept,* she *will not refuse).*	Fictional	Com.	Pedagogical
	What are we looking at?	Explicit		
			Metacom.	Pedagogical
.6	We are looking at the future.	Explicit	Metacom.	Pedagogical
.7	Here is where we are going to begin to take notes	---------	Metacom.	Pedagogical
.8	(Students look at overhead on which several verbs in the future tense are written).	Explicit	Com.	Pedagogical
.9	What do you see in this verb? I see	Explicit	Metacom.	Pedagogical
.10	two parts	Explicit	Com.	Pedagogical
.11 S1:	(F) The infinitive of the verb.	Explicit	Com.	Pedagogical
.12 E:	(F) We begin by the infinitive, travailler, finir,	Explicit	Com.	Pedagogical
.13	attendre. And to this infinitive you add the	Explicit	Com.	Pedagogical
.14	endings ... ai, as, nos, ont.	Explicit	Com.	Pedagogical
.15	Be logical. (E) What verb do these endings make you think of?	Explicit/ Implicit	Metacom.	Pedagogical
.16 S2:	avoir	Implicit	Com.	Pedagogical
.17 E:	(F) Any questions at this point? (Elizabeth moves to several recorded exercises from the textbook requiring students to produce verbally or discriminate future forms of the verb.)	----------	Metacom.	Pedagogical

Thus, the analysis of Example 5.1., a sample of proleptic instruction, has shown that it characterised by the presence of the three metalinguistic dimensions, and that there is dimension shift at move level, being thus an example of *dimension shift flexibility.*

On the other hand, the analysis Example 5.2., a sample of traditional instruction explanation, has shown that the main dimension present is the explicit one and that there is almost no dimension shift all along the protocol, with the exception of the brief contextualization provided on the fictional dimension. I conclude from the comparison of the two analyses that the existence of *dimension shift flexibility* at the move level in formal feature highlighting discourse in the foreign language classroom is another important element to be identified to signal a tendency to *proleptic instruction*.

5.5. A proleptic instruction assessment model of focus-on-form episodes

Based on the findings presented above, it is hypothesised that for the qualitative assessment of the degree of *proleptic instruction* of focus-on-form episodes, not only the discursive features should be taken into account, but also the relationship between the metalinguistic dimensions and these discursive features, since the analysis of the metalinguistic dimensions is essential to the understanding of the *frames at the move and episode level* of the pedagogical activities. Based on previous studies of so-called explanatory talk (Donato & Adair-Hauck, 1992; Adair-Hauck & Donato, 1994; Jarvis & Robinson, 1997; Kennedy, 1996), the following discourse features are taken into account: (1) balance between teacher-learner talk; (2) functions of teacher feedback; (3) functions of teacher questions. In the next section, I assess the degree of *proleptic instruction* of the

three FFHMEs analysed in Chapter IV, to illustrate how this assessment model can be used. Then, I discuss the findings of the application of this assessment model to the 17 Formal Feature Highlighting Metalinguistic Episodes (FFHMEs) of my corpus (see Appendix II) in order to have a more comprehensive corpus to test the assessment scheme.

5.5.1. *The proleptic instruction level of Episodes 6, 9 and 15*

In the previous Chapter, three FFHMEs prototypical of each of the metalinguistic dimensions as *framing devices* were analysed. The analysis revealed that Episodes 9 and 15 had a more flexible nature than Episode 6, since Episode 9, which was framed by the implicit metalinguistic dimension, had a constant shift between implicit and explicit dimension moves and Episode 15, which was framed by the fictional dimension, also presented several instances of metalinguistic dimension shift. In other words, the episodes framed in the *implicit* or *fictional dimensions* seem to be more interactive or collaborative, as the learners may play a more important role in episode construction by making more moves.

The analysis of the examples presented in the above section, which shows that the flexible mingling of metalinguistic dimensions is an important condition of proleptic FL classroom instruction, provides further support for the conclusion of Chapter III regarding the fact that dimension flexibility is a feasible and necessary condition for optimal FL classroom discourse. Thus, the presence of the three dimensions, or two of them in a balanced way, would point to a more proleptic instruction orientation. This is the case of Episodes 9 and 15, where there is a constant mingling of dimensions (See Appendixes VII,

VIII, and IX for a complete framing analysis of these episodes). Thus, as already suggested, the *implicit and fictional dimension* frames seem to be better environments for responsive or proleptic instruction dialogue, while *the explicit dimension frame* seems to be more monologic or connected with traditional instruction talk. In the following section, Episodes 6, 9 and15 are examined regarding the different discourse elements of proleptic instruction.

5.5.2. Discourse elements of proleptic instruction

5.5.2.1. Teacher-learner talk relationship

The relationship between teacher and learner talk was evaluated in the three episodes. A distinction is made between a *Balanced Relationship* (BR)**,** where the teacher's and the learners' contributions have more or less the same length (considering the learners' contributions all together), and an *Unbalanced Relationship* (UR)**,** when the teacher's turns last for some time and the learners' contributions are minimal, generally made up of yes/no answers and one word answers. Episodes 9 and 15 are considered to have a balanced teacher-learner talk relationship (BR), while Episode 6 is considered to have an unbalanced one (UR).

5.5.2.2. Teacher's questions

The *teacher's questions* are fundamental in building discursive scaffolding, i.e., social interaction in which "a knowledgeable participant can create, by means of speech, supportive conditions in which the novice can participate in, and extend, current skills and

knowledge to higher levels of competence" (Donato, 1994, p. 40). Questions are essential, as they provide the orientation to the explanatory discourse, and they enable learners to build up complex networks of knowledge clusters (Kennedy, 1996, p. 37). The teacher's questions, thus, are analysed, especially regarding the relation they have with learners' contributions and the development of the task having (or not) a goal or orientation. By comparing the questions of the three episodes analysed, a clear connection between the type of question and the frames becomes apparent.

In Episode 6, which has an *explicit metalinguistic frame*, there is no joint dialogic construction, as the students do not contribute to the construction of the discourse, and thus to the joint construction of knowledge. The questioning is rhetorical, as the teacher does not expect the learners to make real contributions, as already demonstrated in Section 4.5.1., and illustrated in Example 5.3, where the teacher's questions are in bold. The discourse outcome, thus, cannot be considered a teacher-learners dialogue but rather a *teacher monologue*. This monologic characteristic can be explained by the main function of the teacher's questions, *informing* in the explicit metalinguistic dimension. This is in keeping with Wells' (1993) suggestion that when information is offered as new by a teacher, generally there are many *informing moves*, and thus discourse is operationalised in a monologic mode.

Example 5.3.

16:T: the last one + OK? so the family would NOT ask her + Giseli + to leave + ((points to S1)) to leave + probably not + so now look at the tenses + used + the verb tenses + the verb forms + in the one that + there is a possibility + it's likely ((pointing to the word on the board)) to happen + when you leave + when you live with your parents + you + may get bored + right + so the + the possibility is to get bored + **and what are the verb forms + used?**
17:Ss: the future

18:T: *the future* + **((nodding)) the simple future only?**

19:Ss: (xxxx)

20:Ver: present?

21:T: *yeees* + ((pointing to the student)) *we have the present + we have + the present* ((writes the word "present" on the board)) **and +++**

22:Ss: future

23:T: ((writing the word "simple future" near the word "present")) and + ((pointing to the blank in-between the two words and drawing a square)) **what is the conjunction that links**

24:S: if

25:T*: OK + the two clauses + if + right? the conjunction that links the likely events* + the events that will probably happen + right? ((pointing to the board)) so you have the simple present + then you have the simple future + AND + the order ((making a gesture) is not er + fixed + you can change + right? ((writing arrows on the board to make this visual to the students)) you can start with the future + and then + ah + in the second clause use the present + we looked at this + I think two weeks ago + now today really the point is the unlikely events ((drawing an arrow form the word "unlikely")) + so look at the last exchange + the one that Giseli left read

In Episodes 9 and 15, the teacher's questions, which run within the *implicit and fictional dimensions,* have a different function: *guiding* the pedagogic task by eliciting answers from the learners that can be incorporated into the dialogue. In both cases, the questions are aimed at skill developing rather than at concept understanding, as in Episode 6, but the skills to be developed are different. While in Episode 9, the objective of the questions is to guide the learners to develop a metalinguistic skill of transforming one sentence into another with a different structure, in Episode 15, the objective of the questions is to guide learners to learn to produce utterances which may eventually become examples of the highlighted grammatical point. It has to be pointed out that these are three cases of different focus-on-form cognitive activities, which foster three distinct metalinguistic skills.

The questions of Episode 9 have a clear adaptive character, as they are uttered to meet the learners' needs, i.e., acknowledging the learners' difficulty to carry out the task, as illustrated in Example 5.4.

<u>Example 5.4.</u>

1- T: and now we're going to see the difference between unless and if + look at the sentences here on the board please ((T starts writing the second sentence that she wants students to compare, as the other sentence had already been written down. The sentences are examples from the course textbook:

    1. Unless you have this operation, you will die

    2. If you have this operation, you will die.

    3. Unless I study, I'll fail the exam.

    4. If I don't study, I'll fail the exam.))

don't open the books + don't open the books ((goes on writing)) right ah + there are four sentences + **what about one and two + do they have the same meaning? are they the same? + + +**

2 - Ss: (no) (yes)

3 - T**: no or yes?**

4 - Ss: no

5 - T: **no? are you sure?**

6 - Ss: yes ((they nod))

7 - T: *they are different* + ahh ++ **where is the difference?**

8 - Ame: unless and if ((laughter))

9 - Ss: ((laughter))

10 -T: can you

11 - Ss: ((laughter))

12 - T: **all right what do you need to change to make sentence one and two the same? with the same meaning ++ or can you change something here to make them the same + with the same meaning?**

13 - Ric: in the second if you have the operation you will die + you won't but/

14 - T: *yes*

15 - Ric: the operation is

16 - Rod: [you have to have the operation

17 - Ric: if you have the operation you will be saved + right?

18 - T: *ok* + so + **how what sentence are you gonna change? number one or number two?**

19 - Ss: two

20 - T: two + **how are you going to change it?**

21 - Ss: if you don't

The questions in Episode 15 are *semi-open questions*, as they provide the possibility for different answers, while maintaining a clear parallelism in their formal structures, all of them starting with *Why might we. . .?* (turns 1, 11, 41 and 60 in Appendix II: Episode 15). These questions are a mixture of *display and referential questions* (Long & Sato, 1983) as, in spite of the fact that the teacher knows many of the possible answers, new ones are also likely to appear. As suggested above, the objective of the questions is to foster the production of utterances by the learners which, eventually, may become examples of the highlighted grammatical point.

5.5.2.3. Teacher's feedback

Teacher's feedback contributions are also analysed in relation to learners' contributions. Three different types can be distinguished: *Rejection* (R), *Incorporation* (I), and *Re-Contextualization* (RC). Rejection, as the word itself indicates, refers to a rejection of the learner's contribution; incorporation refers to an appropriation of the learner's contribution to the construction of the pedagogic talk; and re-contextualization refers to the incorporation of the learner's contribution in a modified form for the purpose of guiding the learners to a new perspective on the phenomenon on focus. Based on Wells (1993), a difference should be made between *feedback* (or *follow-up*, Sinclair & Coulthard, 1975) and *evaluation* (Mehan, 1979), since the former can fulfil different functions such as "to extend the student's answer, to draw out its significance, or to make connections with other parts of the students' total experience during the unit" (p. 31)(see also Section 1.3.1). [3]

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[3] Jarvis and Robinson (1997) offer a classification of teacher's feedback or contributions having six main functions:
A: Showing acceptance: e.g. accept, complete, talk now.

Although in the three episodes analysed, the main function of teacher feedback is to incorporate the learners' contribution, the kind of incorporation of each episode will be determined by the framing metalinguistic dimensions. In the case of Episode 6, the teacher's feedback incorporates the learner contributions to develop her own planned explanatory discourse, which has mainly an informing function, as can be seen in the italics in Example 5.3. above. In Episode 9 (see Example 5.4.), the teacher's feedback, in italics, is used to guide the learners in the skill-problem-solving puzzle; thus, the feedback has the function of indicating whether the learners are on the right path or not. In Episode 15 (see Example 5.5.), the most common form of feedback is the repetition of the selected answer (in bold), a common device used by teachers called *echoing*, which has two functions: *incorporating* the learner's answer into the flow of jointly constructed talk and *providing* a model of the language focus that she wants to exemplify.

Example 5.5.

1 - T: why might we go to the post office? why do people go to the post office?

2 - Ss: (xxxxx)

3 - S: **to buy stamps**

4 - Ana: **to send letters**

5 - T: ((pointing to the student)) **to buy stamps**

6 - Ss: (xxxxx)

7 - T: **to send letters** + to mail letters + all right + to mail letters + anything else?

B: Modelling language: e.g. rephrase
C: Giving clues: e.g., clue
D: Developing, building: e.g., elaborate, build-up the discourse
E: Clarifying understanding: e.g., check, set
F: Disconfirming, rejecting: e.g., ignore

8 - Ss: (xxxxx)

9 - T: ((pointing to a student)) **to send messages** + to fax messages + now it's Christmas
time

10 - S: **to buy Christmas cards**

11 - T: **to buy Christmas cards** + right +

In the episodes analysed, there are no examples of rejection and few examples of re-contextualization feedback. An example of re-contextualization appears in Example 5.5., where the teacher re-casts the learners' contributions by providing examples of more common or appropriate word collocations, e.g., the provision of *to mail letters* to improve *to send letters*.

Finally, this section has shown that the dynamics of the *metalinguistic dimensions* and the *level of proleptic instruction* revealed by the discourse features seem to be intrinsically bound. Therefore, focusing on the target language in proleptic teaching-like actions framed on the implicit or fictional dimensions in the FL classroom of intermediate adult students, with characteristics similar to the ones analysed, may be a way of generating/fostering dialogues, where the learners can:

- Put forward their hypotheses and test them in a low risk context;

- Activate vocabulary knowledge related to the focus;

- Learn about/ become more sensitive to word collocations;

- Infer language rules.

Table 5.3 summarises the findings of the three FFHMEs analysed:

Table 5.3. *Proleptic teaching assessment of three FFHMEs*

	Episode 6	Episode 9	Episode 15
1. Metalinguistic dimensions	E-F	I-E	F-I-E
2. teacher-learner talk	Unbalanced	Balanced	Balanced
3. Functions of teacher questions	Informing	Guiding	Guiding
4. Functions of teacher feedback	Incorporating	Incorporating	Incorporating
TYPE OF INSTRUCTION	Traditional	Proleptic	Proleptic

5.5.3. The relationship between the metalinguistic dimensions and proleptic instruction: A comparison of the analyses of the 17 FFHMEs

A comparison of the analyses (see Table 5.4.) of all 17 Formal Feature Highlighting Metalinguistic Episodes (FFHMEs) was carried out in order to investigate the following:

1. What factor is the strongest for signalling traditional or proleptic orientation;

2. Whether in the class analysed the discourse generated along the *explicit dimension* results only in more *traditional* forms of instructional talk or not;

3. Whether the episodes analysed framed in the *implicit* or *fictional dimensions* which have dimension shifts are more likely to lead to *proleptic instruction* or not**.**

As regards the first point, the results of the comparison show that the strongest indicator of the proleptic or traditional orientation of the pedagogic talk is the degree of balance between the teacher's and learners' talk. In the episodes analysed, 12 out of 17 have a balanced relationship (BR), showing a general tendency toward proleptic instruction; that is, these episodes show a stronger dialogic or interactive way of dealing with the highlighting of formal features. On the other hand, the discourse tends toward a more traditional style in the 4 episodes which have an unbalanced relationship (UR), which run mainly along the explicit dimension, and which are made up information-transmitting questions.

As regards the second point, although there is strong tendency for discourse that runs along the explicit dimension to be traditional instructional talk, this is not completely fixed, as illustrated by Episode 7, an exception to this tendency. Episode 7 is an *explicit metalinguistic dimension-framed* episode which has a proleptic instruction orientation, as there is a fair balance between teacher and learner talk. It follows the already analysed Episode 6, where the teacher simplifies the metalinguistic task by reducing the phenomenon into the opposition likely-unlikely. When Episode 6 is almost over, Episode 7 begins as one of the learners takes the floor and asks a question connected with another teaching point which had been worked on earlier in the same class:

Example 5.6.

1. T: is that clear then?
2. San: but the future with will is something unlikely to happen + no? I read sometime that going to is something likely + and will is not + is like unlikely or not likely to happen + or there's no this difference?
(Episode 7)

The most interesting point here is that Sandra appropriated the terms which were meant to be describing another linguistic phenomenon, to express her own doubts as regards the uses or functions of the simple and the continuous future. Thus, in spite of the fact that the previous episode did not contain the elements of proleptic teaching, as it was monologic, at least one of the students was able to appropriate the metalinguistic knowledge displayed, and used it in a relevant form to clear up her own concepts about the uses of the future. The dialogue that is constructed is highly proleptic, as there is a clear balance between teacher and learner talk. Furthermore, this episode shows how a learner was able to link a topic which had been previously talked about - the future - with this new topic, likely/unlikely events. In this way, it is further evidenced how the sequencing of metalinguistic episodes can, directly or indirectly, help learners to develop their metalinguistic skills.

Regarding the third point, the comparison of the episodes clearly shows that the episodes analysed framed in the implicit or fictional dimensions and which show dimension shifts are more likely to lead to proleptic instruction. For example, Episodes 1, 5, 12 and 15, which run along the explicit, implicit and fictional and thus offer dimension shift, have a balanced relationship between teacher-learners talk and have a strong *proleptic teaching orientation*.

Finally, it can be pointed out that although we can assess the tendencies that classroom discourse has towards proleptic teaching, it is necessary to observe and analyse different episodes with the same teacher and group inside classrooms and over time, as the learners' contributions are fundamental in shaping the teacher's talk, and therefore classroom talk. This suggestion does not override Donato and Adair-Hauck's suggestion that teachers have clear tendencies towards a *traditional* or a *proleptic* way of instruction; yet it seems more likely that, as Kennedy (1996) suggests, explanatory discourse can be

seen as being "on a continuum moving from those where there is little co-constructed knowledge to those where the teacher builds up or frames knowledge co-operating with the learner"(p. 29).

5.6. Collaborative dialogue and metalinguistic dimensions

Some Zone of Proximal Development (ZPD) studies have been carried out to investigate special types of focus-on-form interactions *among learners* (e.g., Donato, 1994; LaPierre, 1994; Storch, 1997), based on the assumption that the metalinguistic knowledge generated in those encounters may play an important role in the production of comprehensible output (Swain, 1995), as this knowledge can foster the noticing of or attending to linguistic features (Schmidt, 1990). Swain has called this kind of peer-interaction *collaborative dialogue*, which she defines as "the joint construction of language – or knowledge about language – by two or more individuals; it's what allows performance to outstrip competence; it's where language use and language learning can co-occur" (1997, p. 115). The importance given to those encounters is based on the fact that differently from the episodes where the teacher decides in advance what is to be noticed, such as in most of the episodes analysed in this dissertation, the learners select the focus-on-form point based on their production needs while carrying some special types of classroom tasks.

By analysing some of the transcripts from these peer interaction studies using the move analysis framework, I have come to the conclusion that *the metalinguistic dimensions*, the knowledge of which is hypothesised to be essentially built through teacher-learner talk, are also fundamental elements in collaborative dialogue. These detailed analyses will not be included here, but Example 5.7. illustrates the point I want to make. Donato (1994) describes how students help each other in group-work, and how this help fosters second language development. He describes the result of a microgenetic study of peer-group activity where learners *spontaneously* help each other to plan the form of utterances to carry out a non-structured activity they have to present to the whole group.

During group work the learners collectively construct verbal scaffolds for each other to contribute to the accuracy of the utterances being rehearsed, and later on, most of the forms collectively constructed are used by the learners individually, thus showing the passage from other-regulated behaviour to self-regulated behaviour.

Example 5.7. is an extract from that study of third semester French learners collectively working at an American university, observed during a one-hour session in which the students planned the presentation of a skit (oral task).

Example 5. 7. *An extract of collaborative dialogue (Donato, 1994, p. 44)*

Line & Speaker	Discourse outcome	Dimension	Level	Mode
.1 Speaker 1	...and then I'll say ...tu as souvenu notre			
	anniversaire de marriage ...	Fictional	Metacom	Pedagogical
	or should I say mon anniversaire	Implicit	metacom	pedagogical
.2 Speaker 2	Tu as...	Implicit	communicative	pedagogical
.3 Speaker 3	Tu as ...	Implicit	communicative	pedagogical
.4 Speaker 1	Tu as souvenu ... "you remembered?"	Implicit	communicative	pedagogical
.5 Speaker 3	Yea, but isn't that reflexive? Tu t'as ...	Explicit	communicative	pedagogical
.6 Speaker 1	Ah, tu t'as souvenu	Implicit	communicative	pedagogical
.7 Speaker 2	Oh, it's tu es	Implicit	communicative	pedagogical
.8 Speaker 1	Tu es	Implicit	communicative	pedagogical
.9 Speaker 3	Tu es, tu es, tu	Implicit	communicative	pedagogical
.10 Speaker 1	T'es, tu t'es	Implicit	communicative	pedagogical
.11 Speaker 3	Tu t'es	Implicit	communicative	pedagogical
.12 Speaker 1	Tu t'es souvenu	Implicit/ Fictional	communicative	pedagogical

Here the learners make use of language along the *implicit dimension* most of the time, a tendency which was also found in the peer interactions of the data analysed for this

dissertation, while there are two instances of the *fictional dimension* in lines 1 and 12, and one instance of the *explicit dimension* in line 5. This means that in order to carry some discourse tasks which are considered to be highly valuable for language development, the learners should have knowledge of how to deal with the dimensions, and this knowledge may have come in higher or lower degree from *teacher-group interactions along the different dimensions such as the ones analysed.*

5.7. Summary of Chapter V

This chapter has shown that the *metalinguistic dimension dynamics* can be elements through which the *proleptic instruction* level of focus-on-form talk can be more comprehensibly understood. Therefore, in addition to the fact that the success or failure of constructing proleptic instruction talk is to a large extent contingent on the learners' contributions, classes of the type analysed, where the three dimensions are managed by both teacher and learners who have a clear common code, will definitely be a better environment for language learning

When speaking about the construction of shared meanings through *proleptic instruction*, there is neither highly controlled teacher talk, where there is no place for learner participation at all, nor completely loose talk, where the focus of conversation gets lost. Pedagogic talk, i.e., talk that has a clear curricular objective in the classrooms, sticks to a certain degree to a pre-established agenda to promote learners' metalinguistic skills in a systematic way.

What is fundamental about *proleptic instruction* is that, due to its public nature, this type of teacher-learner interaction may become projected as a kind of *discourse-screen* that

all the learners can follow to mentally solve metalinguistic problems by rehearsing answers, making associations, and changing concepts guided by the teacher, and thus pass from the inter-psychological to the intra-psychological plane (Vygotsky, 1978). Therefore, to the degree that teachers take into account learners' contributions and learners are able to make sense of what is going on, there is a possibility of teacher and learners constructing this discourse-screen together. When this happens, classroom discourse can be regarded a place of potential cognitive development. This jointly constructed discourse can be as a zone of proximal development in the same way as the relation between a learner and a written text, a film or the computer. According to Roehler and Duffy (1991), "students construct meaning in response to instruction much as readers construct meaning embedded in text" (p. 863). Rogoff and Toma (1997) present a similar view by stating that

> different forms of shared thinking occur even when one person has all the responsibility or observing ideas and decisions of others or when a solitary person enters the thinking of others who are not present through reading or other distal engagements (p. 475).

To conclude, the findings from this chapter have provided further evidence of the importance of the *metalinguistic dimensions* in the construction of the foreign language classroom discourse. The main result of using micro-analysis was to show its validity to point to *proleptic instruction* potentialities of the lockstep teaching episodes analysed, as well as the essential role of these metalinguistic dimensions in the collective construction of knowledge.

FINAL REMARKS

This concluding section presents a summary of the dissertation, the implications for teacher education, the limitations of the study and suggestions for further research.

. Summary

Theoretically based on Vygotsky (1978, 1986), especially on the importance for foreign language development in the classroom of the interconnection between metalinguistic knowledge, consciousness and social interaction discussed in the Introduction, the main objective of this dissertation has been to develop a qualitative methodology through which focus-on-form discourse in the foreign language classroom could be described and analysed. In other words, the main goal has been to set the basis for a discourse analysis methodology of the moments when the participants' talk in the foreign language classroom is focused on formal aspects of the target language. This objective is important, as an approach of this kind has been missing in the field of Applied Linguistics, as shown by the review of the literature in Chapter I. It has to be pointed out that the dissertation describes the development of this qualitative methodology for the analysis of focus-on-form discourse throughout the five chapters.

In order to reach its general objective, this dissertation has achieved the three specific objectives stated in the Introduction. In order to reach the first objective, to develop a discourse analysis framework of foreign language classroom talk, the *metalinguistic episode* was created in Chapter II, allowing the segmentation of the data into workable

units of analysis. This chapter describes the main traits of the metalinguistic episode and offers a classification of metalinguistic episodes based on participation structures and pedagogic goals.

In order to reach the second objective, to investigate the metalinguistic aspects of the foreign language classroom discourse, Chapter III develops a framework for the investigation of the dynamics of FL classroom discourse, composed of different discourse domains: *dimensions, foci, types* and *modes,* all having framing roles. These *domains* are considered to have framing roles because they provide guidelines for the participants to make sense of the situation or to contextualize their talk. Specifically, the framing role of the *metalinguistic dimensions* - explicit, implicit and fictional - is highlighted at the move level. Also to reach the same objective, Chapter IV develops a framework to investigate how the metalinguistic dimensions can be interactively built framing devices which determine the discourse behaviour of the participants in the foreign language classroom at the macro level, i.e., at the episode level and at the inter-episode level. In other words, the metalinguistic dimension role as episode framing mechanism is highlighted, as are the reciprocal relations established among the dimensions.

Chapter III, the central Chapter of this dissertation, defines and exemplifies the *metalinguistic dimensions* of the foreign language classroom and their framing roles. In fact, the three metalinguistic dimensions can be defined by frame determinant factors. The determinant factor for discourse to run on the *explicit metalinguistic dimension* is the fact that it has as *topic* some formal aspects of the target language, usually dealt with as systematic information and encoded in *metalinguistic jargon*. The *explicit metalinguistic dimension* refers, thus, to a type of discourse which deals with the target language from a conceptual point of view, that is, as already fixed concepts. The determinant factor for

discourse to run on the *implicit metalinguistic dimension* is a collective but *tacit concern* with language as code, that is, with language itself as a structured, rule-bound system. The exchanges framed by this dimension are determined by a *search for linguistic accuracy* in correction exchanges and reconstruction exercises such as fill-in-the-blank and drills. The rules of the interaction are, thus, guided by this accuracy search which, in turn, leads the participants to collectively construct structures of the target language in discursive ways without explicitly speaking about their characteristics. The determinant factor for discourse to run on the *fictional metalinguistic dimension* is the fact that although the utterances have a real or invented communicative intent, there is an *effort to use some pre-specified linguistic feature or structure of the target language*. Due to this fact, the discourse on the fictional metalinguistic dimension has conversation-like rules which, though similar, are not equal to those of natural conversation.

What we have seen through the analysis of the metalinguistic episodes in this dissertation is a constant mingling of FL discourse domains, especially of dimensions at both the move, episode and inter-episode level. The discussion of this intermingling has highlighted the importance of this *flexibility* for successful learning, and thus refuted the common belief that focus-on-form talk itself is responsible for rigid participation structures in the foreign language classroom. Therefore, when observing actual foreign language classroom talk from a discourse analysis point of view, the distinction between communicative and focus-on-form talk becomes blurred as there is a constant interplay among foreign language classroom discourse domains.

In order to reach the third objective, to see what the proposed method of discourse analysis could reveal regarding the possible interactive construction of metalinguistic foreign language knowledge, some implications are drawn in Chapter IV regarding the

metalinguistic dimension dimensions as areas where this may occur. From this perspective, the metalinguistic dimensions can be considered domains which promote consciousness-raising mechanisms such as *noticing, understanding* or *hypothesis forming,* and *structuring or active manipulation of language;* and areas where learners can consciously employ learning strategies such as *practice, monitoring* and *inferencing.* Finally, Chapter V argues that FL classroom metalinguistic dimensions, and especially their flexibility, are *essential ingredients for proleptic teaching*, a form of instruction that fosters collective construction of metalinguistic knowledge (Donato & Adair Hauck, 1992). Dimension flexibility is a clear signal of the learners' participation in the talk and the teacher's bringing into the talk new elements to enhance the learners' zone of proximal development.

Therefore, it can be concluded that the analysis of the metalinguistic episodes in this dissertation has pointed to the existence of a special kind of competence, specific to the FL classroom, which allows the participants to cope with the learning environment, which is essentially metalinguistic. The analyses presented in Chapters III and IV have captured the characteristics of the metalinguistic dimensions as frames or framing devices both at the move and episode level. In Chapter III, the teacher and the learners are shown to be able to deal with the three metalinguistic dimensions and the other two types of frames at the move level, thus highlighting the flexibility intrinsic to focus-on-form talk. In Chapter IV, the participants' understanding of the situation is guided by metalinguistic dimensions as episode framing mechanism. These findings suggest that the learners studied posses a special type of competence which allows them both to participate in focused-on-form classroom activities and to construct different types of metalinguistic knowledge, guided by the teacher and/or more competent learners. Therefore, the framework here developed has allowed the observation of the *foreign language classroom participation competence*,

namely, the kind of competence that allows participants to cope with the teaching-learning environment, which is essentially metalinguistic in the sense that language-as-object is an ever present underlying feature of the talk and decontextualizing skills are almost always used in a higher or lower degree.

Foreign language classroom participation competence can be said to be both *social* and *instrumental*. It is social in the sense that it allows teacher and learners to be participants in this specific event, the FL lesson. It is instrumental in the sense that it allows different types of metalinguistic awareness or strategies to be developed because the discourse frames are interactively built potential learning areas, as suggested in Chapter IV. In other words, the social aspect of the competence, made up of the inter-related discourse domains, that is, the *dimensions*, *foci, types* and *modes,* is what enables learners to cope with this specific learning environment because they provide frames for the participants to make sense of what is going on. Chapters III, IV and V have thoroughly explored this social aspect of the FL classroom participation competence. Furthermore, this competence is instrumental, as it can enable teacher and learners to create shared meanings to co-construct language awareness through the production and comprehension of language, and through reflection on language. That is, the interactionally built discourse frames can be said to be the potential learning areas of the FL classroom communicative competence that can foster different types of metalinguistic awareness or strategies as suggested in Chapter IV.

The social aspect of foreign language classroom participation competence can be defined, then, as the knowledge which allows participants to behave in appropriate ways in the FL lesson, i.e., knowledge to deal with the FL classroom discourse frames, namely, the metalinguistic dimensions, the communicative and metacommunicative types and the

pedagogical and natural modes. This is the aspect which has been observed and analysed in this dissertation. Basically, the knowledge of how to deal with *the explicit, the implicit* and *the fictional metalinguistic dimensions* is essential for teacher and learners to effectively participate in the classroom, as they are the most important elements of the foreign language classroom, with its metalinguistic nature.

It is concluded that *foreign language classroom participation competence* is a comprehensive concept as it includes both teacher's and learners' knowledge in its scope. Thus, both teacher and learners collectively develop this kind of knowledge during every lesson. Teachers and learners alike who fail to understand the dynamics of the foreign language classroom can be said to have a low level of competence of this type. In the foreign language classroom, *the teacher* as expert plays a pivotal role in the development of this competence, which is gradually developed by each learner from the very beginning of the schooling process.

Studies of learners' classroom communicative competence such as Mehan (1979) and Willes (1981) carried out with children have suggested that classroom communicative competence has to be learnt by the learners but it is not explicitly taught. With the help mainly of the *cues provided by the teacher*, learners are induced to learn classroom rules for participating in the openings and closings, for turn-taking, for uttering acceptable responses and making coherent ties (Mehan, 1979). As the learners investigated here are adult intermediate students, many of them had already developed the social aspect of foreign language classroom participation competence before this study began. From the data analysed, thus, it can be inferred that the learners already had the frames of reference, that is, the metalinguistic dimensions, the types and the modes (see Chapter III), allowing them to achieve a shared understanding of the situation or intersubjectivity (Rommetvait, 1985).

Nevertheless, in the episodes analysed in Chapters III, IV and V, there are cues of the learners being further apprenticed into the metalinguistic dimensions as frames with the guidance of the teacher; that is, there is a constant re-shaping of different aspects of the dimensions as the learning process develops. These instances of instructional mediation in the foreign language classroom exemplify situations in which the teacher needs to create coherence between speech and activity to lure the learners or learner to participate in the activity (Adair-Hauck & Donato, 1994), and through negotiation the learners come to understand the teacher's definition of the task (ibid.).

. Implications for teacher education

The findings of this dissertation bring about two important implications for FL teachers' education. The first one is that they provide evidence of the fact that understanding the *potential relationship between communicative and focus-on-form* activities is essential for understanding the dynamics of the FL classroom. This study has sought to unveil the intricate mechanisms of the relationship between the so-called communicative discourse, which would be the natural mode, and the focus-on-form discourse, embodied in the pedagogic mode and the three metalinguistic dimensions, by arguing that there is a dialectic relationship among them which is essential for foreign language development to take place in the classroom, as dealing with the different domains of discursive activity, i.e., dimensions, foci, types and modes, allows learners to become proficient learners of the language. Therefore, this *form vs. communication* distinction becomes diffused when looking at what really happens inside the classroom, where

meaning and form can go hand in hand if teachers are well-informed and conscious of both levels of teaching/learning.

Furthermore, Chapter IV has demonstrated how, in the foreign language classroom formal focus highlighting discourse, the traditional *explanation/practice dichotomy* seems to give way to a mixed type of discourse, where the explicit metalinguistic discourse, i.e., explanation, gives way to implicit or fictional dimension discourse, i.e., practice, and this depends on the teacher's assessment of the learners' metalinguistic learning at a particular moment. The formal focus highlighting episodes analysed here are composed not only of explicit metalinguistic dimension discourse, which would be traditionally called *explanation,* but also of implicit and fictional dimension discourse, which would be traditionally considered *practice,* and which fulfils a formal focus highlighting function as well. This finding leads to the second important implication for teacher education because, as the analysis of *real* FL classroom discourse has revealed, *explanation* and *practice* are usually mixed, and this is an important fact usually disregarded in the FL teacher education field. Thus, it is important for teachers to understand this hybrid nature of the foreign language classroom discourse in order to make more informed choices when actually teaching.

. Limitations of the study and suggestions for further research

Due to the limited stage of knowledge on focus-on-form phenomena from a discourse perspective, the investigation on which this dissertation is based has been confined to one in-depth study case which has allowed me to deal with homogenous systematizable data. Therefore, the applicability of the specific framework described in

Chapter II may be limited to pedagogic contexts similar to the one analysed, as context plays an essential role in defining pedagogic episodes. However, it is hoped that both the framework for the characterisation of metalinguistic episodes and their classification may prove to be, with the necessary adaptations, useful instruments to carry out different types research on the long overdue role of focus-on-form in the dynamics of the foreign language classroom. I believe, however, that the other elements of the framework of analysis, the discourse domains and, especially, the metalinguistic dimensions can be usefully applied to other contexts, and evidence of this is found in the classroom excerpts from other studies analysed in Chapter V.

Furthermore, it is expected that the findings and the framework of analysis developed in this dissertation can become starting elements for further research to be carried out. One important advancement of the findings would be to study beginners' classrooms with the specific objective of understanding the mechanisms of development of *FL classroom participation competence*. To understand the semiotic mechanisms that enable teacher and learners to become participants of the FL classroom, especially the role of the metalinguistic dimensions in this process, seems to be fundamental in order to reach a deeper understanding of how metalinguistic knowledge is constructed in the foreign language classroom. Finally, it is suggested that in order to enlarge the scope of the findings of the different chapters of the dissertation, different contexts regarding level of proficiency of students and pedagogic objectives could be observed and analysed applying the framework here developed.

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APPENDIX I
TRANSCRIPT CONVENTIONS OF CLASSROOM DATA

The following transcript conventions were adapted from Hatch (1992):

[	overlappings
(( ))	analyst's comments
+	pause
++	long pause
(xxxxx)	inaudible
:	long sound
CAPITAL	stressed word
?	questioning intonation
T	teacher
S	unidentified student
Ss	students altogether
Ric:	Abbreviated name of identified student

EPISODE 1: Adverbs of frequency (from tape 16/10)

((After carrying out activities in which learners have to work with form-function relations of frequency adverbs, the teacher and the learners together work on the word order rules of frequency adverbs, lead by the teacher))

1. T: right + ah + now after the exercise you have done + the conversation about Keiko + what rule can you + make + ah + concerning the collocation + the place of adverbs and expressions of frequency ++++++
If you remember + in the first sentence about + Keiko + the first one + cough + how did you complete + ah how did you do number one
2. Ss: (xxxxx)
3. S: [Keiko ALWAYS works hard
4. T: [Keiko always works hard + and number two?
5. Ss: ((in chorus)) She is + always + on time for work ((stacatto rhythm))
6. T: intonation + please
7. Ss: ((in chorus)) she's always on time for work
8. T: for work + she's always on time for work + repeat again please
9. Ss: ((in chorus)) she's always on time for work
10. T: much better + what's the difference?
11. Ame: the first one (xxxxx) before (xxxxx) and the second one is after the verb
12. T: yes + perfect + perfect ok? why is there a difference?
13. Ame: (xxxxx) verb to be
14. T: verb to be + right + so when you have + the verb to be ++++
where does the adverb of frequency go?
15. Ss: [after
16.T: [after + and the other verbs?
17. Ss: before
18. Iza: only the verb to be?
19. T: good question Izabel + is this a rule only for + to be?
20. S: (xxxxx)
21. T: no
22. S: (xxxxx)
23. T: some other + pardon me?
24. Ric: (xxxxx) some adverbs may come before the subject
25. T: yes + ok + but here what really comes after or before the verb + right? if you put it before or after the verb + the subject + we're going to talk about that later on + right? now + there are some modal verbs right? MODAL VERBS ++++ suppose if you have ah + if you have a very a very hard boss + and he's very concerned with the time you get to + + his office + can you be late? can you ever be late + can you ever be late? ++
26. S: no
27. T: so + how would you make a sentence +++++
28. S: (xxxxx)
29. T: my question is can you always + can you ever be late + can you ever be late?
30. Ss: (xxxxx) ((trying to construct a sentence))
31. T: I cannot be late + now if use
32. S: [I can never be late
33. T: [yes use an adverb + I can never be late
34. S: I can never be late
35. T: [I can never be late + right? so MODAL +++++ be + modals and? ++++
auxiliaries +++ think of a verbal tense that needs an auxiliary + a compound tense

36. S: (xxxxx)
37. T: pardon me?
38. S: (xxxxx)
39. T: an affirmative sentence + with modals you mean? let's think about an affirmative sentence that has a modal verb and a frequency + adverb
40. S: I can never (xxxxx)
41. T: aha
42. S: (xxxxx)
43. T: or I should + I should
44. S: (xxxxx)
45. T: I should always + I should NEVER be late + when your boss is too hard + you should never be late?
46. S: (xxxxx)
47. T: you want an affirmative + and never has a negative meaning + any other words + any other sentence + any other other situation?
48. S: might
49. T: might? ++ difficult? +++ suppose that you go to the doctor + and you've become fat + what would the doctor tell you?
50. Ss: (laughter)
51. Ver: you must always
52. T: [ALWAYS + an affirmative + you get a MODAL + you get and AFFIRMATIVE
53. Ver: (xxxxx)
54. T: watch + watch ++ you must always watch your
55. Ver: weight
56. S: [weight
57. T: your weight + you diet ok? your food + you must always + right? you should always + the same thing + and auxiliary + can you think of a compound verb that needs and auxiliary?
58. Ss: (xxxxx)
59. T: the one that we have been studying + talking about this semester ++++ a compound + a compound
60. S: present continuous
61. T: yes + present continuous or present ++
62. Ss: perfect
63. T: [we have been talking about the PERFECT tenses + so + can you think of a sentence with a perfect tense?
64. Ver: I have always had my hair cut
65. T: the causative is in your mind + right?
66. Ss: ((laughter))
67. T: ah + so Veronica ((writing on the board: "She has"))
68. S: (xxxx)
69. T: what?
70. Ss: always
71. Ver: usually
72. T: usually + let's change
73. S: her hair cut
74. T: ((writes the last part of the sentence: "her hair cut")) something missing?
75. Ss: (xxxxx) her hair cut
76. T: what's missing here?
77. S: has
78. S: had
79. S: have
80. T: she has usually
81. S: have
82. S: had
83. T: ((inserting "had" in the sentence already written on the board)) somewhere right?
strange + kind of strange ok? so let's not use the causative here + let's use a simple perfect
84. S: Vánia?
85. T: yes?

86. S: (xxxxx)

87. T: ok we must finish now but + before let's finish this sentence + that one is not very good ok? let's make up ((erasing the last part of the sentence and leaving only "she has usually"))
She has usually

88. S: [done

89. T: yes + done + and she's a very responsible student right?

90. S: her homework

91. T: ((completes the sentence with "her homework")) right so here you have + the auxiliary + the adverb of frequency + and + the past participle + next time we're going to continue with the expressions and adverbs of frequency + and we're going to see that they can be changed somewhere else + as Ricardo was saying + right?
Ric: at the beginning and the end

92. T: yes at the beginning or at the end + so next class we're going to continue

EPISODE 2: The definite article (from tape 18/10)

((After the learners having carried out a postcard description activity in pairs, the teacher asks the learners to turn to the book))

1. T: ok + now let's go back to our book + and see how the book deals with the article +++ and ok? page ++++

2. S: can I take a look? ((teacher hands out the cards))

3. T: page fifty-six + fifty-six

4. S: fifty-six?

5. T: fifty-six + yes + the definite article ah + can I have the card back? ++ so when you were working with the postcards + what articles did you use?

6. Ss: the

7. T: the

8. Ss: a

9. T: and a ok + the article the and the a + when you want to stress ok + to point out to focus you can say [thi:] right? and ah now we're going to look at only the article the right? so sometimes when you mention ah + words + you generalise + for instance + I don't like to study science + when I say I don't like to study science + do I mean any particular science?

10. Ss: no

11. T: in general + science in general but if I say ah + the science my child is studying at school is very interesting + then I I mean I have in mind a specific + science right? not all the science we can think about + not science in general + so this is what the book is going to point out for us here in exercise one + C one + what's the difference between sentence one and two + and sentence three and four? Jorgeane and Izabella + can you read sentence one and two?

12. Jor: ((reading)) she isn't interested in marriage

13. Iza: ((reading)) she isn't interested in the marriage

14. T: what is the difference here?

15. S: (xxxxx)

16. T: the first one

17 S: general

18. T: marriage in general + and the second one?

19. Ss: a particular marriage

20. T: a particular marriage + whose marriage + hers or + somebody else's + now three and four + Ricardo and Agueda + please

21. R: do you like music?

22. A: do you like the music?

23. T: what's the difference?

24. S: general

25. T: general

26. Ss: particular

27. T can you complete the second sentence? do you like the music?
28. S: yes
29. T: no + complete ah + continue the sentence ah I mean continue the question
30.Ss: (xxxxx)
31. T: no + don't change the sentence + you cannot change it + do you like the music and then continue
32. Ss: (xxxxx)
33. T: do you like the music we're playing here + that you're listening + any other way to + continue the sentence + so you specify + NOT music in general + but the music we're listening to + or as somebody said
34. Ric: (xxxxx) the direction
35. T: pardon me?
36. Ric: the direction +++
37. T: I can't understand Ricardo
38. Ric: never mind
39. T: ((laughs)) all right + so you can specify you can say + the science my child is studying + at school right? I'm specifying right? now ((reading from end of the same exercise from the book)) which sentence above means + do you like the music you can hear now?
40.S: four
41. T: four right + ((reading the other sentence)) she isn't interested in getting married + she likes being single +
42. S: one
43. T: one + perfect + now some minutes for you to do exercise 2

EPISODE 3: *Be able to/ can/ could* (from tape 08/11)

((The teacher is writing some phrases on the board and the students are freely speaking))
        - count to ten in English
        - swim
        - use a word processor
        - play chess
        - ride a bike
        - drive a car
        - ride a horse

1. T: ok good + now ahh + may I ask you something? + were you able + to count to ten in English + when you were + seven years old?
2. S: yes
3. T: yes? (laughter)
4. S: (xxxxxx)
5. T: what else could you? could you count in another language? besides English?
when you (xxxxx)
6. Ss: (xxxxx)
7. S: in Japanese
8. T: can you still count in Japanese?
9. S: aha
10. T: so can you count for us?
11. S: ahh ((counts in Japanese))
12. Rod: (xxxxx)
13. T: shall we ask her to count in English too?
14. Ss: (laughter)
15. T: right + who else could count to ten in English + like he or she when was five? (xxxxx)?
16. S: I think so
17. T: you think so + right
18. Jorge: (xxxxx)
19. T: you would

20. Jorge: (xxxxx) music for children (xxxxx)
21. T: ok + (xxxxx) could you sing in Arabic?
22. Rod: [in espanhol
23. Jorge: [(xxxxx) count down
24. T: ahhh +
25. Jorge: (xxxxx) ((sings in Arabic))
26. Ss: (laughter)
27. T: this is Arabic + she's singing in Arabic + ok + could anybody else speak or count in another language?
28. S: oi?
29. T: could anybody speak or count in another language?
30. Rod: espanhol
31. T: Spanish?
32. Ss: (xxxxx)
33. T: ok + now + could you + could you + ride a horse + when you were a child?
34. Ague: ride a horse? (xxxxx)
35. T: In English + Agueda please
36. Ss: (xxxxx)
37. Ric: (xxxxx) not when I was five + but eight
38. Ana: [eleven or twelve
39. T: ok + so the first question I asked ahh + were you able to count to ten in English + then I said + could you ride a horse when you were a child? is there any difference when I use + were you able to count to ten in English + OR could you count in English + when you were a child? is there any difference? is there any? what difference? +++++++ let me give you another example + if I say + ahhh + can you ahh + if you live with your parents + can you arrive home after midnight? + can you get home after midnight? now is there a difference if I ask you + can you ride a horse? + and can you get home after midnight?
40. S: the first + the present
41. Vero: [ability
42. T: the first one is:
43. Ame: [in the past
44. Vero: [ability?
45. T: [ABILITY ok + you have the ability + can you ride a horse? do you have the ability + do you know how to + right? do you have the skills to ride a horse + and the second one?
46. S: (xxxxx)
47. T: yes? PERMISSION + do you have permission? right? or you have the possibility if your parents let you if they allow you right? so because we have been using CAN and COULD a lot today I want you to use ah + BE ABLE TO right? and I want you to talk to your partner what things you were able to do + when you were a child + I put some things here ((meaning the board)) there are + I think children are not able to do do right? ahh + which things that children perform? yes?
48. Ame: children are able to ride bikes
49. T: children are able to ride bikes
50. Marga: count to ten in English
51. T: count to ten in English
52. S: (xxxxx)
53. T: play chess + my children play chess + they play chess since they were like five six years old + ok? ok + I want you to tell your partner what things you were ABLE TO DO when you were a child + let's see you two here
((Students start working in pairs.))

EPISODE 4: *Could* as conditional (from tape 08/11)

((The teacher has finished commenting on a pair-work activity in which the learners have talked about what they won't be able to do when they're old.))

1. T: so now + I want you to look at these two sentences here

I'd go if I could
I could ride a horse when I was ten

I'd go if I could + I'd go if I could + and the second one I could ride a horse when I was ten + in which one + in which of the two sentences is there ah ++ a condition?
2. Ss: (xxxxx)
3. S: the first one
4. T: what's the condition?
5. Ss: if
6. S: [I could
7. T: If I could + right + many times could is used + ah + just to show + condition + right? in this case is NOT + ah + like being able to but much more (xxxx) condition + right + I want you to open your books please at page 75 + at the start of unit nine
((Students open their books))
right so here we have ((reading the title of the exercise)) can and be able to + just what + we were talking about + now look at A1 + study that sentence + who's going to read + ah + Maclovia could you read please number one?
8. Mac: the average person is able to [laiv] + quite a long time now
9. T: [laive] or
10. Ss: [live
11. T: Can you rephrase using the modal can?
12. Ss: (xxxxx)
13. T: all right + so try to replace it using CAN instead of BE ABLE TO
14. Mac: (in a low voice) the average person (xxxxx)
15. T: the average person
16. Ss: [can live
17. T: The average person can live + can live quite a long time now + ahh + can you repeat please? AVERAGE
18. Ss: AVERAGE
19. T: right + perfect + Ricardo number two please
20. Ric: (reading) were you able to do yesterday's homework assignment?
21. T: can you replace with the + modal + please?
22. Ric: (xxxxx)
23. T: speak up + please
24. Ric: were you can do
25. Ss: [(xxxxx)
26. T: [ah when you use + when you use
27. Ric: [can you do yesterday's homework
28.T: yesterday?
29. Ric: could you do yesterday's homework?
30. T: [yes right + perfect + so I think there's a problem here when you use can or could there's no BE any more + attention here + ah + Jorgeane please number three
31.Jorge: I don't know if I'll be able to go with you tomorrow
I don't know if I'll can go with you tomorrow
32. T: I don't know if
33. Jorge: [I'll can
34. S: [could
35. T: [if I can
36. Jorge: [if I can

37.T: can + modals we don't put them in the future or in the past + ok? just use them as they are + Giseli + please

38.Gise: we'd be able to live much longer + if scientists found a way to prevent from ageing we can live

39.T: Are you sure Giseli?

40. Ss: we could

41.T: what's the verbal tense in the conditional sentence?

42. Gise: we could

43.T: yes + could you repeat please?

44. Gise: we could be able to live much longer + if scientists found a way to prevent from ageing

45.T: why do we need to use could here and not can?

46. Ss: (xxxxx)

47.S: (xxxxx)

48. T: why?

49.S: (xxxxx)

50. T: yes + it's the conditional + ah + and the verb here is found + in the past + ok? now let's look at exercise....

((two other exercises from book follow))

EPISODE 5: Continuous vs. simple future (from video-tape 20/11)

I.

((After recapitulating the results of the previous activity on "future possibilities", the teacher gets into the new "teaching point" by showing the students a sign/card with a question on it:

What will you be doing at 9 o'clock tomorrow morning?

1. T: so we'll be able to turn in assignments + we will be able to watch movies from home + and when we use the continuous + right + so if you look at this question here ((showing the card)) don't answer ok? only read it please + + + ((she moves showing the card to all the students)) NOW + turn to your partner + and tell to him or her + the answer + answer this question to your partner + + exchange answers + ok? one to the other + in twos +

II.

((Non-recorded scene in which students exchange answers))

III.

((Then the teacher picks up another card which says:

What will you do at 9 o'clock tomorrow morning?

and repeats the procedure))

2.T: look at this one + + + ((showing the card)) ok? the same procedure + tell your partner the answer + exchange answers + pay attention to the difference + ok?

IV.

((Scene with students conversing and writing))

V.

3.T: all right? now + I'm going to show you two options + for tomorrow morning + ok? so here you have two possibilities + + + Which one is the correct answer?

((placing the first card with question in the continuous on the board and showing two other cards:

I'll be having breakfast

I'll have breakfast

4.S: (xxxxx)

5.T: I want you to be very sure

6.Ss: I'll be having breakfast

7.T: I'll be HAVING breakfast so + why? why can't you answer I'll HAVE breakfast at nine o'clock?

8.S: the "ing" form

9.T: the "ing" form + it wouldn't be completely wrong + ok + BUT + it would be more appropriate + because they are asking + the question is asked in the continuous + the future continuous progressive + so the best answer would be like this + it wouldn't be totally wrong + ok? but the best one + ah + ((showing the correct answer)) is this one + right? now + what's the difference? look at this first question here ((shows another card which says:

What will you be in the middle of doing at 9 o'clock?

What will you be in the MIDDLE of doing at 9 o'clock? right? What will you be in the MIDDLE of doing at 9 o'clock? the second + + ((shows another card which says:

What will you begin to do at 9 o'clock?

What will you BEGIN to do at 9? What will you BEGIN to do at 9 o'clock? + ok? so if you want to be very precise + it's important to pay attention to these two forms + right? which one + corresponds + to this question here? ((shows the card:

What will you be doing at 9 o'clock tomorrow morning?

Does this correspond to "What will you be in the middle of doing at 9? ((showing the card)) or to this one ((showing the other card)) "What will you begin to do at 9?"

10.S: the first

11.T: ((nodding)) ok + let's consider right the first one "in the middle of doing" + the first ((showing the corresponding card)) + and this one ((showing the other card)) + the second "what you will begin to do at nine" + so which is the correct? the first or the second? which is the best correspondence?

12. Ss: the first

13.T: the first + ok? in the middle of doing + it means continuity ((making gestures with her hand) + right? this is why it's called the future continuous the future progressive ((gesture with hand)) + the action is progressive + right? so you are in the middle of doing + the continuity + you were doing + and you're going to continue to do it + ok? could you please open your books and turn to page + to page ++ ((browsing through the book)) seventy-eight ((interrupted)) + ok + so it's part b + ((reading the title of the exercise from the book)) the simple future versus the future progressive will be + right + so here you have two questions + Rosilene + can you read number one? and Rodrigo + can you read number two please?

14 Ros: I'll specialise in medical care for

15: T: no b b + please b one not a + b

16: Ros: what will you do at seven tomorrow morning?

17: Rod: what will you be doing at seven o'clock + seven tomorrow morning?

18: T: so + did you notice that I changed it times because I guessed many of you would be sleeping at seven o'clock + so + I said + I'd prefer to put it nine o'clock

19: Ss: laugh

20: T: I know there are many students

21: Rod: [I would be sleeping

22: T: [pardon?

23: Rod: I would be sleeping

24: T: so I KNEW it

25: Ss: (xxxxx)

26: I: (xxxxx) at six

27: T: at six? very busy responsible woman + right?

28: V: six-thirty

29: S: (xxxxx)

30:Rod: before what?

31: T: before seven

32: V: six-thirty

33: S: before

34: S: before

35: T: ((addressing one student)) ok + not YOU right?

36:Ss: ((laughter))

37:T: not me + either right? ok and now let's see the two answers + Rodrigo read number three + and Sandra + number four

38: Rod: I'll be having breakfast at seven

39: San: I will have breakfast at seven

40: T: so you have the same answers + ok? which one + ah + answers question one?

41: Ss: four

42: T: and question two

43: Ss: three

44: T: [three ok + now + turn the page please + and let's do the exercise +++ on the next page err + exercise two (reading) complete the sentences with the future progressive here you can only use the future progressive right + you're asked to use the future progressive the future continuous + err + let's have Sandra + you + and Ana you are B + in the example + please

45: Ana: when + will + she + be + leaving

46: T: repeat Ana + with more intonation please

47: Ana: when will she be leaving for New York?

48: T: yes + will she BE LEAVING + right?

49: San: she won't be leaving for a month

50: T: so what you have to do in this exercise is to use the + future progressive + and when you do number two + do number three + here you have options + you can either use the future + simple future or the future progressive + so when you finish number two + go to number three

((students work individually))

51: T: Are you ready + ok + Amélia and ++ who is going to be + Ricardo please + could you read the dialogue? would you start please? Amélia no no + then you have to start Ricardo you start please

52: Ric: (xxxxx)

53: Ss: no

54: T: no no number two number two + not three

55: R: have you seen Jennifer lately

56: A: yes I saw her yesterday + she said she will be moving to New York soon

57: R: oh that's right I forgot + do you know what she will be doing there?

58: A: she will be working for an advertising company

59:R: will she be making a lot of money?

60: A: oh I'm sure she will

61: R: and how does she feel about the move?

62: A: she's excited + she said she will be leading a very different life in New York

63: R: will Tony be going with her?

64: A: no he won't

65: T: perfect + do you have doubts? no?

66: Sa: the last one + can be he won't be going?

67: T: yes + he won't +++ ((looking at the book)) he won't or the won't be going (xxxxx) he won't be (xxxxx) he won't be going NOW + just for me to have an idea of how you were + first of all + when I showed you these questions + and asked you to show the answer to your partner + try to remember how you
 answered + this question + did you use the future progressive?

68. Ss: yes

69 .T: everybody?

70: Ss: yes

71 T: oh good + very good + so you already had the notion + right? because the time + the future reference is the SAME + but the form is different + OK? the meanings are a little bit different + I say ah + something emphasised the continuous the progressive + emphasised the continuity you are in the middle of doing something + right? +++ now let's check number three

((students and teacher worked aloud on exercise 3 from the book, a multiple choice exercise, and after that the students in pairs carried out exercise in which they have to speak about their personal experiences))

EPISODE 6: Hypothetical sentences (from video-tape 20/11)

((After having commented on the outcome of the previous pair-work the teacher focuses on a new teaching point))

1.T: OK + now we're going to talk about + likely and unlikely future events ((the words "likely and unlikely future" are written on the board)) unlikely are the ones that are PROBABLY going to happen + unlikely + ((pointing to the word on the board)) the possibility is not very ++ evident OK + so is NOT going to happen + right + so + I'm going to show you ((part missing)) ((The following scene shows one part of a written dialogue projected with an overhead projector on the wall))

A: I'm going to live with my parents next year
B: What will you do if you get bored?

2.T: Giseli and Ricardo + no Rodrigo + Rodrigo and Giseli + start please + Giseli
3.Gi: ((reading)) I'm going to live with my parents + next year
4:Rod: what will you do + if you get bored?
((the teacher projects the last part of the dialogue for the students to continue reading))

A: That's a possibility. If I get bored I'll write a book.
B: What will you do if your family wants you to leave?
A: That's not likely. If they wanted me to leave I guess I'd leave.

5:Gi: that's a possibility + if I get [borid] I will write a book.
6:Rod: what will you do + if your family asks you to leave?
7:Gi: that's not likely + if they wanted me to leave? I guess I'd have
8:Rod: I'd leave
9:Gi: I'd leave
10:T: can you repeat the last one + Giseli + I'm sorry + ah
11:Gi: that's not likely + if they wanted me to leave + I guess I'd leave
12:T: OK + so + which one ah ++ not likely +++ ((gesture with hand))
13:Ric: (xxxxx) obvious
14:T: it's very obvious + it's not likely
15:Ame: the last one?
16:T: the last one + OK? so the family would NOT ask her + Giseli + to leave + ((points to S1)) to leave + probably not + so now look at the tenses + used + the verb tenses + the verb forms + in the one that + there is a possibility + it's likely ((pointing to the word on the board)) to happen + when you leave + when you live with your parents + you + may get bored + right + so the + the possibility is to get bored + and what are the verb forms + used?
17:Ss: the future
18:T: the future + ((nodding)) the simple future only?
19:Ss: (xxxxx)
20:Ver: present?
21:T: yeees + ((pointing to the student)) we have the present + we have + the present ((writes the word "present" on the board)) and +++
22:Ss: future
23:T: ((writing the word "simple future" near the word "present")) and + ((pointing to the blank in-between the two words and drawing a square)) what is the conjunction that links
24:S: if

25:T: OK + the two clauses + if + right? the conjunction that links the likely events + the events that will probably happen + right? ((pointing to the board)) so you have the simple present + then you have the simple future + AND + the order ((making a gesture) is not er + fixed + you can change + right? ((writing arrows on the board to make this visual to the students)) you can start with the future + and then + ah + in the second clause use the present + we looked at this + I think two weeks ago + now today really the point is the unlikely events ((drawing an arrow form the word "unlikely")) + so look at the last exchange + the one that Giseli left read

26:Ame: simple past and (xxxxx)

27:T: right + so what are the verb forms used there?

28. Ame: the conditional and simple

29:T: OK the conditional + you have the conditional + ((writing "conditional" on the board")) and

30: S: if

31:T: if + you have the conjunction if + ((drawing a square and writing "if" inside)) linking the clauses + what's the other verb tense + I want everybody to be sure of this + the conditional's already mentioned

32:Ss: past + simple past

33:T: is this clear?

34:Ss: yes

35:T: very clear? ((writes "simple past on the board"))

36:Ss: yes

37:T: and again here the order doesn't matter + you can start with the simple past + or you can start with the conditional + but what's important is that you have the conditional (pointing to the word on the board) in one clause + and the simple past + ((pointing to the words)) in the other clause + OK + now I want you again to repeat the the dialogue + Rodrigo and Giseli + now everybody pays attention to the verb forms + OK? so you can repeat this? ((gesture))

38:Gi: I'm going to live with my parents + next year

39:Rod: what will you do + if you get bored?

40:Gi: that's a possibility + if I get bored I will write a book.

41:Rod: what will you do + if your family asks you to leave?

42: Gi: that's not likely + if they wanted me to leave + I guess I would leave

43:T: All right + thanks very much + do you know that here + ((referring to the fourth turn of the dialogue)) Rodrigo asked in the simple future + right? what will you do if your family asks you to to leave? right? as if it were a likely event + something likely to happen + right? but when Giseli answered + she changed the verb form + why did she change this?

44:Ame: because it's unlikely

45:T: yes because it's unlikely + she knows her family + and she's sure of the love + her family has for her + OK + so it's very unlikely that they are going to ask her to leave + and she changed for the simple past tense and the conditional + is that clear then?

EPISODE 7: Simple & *going to* future (from video-tape 20/11)

((While the teacher is checking the learners' understanding of the explanation on hypothetical sentences, one learner raises a doubt))

1. T: is that clear then?

2. San: but the future with will is something unlikely to happen + no? I read sometime that going to is something likely + and will is not + is like unlikely or not likely to happen + or there's no this difference?

3. T: I haven't been heard about this Sandra + no + because if I say I'll be there + I'll be there is almost like a PROMISE

4. San: but I'm going to be there seems stronger

5. T: I'm going to be there? what do you think?

6. Rod: I think it's the same + we couldn't

7. T: (xxxxx) you think it's the same

8. Rod: yes

9. T: the strength is the same

10. Rod: ((whispering)) I'm going to be there + yeah + I'll be there
11. T: I'll be there + so there's a song + a very beautiful song + ((singing)) I'll be there + I'm going to be there
12. S: ((singing)) I'm going to be there
13. T: any difference?
14. S: (xxxxx)
15. Ss: ((laughter))
16. T: what difference?
17. Ver: I'll be there is more stronger + most certain
18. T: I'll be there is more certain + it's opposite of + so it is the opposite to what Sandra said
19. Ver: in this case I'll be there is almost like + a promise
20. T: it's almost like a promise + Sandra to be honest + I I didn't know about this ok? + what I know is that BOTH of them express future
21. San: yes I remember (xxxxx) I learnt (xxxxx)
22. Ss: (xxxxx)
23. T: ok well now + I heard that some teachers + in high school + ah + they teach that going to is something that is going to to happen + in the very + immediate future right? very soon + but that's not it + you can say + ah I'm going to get married + in twenty years + I want to get married + when my my oldest son when he was + seven years old he said + I'm going to get married when I'm thirty years old + ok he was SEVEN and he would say + I'm going to get married when I'm thirty years old + WHY + because MY husband got married when he was thirty right? so he wanted to be just like his father + but nowadays he's fourteen + and he says + well + I think I'm gonna get married + around + when I am around twenty-six twenty seven
24. Ss: ((laughter))
25. T: right? so it's the same + I will get married ah when I'm when I'm thirty and + I'm going to get married when I am thirty
26. San: so there's no difference
27. T: no difference no difference + ok?

EPISODE 8: *Unless* (from video-tape 27/11)

((After finishing checking ex. A2, p.78, a multiple choice exercise to complete hypothetical sentences, one student speaks out a doubt:

1. And: Vania + I just want to ask you here + at number seven + why can't you to + why can't you put don't too (she's referring to the following sentence which has to be completed with one of the three options.

   7. Unless we .... this, no progress will be made.
      a. don't b. won't c. do)

2. T: don't?
3. And: unless?
4. T: unless + this is the problem + unless
5. S: negative
6. T: unless is already in the negative + you cannot have two negatives
7. Rod: (xxxxx)
8. T: oh do you have the same?
9. Rod: (nods)
10. T: ah the same problem that you had (pointing to Andrea) if have + if you replace unless by if + here + the situation changes completely + ok? if you put if + if we:
11. S: don't
12. T: if we DON'T right? if we don't do this + no problem progress will be made + mm + ok + next class + by the way + next class + we're going to look at unless

EPISODE 9: *If* vs. *unless* **(from tape 27/11)**

1- T: and now we're going to see the difference between unless and if + look at the sentences here on the board please ((T starts writing the second sentence that she wants students to compare, as the other sentence had already been written down. The sentences are examples from the course text -book:

     1. Unless you have this operation, you will die
     2. If you have this operation, you will die.
     3. Unless I study, I'll fail the exam.
     4. If I don't study, I'll fail the exam.))

don't open the books + don't open the books ((goes on writing)) right ah + there are four sentences + what about one and two + do they have the same meaning? are they the same? + + +
2 - Ss: (no) (yes)
3 - T: no or yes?
4 - Ss: no
5 - T: no? are you sure?
6 - Ss: yes ((they nod))
7 - T: they are different + ahh ++ where is the difference?
8 - Ame: unless and if ((laughter))
9 - Ss: ((laughter))
10 -T: can you
11 - Ss: ((laughter))
12 - T: all right what do you need to change to make sentence one and two the same? with the
 same meaning ++ or can you change something here to make them the same + with the same meaning?
13 - Ric: in the second if you have the operation you will die + you won't but
14 - T: yes
15 - Ric: the operation is/
16 - Rod: you have to have the operation
17 - Ric: if you have the operation you will be saved + right?
18 - T: ok + so + how what sentence are you gonna change? number one or number two?
19 - Ss: two
20 - T: two + how are you going to change it?
21 - Ss: if you don't
22 - T: ((inserting "don't" into the second sentence on the board)) if you don't have this + now they're the same + ok so if you can explain unless + how will you explain it? + +
23 - Ana: a não ser
24 - Ame: a menos que
25 - T: in English you would say IF NOT+ ok + IF NOT + this is why we need the negative + if not + if you DON'T have + if not + unless means if not + right? now + look at sentences three and four + are they the same?
26 - Ss: yes
        yes
        yes
27 - T: are they the same?
28 -Ana: yes the same meaning
29 - T: the same meaning?
30 - Ss: yes
31 - T: right + what do I need to change to make them different?
32 - Ss: (xxxxx)
33 - T: What do I need to change to make them different?
34 - Ss: (xxxxx)

35 - Ric: if I study
36 - T: if I study?
37 - Ric: if I study
38 - T: ((erasing part of the sentence on the board and writing "If I study")) that's what you suggest?
39 - Ss: (xxxxx)
40 -Ana: yes
41 - T: if I study I will fail the exam
42 - Ric: no no no
43 - T: no + if I study I'll fail the exam + that's not what you want + you should say sorry teacher like you told me (xxxxx) ((laughter))
44 - Ss: (laughter))
45 - T: right + now +what do I do what should I do then? + + + +
46 - Fab: I won't + I won't
47 - T: I won't in which sentence + three or four?
48 -Fab: I won't + four + I won't fail the exam ((pointing to the board))
49 - Ame: three + three ((raising her hand and making a gesture signalling "three" with her fingers))
50 - Ss: (xxxxx)
51 - Ame: no
52 - T: think hard ((laughter))
53 - Ss: ((laughter)) (xxxxx)
54 - Fab: ah if I study
55 - S: three
56 - T: three? OK + what do I do with number three?
57 - S: I won't ((inaudible))
58 - Fab: but if I study I won't fail the exam
59 - Ana: [yes + I won't fail the exam (xxxxx)
60 - Ss: (xxxxx)
61 - T: remember + if you think that unless means if not + right? + +
62 - Ss: (xxxxx)
63 - T: so no way to make them different? no way? + + if you burn you brain? no way + + +
64- T: ok unless already has the negative reference right? let's leave it as it is + OK + you don't need to burn your brains to do this
65 - Ss: a:::::::::::
66 - T: ok + now you can open your books please and turn to unit nine

EPISODE 10: Modals: *could, might/may, ought to* (from video-tape 27/11)

((When a sentence reconstruction activity is over, the teacher says:))

1 - T: all right + now we're starting with unit ten + now + and the POINT is talking about certainty and uncertainty + right? look at the + modal verbs here + don't look at your books yet + look at the modal verbs here + might and may + ((pointing to the board)) could ought to ((the following table has already been written
 on the board))

I might/may
  could
  ought to
	listen the the radio program on the radio tonight

now + read the sentence please + and I want some people here to come to the front (xxxxx) Amélia please + + Sandra ++ and ++ Adriana + you three come to the front with your books + please?
 ((in the next scene the three girls appear standing at the front one by the side of the other near the teacher who is standing right in front of the board cannot be seen, only the teacher's voice can be heard the camera focuses on the three students))
what + which of these the sentences corresponds to + OK? Amélia + go ahead

2 -Ame: ((reading the sentence from the book)) it would be a good idea if I listened to the science programme because we're studying +++

3 - T: OK + I'm going to turn off this ((the fan)) for a while + and ask Amélia to repeat

4 - Ame: it would be a good idea + if I listened to the science program + because we're studying dinosaurs in school

5 - T: which one is it?

6 - S: could

7 - S: could

8 - S: could

9 -T: ((pointing to the word "might" on the board)) I suppose that ((points to "could")) you would put number one here?

10 - Ss: yes

11 - T: right + so + Sandra please + number ah + the second

12 - San: I'm thinking about listening to the science programme + but I'm not a hundred per cent sure I will

13 - Ss: could you repeat?

14 - San: I'm thinking about listening to the science programme + but I'm not a hundred per cent sure I will

15 - Ss: (xxxxx)

16 - T: which modal?

17 - S: might

18 - T: MIGHT + so this would be the second sentence + would correspond to the second sentence + now Alexandra the last one please

19 - Ale: I'd be able to listen to the science programme tonight + if I wanted to

20 - S: ought

21 - S: ought

22 - S: ought +++

23 - T: can you repeat please?

24 - Ale: I'd be able to listen to the science programme tonight + if I wanted to

25 - T: is it? I'd BE ABLE? I'd be able?

26 -Rod: I could?

27 - S: could

28 - T: OK + so + there 's a problem there right? I think we should repeat all them + and then you RETHINK and CHECK your answer ok + Amélia again please

29 -Ame: it would be a good idea if I listened to the science programme + because we're studying dinosaurs in school

30 - Ss: ought to

31 - T: ought to ought to + all right + let's listen again + to check + please (xxxxx)

32 - Ame: It would be a good idea if I listened to the science program + because we're studying dinosaurs in school + mm ((a gust of wind sweeps in))

33 - T: all right + so + number one is:

34 - S: [ought to

35 - T:ought to + right + so I'm changing here + ((erasing the number which had been previously misplaced)) thank you + the second Sandra + please

36 - San: I'm thinking about listening to the science programme + but I'm not a hundred per cent sure I will

37 - Ss: might

38 - T: might or may + right? so this is number two + and finally + just to check

39 - S3: I'd be able to listen to the science programme tonight + if I wanted to

40 - Ss: could

41 - T: ((writing number three by "could")) ok? I have condition time etc. + ok + thank you very much ((scene cut)) you had problems the first time you read it + there are slight differences between these modals + right? BUT there are differences + as you could see when Alexandra was going to read first + ((gesture with hand)) there was no sense + right? be able with ought to + ((pointing to the table on the board)) because this was the left + ok + and then you must be careful when you use the modals + because there ARE differences in reference ok? so will you please open your books again

EPISODE 11: *Could* is not only the past of *can* (from video-tape 27/11)

((After being asked about the functions of might and could by some learners, who were filling in a conversation using *might*, *could* and *should*, the teacher discovers that one misconception that the learners have is to believe that the only function of *might* is to express past uncertainty, and the only function of *could* is to express past possibility/ability. So before checking the exercise with the whole group, she provides the following explanation:))

1. T: right let's check + but before we start checking I want to make something clear + MIGHT + I'm sorry it's something new + MIGHT is not the past tense + right? as some people here are thinking + there's a a a tendency in high school + to teach + might as the past for may + NO + I can say it might rain TOMORROW + it might rain TOMORROW
2. Iza: it's a probability
3. T: yes + might is a probability + and a probability is usually ((making a gesture with hand moving forwards)) when you think of something that probably
4. S: [future
5. T: future right? it might rain ah + well in ten minutes + tonight tomorrow + next week + we might go to Europe + next year + future right? future possibility + the same thing with could + when I was in high school I learnt that could was the past for CAN + not only
6. Ss: (xxxxx)
7. T: in an invitation I might say + we could go to a movie tonight + we could go a a movie tonight or + we could listen to some music after class + AFTER THIS CLASS + future probability + ok? when you invite somebody + we could go to a movie tonight + oh no thanks I don't feel like it + or + oh great + what will we see + so please + ERASE this past (xxxxx) erase + so now

EPISODE 12: Past modals (from video-tape 27/11)

((After finishing the exercises on the functions of some modals the teacher reviews them to make a link with the following topic: past modals))

1.T: so + remember should is not a possibility + should implies what?
2.Ss: advice
3.T: right + what are the modals used for probability?
4.S: may might
5.T: may might (xxxxx) ok? + an invitation? as an invitation?
6.Ss: could
7.T: not only as invitation but also ability + right? when we have conditions + when we have ability to do some
8.S: [(xxxxx)
9.T: yes? right + ok + this was just an introduction to the point that we're going to look at + we're going to use these modals in the PAST + to talk about + certainty + when we're not certain about PAST events + things that have already happened + right? so look at these two sentences on the board ((pointing to the sentences on the board))

The darkness lasted for five years.
The darkness might have lasted for five years

 Cecília read the two sentences for us please
10. Ce: the darkness + lasted for five years
11.T: now Margaret + the other sentence
12.Mar: the darkness might have lasted + for five years
13.T: suppose that these two sentences were said + by the same person + right? when was the person + CERTAIN? when was the person sure?
14.Ss: the first

15.T: right + in the second one there's

16. Rod: [(xxxxx) not sure

17.T: it's not sure + ok?

18.Ric: (xxxxx) theory

19.T: pardon?

20.Ric: (xxxxxxx)

21.T: yes + could be a theory + could be a theory + you're making assumptions + right? in a theory you make assumptions + for instance if you look at ah + this picture + how do you think that + dinosaurs disappeared? ((showing a picture with some dinosaurs))

22.Ric: it's a mystery

23.T: it's a mystery + so

24.San: they might have disappeared by a meteor

25.T: a meteor? they might + they might

26.Iza: [they might have disappeared for million years

27.T: pardon me?

28 Iza: for million years they

29.T: they might have disappeared

30.Iza: for

31.Ss: (xxxxx)

32.T: million of years ago + right

33. Ss: (xxxxx)

34. T: ah + oh ++ ah + as you said Sandra + they might have been killed + by a meteor + right? so as Ricardo said these are theories + ok + these are theories it's a mystery + we don't know + look at ((showing the front page of a magazine)) these kids + they dream of dinosaurs + and especially after the film + ok + NOW I want to read two sentences for you + and you to tell me which one the person is sure + ((reading)) right? the metal in the clay + came from a meteor + the metal in the clay + could have come from a meteor

35.Ss: the first

36.T: very obvious right? this is why I didn't put them on the board + very obvious + so you use modals in the past to show uncertainty + right? past probability + AND the verbs used ((pointing to and underlining the elements on the sentence written on the board)) you have the modal + then you have +

37. Ss: [have

38.T: the auxiliary have + and + the past participle + this is why sometimes they're called + perfect modals + because they have the auxiliary have + right? and when you translate to Portuguese + do you translate the three words?

39.Ss: yes

40.T: yes? do you translate all of them?

41.Ss: yes

42.T: sometimes you don't translate all the auxiliaries + but in this case + you DO + right? ok + so + open your books and this is on page 83...

EPISODE 13: *Might have* + past participle (from video-tape 27/11)

((After being asked by one student who was working on an exercise in which sentences were to be filled in with might/may/could have + past participle about the functions of these forms the teacher explains:))

1. T: Giseli asked if + COULD have done is the same as MIGHT have done + in this case yes in the past modal + NOT with with simple modals like + we COULD go to the movies tonight + + and we MIGHT go to the movies tonight + the first one sounds more like + an invitation + and the second one

2. S: possibility

3. T: a possibility a probability + but in this case here of past modals they are often used the same + with the same meaning + the same reference ok? and that's probability + PAST probability or possibility + right + so let's check let's start this way now + Ana please + read number one

EPISODE 14: Position of *not* in verbal phrases (from video-tape 27/11)

((While checking exercise B.3, p.83, a lexico-grammatical transformational exercise, a problem appears:))

1. San: ...an explosion might have not killed the dinosaurs
2. T: could you repeat and remember that rule we were discussing in that group + where did you place the negative word + where did you place it + where did you put it
3. Ss: (xxxxx)
4. T: after:
5. S: [have
6. T: what auxiliary?
7. S: [have
8. S: [have
9. S: [have
10. T: after the first
11. S: might
12. S: might?
13. S: might
14. T: yes:
15. S: might not?
16. S: might not
17. S: I didn't know this
18. T: ((nodding)) that's a rule + right? after the first ++ and there's another case in the next exercise
19. S: (xxxxx)
20. T: is that clear? is that clear?
21. Ss: yes
22. T: Amélia please the next one

EPISODE 15: To infinitive of purpose (from video-tape 29/11)

((The teacher is cleaning the board while talking))

1 - T: OK + today we're gonna look at uhh clauses of purpose + clause of purpose + right? clause of purpose + now if you tell me + why might we go to the post office? why do people go to the post office? ((the teacher finishes cleaning the board))
2 - Ss: (xxxxx)
3 - S: to buy stamps
4 - Ana: to send letters
5 - T: ((pointing to the student)) to buy stamps
6 - Ss: (xxxxx)
7 - T: to send letters + to mail letters + all right? to mail letters + anything else?
8 - Ss: (xxxxx)
9 - T: ((pointing to a student)) to send messages + to fax messages + now it's Christmas time
10 - S: to buy Christmas cards
11 - T: to buy Christmas cards + right + what about the beach + why might do we go to the beach?
12 - Ss: (xxxxx)
13 - Ana: to swim
14 - T: to swim
15 - S: (xxxxx)
16 - T: to:
17 - S: (xxxxx)
18 - T: to sunbathe + sunbathe + to suntan + ((touching her arm)) right? to suntan to get a tan
19 - S: walking
20 - T: yes + why do we go to the beach?

21 - Ss: (xxxxx)
22 - T: walking?
23 - Ss: to walk
24 - T: right to walk
25 - S: (xxxxx)
26 - T: yes speak up Isabel
27 -Isa: to sleep on the sand
28 - T: to sleep on the sand + right + do you go to the beach to sleep on the sand?
29 - Ss: (xxxxx)
30 - Ric: no + to (xxxxx)
31 - T: no? oh + ((laughs)) speak up Ricardo
32 - S: to see girls
33 - Ss: (laughs)
34 - T: what about the girls? don't you say anything?
35 - Ss: (xxxxx)
36 - Ana: to visit friends
37 - T: to visit friends + yes (xxxxx) to see friends at the beach + yes
38 - S: (xxxxx)
39 - T: and now
40 - S: (xxxxxx)
41 - T: to rest ok + now a hotel + think about why might we go to a hotel? I'm saying hotel + right? ((laughter)) ((ostensively gesturing with arms))
42 - Ss: ((laughter))
43 - T: I'm saying hotel + right? I'm saying hotel + the other one is with Monica + right? it's not my case + right + hypotheses or ideas + why?
44 - S: to rest
45 - T: to rest
46 - Ame: to have things done for you
47 - T: to have things done for you + very good + such as?
48 - S: breakfast
49 - T: breakfast + what other things can you have done for you in a hotel?
50 - S: things clean in your room
51 - Ss: (xxxxx)
52 - T: yes to have your room + cleaned
53 - S: (xxxxx)
54 - T: ((pointing to a student)) yes + to meet friends + we go to hotels
55 - S: yes uhh
56 - T: what about celebrations? so + why might we go to a hotel? + + to:
57 - S: to (xxxxx)
58 - T: to go to parties
59 - Ana: teacher to meet business people
60 - T: yes + ah + to meet business people + (xxxxx) people to have (xxxxx) you know (xxxxx) Hotel Castelmar + right and to a garage + why might we go to a garage?
61 - And: to fix a car
62 - T: do I fix my car?
63 - S: [no to have my car fixed
64 - T: yes to have my car fixed + only?
65 - S: (xxxxx)
66 - T: yes to
67 - S: (xxxxx) if you have (xxxxx) you can (xxxxx
68 - Ss & T: ((laughter))
69 - T: all right + now I would like you to ((the teacher gives the instructions for students to carry out an activity similar to the one done with her to practice the "to infinitive" of purpose and after checking the answers she closes the activity))
70 - T: now + what is the expression that you used while you were talking about this? ((pointing to the board where there is an incomplete sentence)) we go to the bank to:

71 - Ss: [to: take money

72 - T: right + to and then the simple form of the verb + ((writing on board)) to take money out + there are other ways to express purpose ((another explanation follows))

EPISODE 16: Expressions of purpose (from video-tape 29/11)

1 - T: ok + now + there are + we use ++ what's the expression that you used while you were talking about this + ((pointing to the words "we go to the bank" on the board)) we go the bank

2 - Ss: to:

3 - T: [to: + right + to and then the simple form of the verb + right? ((writing "to take" on the board)) to take money out + then you have the simple form of the verb ah + there are other ways to express purposes + to say why you're doing something + what's your objective + what's your purpose of doing something + do you: + can you think of other ways?

4 - S: in order to

5 - T: in order to: + right? ((inserting "in order" in the sentence already written on the board)) in order to so we go to the bank in order to take money out of it + right + any other expression that you remember? +++ I'm gonna show some other expressions here + ((now only part of a text projected with the overhead projector can be seen, and the voices of the teacher and the students can be heard)) (xxxxx) can you read sentence number one?

6 - S1: ((reading the sentence on the transparency) men hunt elephants for money

7 - T: what part of the sentence shows + the purpose of the action?

8 -Ss: for money

9 - T: for money + so another way to express your purpose + or an objective is for + for money + but + attention here ((pointing to the word "money")) that is not a verb + ok?

10 - S: yeah

11 - T: what kind of + what class of word is money?

12 - Ss: noun

13 - T: noun perfect + so for usually followed by money ++ the second one + ((the teacher unmasks another sentence on the transparency)) ah + who is it? Andrea please + could you read please?

14 - And: we must do something to protect them

15 - T: ok + this is one is not new + it's the one we have been using + right? to: + protect them + now + hum + Izabel number three please ((unmasking sentence three))

16 -Iza: men go in dirty ships in order to + kill them

17 - T: what's the part of the sentence that shows the purpose of the action?

18 - Ss: in order to kill them

19 - T: in order to kill them + could you just take out this + in order there?

20 - S: yes

21 - T: right + please Izabel read again without in order + taking out this part here

22 - Iza: men go out in dirty ships ++

23 - T: read again please + taking out in order

24 - Iza: ah + men go out in dirty ships to kill them

25 - T: right + so now ((unmasking sentence four)) number four is going to read + ah + Maclovia + please

26 - Mac: thousands of these animals die so that a few people can walk around in? fur coats

27 - T: fur coats + what's the part of the sentence that shows the purpose?

28 - S: so that

29 - T: so that + right? so that few people can walk around in fur coats + so another way to express purpose is using the expression SO THAT + and + finally ah + ((unmasking sentence five)) Amélia + please

30 - Ame: we must do something soon + so these animals won't become extinct

31 - T: what's the

32 -Ame: [so

33 - T: [so + so it's not always necessary to use so ah that + ((pointing to this expression in the previously commented sentence)) ok + you can just use + so these animals won't become extinct + humm + right + now + ((unmasking another part of the transparency and reading it aloud)) what type of word follows for? ((pointing to the first sentence)) I've already pointed out

34 - Ss: a noun
35 - T: a noun + ((unmasking another question and reading it)) what type of word follows in order to or to?
36 - Ss: a verb
37 - T: the simple + the base form right? the base form of the verb + and finally ((unmasking another question)) so or so that is a bit + different + what is it followed by? look at sentence four and five + what is so or so that followed by? +++
38 - Ss: pronoun
39 -T: ok + this is a bit difficult + but it must be a clause + right a clause + you haven't studied clauses yet + what we would say in Portuguese oração + and usually + in this clause + there must be a modal + right? usually not necessarily + but usually the clause following so that + needs a modal verb + right? so what's the modal verb in sentence four ++
40 - Iza: can
41 - T: can + so that a few people can walk around in fur coats + and in number five +
42 - Ame: won't
43 - T: won't + so these animals won't become extinct + all right + now

EPISODE 17: *To* and *so* in purpose clauses (from video-tape 29/11)

((After completing an exercise on the use of 'purpose expressions', the teacher projects the following two sentences))

I want to drive to town to buy some food.
I want to drive to town so (that) I can buy some food.

1. T: you can use either to or in order to and + and so or so that + the same sentence + you could use both expressions to show your purpose + why? objective + why you want to drive to town + but in some other cases this is not possible + right? here you CAN use in either one + because the SUBJECT is the same + I want to drive to town + because I need to buy some food. right + so ((pointing to the sentence projected)) I want to drive to town so that I can buy some food + but suppose that the subjects were different + if you had two people + right? ah suppose that the sentence is + I I need to drive to town + one sentence one clause + and you have another clause + my my wife + my my child ok? my child needs to buy a ah + toy + my child needs to buy a toy + I don't need to buy a toy ok ? I need to drive to town because my child can't drive and HE needs to buy a toy right? there's a difference then + I hope that when we go over the sentences in the exercise in the book you can notice the difference so turn to page
2. Ana: [teacher
3. T: yes?
4. Ana: (xxxxx)
5. T: pardon me Ana
6. Ana: in this case I have (xxxxx) to ((pointing to the first projected sentence))
7. T: in this case you can you can use either + you can use to or so that + (xxxxx) is this?
8. Ana: (xxxxx)
9. T: (xxxxx) at the beginning
10. Ana: yes after (xxxxx)
11. Ame: [because after
12. And: [there are two tos
13. T: yes I get you now ((pointing to the first 'to' after 'want' and the second 'to' after 'town' in the first sentence projected)) to and to + is that it?
14. Ana: yes
15. Ric: no

16. T: because I want to ((pointing to the first 'to')) go + I want to sleep to: + here + is not here is not the purpose
17. Ana: yes
18. T: ok? I need to: + I want to: + I'd like to: + and here is the purpose ((mistakenly pointing to the 'to' before 'town')) here is the purpose expressed by to
19. Ric: (xxxxx)
20. T: and in the second sentence + how is the purpose expression shown?
21. Ame: so?
22. T: yes so + right? here ((pointing to the first sentence)) you have to + and here ((pointing to the second sentence)) you have so
23. Ame: to buy not to town ((highlighting the mistake))
24. T: yes?
25. Ame: to buy in the first
26. T: yes to buy + in fact + you get three TOs + you need the three of them + you need + to take one out + to take this one out ((the last one)) you need to use so right? is that clear?
27. Ana: yes
28. T: ok + then ((turning off the overhead projector)) + here in exercise three on page eighty seven + on page eighty seven + there are some sentences + that you cannot use to: ++ and in the total you have eight sentences + four of them + you can use either so that or to + just like in the examples I showed you + but in four of them you can only use + so that + and I want you to pay attention and to tell me after you do the exercise + why you cannot use to in these four sentences right? + so you go ahead and do the exercise + + + ((students work individually or in pairs and consult the teacher - not recorded))
----
29. T: when the subjects are the same + the same person + you can use either to or so + when the subjects are different + the first clause has one subject + the second clause has another subject + then you cannot use to + you must use:
30. Ss: so that
31. T: is that clear?
32. Ss: yes
33. T: good + so let's check + I forgot I was going to ask Ricardo + cause he did get it right ok?
34. R: ((reading the first reconstructed sentence from ex.3.p.87)) I'm leaving for the station now + so I ++ can catch an earlier train
35. T: so so I
36. Ric: ((nodding)) so I
37. T: so I yes + number two now
38. Iza: (xxxxx)
39. T: ok just a minute
40. Iza: when I use the two + ah so or to + and is ah so + I can catch
41. T: so I can catch
42. Iza: or?
43. S: [to catch
44. T: [a very good question Izabel
45. Iza: or
46. S: to catch
47. T: or to catch right?
48. S: (xxxxx) to drop
49. T: to drop ? to use to + you don't repeat the subject + look + I'm leaving for the station now to: catch + you don't repeat the subject it's the same + it's I'm leaving and I will catch
50. Iza: without the can
51. T: no + yes without the can + to: has no modal with it + to: catch and just that + number two Ricardo please
52. S: (xxxxx)
53. T: just a minute
54. Ver: so then
55. T: so that? ((without understanding))
56. Ver: so then + so then I

57. T: [so that + so that or only so + so that I can catch
58. San: but THEN + so THEN
59. Ss:(xxxxx)no no
60.T: so then? yes it could be + could be + but this would not + really ah express purpose + so then more
61. S: consequence
62. T: like a consequence ok? + then + more like a consequence + but it would be + correct grammatically right? + but it wouldn't express purpose + ok number two Ricardo
Ric: ((reading)) I'll take you to the station now + so you can catch an earlier train
63.T: Ok ? so YOU can catch an earlier train + why can't you use to here? why not?
64. Ame: because the subjects
65. T: are different + who is the subject in the first clause?
66. Ss: I
67. T and in the second?
68. Ss: you
69. T: ok ah + Rosilene + could you please read number three please?
70. R: +++++ ((reading)) I have to earn more money + so + I can buy all the things + I want
71. T: perfect + can you use to there Rosilene
72. Ros: ((shakes her head))
73. Ss: yes
74. R: yes
75. T: who is the subject in the first clause?
76. Ss: I
77. T: and in the second one?
78. Ss: I
79. T: so either one ah any expression is all right + and number four + who is going to read? Adriana please
80. Adria: ((reading)) I have to earn more money so + you can buy + so you can buy all the things you want
81. T: right + can you use to here
82. Ss: no
83. T: why not
84. Ss: subjects are different
85. T: yes subjects are different ok + who do you think would say a sentence like this + ((with special intonation)) I have to earn more money + so you can have all the things you want + a husband +
86. S: [husband
87. T: outdated husbands + because nowadays + wives have to earn their own money + right? ok
88. Ame: parents to their children
89. T: pardon me
90. Ame: parents to their children
91. T: yeah + (xxxxx) can you imagine if you let your children buy everything they want + wives are more thoughtful + at least we expect + ok I don't think we need to check the other ones because everybody has understood + now I want to:

Participant Perception Activity I - PPA I

Interview with Vánia

V: Vánia
G: Gloria

V: Well, may be because...planning the classes, we don't have time enough to reflect on what we really want, the response we want from our students, and sometimes when I am actually teaching as see the activities that don't work as they expect then to work, an then I get frustrated and I try to hide this from the students, because, I think er er many times it's my fault, it's not their fault. I didn't plan enough I didn't think of the potential problems that they would have and then the activities don't work very well and this makes me frustrated.
G: OK, so.. But why do you hide this from your students, don't you think that...
V: Well, because I think that if they see me disappointed, they would get disappointed and discouraged, and then the whole project will just be harmed, you know, then they won't keep the spirit on and I will have to motivate them: look the problem is not really with you, only with the teacher...
G: But you put all the blame on you!
V: (laughs) Well, that's a personal trait.
G: Oh, may be a teachers' problem...
V: Well may be...
G: Yes, but, it's interesting to... OK. Basically right I have some er, because your this course is aimed at teaching grammar and pronunciation or phonology, yes pronunciation. For you, what is to teach grammar, how would you ... I mean you told me several times
that you didn't want to do it because teaching grammar was not what you wanted, you didn't believe ... OK, these things, why you don't want ... Let's see: What's teaching grammar for you and why like it or you don't like it?
V: Well, I used not to like it because I was trained in the structural method. And that meant drilling, drilling and drilling. And I didn't have any awareness of the cognitive methodology, but I had some awareness of what was called the rationalist approach and I myself kind of preferred the rationalist approach, but when I was trained, I had the teaching practice at the university, we had this structural approach and the book we used was English Nine Hundred ... And it was drilling and drilling. It was called English Nine Hundred because they believe that ...they though they could teach a language by teaching the nine hundred most common structures of the language. I never agreed with that. But, well, I had to teach the book and this brought my first, let's see, lack of friendship with grammar...
(inaudible)
G: Do you believe that was teaching grammar?
V: Well, they say grammar and vocabulary, I don't know, but the purpose was to teach structures
G: Structures
V: And structuralists say grammar is made of structures, ... and that you need structures to communicate. But, in a sense students learnt the structures and they didn't get to communicate. They memorised the structures. Each unit had ten basic sentences, students had to memorise and then, as the units progressed they had other substitution drills.
G: Were these ten basic structures presented in a dialogue?
V: No, they were just ten random sentences. Sometimes you had a question, sometimes you had a negative, sometimes a statement... There was no context. Now, I still find it difficult to teach grammar because all the books called communicative... I don't know if they really are because as you see the book we are using, American Dimensions, they have lots of transformation exercises. And I think this is tiresome, you know, just like the exercises we did today, we had some structures that, such as "I had my hair cut", and we had just to

transform the sentence so that the students don't have just really to create, to reason, to think, it's just mechanical (inaudible). This is why I always try to bring something before the exercise, I try to bring something outside the book to make them reason, think of the process involved. And the students like this as you saw last class when we were discussing... We had a mid-term student evaluation of the course, and the said they prefer... they didn't dislike the book, but they said the extra-activities helped a lot to understand the activities in the book ... So this makes me happier, when I combine activities that are not ... that still have a grammar point, still have a grammar point in view, as you can see in the activities that I bring. But there is no sentence that the students have to transform, they have to create the sentences, they have to imagine future possibilities or past possibilities and reason, and discuss and come to an agreement.

G.: Hum, so in a way what you are saying, what you are against is drilling.

V: Grammar for the grammar sake, just put a sentence to the negative or to the interrogative or to the passive voice or to the past tense, etc.

G.: Drilling, transforming sentences from one type into the other, putting some words together, and into the past, I mean, this is what you dislike.

V: Yeah.

G: (inaudible) communicative.

V: Cognitive, that makes students really think hard, not only do we need to change, but we need to ... reason, more than change things from one side to the other. Hum ...To understand what is really happening, how to start a point, not just a point that someone else has started so that they can make just some transformation.

G: There's something I just don't understand. What do you mean by reasoning? They have to understand the mechanisms that are taking place while they are doing this?

V: No, how can I say it? Maybe, if I use an example of an activity.

G: Yes, of course.

V: They have an activity like the one we had today. A map that they have to think about future possibilities of changing the picture. So, they are not using the language only for the sake of such and such structure of the language itself, but they were reasoning, they were being creative. Well, suppose that this is our town, what change would be possible, and as in real life, then they are not worried by grammar or they have to put across what is in their minds.

G: So what you mean is problem-solving?

V: Yeah, I like that, to work with some task that leads to a solution.

G: Not just something for the linguistic sake.

V: Yes. This is difficult to create in a classroom. Students are used to classrooms for the sake of classroom language, where they have to transform and get the right answer and not to communicate really as when they come after the weekend and they talk about what they did, I mean they want to put across the good moments they had, and this is what I think is the good way to teach languages, I mean, not so concerned with the structures but putting across what's in their minds.

G: Would you take grammar out?

V: No. This is a hard question. I wouldn't take it out. No. But, specially in the case in which you are now, you ... because this is a course for future language teachers, how can you take grammar out of it? Maybe in other courses with other purposes you can take grammar out, but not in this case. They are going to be teachers they're going to have a... not only a knowledge of the grammar but also an understanding of how the grammar works, they are not going to be linguists they describe the language but to have an awareness of how the language works. and how can they do this if they don't have some grammar.

G: So you believe it is important here because they are going to be language teachers, not because this is necessary for someone to learn a language.

V: Yes, exactly. Well, not really. Again, it depends. If I think about my children. I never

sat down to teach them, but since they were born I started talking to them in English. And they can use the simple past and the present perfect unconsciously. Because if you ask them "Ask me a question in the past perfect" they will answer "What? What's that? I've never heard the past perfect" But if you ask them, "Have you been here before?" they will perfectly understand you. So my children have learnt the language without any conscious knowledge of the language. They are using structures, they are using grammar but they were not taught.

G: What about the classroom? People who are learning the language...

V: It's a totally different situation. Adults and late adolescents. Young people. They haven't learnt English since they were born so the mechanisms must. May be different from people who have learnt it since they were born.

G: So, what is grammar for you?

V: It depends on the purpose. Do you mean in the classroom I have now?

G: Yes.

V: To teach grammar is to lead students to an awareness of language functioning and (inaudible) the structures.

G: Would you equate grammar with syntax?

V: Not only. Also morphology. You know, you need... Next class, next unit we are going to talk about articles, the use of articles, well this is syntax only, but we are going to be concerned also with morphology.

G.: OK. And do think it is important to teach rules?

V: Again, it depends on what students you have and what objectives you have in mind, students needs, students wants. As I asked them on a questionnaire, a mid term evaluation if they liked rules, and most of them said yes, that they want rules, they like rules. Out of 22 that answered, I don't have the results here, but I believe only two said "I don't like rules, I don't need rules, I just prefer free conversation". But, by free conversation I don't know what they mean, just getting questions and start talking when I give them a theme and start talking about it. What they mean, I don't know, unstructured free conversation. This is why concerning these students, I think it is to have an awareness the language functioning, morphology, syntax and structures (special stress), the way they link together.

G: And what about terminology, linguistic terminology? Do you think this has a place in this classroom, let's think about these students? How do you deal with terminology, what is your...?

V: Such as present perfect, adverb, etc.?

G: Exactly. Metalinguistic terminology.

V: For this specific group that I'm teaching now, because they are going to be language teachers, and because some of them, I'm sure they'll go to a graduate course. Suppose two or three go to a grammar course and they don't have any knowledge of adverbs and adjuncts and clauses later on, it will be very difficult for them, they will have to do a lot of self-study to catch up for. As potential graduate students, I think it's good to have. Sometimes they get confused because of the books that they used in first and second the term that was used was present continuous and here present progressive. (inaudible)

G: What do you think about the relationship about grammar and vocabulary? Do you think there is a strong relationship? A weak relationship?

V: There must be a strong relationship, I'm not very aware of it. But, I'm thinking back, the class I've finished teaching now in which we were talking about the causative, getting things done. I mean we have things done by other people. And the vocabulary kept repeating: to fix the car, to cut your hair, etc. There is a link. When I'm preparing the class I try to have an overview, just an overview, not something carefully taught, what's the vocabulary involved, then I prepare pictures, sometimes a text that sometimes this vocabulary. It's easier to get pictures as the texts have their own purposes. I see that there is a connection but I'm not very aware what connection this. I notice that the items keep reappearing, reappearing.

G: What about correction?

V: Again this is a difficult question, because according to the students in their evaluation sheet they said they liked to be corrected after they produce the mistake and some said that they prefer to be corrected while they were talking, and some others said that they disliked to be corrected. It's a difficult question, so what I try to do, I don't know if you have noticed that I try not to correct the students right after, because I know some of them are shy... But when they make mistakes that hamper communication, you then there's no way: I have to correct. Well. I don't know... But I do because this pronunciation mistakes hamper communication. Besides, I'm worried that may be the person who mispronounces a word may be a wrong model for another. That's why I feel compelled to correct immediately.

G: But, are you speaking only about pronunciation or word order or?

V: No, I'm speaking only about pronunciation. I believe mistakes such a word order have to be corrected in a written form. And they have a lot of written assignments in which they have to practice word order, verb tenses, agreement... I prefer so correct this in written assignments. And in class I prefer to correct just not only pronunciation but mainly. Sometimes when they say "they has" or "she have" that is clearly a point that I must correct.

G: Why?

V: Because it's fourth semester, you know, they're going to graduate...

G: But do you believe that if you correct them they are going to improve their English, really? Or is it because, I don't know how to put it, you cannot accept it? (laughs)

V: (laughs)

G: It's a question, I mean, that's wrong, so I cannot accepted.

V: No, two major points here. If, there is a grammar exercise and the point of the exercise is this one, to contrast "has" and "have", or "have" and "had", then you have to. Right? You cannot let it go. But if the student is trying to communicate something it's difficult for him or her to put into words what they have in mind, then I don't correct, because in this case the purpose is not accuracy, the purpose is just fluency...

G: Do you think that he students understand the concepts of "accuracy" and "fluency"?

V: I don't know. I know that they do at the seventh semester, but not at the fourth. I don't know. Maybe they have the concept but not as something conscious...

G: So if you say in class, "this is for the sake of fluency", they won't be able to connect the term with what we mean by fluency.

V: Maybe this is something that could be researched. We can make clear to them that some activities are done for the sake of accuracy, such as the exercises from the text-book. Right, and the ones in which we will be talking in groups, or in pairs, when they're presenting a biography to the whole group, for instance, are done for the sake of fluency, and that in them they shouldn't be so worried about accuracy, but with making yourself understood. I don't know if this will help them.

G. OK. Fine. So, what you are aiming at, if I'm correct, is to teach grammar communicatively. How would you define this?

V: I'm against teaching grammar for its own sake, for students to be worried with questions such as "I have to get this right, because this is the correct structure". Instead, this grammar should help them to produce utterances that will allow them to be understood. So grammar has to be a means to an end, which leads others to understand you, and you to understand the others.

G: So for you teaching grammar will have two main objectives, production and understanding, and not metalinguistic knowledge.

V: Well, metalinguistic knowledge is just a minor point, because as I told you, they're going to be teachers and teachers should have this awareness. Besides, as they may want to pursue post-graduate studies, they may need this kind of knowledge. Yet, they're going to have syntax in the seventh semester. I don't know it is really useful to have this metalinguistic knowledge (to know what determiners are, for example), yet teachers may wish to know what they are teaching. I doubt whether this is worthwhile.

G: The point is: does metalinguistic knowledge help us when we are learning a foreign language?

V: If I think of my children case it doesn't. But for adults that are going to be teachers, I don't know, I think it may help. Maybe also for them to teach later on. Maybe knowing about the terminology makes them feel good. things such as knowing how to use the "present perfect", the "present progressive".

G: Don't you think this can be important to ask questions about the language, to clarify doubts they may have about the language? It's difficult to reflect on language if you don't have any elements.

V: I see, questions such as "Should I use here...?" or "What modals should I use here?"

G: Maybe the question should be a different one: "what metalinguistic knowledge they have about Portuguese?" I mean, what kind of knowledge they have about their own language?

V: I know they transfer the knowledge they have mainly in morphology and syntax. The knowledge they have about these levels in Portuguese helps them understand the process in the foreign language.

G: Yeah, sometimes I really wonder about what they know about language mechanisms, such as perceiving that the grammar they know has fundamentally a functional component. That knowledge about language is much more than knowing terms such as "subject", and "verb". But maybe, if they have learnt grammar that way they will never be able to connect any kind of metalinguistic knowledge with the functional aspect of language. Which is generally missing, right?

V: Er er

G: Which I think when we have a second language

V: We are aware.

G: Exactly. I think we should I mean. If we are dealing with the simple present we have to deal with habitual actions or general truths. We have to develop activities to link form and function. The meaning which is connected with the form, which I don't think is something that we do when we learn our own language.

V: No, no.

G: We just learn terminology or things that is why I sometimes wonder. Can these people see that what they know about their first language is connected with their second language, and make these connections? I think that this is one of the main problems of teaching grammar. In general, grammar has been taught for grammar's sake, not for functional purposes.

V: But, even if a student knows that the simple present is used for general truths. For example X is very methodical, and he likes rules and things to be taught and if you ask him all the forms of the simple past, the irregular past he knows them by heart. But, when he speaks, you know, it's a shame, he has problems of pronunciation, as he has learnt English as an adult. And he keeps thinking about the rules all the time, and he cannot communicate well. And what he produces tends to be very monitored. He's so limited you know, it's hard to communicate, you know, he's thinking about the rules all the time.

G: That's true.

V: I'm glad you agree.

APPENDIX IV

Participant Perception Activity II - PPA II

Interview with the students

Context:
The choice of the students was based on the levels of proficiency and knowledge, and it was decided in agreement with the teacher. Two groups of three students were formed, each of them consisting of one high level student, one fair level student and a low-level student. The three students of each group were interviewed together. The interviewer had a list of questions to be answered. The list, however, was not fixed, and the interviewer attempted to ask pertinent questions according to the flow of the conversation. Each interview lasted more or less 30 minutes, and it was conducted in Portuguese, as it was believed that some communication problems might have appeared if they were conducted in English.

Script of Group A:
This is the script of the first group, Group A. The students are called S1A (the high level student), S2A (the fair level student) and S3A (the low-level student). G is I, Gloria, the researcher.

G: OK, vamos lá. Aprendem ou não aprendem, como é que vocês vêem as suas aulas?
S1A: Eu aprendi a gramática de uma maneira totalmente diferente. O enfoque da gramática só teoria... só teoria.... Ela usa métodos muito diferentes, novos que motivam a aprender gramática de uma maneira muito diferente. Vejo assim, ela induz a pensar e depois a associar o que ela mostrou e integrar aquilo dentro da conversação. Não é só gramática isolada separada da conversação. É diferente, eu vejo assim, de aprender inglês só instrumental (inaudible). Aquele inglês instrumental e gramática pura como a gente acostumava ate ensinar os alunos. Então para conversação que precisa de gramática ela ensina de uma maneira muito boa, bem diferente daquilo que a gente tinha se acostumado antes.
G: Vocês já tiveram um outro curso de gramática?
S1A: Eu estudo gramática by myself.
G: Ah, tá legal, mas aqui na Universidade... esse aqui é o primeiro, não é?
S2A: Não, eu já venho tendo gramática todos os semestres, a Vánia deu aula (inaudible)... A Fernanda a Denise ... A aula da Vánia é super-ativa , tem mil atividades, e nessa hora que você se sente estimulada
G: Mas, por que?
S2A: Porque é estimulante porque ela tem a capacidade de ver quando a gente esta na hora de trocar. Quando ela troca é no limite, a Vánia está dando aula de gramática. Os exercícios do livro estão cansando, imediatamente ela vem com outro artificio, com este artificio a gente troca de atividades.
S1A: Isso aprendi com ela, até na minha vida profissional para aplicar isso aí ... Não aplicar o mesmo método no mesmo tipo de trabalho a aula inteira. A gente tem que ver o que o professor faz.
S3A: Meu problema é diferente. Eu acho a aula da Vánia super-interessante , uma aula muito (inaudible). Mas como eu já tenho menos conhecimento, eu não estou conseguindo. O que ela explica eu entendo. Eu estudo, mas nas provas eu tenho sido péssima. Mas na prova da Denise eu ... que tudo mundo tem pavor, me sinto ótima , entende? Então eu não sei, pode ser um problema pessoal. Eu acho a Vánia uma ótima professora e a aulas dela são ótimas, só que não estou conseguindo fechar com ela.
S2A: Você estava na aula da Fernanda ontem?
S1A:Não, ontem ela falou que as notas não estavam de acordo, as dela e as da Vánia estavam numa média. Porque a matéria da Vánia é muito mais. A da Fernanda é de vocabulário e texto, a gente aprende coisas super-interessantes também. Mas na aula da Vánia é explicada a gramática, e a gramática é a gramática.

S3A: Eu não estou falando da Fernanda, estou falando da Denise. Todo mundo tem pavor da Denise, quer dizer, se eu tiro três na aula da Vánia quer dizer que eu não sei escrever. Então, como é que tiro nove na prova da Denise?

S1A: Tal vez porque tem que aplicar tudo, na hora certa.

S3A: Não, acho muito assim, ó, uma aula de gramática é interessante. Mas pra mim, na minha visão, porque eu acho que sou muito mais da literatura que da língua ... Eu acho que ela é ainda pouco aplicada a um contexto, e gramática são muitos detalhes, muitas coisas, as provas são muito longas. É que no português acho a gramática difícil, e gramática é uma coisa que sei lá ... Por exemplo, a conversação que a Vánia faz, eu acho interessante os trabalhos que a gente só fala. Mas é uma coisa assim, para determinadas pessoas deveria ter mais aulas, porque uma coisa é que tu sair dali e tu fala português de novo. Então não fixa. Aí tu chega na prova, e tu tens que saber monte de detalhezinhos, que é horrível decorar tudo aquilo ali, horrível, entende? E tu acaba decorando... Eu acho que o problema não é a professora em sim. Eu acho que aula dela é bastante didática e o assunto em sim e que a gramática em sim. Eu acho um assunto bastante delicado. Na minha opinião, todo método que é ensinado aqui na universidade, nas diversas línguas, pelo menos aqui na universidade, tanto na língua portuguesa como na língua inglesa ... Assim como tu falaste, a aula da Vánia tem algumas modificações, não é? Mas mesmo assim, eu não critico o método, estou falando sem muito respaldo. Mas eu acho, eu tenho um trabalho com literatura com criança, eu acho que deveria haver uma outra maneira de se chegar na gramática, sem que ela seja tão assim (inaudible). Porque mesmo adotando um outro método na aula, tu vais ter que decorar tudo aquilo para poder dizer.

S2A: Decorar não está certo, mesmo porque Carlos é excelente. Ele é ótimo, o semestre inteiro a gente passa escutando inglês (inaudible). É bom, porque ouvir faz a gente fazer o quizz quizz (inaudible) toda aula (inaudible). Não vai adiantar, adianta mesmo a gente conversar, ouvir, falar.

S3A: Eu também acho que decorar não adianta.

S1A: Mas pra ti saber (inaudible), tu tens que decorar (inaudible), e aí (inaudible) gramática (inaudible).

S3A: Deveria ser uma maneira, eu acho que é a conversação, a Vánia também faz. Mas é pouco tempo para determinadas pessoas. Depende pra aquelas que já tem mais base não seja tão ...

S2A: E tão em seqüência.

S1A: Os tempos, eu acho mesmo assim, são difíceis, na hora da aplicação. Se tu vais preencher, por exemplo, uns exercícios com lacunas, tu tens tempos verbais diferentes, os "perfect", por exemplo, que são difíceis na hora que eles aparecem misturados. Os tempos que tu tens que definir com um verbo, ainda para nós é uma coisa difícil, porque nós estamos ainda pensando em português pra depois fazer uma transformação.

S2A: (inaudible) conversação.

G: Pois na verdade são dois tipos de trabalho (inaudible) um é trabalhar sobre a língua, e o outro é se comunicar.

S2A: (inaudible) e até agora nós não tivemos conversão. Nós estamos ensaiando conversação. Agora quando a Vánia manda falar, eu sinto que nós temos bastante dificuldade de nos perceber nossas dificuldades de conversação.

S1A: Nós todos todos temos dificuldades de conversação.

S2A: Mas sempre temos a esperança que na fase seguinte a gente possa conversar fluentemente.

S3A: Eu acho assim, a Amélia dá aula, isso facilita, por exemplo, pra ti. Eu não, eu aprendo língua as duas aulinhas, saio dai, falo português o tempo inteiro. A gente tem muitas disciplinas ...

G: Pois é, agora que é que vocês acham das regras? É importante aprender regras? As regras ajudam ... não ajudam ... atrapalham? E a descrição, o fato de vocês aprenderam fatos sobre a língua, isso ajuda ? não ajuda?

S1A: Tenho a impressão que nós adultos não vamos poder assimilar a gramática de uma língua (inaudible) de memória (inaudible). Estamos fora do país que fala a língua, falam português o tempo inteiro. Eu tenho a impressão que você aprende as regras (inaudible).

S2A: Sempre que presto atenção a algum filme, eu sempre estou associando estas regras: falou assim porque era tal pessoa, tal verbo, uma tal forma, sem eu querer fazer isto.

G: Faz, hum.

S1A: Porque eu leciono, sou professora. Mas eu leciono inglês com texto e gramática (inaudible).

S3A: Falando do livro, este livro não te explica nada. Ele simplesmente dá os exercícios, e através dos exercícios tu deduz (inaudible). Eu não sei porque ele não explica, se eles quiseram dar uma outra abordagem, um outro método ...

S1A: Tal vez não usar tanto a gramática.

S3: Mas acontece que daí, tu tens que pegar uma outra gramática. Não dá pra estudar com o livro pra prova, tens que pegar uma gramática. Eu estou achando assim ...

G: E que outra gramática vocês poderiam pegar?

S1A: Murphy.

S3A: Ah, não sei. Se foi a intenção do livro, que eles quiseram sair um pouco da gramática, mas ao mesmo tempo a gramática é cobrada. Daí fica uma coisa muito superficial.

G: Pois é, mas ... Vocês acham o livro legal?

S3A: Eu não gosto.

S1A: Gosto.

S2A: Gosto. Para esse nível, né?

S3A: Eu acho que deixa a desejar, já que é cobrada a gramática.

G: Mas no caso, o que está faltando é a questão mais regrada, explicitar mais os fatos lingüísticos?

S3A: É.

G: Mas as vezes a Vánia faz isso.

S3A: Mas é o que eu digo, mas as vezes eu eu precisaria de mais aulas. São poucas aulas, se tivesse mais aulas aplicando ao método de conversação, como ela faz de repente seria uma coisa mais fácil pra nós. Agora é pouco o que ela faz. No final, fica meio por cima pra mim, não sei, pra mim fica.

G: Daí tu você falaria assim. Bom, como aquele, por exemplo, deixa deixa deixa (inaudible). Mas tudo bem. É bom saber quais são as críticas, né? É porque, no caso, tu tá querendo dizer mais ou menos assim. É por um lado, pra fixar mais a gente precisaria mais conversar. Por outro lado, às vezes o melhor é explicitar se ficou alguma dúvida. Isso é o que eu acho que tu as tuas dúvidas que não ...

S3A: Às vezes, por exemplo, a Vánia, as vezes até perguntando pra ela, ela explica. Mas é tão pouco tempo que a coisa fica meio solta pra quem tem menos base, teria que ter mais, entende?

G: Mais explicação? Mais explicação.

S1A: Não não gramatical.

G: Mais explicação gramatical.

S3A : Talvez não não na parte escrita. Pode ser até na conversação, entende? Mais tempo de aula se a gente tivesse essa chance de entender.

G: Minha pergunta é a seguinte será que você teria desenvolvido mais (inaudible) gramática, as regras?

S3A: Que ela explicasse mais, que desse mais exemplos que pra mim esta faltando.

S2A: Acho que não. Acho que mais exige do curso, né? A gente em inglês aprende ... A gente aprende grammar aquela questão dos tempos verbais. Eu fui bem nas primeiras provas, tirei notas boas. Eu tirei notas razoáveis nas provas da Vánia e fiquei bem feliz com as minhas notas, entende? (inaudible) Mas eu tenho muitos exercícios dela que errei muitos, sabe? E estudei, estudei, aí me vi na prova da Denise. Me saí muito bem usando os tempos verbais que foram uma maravilha, porque eu fiz vários exercícios, eu me preocupei quando eu fui usar e usei otimamente bem. Fiquei mais feliz ainda então o que o que falta também é a gente bater na mesma tecla bastante vezes, né ? (inaudible) procurando fixar.

G: Você chama drill?

S1A: Eu chamo (inaudible) drill?

G: Em inglês chama drill.

S2A: Mas eu acho que (inaudible) vai se dar através da conversação, e de falar sobre a gramática (inaudible) bastante vezes. Porque tem palavrinhas, eu até até eu sempre digo pra min assim, que eu ganhei um semestre porque aprendi uma pronúncia. Eu nunca vou esquecer a pronúncia de do (inaudible), que pra min sempre tem em mente que consoante (inaudible) que o semestre inteiro. E só agora com a Vánia que eu ganhei uma melhora na pronúncia (inaudible), quer dizer eu ganhei uma pronuncia que eu nunca (inaudible) que sempre vou sair devagar (inaudible)... Porque eu estou tarde aprendendo uma língua, porque o ouvido da gente aprende brincando e rapidamente. E por isso (inaudible) ensina muito melhor.

S3A: Eu acho que da pronúncia, da pronúncia assim, eu tenho aprendido muito na hora que a gente conversa. É bem mais acessível agora. Eu acho também que é importante colocar. Acho que a Amélia não participou, mas a Margareth sim a fase passada. Nós quase não tivemos praticamente aula. Foi péssimo, os professores foram horríveis. Por isso está fazendo muita falta.

S2A: Uma colega minha disse que ela já estudou em outras cidades. Ela já estudou em Porto Alegre, é a primeira vez que está aprendendo inglês foi com a Vánia. Há anos que ela estuda inglês, já pulou várias faculdades. Ela disse que é a primeira vez que ela está aprendendo inglês foi esse ano com a Vánia, foi neste semestre.

S1A: O outro semestre foi uma brincadeira e tanto conosco colocaram duas professoras desinteressadas.

S3A: Horrorosas!!!

S1A: Tá, que não davam aula e cobravam. Uma delas mesmo não dava aula e cobrava. Fazia uma só prova só sobre (inaudible).

G: (inaudible)

S3A: A (inaudible), ela é péssima professora e ela quer cobrar. Ela não te ensina escrever e quer corrigir a prova hoje.

G: Tá, mas mas uma coisa que eu hoje quero encaminhar o assunto, se não a coisa fica hum pessoal, até eu gostaria de escutar mais o assunto, mas não agora.

S3A: Mas é enfoque que nos (inaudible)...

G: Não mais tudo bem, não nós estamos falando do curso, né? O que é o que mais nós estamos vendo aqui da aula da Vánia? Mas eu acho que é interessante mas que em (inaudible)... Mas como é que vocês vêem a relação entre vocabulário e gramática, vocês vêem que existe? Como... vocês acham que é importante?

S1A: Depende né? A gramática é importante, e é interessante estar em contato com a língua o tempo todo, tu vais se adaptando a ela e no nosso caso a gramática é muito importante.

G: E a relação com o vocabulário?

S1A: O vocabulário, o vocabulário nós já falamos sobre se eu for dar um nome pra isso (inaudible). O vocabulário entra aí de uma maneira muito importante. É muito mais difícil aprender inglês do jeito como nós aprendemos, é um esforço muito grande. Quem quer aprender mesmo, quem tem vontade como o nosso caso que estamos aqui, a gente fica ligado em tudo numa palavra na televisão, qualquer coisa. Meu Deus eu digo, tem horas que eu digo: será que eu não consigo me interessar assim passa um filme, que não é legendado que eu escutando a voz em inglês eu troco de canal imediatamente? Não me interessa mais porque o que eu quero é aprender, então eu fico pensando assim... Outro dia eu perguntei para uma pessoa se a gente sai da universidade assim? Você pode (inaudible) é possível ter fluência ao final? Se eu as vezes começo a pensar, eu só penso em inglês sabe? Falo tudo que eu quero em inglês, aí eu disse tudo, meu Deus! Eu pensei tudo o que eu queria em inglês. Mas se eu for colocar tudo em inglês, eu tenho uma dificuldade, às vezes, eu porque eu sou muito exigente comigo mesma. As coisas não saem com a fluência com que eu penso. Não passa para a minha fala se eu estou em outra situação em que eu não sou aluna. Eu me desconheço do jeito que to falando. Eu até fico contente, meu Deus, como eu consegui crescer neste um semestre que eu to aqui.

S2A: Mas é. Eu acho que entra justamente o que tu falou, entender da maneira que a gente está aprendendo é muito mais difícil. Por exemplo, eu tenho a experiência com outra língua. Hum nunca aprendi espanhol na minha vida, mas eu tenho muito contato com uma pessoa que só fala espanhol.

S1A: Ah sim.

S2A: Então eu entendo tudo, falo tudo e até posso escrever alguma coisa independente.

S3A: Se nos estivermos morando em outro país, tudo que está a nossa volta respira a língua estrangeira, fala a língua estrangeira.

S2A: Pois é, como tu falou.

S1A: É justamente o oposto, e aqui é o contrário, nos saímos daqui o que que vemos nenhuma (inaudible)

S2A: (inaudible)

S3A: Não acho, não acho, eu não acho (inaudible).

S1A: (inaudible) latinidade da língua eu acho.

S3A: (inaudible)o italiano é muito mais muito mais difícil que o inglês.

S2A: O italiano é difícil.

S3A: Sabe por quê?

S1A: Sentava sempre na frente e eu falava mais eu falava com o pessoal na Aliança, sem problemas. É que eu falo, eu não consigo falar, eu estou cheia de idéias eu fico irritada na aula, porque eu sou meio faladeira.

S3A: Eu também porque eu quero falar na sala e não sai.

S2A: E nas aulas de inglês eu não falo, e eu tenho idéias das pessoas me perguntando "Margareth, speak up" (risadas). Eu to cheia de vontade de falar. Eu até tive uma experiência eu tive num congresso recente no CFH, recentemente. Bem teve americanos (inaudible) o inglês falando de bioquímica. Me virei não tive (inaudible) assisti as palestras ouvindo em inglês, o canadense.

S1A: Eu não sei porque a Vánia nem a Vánia nem a Fernanda não são do tipo de professoras que (inaudible) de falar alguma coisa. Não, elas deixam absolutamente a vontade, mas a gente se sente numa situação... Eu não sei se é uma posição que tu tem um certo receio que (inaudible) vou falar errado meio que pra não errar quando eu (inaudible). Você se guarda muito coisa pra si próprio, então isso impede até de estabelecer uma conversação.

G: Mas falando nisso, vocês acham importante as correções?

S1A: Muito importante eu acho as correções.

G: As correções por parte do professor?

S1A: Porque elas inclusive, elas esperam a gente ler a frase para depois corrigir. Não é uma coisa que é interrompida quando agente está lendo.

G: Então vocês acham que do jeito que elas são feitas são certas.

S2A: Nós temos necessidade sim.

S1A: Pois elas dão uma ponte de apoio, um ponto único. Porque se eu ouço várias pronúncias, várias formas eu vou me perder. Então existem várias ou é uma só, ou é o modelo que eu sigo, então tem que ter (inaudible).

S3A: Eu, acontece assim comigo na hora de falar eu tenho que ser mais devagar. Quando eu pergunto uma coisa né? Aí pra mim pensar o inglês, aí eu penso correto, daí eu vou falar e eu digo de forma errada.

S2A: E a gente sabe que errou né?

S1A: Às vezes não sabe corrigir, mas sabe que errou.

G: Você aprendeu bastante?

S2A: Tenho aprendido bastante, só que às vezes eu tenho que voltar várias vezes. Eu já me propus durante as férias eu vou ler todo o material que tiver, nem que seja um pouco (inaudible). Eu vou perder tudo, porque a gente perde se não usar no dia-a-dia.

S3A: Por exemplo os livros de literatura eu quero levar tudo nas férias.

S1A: Mais aí (inaudible).

G: Vocês acham que o esforço consciente serve?

S1A: Serve.

G: Ou é só inconsciente que a gente vai aprender, ou são as duas coisas?

S2A: Não sei se isso acontece com vocês as vezes uma palavra falada, uma palavra eu fixo de alguma maneira. Eu já sei, eu eu aí depois eu volto sem querer, estala depois assim assim, tal lugar, tal coisa tem relação com isso, às vezes com significado diferente. E às vezes não é consciente, mesmo tu reconheces porque tu estudasse, porque chegasse quase a decorar um texto. Então tu sabe exatamente quem tem uma memória visual, sabe exatamente o lugar onde vai estar o vocabulário.

G: E vocês acham que o que o professor fala essa fala que você constrói com o professor, ela é importante?

S3A: Como?

G: Essa fala que se constrói entre o professor e os alunos é assim importante. Porque eu vejo a aula da ... quero ver se vocês concordam comigo, a aula da Vánia, eu quero dizer assim que tem gerado, tem um primeiro momento que ela que ela geralmente introduz um ponto de gramática, ou gramatical, ou vocabulário ou algum aspecto da língua, às vezes uma função pode ser. Então ela aborda, na verdade, ela faz uma introdução tá aí coloca alguma coisa e pede isso aí. Às vezes ela faz as duas coisas ou bem pede uma tarefa que geralmente é para trabalhar em grupo, em pares para trabalhar esse aspecto lingüístico, tá? Ou demonstra no livro e pede para os alunos fazerem os exercícios do livro. Vai corrigindo sobre isso aí. Depois faz aquela tarefa mais livre ou o contrário, né? Então basicamente a aula é isso ela vai trabalhando assim, né? Agora chega um momento que ela fala com os alunos assim, porque assim, então tem a fala entre ela e os alunos, e depois a fala dos alunos entre eles. Vocês acham que essa fala entre o professor e o aluno enquanto ele está explicando coisas sobre isso é importante?

S1A: Ou seja, tu diz em inglês?

G: Em inglês exatamente.

S1A: Muito.

G: Isso. Por quê?

S1A: Porque a gente quanto mais se estiver habituada a ouvir em inglês mais determinadas estruturas vão se tornando familiares.

G: Ah, ah.

S2A: É uma questão de repetição.

G: Ah, ah.

S2A: Se ela repete sempre vamos ver, um tempo verbal numa determinada situação. Tu vais aprender aquilo ali, além de tu associar certo com a gramática mas também inconscientemente. Isso aí é uma estrutura.

S2A: Isso aí, até uma coisa até ...

S3A: É o que se aprende a falar na nossa língua, que cada um aprende a falar a sua língua materna sem aprender a escrever sem estudar uma gramática. Por quê? Porque é um todo em cima de um (inaudible).

G: Ah, ah.

S1A: Porque aqui é exatamente o contrário nós saímos daqui da sala, e o mundo não está em inglês para nós.

S3A: Eu acho que uma coisa que a Vánia cobra e que ela inclusive muito de nós, eu inclusive, não sei, é por exemplo, quer que se fale só em inglês dentro da sala de aula. E aí quando a gente está fazendo exercícios em grupo, aí a gente acaba falando em português, imagina entre a gente. É um erro nosso.

S2A: Para se comunicar mais facilmente, para não ter que pensar.

G: Sem esforço, né?

S2A: Essa inibição entre professores e alunos seria a mesma inibição do estranho que vai falar em inglês contigo lá fora. Aí a inibição que tu tem hoje de falar com o professor é a mesma que você sente lá fora, é é essa que a gente tem que quebrar.

G: Ah, ah.

S3A: Eu acho que tu tens menos com o professor esse semestre que nos tivemos o o outro semestre.

S2A: É pois. Pois nós ainda temos, porque a gente conhece nossos professores na posição inferior ao professor, pois né? Que é a mesma posição com relação ao estranho que fala inglês. Então quando tu tens esse medo. A gente até pode pensar num meio de sem medo de errar se fazer entender, porque se eu não tivesse o medo e conversasse com ela tentando só me fazer entender e entendê-la já é, o caminho tá liberado.

S1A: A gente se reprime muito em termos de língua estrangeira porque sabe que vai errar algumas coisas, que vai faltar o vocabulário. Aí fica aquele ... assim que falta palavra. Aí a professora ajuda, sopra aquela palavra pra gente, aí a gente fica meio perdido.

S3A: E tem professor que a gente consegue mais, por exemplo, aquela professora Marisa, que deu uma aula só pra gente assim.

S2A: Literatura.

S3A: Eu nunca tive aula de literatura em língua inglesa, assim tão clara, tão fluída. Eu até me senti melhor.

S1A: Todo mundo falou na aula naturalmente.

G: Vocês acham que todas as pessoas de sala entendem claramente como se fazem as tarefas. Sabe, às vezes, uma coisa eu tenho sentido é que quando chega o momento de trabalhar em pares, em grupos tem pessoas que não sabem o que fazer. Eu não sei se é falta de atenção dos alunos. Como é que é?

S3A: Às vezes ela fala uma vez só. Também mas nós temos maneiras diferentes de entender pois tem pessoas que já entraram no curso com curso completo de inglês.

G: Ah, ah,

S3A: Tem pessoas que começaram do pré, então tem umas que entendem a primeira frase que é pra ele falar, tem outros que iam precisar mais de exercícios para conseguir fazer isso. Eu acho quando uma coisa foi explicada né? e o professor pergunta "Is it clear for everybody? Are you sure?"

S1A : Alguns dizem sim.

Aluna: É muito comum se perguntar para o colega de sala, é bem comum.

S2A: Mas isso é um comportamento comum de aluno, basta ser aluno pra ser assim basta ser aluno isso já vem ...

G: Vocês acham que é da cultura escolar brasileira?

S3A: Acho que é.

S1A: Se um disse que não ah não entendesse ah e aquele que (inaudible). Agora nós que estamos na faculdade, na universidade não deveríamos fazer isso, não sabe, pergunta o porque. Não sabe porque precisa daquilo, ali todo mundo está num nível de maturidade que não precisa isso.

G: Ah, ah.

S3A: Eu pego um dicionário, eu pergunto vocabulário essas coisas. Eu pergunto o que eu não entendo.

G: Mas vocês são mais também são um pouco mais velhas.

S1A: (inaudible)

G: Tem uma grande parcela da turma que são quase adolescentes, não?

S1A: Tem a metade da minha idade.

S3A: Adolescentes não.

G: Mais é 21 anos, 20 anos.

S2A: Claro metade da idade da gente

S3A: 20 para cima.

S2A: Mas são bem jovens.

S1A: Eu tenho o dobro da idade daquela menina.

S3A: 17, 18 anos.

S1A: Se alguém pensa na idade de quarenta não pensa igual na idade de 17 e 18. Os meus interesses são outros, muitos dos nossos interesses com relação aos de 20, nossos interesses são outros, diferentes deles que tem 18 e 20.

G: É dá pra sentir também isso.
S2A: Eu, eu já vim fazer o curso sabendo o que eu queria.
S1A: É como eu, eu to querendo me aperfeiçoar quero me aprofundar.

Script of Group B:

This is the script of the first group, Group B. The students are called S1B (the high-level student), S2B (the fair -level student) and S3B (the low-level student). G is Gloria, I, the researcher.

G: Como é que vocês vêem as suas aulas?
S3B: Eu acho que a gente se perde um pouco.
G: Ah, está bem.
S3B: Também quando ela está corrigindo a pronúncia. Conversando também.
G: Ah...
S2B: Falando pra ela ou conversando com outras pessoas, sem que ela veja (inaudible). Você aprende mas só que falando pra ela. Ah, mas eu acho nas duas situações.
S2B: Na parte da pronúncia, a gente, acho que aprende fazendo exercícios que ela dá de repetição. Agora a gramática pra mim pelo menos, é com os exercícios depois é em casa refazendo.
G: Ah. Ah.
S1B: Bem que repetição, mesmo dos diálogos.
G: Tu grava por repetição?
S1B: Sim.
S2B: Eu também acho que a Vánia faz questão assim de repetir, ela repete, repete para quem tem dificuldade.
S1B: E eu naqueles exercícios. Conversando sobre alguma coisa que surge na hora um erro, e a gente nunca mais esquece uma correção.
G: Vocês acham positivo ?
S3B: Eu acho.
S2B: Eu acho que deveria ser mais, sabe? Porque eu estou numa prova e tem sempre essa coisa de falar em inglês. Aí chega uma hora que não precisa falar, daí eu já vou direto falar português e eu acho que deveria ser mais o contrário, deveria ser mais cobrado, na fala em português. Mas eu acho que é bom e é ruim. Na hora eu fico agoniada, quando que deveria ser obrigado, eu acho, só falar em inglês.
S1B: Por que eu gostei, assim da Vánia. Acho que pena, deveria ter tido no início, mais toda semana mais apresentações.
S2B: Eu gostei.
S3B: É bem difícil pra gente apresentar assim sabe! É bem difícil, é mais fácil ficar na cadeira. Assim, não há uma maneira de a gente quebrar aquela coisa que a gente, tem sei lá, não sabe uma palavra, mas não sabe buscar na hora, né?
S2B: Uma coisa que a gente podia fazer é o que a turma do italiano, por exemplo, faz, é teatro, ia ajudar bastante a gente. É diferente de seminário assim, né?
G: Já fiz teatro em inglês também. Eu acho também que eu aprendi um bocado, realmente. Tinha uma participação mínima, né? Mas era muito legal, a gente curtia muito.
S1B: Eu sinto assim que as pessoas geralmente são muito inibidas a falar, sabe? O pessoal até sabe falar, mas não consegue, tem um bloqueio e quer quebrar e não sabe como quebrar.
S3B: Eu falo tudo errado, esqueço dos esses, e assim falo o presente no futuro e assim troca tudo eu sou, eu sou horrível. Eu até escrevo num papel em cima, como que eu vou ler agora mesmo: she plays né she play, né? Eu sei que está errado, mas só que a gente não tem o hábito de falar, né?
G: Mas isso aí é uma outra coisa, há nesse caso aí é uma questão morfológica, né? Colocar um s como um sinal no caso da 3ª pessoa do singular, né? Mais isso aí já tem sido estudado, uma coisa mesmo que pra quem aprende inglês nas últimas fases é uma coisa muito complicada, porque ela não tem quase significado assim.
S1B: Sei (inaudible).
S3B: Como tu falasse se bem que as pessoas já comentam sobre isso. Eu noto isso que não só sou assim, que quando eu vejo alguém errar isso, eu erro também. Na escrita tu pensa, tu pode vir olhar, voltar, mas quando tu estais falando tu ... (inaudible): Eu acho que isso não deveria ser considerado erro grave ...
S2B: (inaudible).

G: Mas como vocês encaram a gramática? Vocês vêem como? Que é a verdade, o objetivo desse curso seria aprender a gramática, né? E como é que vocês vêem a gramática do curso? Como é que é a gramática ensinada ? Uns dizem que é legal. O que vocês acham da gramática?

S2B: Eu acho os livros, os exemplos, as historinhas um pouco infantis, assim de repente para uma faculdade. Mas eu acho fora esses exemplos e historinhas, eu acho bem interessante até.

G: Ah, ah.

S3B: (inaudible)eu acho que para aprender a gramática a gente deveria (inaudible) ser desde pequeno, né? Para a gente para guardar as coisas tipo de gramática demora muito pra aprender, e muito tempo. E daí pra tu fazer os exercícios tem mais trabalho.

S2B: Eu acho que deveria especificar o seguinte: fazer exercício oral do mesmo ... sobre o mesmo assunto de uma maneira diferente, para usar aquilo que seria próprio pra gente e daí depois ...

S1B: Se for conversação ou diálogo ...

G: Conversa bem guiada é o que tipo de diálogo que você quer falar, ou que tipo? Livre?

S1B: Livre.

S2B: Mas que a gente use aquilo que ...

G: Situações de tipo role playing, uma situação onde se tem que falar?

S1B: É isso que falta.

S2B: Até assunto sobre a vida da gente.

G: Sobre a vida de vocês?

S2B: Sobre a vida e não sobre o que tá no livro, sobre situações que não são nossas, são deles lá, né?

G: Ah, e as regras vocês acham que que que a Vánia explica as regras? Não explica? Como vocês vêem os trabalhos das regras gramaticais? O ensino do vocabulário tem sido de uma forma mais sensível? O que vocês acham importante? Vocês acham que ajuda ou não ajuda?

S2B: As explicações das regras ...

S3B: (inaudible)

G: Quando a Vánia explica uma regra, vocês conseguem gravar?

S2B: Se eu estudasse logo, eu anoto.

G: Tem que estudar em casa.

S2B: Eu anoto se não eu gravo alguma, mas eu não gravo tudo.

G: Por quê não?

S2B: Não sei as vezes é muita coisa pra gravar, uma parte eu esqueço e a outra parte eu tenho que estudar em casa, eu tenho que ler. Aí eu gravo se não.

S3B: Eu sinto a mesma coisa.

S1B: Se não olhar em casa, acaba esquecendo.

S2B: Geralmente eu gravo mais, eu escrevo pra ter se um dia eu precisar

G: Vocês acham que é importante escrever enquanto o professor estão assistindo aula? É uma forma de fixar, é? Por quê?

S2B: Pra mim é, é que é o meu método de estudo. Estudando assim é assim que se aprende as matérias, não só na língua estrangeira, é o meu método de aprender, eu anoto tudo. Se eu faço um resumo eu erro muito menos, se eu faço um resumo da matéria.

G: Qual é a relação de vocês com a pronúncia? Vocês acham que não atrapalha?

S1B: Não.

S2B: Eu até escrevo às vezes do jeito que a gente fala mas sem sinais de fonética, né? Como se fosse em português.

G: Vocês trabalham em grupo ou em pares. O que vocês acham da metodologia, é o certo? Concordam?

S2B: Eu acho que no trabalho em grupo a gente perde bastante, a gente em pares fica mais concentrado. Em grupos, a gente fica muito disperso.

S1B: Em grupo acaba duas pessoas falando e uma terceira não fala. Eu prefiro pares, um ajuda o outro, da uma seqüência.

S3B: Em grupo não! Só uma pessoa que sabe mais, mais esperta, ela se expõe mais então ela domina o pessoal. Todas aquelas fitinhas que são distribuídas, né? E tem gente que não dá tempo nem pra pensar, tem pessoas que nem chegam a pensar porque já tem um que arruma tudo ali.

S2B: E também eu acho que a tendência é se acomodar porque sabe que tem uma pessoa ali.

S3B: Em dupla tem que dividir a coisa. Cada um tem que fazer a sua parte, os dois tem facilidade de fazer juntos.

G: De repente não estão se entrosando ainda ...Vocês acham que essa metodologia, essa forma dela explicar, explicação primeiro, depois vem as dúvidas, vocês acham essa metodologia boa? Vocês acham metodologicamente certo?

S1B: Ah eu acho que sim, porque no começo da aula a gente tá meio disperso um pouco, né ? Com a conversa, aí a gente entra no assunto.

S2B: Se fosse direto se tu chegasse, sentasse e fosse direto pra matéria não seria bom.

G: E essa fala que se produz entre o professor e os alunos... Vocês acham importante ? Vocês acham que essa fala é uma fala que tá fazendo vocês crescerem, como alunos vocês acham importante?

S2B: Essa pergunta é difícil, pra quem já deu aula pra pessoa que já morou fora, já fez mestrado já cresce muito, né? Então se a gente consegue falar com uma pessoa assim isso é porque é porque a gente tá mais ou menos no caminho certo, né? Se a gente não consegue falar porque está insegura, (inaudible) a vida inteira, né?

G: É uma questão de segurança até.

S1B: No caso da Vánia ela tem uma pronúncia ótima, então eu acho ótimo ouvir ela falar porque é porque temos que se espelhar, né?

G: Modelo, o mesmo modelo.

S2B: Ela é ótima.

G: É mais, se vocês fossem fazer uma análise desde que começou a disciplina até agora vocês acham vocês tem melhorado? Vocês vêem um avanço em vocês mesmos?

S2B: Eu vejo bastante, eu tinha vontade de fazer (inaudible) no semestre que vem. Eu não abria o livro, eu não lia praticamente nada. Agora já abro o livro eu já leio bastante coisa, né? Eu fiquei contente, e quando escrevo também, né? É bem diferente traz vocabulário,

G: Agora, então para mudar um pouco, vocês acham a aula é tão importante quanto aprender... Um pouco todos vocês falaram agora, é muito importante estudar em casa também?

S2B: É.

S1B: Eu aprendo mais em casa.

S3B: Eu aprendo mais direcionado.

S2B: Uma coisa que eu achei bem boa aqui, eu fiz nivelamento, então alguns semestres eu não fiz, né? Mas ter aula de inglês todo dia ajuda muito.

S1B: É eu também acho.

G: Tu entro agora?

S2B: Eu fiz um semestre passado e agora . Estar em contato com a língua todo dia é bem melhor.

G: Continuidade porque aí é trazer aquela coisa mais viva, a universidade vai dar aquela outra parte, né? Então é um caminho assim que é o que eu acho (inaudible) pra quem quiser, né? Ainda dá tempo é como você diz (inaudible) fala isso em português, como se fala?

S2B: Tem que ser como um apóstolo, você quer dizer?

G: É muito importante, pois é. Isso, era isso se vocês quiserem falar mais uma coisa?

S1B: Não sei se é importante, meu pai é inglês.

G: A é!!

S1B: Aí quando nós ficamos juntos, eu não falo inglês. E agora, sabe? Depois de adulta é que comecei a me tocar porque que eu não falava né é que ele me corrigia tanto. (inaudible) é inglês britânico e na escola a gente aprende inglês americano. Então toda vez que eu ia falar alguma coisa, eu falava com sotaque americano, e ele me corrigia. Mas não de me corrigir grave, né? Mas ele finge que não entende o que o que você falou? Aí você fica, fala de novo, aí chegou uma hora que eu parei de falar com ele porque de cada três palavras duas ele dava corrigida, né? Daí eu parei de falar com ele. E agora a Vánia mostra bem o inglês inglês, inglês americano agora eu vou mais preparada para falar com ele.

G: E ele mora aqui?

S1B: Ele mora aqui mais de quarenta anos e ele fala português com bastante sotaque, né? Isso também me prejudica em português, porque eu falo algumas coisas em português como ele fala, coisas bem sutis, eu fico na dúvida será que é assim ou que é assado?

G: Que engraçado, e a tua mãe é brasileira?

S1A: É brasileira.

G: E ela não falava inglês?

S1A: Não.

Interview with Vánia on Episode 6

V: What comes to my mind? Well I had a point in mind, I wanted to teach them a grammar point and ... So this why there was it ... there wasn't interaction really. The students only did what I asked them to. There was no (inaudible) participation because what I had in mind was a presentation of a teaching point. I think this is it

G: Here was the most important thing for the students ... what was the importance?

V: Right, what was the objective, right? I'm coming by (inaudible) the objective was to teach if clauses and specially the conditional one, the second one, the last one in the dialogue. The most important thing for the students was not only to the use ... not only to see the use of the if clause in the past ... not likely one, the likely one, but contrasting with the likely one in the present and future right? Because they had seen this if clause before, in interaction in the third semester I think. Even in the third semester ... in the fourth semester really was a revision, something to enlarge their knowledge to make them remember the use ... how to use the past and the conditional. More than this, to see the difference between the two ones, the two clauses right? Now?

G: Wait a minute. Maybe what we can do now is watch again while you read. Let me stop this.

V: OK! The level of participation is a central point, there isn't very much participation. But now watching again, and following the scripts here, I can see that there is participation. Although I ... it was a presentation, the purpose was not so much participation, the focus was on me. There is participation yes, because the students were following it and (inaudible) when Gisele read it wrong and ... interesting "I guess I'd have" the students, several of them said "I'd leave". She said it because of my handwriting, she couldn't read my handwriting. And whenever I ask the question there was always an answer. And I see that I did that ... to repeat the questions. That makes me happy (laughing). I didn't need to repeat the questions to get an answer, right? Next, I didn't nominate the students. Well, this is a technique of mine, I don't know if I am (inaudible) right? OK, when I'm presenting I don't nominate the students, I want them free to try out, guess things ... kind of work mentally, and say whatever comes to their minds. Because I think if I nominate, then they may get tense or, you know? I don't know if this technique is great, but is something that I like to present this way. When I'm presenting I never nominate students.

G: Hum. OK. Watch in the extract moment my point. Do you think they are adequate samples for a teaching point?

V: I think so. By the way, this dialogue is not in the book. I think I took from ... it is from Brown's book because I was looking for a nice dialogue to present this point. Because the one in the book was terrible and, you know, I didn't want to use that one. So I found this one, and I think it is good because it shows the change from one kind of if clause to another very very nicely. And I tried to show this to the students to see. She asks in the present, and the answer she has given is in the past, just to show very naturally the change from one to the other.

G: Hum, OK. Now, in turn thirteen yes, look, on the first (inaudible) she says OK. So which one ... not likely and then I think ... it's a male's voice so that I put Ric right? It is something that it is obvious. You said it is very obvious, it is not likely. Would you like to see this part?

V: Let me think here, I asked which one is not likely to happen, right?

G: Because the students finished reading right?

V: I, I meant it is very obvious ... it is likely. I was wrong here, it is very obvious ... it is likely, right.

G: But I think you were referring to the sentence... the one there (inaudible).

V: Oh! I mean, right, it is obvious that, that the last one is not likely, OK? Right.

G: So what's what is important is somebody saying that it is obvious, do you think that was important?

V: My question was useless (laughing), a dump question right? I just wanted confirmation.

G: Hum, OK, a kind of rhetorical, I think.

V: Yeah.

G: Hum, OK, in the last one of "the family would not ask her". I think this is interesting. What were you were doing there when you were saying this because, the text was a written text, right?

V: Well, first of all, I tried to personalise the dialogue right. I had Rodrigo and Gisele talking, so I wanted the group to think as if they were real people there, discussing something.

G: OK.

V: Although it was not a real situation right? Real.

R: But you pretended that it was your student, you named her.

V: Hum as if she were ... we were having the situation.

G: Hum, OK, this is one thing, right. Then, let's go to twenty-five right. This is all connected, yes, can you say something about this?

V: It is basically grammar, you know. I'm talking about the tenses: clause order, basically this, OK?

G: Hum, OK. Then, in turn twenty-five, you then make reference that this is being something reviewed. Because I think you said "two weeks ago". Now, the real point are likely events, so look at the last exchange. You said (inaudible) read, then immediately one student says "simple past" and ...

V: Hum, because two weeks before, we had looked at the if clauses in the present and future. Now my point was the past.

G: OK.

V: Then I wanted them to see, that even if you ask a question in the present or in the future the if clause can be answered in the past and conditional. Because of the situation of something (inaudible) likely to happen or unlikely to happened, and they got it pretty easily. Maybe for the good students this is, as he said, it was obvious was ... He points that they had already learnt last semester ... But I am sure the quiet ones, we are talking about the ones that don't participate, probably it was not clear for them. Because I understand that quiet students, OK? they ... they can be shy, reserved. But many times quietness means that you are not right, sure, you are being not sure in what you gonna say. Then you just shut up, and I from what I remember from that groups several students said in class no (inaudible) in group. When they were in class probably they didn't notice.

G: Hum, so in a way, you mean that you and the good students were putting up a kind of a show!

V: Oh yes.

G: To the others.

V: Do you remember that presentation, you talked about frames is a kind...

R: Yeah!

V: In a way it is a different level, I think of you think of frames, it is a kind of frame too, we put up a kind of show for the ones that didn't know. It is a revision, an enlargement and a show. I think it serves for that.

G: OK, so 42.

V: 43, I think.

G: Yes, 43 (inaudible) so, what were you doing there?

V: Reinforcing what I was teaching, just that I wanted to make sure that this change from one kind of if clause to the other was very common ... natural.

G: OK, fine. So let's go to the other (inaudible). It's not any more, any way, how would you evaluate the activity? Look at the adjectives and write what comes to your mind. Write or tell me! Here we have some adjectives real, fictional, mechanical, passive, safe? From these ones, which ones do you think is (inaudible)?

V: It is not real, but in as sense this is a situation many students in that group could be going through living with their parents. Getting bored, or your parents asking you to leave because of problems, right? So in a way, it could be not real but something that is connected to the student's lives. It is fictional because ... if you think it very (inaudible). It is fictional because they are reading a dialogue. Going back to what I said, it is fictional in a way a kind of (inaudible) because you may living this kind of situation, so this why you can't call it mechanical. No, I don't consider it mechanical because there is no repetition. Well, in the dialogue it is not mechanical... The activity ... for the good students, those ones that already master this teaching point, could be mechanical.... could be. But for the average students and the weak students no ... They (inaudible) that something that they had to pay attention and concentrate and think hard. Passive ... no, it was not passive because they all were involved, they were all thinking. I cannot say they were thinking hard, but they were thinking, right? I couldn't see the students' faces but from the voices, I could see they were involved, they were not passive ... Safe, again it is the same thing, it is safe for the good students, but not for all the group,

since it was a review ... For the good students it was safe, not for the others... Tentative ... I can't say because really the weak students didn't participate, I can't say it is tentative for them.

G: OK, OK.

V: All the answers the students gave, from a quick look here, they were correct. They seem to be correct, but what I see is that only the good students participate.

G: Yeah!

V: Ricardo is an average student right? Sandra ... so I can't say...

G: Rodrigo?

V: Rodrigo is a good student, for him it wouldn't be tentative. For the others, I can't say.

G: OK. So the last ... What do you think this activity allows the students to learn, consciously or unconsciously?

V: What I think it is ... I am not sure the right ... the likely thing ... Because the mechanical part just was the present and the future, the present if conditional, I think, it was not a big problem for them. This "likely" because it is a word that we don't use very much in class in texts, in a dialogue, at least in the book that we were using. So maybe this likely and not likely unlikely, and how to express things that are likely or unlikely to happen.

G: Hum, so the function you mean.

V: Yes, the function.

G: More than the form.

V: Yes, more than the form. Yes, much more.

G: Fine, good. OK.

V: I only remember one maybe the (inaudible) what is very strong to me, because we had a terrible problem at the end because I thought...

G: The one with if and unless?

V: Yeah, I don't remember the point, if ... unless. Yes, that was much more tentative, oh sure. If you think of awareness, grammar awareness, it was much more (inaudible) we could see the students were really trying and someone at the end got the point and I didn't notice. I was so worried because they were so tentative, they were so many (inaudible). I didn't notice that one of them finally got to the point and you noticed that after.

G: What she (inaudible) several times.

V: Right. Comparing that one was more tentative, OK, I think, the students participated more, it made them think much more. But the other one...

G: The first about the infinitive, the use of the infinitive purpose?

V: Yeah, I remember that one, why do we go to post office? Hum, I think they had more fun in that one (laughing)

G: Probably.

V: We had because, you know, it was freer conversation, the topics were more interesting, maybe more concerned ... And I think... But then it was too easy, not a different point, I think, there was only one mistake.

G: Yes.

V: This one, this lesson. There wasn't any mistake. The first one there was one mistake, and I think it was Isabel, I don't know. I had to correct her so I pointed out to the whole group. And ... but I think there was a missing point. The most difficult point it was the second one, we had problems with unless and if because I think there were new students. They had never seen that teaching point, so maybe ... So in this way there were more doubts, more participation, it was more real.

G: Real in what sense?

V: They were thinking hard, really trying to get the correct answer to solve the problems. Because I put a problem for them they were concerned with.

G: Hum, OK, I think that's enough, good. Thank you, very much.

Interview with Vánia on Episode 9

V: Well, the first thing that comes to my mind is a positive feeling, in the sense that I notice the students thinking hard. They were really involved in their reasoning, trying to figure out a way to solve that problem I

propose to them. And, from what I saw, the first two sentences when I ask them to ... to do something ... It was not easy was pretty easy for them. After some thinking, they came to a conclusion they were pretty sure of it, they were happy with it. And, but in the second one, they thought much more. Hum, they were not happy with it, that really what made me feel good about it, this part of the lesson is that they didn't get tired. All the time they were concentrated, they were thinking hard, they were trying to find the solution. From what I could see, every one in the group was really involved, hum, reasoning. Hum, concerning the grammar point ... this is I consider hum a hum positive point, in the sense that the way I see grammar, there is a time ... There are ... the students should think reasoning about, especially as they are going to be teachers. That is not that just the teacher comes and says ... OK, this is the way you make it. This is the way things are, you have to follow the rules. If you give the chance for students to think, to reason the rules, what's to infer, how things are, how the structures are put together, how they make sense. I I I really like that point. What else?

G: Do you think this part can be divided into some parts? The whole ... Can can you find two, three or four parts?

V: Maybe yes, maybe I wouldn't see more than two parts, maybe two parts because... hum.... I don't know. We're so used to ... used to the kind of methodology, that you present, then you practice, then you evaluate. If you think of this, like this, I think it could be divided in two parts. For instance, since the first one was different from the second one, may be they could have had some practice to make that clear, right? Hum, I should maybe have presented it more sentences. In that way they could change, but I think that would also could be automatic, but in a way could also help hum the students to fix. Because, although most of them think they are sure about it, I am sure that some of them are not, you know, the weak ones. If you think about the weak ones, maybe you should have paused there. And before presenting sentences three and four hum have given them, I should have given ... then ... them more sentences, maybe or more situations that they could work with ... Then go to sentences three and four and show that that there was no way. No I really made a problem for them, and hum that the two sentences were different from the first two, the second pair of sentences was different from the first pair. That was what I had in mind. I ... really what I wanted them to think to reasoning to think hum the difference and the grammar behind it. This is the way I see it, I don't know. Right II-B, I am telling you ... I kind of doubt if I am not being too optimistic concerning a level of participation but I like what I see, OK.

G: This is good. I mean you have to be honest, you have to be honest, that's what you feel.

V: Maybe I am too proud, I don't know. Well, OK, as I see it the students were participating ... a high level of participation. Nobody was having (inaudible) conversations. They were really trying to think. I think the participation here was more concerning thought, because it was something to be reasoned out. And because I see the level of (inaudible) is good. And, even when they were asked to give an answer, to hum speak out what they were thinking ... They did hum ... one or two students had to speak louder than the others because there were more people wanting to say something. And when they said they ... they ... they were correct. What they were thinking, what they said was all right.

G: What was the objective?

V: Hum going back to the first question, they were even enjoying, in the sense that some of them laughed when one of them said something, I don't remember, concerning the grammar point that we were discussing. And I think this is something that reflects good participation. Because although they were thinking hard, there was a point they could laugh about, and that that was not the grammar point, that was the meaning implied, that made them relax and laugh. Now the objective, I think I have already said, was to make them think and infer the difference. In a way that it was not a rule, but infer the difference between two words right? Again in number three, I didn't I didn't nominate the students, because I see this part (inaudible. Now and I wanted it to be more ... I wanted it to be free concerning participation, since it is a new point. Hum the students know that I am not going to to nominate them. They get more relaxed but here she is going to call me and I didn't understand it and the atmosphere gets more gets tense. And it may interfere in their reasoning, their participation. I don't remember, oh yeah. I remember how we continued this. They had an exercise in their textbook ... this why I was not concerned, then I didn't nominate them at this moment. Because in my planning this was a warning up. I knew that after that warming up hum, there all of them would be working with this point in the exercise. Although, many of them didn't speak out, all of them were thinking what was ... they were reasoning (inaudible). They understood what was expected from them. Yes, I am sure they did, probably as I already said, some of them hum. The weaker students didn't get the point. Maybe it was the first time they were introduced to this point, but they were trying hard and they knew what was expected from them. Again I I tell you, I maybe, I am being over optimist, I am over-estimating myself. I, may be, but as I like it I like that this part of the lesson, the way it worked out, hum, in my point of view, they understood what

I expected. I was clear when I asked that I wanted them to to find out the difference, think about it and try to infer why I did this thing, right? I wasn't disappointed when they did not provide "if not" in English, I was not ... because my my point was that (inaudible). And they did that in Portuguese, when they said "a menos que, a não ser que". So I provided the English, the English word for it, the English version for it. They were not being able to do so ... Maybe I didn't give them time, because they said in Portuguese. And I didn't give them time to say OK, in English how would you say this? I just gave them them the English words. When I said "if not if you don't", right, they had already said and inferred. They said, you don't you have to use the negative, it was just ... the matter of the code they used, Portuguese and I provided the English. This is a point that ... I and sometimes I don't like the way my methodology, I go ahead and I provide things, that I am sure, if that I had given them time, they would have provided in English.

G: Fine good. What about the second part?

V: Concerning the level of participation, I said the same in the first part, the objective, again was the same to find the difference and to see if they could change. Although, I see, now, there was confusion but I think it is part of the reasoning, because I didn't want ... I really wanted to couch them and got to the point because the way I put the sentences on the board, I expected them to think that sentence three and four would work exactly, as sentence one and two. And they did, they thought that since sentence one and two (inaudible) to change, sentence three and four is going to be the same ... to show them that in some situations it is impossible, right? And I like the way I presented them, now and looking and back and reflecting on it, the conclusion was not correct. Because I shouldn't have pointed to to them ... OK? Really had in mind to make them think hard and because oh, they were disappointed, because they couldn't change ... Just to show them that in some cases that is not possible, right? To contrast. That in in some pairs, all right? You can do some changes to to change the meaning, and in others you can't because the way the sentence is structured. So this, I'm sure I failed there, in the way I closed this part of the class.

G: Do you think the students understood what you expected from them?

V: Yes they understood, they were trying hard to change, to do something to change the meaning, that was what I had in mind. But again, if I had worked more in the conclusion in the closing, it would be more clear, it would be clearer, and may be comprehension and (inaudible) would be better ... would have been better. I don't know. I think so.

G: Maybe we can look at the the script. What number is it?

V: Forty-one.

G: Because the first one begins, when you rephrase the question on turn thirty-three "when do I need to change to make them different?" So the students make all the (inaudible). One of them then said, "if I study if I study". Then you raised the part of the sentence, and asked, "that was what you suggest?". Yes. Then you read "if I study I won't fail the exam" so they can see so that it is wrong. And then you said "if I study I fail the exam this not what you want. So you should say sorry teacher" That was the first attempt but there is another one, right? In which what what was the name of that girl Janete? No, no it was not Janete. It is the red haired girl, Juliana, has long hair.

V: Hum the one sitting behind.

G: Yes.

V: Fabiane.

G: Right, right, Fabiane. She is student A, right? OK so here it says she's the one she wants to say something and the another one, the other three students (inaudible). So the point is that ... are you going to see it again, right? And you are going to see that Fabiane wants to say something, but she never gets there because other students get into the way.

V: OK.

G: Right, OK. You say "think hard" then she starts laughing. Then she starts again hum "if I study". Then another one interferes and you say "three what would I do with number three". And then suddenly she says "but if I study I won't fail the exam" and this is the point right? So if you say " if I study, I won't fail the exam really this is the opposite of one of them, because they mean the same, right?

V: Hum.

G: And this is the opposite of if I study ... so she really made a point. Although it is this not what you meant.

V: Hum.

G: Because it was it was another way...

V: And I didn't see this...

G: And she is trying all the time, right?

V: Hum.

G: OK, maybe we should stop here.

V: Yeah, the students nearly got to the point. Student A when she points the sentence ... but I was concerned with the first clause, and I didn't want them to change the second. And, now hum re-evaluating the situation, seeing it from a different angle, I think I was wrong. I, I should have considered her suggestion right? Because I was so concerned with this first part... Because in the first two questions it worked so well, right? And that in the second one, I, I really didn't want them to find a solution. I just wanted them to think a lot, and this is what I wanted. Because I didn't want them to change the second clause.

G: The second?

V: Right, it was in fact the main clause there, I wanted them to work only with the adverbial clause.

G: May be you should have told them, I mean...

V: Yeah and I didn't.

G: Yes, yes, but the point is that the girl didn't know about that so...

V: Yes, she she poor girl ... She must have got frustrated because she got the point, and nobody agreed with her. Anyway, and there we can see that there was a very good level of participation because she couldn't put across her message with so many interfering there.

G: Exactly.

V: Even the teacher interfered.

G: Ok, fine.

Interview with Vánia on Episode 15

V: First of all, I think that there was a good atmosphere, lots of students' participation. Hum... we seemed to be enjoying it, I'm including myself in it. And, hum, I was happy to see that they were using the causative. I don't remember if the causative ... was just before.

G: Yes, it was.

V: So it made me happy, because many times we know that we teach things but we don't know if the students hum learned it. And from what I saw they, at least, some of them learned it. I was not asking for it, but they were using. You know, the causative, what I think it's uptake... It made me ... it made me happy. Second, they were using the infinitive of purpose, you know, in all their conversations. And I think that this was good because this was my purpose, it was I had in mind grammatically. So, I was happy with it.

G: What was the objective of this part?

V: OK. In this first part, my purpose was to have them talking, participating, and, also using the infinitive of purpose.

G: Was it important for you that students connect the labelling "infinitive of purpose" and the structures being practised? Do you think that they were able to make this connection?

V: The label, OK? I also wanted that, but it was not the main purpose, right? Because that was the introduction, I don't know if they were able to make this connection. But I think, I think so, I don't know. I didn't explain the infinitive of purpose, and I was not ... I had not planned to explain. I just mentioned it and I wanted them to practice. And I also don't remember if later on I explained, I don't remember. But at the beginning, you know, in this part of the lesson, it was not my purpose that thing ... they had this already ...hum... introspective. You know, I think that this is not a difficult ... And it is not something totally new for them, right? So I think they could have made the connection.

G: Why did not you nominate the students?

V: Well, I didn't nominate the students because I wanted free participation. Maybe it's a kind of personality ... I prefer people to talk, when they feel like it. Hum, I see there's a problem with this, you know, the quiet students. The shy ones, they don't participate at this moment, but hum ... Well, I think, I would make them uneasy, if I keep calling them at this moment. I prefer to nominate them, when we are correcting something. Because then that they have done it, the exercise, and they won't feel ... they will feel more at ease to to participate. Hum, well I only nominate them when they say something... hum, very low and the class the group can't hear, so I say speak up (inaudible) right?

G: Why did you recast the sentence after the repetition Turn 7?

V: My purpose in recasting the sentence was to show the students that you you use (inaudible) mail letters is more common than send letters. So, I know if you say to to an English a native speaking, a native speaker send letters, he will understand. That that's fine, but mail is more used. Just, you know, I didn't point this to the students but just by mentioning "mail" I'm sure they will get this term in their minds, right? And they

probably have heard "mail". For us, we use the word "send" in Portuguese. So that's why. And I have a doubt here, something that's bothering after watching the scene that hum I I repeated.

G: So it's not clear for you, for you

V: No, it's not why I repeated. Maybe, it's not clear for me, maybe it's cause hum ... the silence time in class maybe a problem a problem for me. I want people to be talking hum. I don't know if it's to make them hum think, again or just because silence will kind of ... bothers me, you know. I don't know what to do.

G: OK, yes, so let's watch it and we're going to to ... Why did you repeat the question?

V: Here I was correcting the student, because he used the "in form", and it was wrong. So he was correcting ... I was correcting but I just didn't want to point that that was wrong. So I I said ... hum... the correct form, without pointing to the student that he or she was wrong. And they got the point, I think that was the only mistake, all the others used the infinitive.

G: What is the meaning of "yes"? in turn 20?

V: When the person said walking, the first time and I said yes ... hum.... It was just to kind of stimulate the person ... hum... not just to say "wrong". I said right, I said "yes" in the sense that yes, good ... You said something that has meaning, right? You're conveying meaning in in the context, right? The lexicon is right. What's not right is the grammatical form. So I said OK, the hum, you're conveying meaning. If if you say this to a native speaker, you'll be understood, but just the form is not correct. So this is right, then I correct "ing", and say the correct form.

G: Don't you think that you're own repetition has to do with the correction itself? Because you want students to have this form again "why do we go to the beach"? "To walk.

V: Yes, maybe.

G: Because, you want to put these two structures together, right? And this repetition, in a way, will lead to students to make this connection.

V: Yes, both. Yes, you're right, but I also, I also want the same student, I don't remember if it's the same student ... probably the same student repeated the wrong form, when she said "walking" and I I asked the question again "why do we go to the beach". I used the infinitive, so I probably wanted to heard hear the correct form, and this could help her to to produce the correct form, but she didn't. She repeated the wrong form.

G: Right.

V: Then I corrected her, right? But my point was to stimulate her to to say the correct form. Not only stimulating her in her reasoning and to to convey meaning, but also to correct.

G: Why do you give the voice to the student in turn 31?

V: Well, in my point of view, I said speak up because they have spoken very low and the rest of the group hum probably could not have heard them. So this is why I asked them to speak up. I I saw that in the first case, the the student... she made a mistake, she said "sleep on sand", and, but I in my point of view, I didn't I didn't ask I didn't tell her to speak up because of this mistake. Because I thought that she should repeat so that the group could hear her.

G: OK.

V: What's your...?

G: I think it's interesting that these are the two (inaudible) instances, and the point is that they give answers which are a bit different from the normal answers, right? And...

V: Hum, yeah probably.

G: And it's something more unexpected than, let's say, mailing letters (inaudible).

V: Yeah.

R: And it's interesting because then you open this to the group.

V: Yeah.

G: And then when you say, "do you sleep on the sand"? So you hum the moment you used that the the the ... let's say the normal exercise, right? You open a window, and you say OK, what about you? Tell me about you tell me about your real life. And the same thing happens with with with Ricardo. Because you laughed at him and immediately because ... I don't know. You give the voice to them, because in the other case, you did not ask the other students ... send ... send letters repeat send letters ... These are the only two instances in which you...

V: You may be right, because now I remember that Ana, you know the brunette girl, there on the left, many times she she she talks in a low voice and I didn't ask her to speak up. So yeah, you're probably right, they point to unusual moments.

G: Watch the segment again and the activity that follows. What is the relationship between the two of them?

V: In the activity that followed it, the purpose the concerning form was the same to continue using the infinitive of purpose, but I wanted then individual participation, I wanted all the students to participate. As you said, I didn't nominate the students in the first part. You know, it was a kind of situating the form form just to warming-up ... kind of warming up the students. Now everybody had to say something, because they were in pairs, so even though I didn't call, in the first part, now everybody has to participate, and this was the purpose. The the structure had been practised at least by some of the students. The others had listened to it. I think they had thought about it too, because they had followed the discussion, the ones that didn't participate. Now, they there was a (inaudible) to participate, and not only the form, but since the the places were others, they would be also, besides working with the form, they would be working with lexicon, word collocations.

APPENDIX VI
Tables of Classroom Episode Analysis

Table 1. 16/10 /95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function / type of focus (b)	Type of textual mediation
Causative	X	1.teacher-group	Explicit	providing feedback from homework	I - the exercises done by the learners and evaluated by the teacher
Causative		2.teacher-group	Metacommunicative	explaining the following task	
Causative	X	3. Group work	Implicit Fictional	reviewing the causative by writing down personal causative actions (L/G/F)	III- II - the sentences written by the learners
Causative	X	4.teacher-group	Implicit	reporting the sentences constructed by the groups (L/G/F)	III- II - the sentences written by the learners
Vocabulary development	X	5.teacher-group	Implicit	completing sentences by choosing the most appropriate lexical choice (L/G/F)	II - sentences from book, ex.C2, p.51
Intelligence-related words	X	6.teacher-group	Fictional	eliciting words related to intelligence (L)	III - teacher's questions
Frequency adverbs	X	7.teacher-group	Explicit Implicit Fictional	eliciting frequency adverbs (L)	III - teacher's questions
Frequency adverbs	X	8.teacher-group	Metacommunicative	explaining the following task	
Frequency adverbs	X	9.group-work	Fictional Implicit Explicit	re-creating sentences by putting appropriate frequency adverbs inside them within a passage (L/G/F)	II - sentences within a text
Frequency adverbs	X	10.teacher-group	Implicit	reporting and checking the reconstructed sentences from previous task (L/G/F)	II - sentences re-constructed by learners
Frequency adverbs		11.teacher-group	Metacommunicative	explaining the following task	
Frequency adverbs	X	12.teacher-group	Implicit	classifying adverbs according to degree of frequency (L)	I - table and sentences from book Ex. D1, p. 57
Frequency adverbs	X	13.teacher-group	Fictional Implicit Explicit	explaining the relation between word-order, frequency adverbs and different types of verb (L/G/F)	I - II - III examples from previous exercises and teacher-learner constructed examples

Table 2. 18/10/95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/ type of focus (b)	Type of textual mediation

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function /type of focus (b)	Type of textual mediation
Adverbs of frequency	X	1. Teacher-group	Explicit	reviewing the relationship between word-order, frequency adverbs and types of verbs (L/G)	I - teacher's example on board
Adverbs of frequency		2.Teacher-group	Metacommunicative	explanation of following task	
Adverbs of frequency	X	3.pair work	Implicit Fictional	exchanging personal information about what learners frequently do (L/G/F)	II -III - teacher's clues of types of questions
Adverbs of frequency		4. teacher-group	Metacommunicative	explanation of following task	
Adverbs of frequency	X	5.teacher-group	Implicit Fictional	reporting on a classmate's habits (L/G/F)	III - dialogues constructed by learners in previous task
Definite article	X	6. teacher-group	Explicit Implicit	explaining the specifying function of the definite article (G/F)	I - teacher's examples
Definite article		7. teacher-group	Metacommunicative	explaining the following task	
Definite article	X	8. pair-work	Fictional	describing a card for another classmate to guess what place it is (L/G/F)	III - the post-cards and teacher's instructions
Definite article	X	9. teacher-group	Metacommunicative	describing the necessary information to carry out the previous task	
Definite article	X	10. teacher-group	Explicit Implicit Fictional	explaining the specifying function of 'the' (L/G/F)	I -II -III - teacher's examples and teacher-learners' constructed examples
Definite article	X	11. teacher-group	Implicit	matching parts of sentences to form a complete sentence by applying the specifying function of the indefinite article (L/G/F)	II - sentences from book, ex.C2 p. 56
Pronunciation practice: / / vs. / / and / / vs. / /	X	12. teacher-group	Explicit Implicit	- recognizing two sounds - explanation of articulation points - song	

Table 3. 08/11/95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function /type of focus (b)	Type of textual mediation
Evaluation		1.Teacher-group	Metacommunicative	explaining how to evaluate learner's presentation	
Evaluation		2.Individual	Metacommunicative	presenting a text orally to be evaluated	III- extra-class texts chosen or created by learners
to be able to/could	X	3.teacher-group	Explicit Fictional	explaining the difference between 'to be able to' = ability vs. 'could' = ability and permission (L/G/F)	I-II -III - examples invented by teacher and answers given by learners
to be able to/could	X	4. teacher-group	Metacommunicative	explaining the procedure of the following task	
to be able to/could	X	5.group work	Implicit Fictional	discussing things young children are able to do (L/G/F)	III- phrases written on board by teacher
to be able to/could	X	6.pair-work	Implicit Fictional	telling things learners were able to do when they were children (L/G/F)	III - phrases and examples used in the previous activity
to be able to/could		7.teacher-group	Metacommunicative	reflecting on last activity explaining the next activity:	
to be able to/could	X	8.pair-work	Implicit Fictional	telling things learners won't be able to do when they're old (L/G/F)	III - II - examples given by teacher and expressions already used in the previous activity
to be able to/could	X	9. Teacher-group	Metacommunicative	commenting on the previous task	

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/type of focus (b)	Type of textual mediation
could as condition	X	10.teacher-group	Explicit Implicit	explaining the difference between 'could' as condition from other uses of 'could' (L/G/F)	I - II - two model sentences written on the board
'*could* as condition	X	11.teacher-group	Implicit	re-constructing sentences using 'can' or 'could' in different tenses and moods (G/T)	II - sentences and table from the book, ex. A1, p.76.
could as condition	X	12..teacher-group	Implicit	re-constructing sentences using 'could' as past possibility or as condition grammatical transformational	II - sentences from book, ex. A2, p.76
be able to	X	13. teacher-group	Implicit	filling in sentences using "be able to" in different tenses (G/T)	II - sentences from book, ex. A3, p.76

Table 4. 18/11/95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/type of focus (b)	Type of textual mediation
Simple future vs. continuous future		1.teacher-group	Fictional	discussing things that will be possible in the future	III - teacher's questions and comments
Simple future vs. continuous future		2. teacher-group	Metacommunicative	explaining procedures of following task	
Simple future vs. continuous future		3.group work	Fictional	discussing the probability of certain things to happen in the future(L/G/F)	III - teacher's issues and previous task
Simple future vs. continuous future		4.teacher-group	Fictional	reporting the results of previous task (L/G/F)	III- learners' opinions from previous task
Simple future vs. continuous future		5.teacher-group	Metacommunicative	explaining procedure of following task	
Simple future vs. continuous future	X	6. pair-work	Implicit Fictiona	telling what the leaner was doing yesterday at 9 (L/G/F)	II-III - teacher's question on a sign
Simple future vs. continuous future		7. teacher-group	Metacommunicative	explaining procedure of next task	
Simple future vs. continuous future	X	8. pair-work	Implicit Fictional	telling what the learner did yesterday at 9 (L/G/F)	II - III - teacher's question on a flash-card
Simple future vs. continuous future	X	9. teacher-group	Explicit Implicit	explaining the difference between the simple future and the continuous future (L/G/F)	I - II questions written on flash-card
Simple future vs. continuous future	X	10. teacher-group	Metacommunicative	explaining procedure of following two tasks	
Simple future vs. continuous future	X	11. individual work	Implicit	putting infinitive verbs into the future continuous inside a conversation (L/G/T)	II dialogue from book, ex. C2, p. 79
Simple future vs. continuous future	X	12. individual work	Implicit	Choosing an appropriate response either using the simple or future continuous (L/G/F)	II sentences from book, ex.C3p.79
Simple future vs. continuous	X	13. teacher-group	Implicit	checking exercise C2, p.79 (L/G/F)	II - learners' reconstructions of

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/Type of focus (b)	Type of textual mediation
future					sentences in ex. C2, p.79
Simple future vs. continuous future	X	14. teacher-group	Implicit	checking exercise C3, p.79 (L/G/F)	II - learners' reconstructions of sentences in ex. C3, p.79
Simple future vs. continuous future		15. teacher-group	Metacommunicative	explanation of following task	
Simple future vs. continuous future	X	16. group-work	Implicit Fictional	talking about things learners habitually do and when they will be doing them tomorrow (L/G/F)	II - III - instructions from teacher based on book, ex,. C4.p.79
Simple future vs. continuous future		17. teacher-group	Fictional	teacher commenting on the learner's habitual actions	III - learners' conversations
improbable hypothetical sentences	X	18. teacher-group	Explicit Implicit Fictional	explanation of the formal aspects of improbable hypothetical sentences (L/G/F)	I-II - dialogue projected and read by two students I - II - teacher explanation and questions
simple future vs. *going to* future"	X	19. learner-teacher	Explicit	asking about the difference between simple future and 'going to' future (L/G/F)	III - learner's question
simple future vs. *going to* future	X	20. teacher-group	Implicit	distinguishing sentences with probable hypothetical meanings from sentences with improbable hypothetical meanings (L/G/F)	II - sentences from book, ex. A1, p.78
simple future vs. *going to* future	X	21. individual work	Implicit	multiple choice exercise to complete hypothetical sentences (L/G/F)	II - sentences form book, ex. A2, p.78
simple future vs. *going to* future	X	22. teacher-group	Implicit	checking A2 (L/G/F)	II - learners' reconstructions of sentences in ex..A2
simple future vs. *going to* future		23. teacher-group	Metacommunicative	checking how many incorrect answers students had	
Unless	X	24. learner-teacher	Explicit Implicit	getting to know why one choice was incorrect	one sentence from ex.A2

Table 5. 27/11/95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/Type of focus (b)	Type of textual mediation	Discou
Hypothetical sentences	X	1. teacher-group	Metacommunicative	explaining the procedure of following task (game)		
Hypothetical sentences	X	2.group work	Implicit	matching parts of sentences to form hypothetical sentences (L/G/F)	II - pieces of paper with the parts of the sentences	student concer (manua senten
Hypothetical sentences	X	3. teacher-group	Implicit	checking the answers and deciding which group is the winner (L/G)	II – learners' reconstruction of sentences	teacher
Hypothetical sentences		4.teacher-group	Metacommunicative	explaining the procedure of following task		
Hypothetical sentences	X	5.group- work	Explicit	deciding how many hypotheses were improbable and how many probable (L/G/F)	II - pieces of paper with the parts of the sentences	student concer (manua

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/Type of focus (b)	Type of textual mediation	Disco
Hypothetical sentences	X	6.teacher-group	Explicit	Checking the answers and deciding which group is the winner (L/G/F)	II – learners' reconstruction of sentences	senten teacher
If vs. *unless*	X	7.teacher-group	Explicit Implicit	contrasting the difference between if and unless through (G-T)	II – learners' reconstruction of a sentence	two ser board
If vs. *unless*		8.teacher-group	Metacommunicative	instructing students about the following activity		
If vs. *unless*	X	9.teacher-group	Implicit	reconstructing sentences (G/T)	II-learner's reconstruction of sentences	- senten C3.P.7
might-could-should		10.teacher-group	Metacommunicative	organizing the task		
might-could-should	X	11.teacher-group	Implicit	learners matching sentences read aloud by three students with sentences with either might, could or ought to (L/G/F)	II - sentences written on board and sentences read by learners	- teach dialogu the sen learner
*might-could-*should	X	12. teacher-group	Explicit	explaining the slight differences among the modals (L/G/F)	I - previous task	teacher
might-could-should		13.teacher-group	Metacommunicative	explaining the procedure of following task		
might-could-should	X	14.group work	Implicit	filling in sentences within a conversation using the modals (L/G/F)	II -sentences within a conversation from book, ex. A2, p.83	peer-di
might-could-should	X	15. learner teacher	Explicit	asking if could is the past of can	I - learner question	
could is not the past of can	X	16.teacher-group	Explicit	explaining that could is not necessarily the past of can (L/G/F)	I - teacher explanation and examples	monolc
might-could-should	X	17. teacher-group	Implicit	checking the sentences from ex.A2, p.83 (L/G/F)	II - learners' reconstruction of sentences	teacher
past modals	X	18. teacher-group	Implicit	reviewing the functions of modals (L/G/F)	I - teachers' questions	teacher
past modals	X	19.teacher-group	Implicit Fictional	asking about past hypotheses (L/G/F)	I - II - III - teacher's questions and learners' answers	teacher
past modals	X	20.teacher-group	Explicit Implicit	explaining the formal characteristics of perfect modals (G)	I - previous examples	teacher
past modals		21. Teacher-group	Metacommunicative	explaining the procedure of the following task		
past modals	X	22. group-work	Implicit	reconstructing sentences using past modals (L/G/F)	II - sentences from book, ex. B2, p. 83	peer-di
past modals	X	23.teacher-group	Explicit Implicit	explaining the functional similarity of past modals vs. simple modals (L/G/F)	examples provided by teacher	teacher
past modals	X	24. teacher-group	Implicit	checking the sentences from ex. B2, , p..83 (L/G/F)	II- learners' reconstruction of sentences	teacher
NOT	X	25. teacher-group	Explicit	explaining the position of 'not' in past modal verbal phrases (L/G/F)	I - II -one wrong answer from previous exercise	teacher
past modals	X	26. teacher-group	Implicit	reconstructing sentences using past modals (L/G/T)	II - sentences form book, ex.B3, p.83	teacher
past modals		27. teacher-group	Metacommunicative	explaining the procedure of the following task (L/G/T)		
past modals	X	28. group-work	Implicit Fictional	completing some sentences with past hypotheses (L/G/F)	II - III- incomplete sentences provided by the teacher	peer-di
past modals	X	29. teacher-group	Implicit Fictional	checking the hypothesis created by the groups (L/G/F)	II - III - hypotheses created by the groups	teacher

Table 6. 29/11 /95

Teaching point	F (a)	Participation Pattern	Dimensions/type	Goal/function/Type of focus (b)	Type of textual mediation	Disco

Hypothetical past situations	X	1. teacher-group	Implicit Fictional	speaking about hypothetical situations in the past (L/G/F)	II -III- teachers' questions	teache
to infinitive as purpose	X	2. teacher-group	Implicit Fictional	speaking about the purpose of going to certain places (L/G/F)	II -III -teacher's questions	teache
to infinitive as purpose		3. teacher-group	Metacommunicative	explaining the procedure of following task		
'*to* infinitive as purpose	X	4. group-work	Implicit Fictional	learners discuss why going to certain places (L/G/F)	II- III - teacher's provided places	peer-c
to infinitive as purpose	X	5. teacher-group	Implicit Fictional	reporting on the groups' outcomes (L/G/F)	II - III - learners' suggestions from previous task	teache
to infinitive as purpose	X	6. teacher-group	Explicit	describing the formal aspect of the '*to* infinitive' as expression of purpose (G)	I - teacher's explanation	teache
expressions of purpose	X	7. teacher-group	Explicit Implicit	establishing the grammatical nature of some expressions of purpose (L/G/F)	I - II- teacher's questions - sentences with expressions of purpose projected	teache
expressions of purpose		8. teacher-group	Metacommunicative	explaining the procedure of following tasks		
expressions of purpose	X	9. individual work	Implicit	completing sentences using different expressions of purpose (L/G/F)	II - sentences from book, ex.2B, p. 86	learne
expressions of purpose	X	10. teacher-group	Implicit	checking the sentences from ex.B2, p.86 (L/G/F)	II - learners' reconstruction of sentences	teache
purpose sentences: using *to* vs. *so*	X	11. teacher-group	Explicit Implicit Fictional	explaining why 'so' or 'so that' are necessary in certain constructions (L/G/F)	I -II - III - teacher's examples, projected and verbalized	teache
purpose sentences: using *to* vs. *so*	X	12. learner-teacher	Explicit Implicit	Asking about the use of "to" (G)	I - II - one of the examples projected	teache
purpose sentences: using *to* vs. *so*		13. teacher-group	Metacommuniciative	explaining the procedure of following task		
purpose sentences: using *to* vs. *so*	X	14. group-work	Implicit	completing sentences using either 'to' or 'so' (L/G/F)	II - sentences from book ex. B3, p. 87	peer d
purpose sentences: using *to* vs. *So*	X	15. teacher-group	Implicit	checking the sentences from ex.B3, p.86 (L/G/F)	II - learners' reconstruction of sentences	teache

Notes:

(a) F in the second column means *focused*.

(b) The type of focus can be lexico-grammatical (LG), grammatical (G), lexical (L), pronunciation (P), etc. When the goal is reconstructing language, the reconstruction can have a functional (F) focus (requiring a form-meaning reconstruction), or transformational (T) focus (requiring a purely formal reconstruction).

APPENDIX VII
FRAMING MOVE ANALYSIS OF EPISODE 6

Line & Speaker	Discourse outcome	Dimension	Level	Mode
1.T:	OK + now we're going to talk about + likely and unlikely (cic)	Explicit	Metacom.	Pedagogic
	future events ((the words "likely and unlikely future" are written	Explicit	Metacom.	Pedagogic
	on the board)) unlikely are the ones that are PROBABLY going to			
	happen + unlikely + ((pointing to the word on the board)) the	Explicit	Communicative	Pedagogic
	possibility is not very ++ evident OK + so is NOT going to	Explicit	Communicative	Pedagogic
	happen + right + so +	Explicit	Communicative	Pedagogic
	I'm going to show you ...	Explicit	Communicative	Pedagogic
		------	Metacom.	Pedagogic
2.T:	Giseli and Ricardo + no Rodrigo + Rodrigo and Giseli + start	------	Metacom.	Pedagogic
	please + Giseli			
3.Gi:	((reading part of a dialogue projected with the OP)) I'm going to			
	live with my parents + next year	Fictional	Communicative	Pedagogic
4:Rod:	what will you do + if you get bored?	Fictional	Communicative	Pedagogic
	((the teacher projects the last part of the dialogue for the students	Context	Communicative	Pedagogic
	to continue reading))			
	A: That's a possibility. If I get bored I'll write a book.			
	B: What will you do if your family wants you to leave?			
	A: That's not likely. If they wanted me to leave I guess I'd have.			
5:Gi:	that's a possibility + if I get / borid/ I will write a book.	Fictional	Communicative	Pedagogic
6:Rod:	what will you do + if your family asks you to leave?	Fictional	Communicative	Pedagogic
7Gi:	that's not likely + If they wanted me +to leave + I guess I'd have	Fictional	Communicative	Pedagogic
8: Rod:	[I'd leave	Implicit	Communicative	Pedagogic
9:Gi:	I'd leave	Implicit	Communicative	Pedagogic
10:T:	can you repeat the last one + Giseli +	Implicit	Communicative	Pedagogic
	I'm sorry + ah		Communicative	Natural
11:Gi:	that's not likely + if they wanted me to leave + I guess I'd leave	Fictional	Communicative	Pedagogic
12:T:	OK + so + which one ah ++ not likely +++ ((gesture with hand))	Explicit	Communicative	Pedagogic
13:Ric:	(xxxxx) obvious	Explicit	Communicative	Pedagogic
14:T:	it's very obvious + it's not likely	Explicit	Communicative	Pedagogic
15:Ame:	the last one?	Explicit	Communicative	Pedagogic
16:T:	the last one + OK?	Explicit	Communicative	Pedagogic
	so the family would NOT ask her + Giseli + to leave + ((points to	Fictional	Communicative	Pedagogic
	S1)) to leave + probably not +	Fictional	Communicative	Pedagogic
	so now look at the tenses + used + the verb tenses + the verb	Explicit	Metacom.	Pedagogic
	forms + in the one that + there is a possibility + it's likely	Explicit	Communicative	Pedagogic
	((pointing to the word on the board)) to happen + when you leave	Explicit	Communicative	Pedagogic
	+ when you live with your parents + you + may get bored + right	Explicit/Fictional	Communicative	Pedagogic
	+ so the + the possibility is to get bored +	Explicit/Fictional	Communicative	Pedagogic
	and what are the verb forms + used?	Explicit/Fictional	Communicative	Pedagogic
		Explicit	Communicative	Pedagogic

17:Ss:	the future	Explicit	Communicative	Pedagogic
18:T:	the future + ((nodding)) the simple future only?	Explicit	Communicative	Pedagogic
19:Ss :	(xxxxx)	-------	Communicative	Pedagogic
20:Ver:	present?	Explicit	Communicative	Pedagogic
21:T:	Ye:s + ((pointing to the student)) we have the present + we have + the present ((writes the word "present" on the board)) and +++	Explicit	Communicative	Pedagogic
22:Ss:	future	Explicit	Communicative	Pedagogic
23:T:	((writing the word "simple future" near the word "present")) and + ((pointing to the blank in-between the two words and drawing a square)) what is the conjunction that links	Explicit Explicit Explicit	Communicative Communicative Communicative	Pedagogic Pedagogic Pedagogic
24:S:	if	Explicit	Communicative	Pedagogic
25:T:	OK + the two clauses + if +	Explicit	Communicative	Pedagogic
	right?	-------	Metacom.	Pedagogic
	the conjunction that links the likely events + the events that will probably happen + right ? ((pointing to the board)) so you have the simple present + then you have the simple future + AND + the order ((making a gesture) is not er + fixed + you can change + right?	Explicit Explicit Explicit Explicit Explicit	Communicative Communicative Communicative Communicative Communicative	Pedagogic Pedagogic Pedagogic Pedagogic Pedagogic
	((writing arrows on the board to make this visual to the students)) you can start with the future + and then + ah + in the second clause use the present +	-------	Metacom.	Pedagogic
	we looked at this + I think two weeks ago + now today really the point is the unlikely events ((drawing an arrow form the word "unlikely")) +	Explicit Explicit	Communicative Communicative	Pedagogic Pedagogic
		---------	Metacom.	Pedagogic
	so look at the last exchange + the one that Giseli left read	Explicit	Metacom.	Pedagogic
		------	Metacom.	Pedagogic
26:Ame:	simple past and (xxxxx)	Explicit	Communicative	Pedagogic
27:T:	right + so what are the verb forms used there? right + so what are the verb forms used there?	Explicit	Communicative	Pedagogic
28. Ame:	the conditional and simple	Explicit	Communicative	Pedagogic
29:T:	OK the conditional + you have the conditional + ((writing "conditional" on the board")) and	Explicit	Communicative	Pedagogic
30 :S:	if	Explicit	Communicative	Pedagogic
31:T:	if + you have the conjunction if + ((drawing a square and writing "if" inside)) linking the clauses + what's the other verb tense + I want everybody to be sure of this + the conditional's already mentioned	Explicit Explicit ----- Explicit	Communicative Communicative Metacom Communicative	Pedagogic Pedagogic Pedagogic Pedagogic
32:Ss:	past + simple past	Explicit	Communicative	Pedagogic
33:T:	is this clear?	-----	Metacom.	Pedagogic
34:Ss:	yes	-----	Metacom.	Pedagogic
35:T:	very clear? ((writes "simple past on the board"))	----	Metacom	Pedagogic
36:Ss:	yes	-----	Metacom.	Pedagogic
37:T:	and again here the order doesn't matter + you can start with the	Explicit	Communicative	Pedagogic

	simple past + or you can start with the conditional + but what's	Explicit	Communicative	Pedagogic
	important is that you have the conditional (pointing to the word	Explicit	Communicative	Pedagogic
	on the board) in one clause + and the simple past + ((pointing to	Explicit	Communicative	Pedagogic
	the words)) in the other clause +	Explicit	Communicative	Pedagogic
	OK + now I want you again to repeat the the dialogue + Rodrigo	Explicit	Communicative	Pedagogic
	and Giseli +	------	Metacom.	Pedagogic
	now everybody pays attention to the verb forms + OK? so you	------	Metacom.	Pedagogic
	can repeat this? ((gesture))	Explicit	Metacom.	Pedagogic
		-------	Metacom.	Pedagogic
38:Gi:	I'm going to live with my parents + next year	Fictional/Explicit	Communicative	Pedagogic
39:Rod:	what will you do + if you get bored?	Fictional/Explicit	Communicative	Pedagogic
40:Gi:	that's a possibility + if I get bored I will write a book.	Fictional/Explicit	Communicative	Pedagogic
41:Rod:	what will you do + if your family asks you to leave?	Fictional/Explicit	Communicative	Pedagogic
42: Gi:	that's not likely + if they wanted me to leave + I guess I would leave	Fictional/Explicit	Communicative	Pedagogic
43:T:	all right + thanks very much +	------	Communicative	Natural
	do you know that here + ((referring to the fourth turn of the	------	Metacom.	Pedagogic
	dialogue)) Rodrigo asked in the simple future + right? what will	Fictional/Explicit	Communicative	Pedagogic
	you do if your family asks you to to leave? right? as if it were a	Fictional/Explicit	Communicative	Pedagogic
	likely event + something likely to happen +	------	Communicative	Pedagogic
	right?	Fictional/Explicit	Communicative	Pedagogic
	but when Giseli answered + she changed the verb form + why did	Fictional/Explicit	Metacom.	Pedagogic
	she change this?		Communicative	Pedagogic
				Pedagogic
44:Ame:	because it's unlikely	Fictional/Explicit	Communicative	Pedagogic
45:T:	yes because it's unlikely + she knows her family + and she's sure	Fictional/Explicit	Communicative	Pedagogic
	of the love + her family has for her + OK + so it's very unlikely	Fictional/Explicit	Communicative	Pedagogic
	that they are going to ask her to leave + and she changed for the	Fictional/Explicit	Communicative	Pedagogic
	simple past tense and the conditional +	Fictional/Explicit	Communicative	Pedagogic
	is that clear then?	Fictional/Explicit	Communicative	Pedagogic
		------	Metacom.	Pedagogic

APPENDIX VIII
FRAMING MOVE ANALYSIS OF EPISODE 9

Line & Speaker	Discourse outcome	Dimension	Level	Mode
1.- T:	and now we're going to see the difference between unless and if + look at the sentences here on the board please ((T starts writing the second sentence that she wants students to compare, as the other sentence had already been written down. The sentences are examples from the course text-book: .))	Explicit	Metacom.	Pedagogic
	1. Unless you have this operation, you will die 2. If you have this operation, you will die. 3. Unless I study, I'll fail the exam. 4. If I don't study, I'll fail the exam	Context	Communicative	Pedagogic
	don't open the books + don't open the books ((goes on writing))	-----------	Metacom.	Pedagogic
	right ah + there are four sentences +	Explicit	Communicative	Pedagogic
	what about one and two + do they have the same meaning? are they the same? + + +	Explicit	Communicative	Pedagogic
2 - Ss:	(no) (yes)	Explicit	Communicative	Pedagogic
3 - T:	no or yes?	Explicit	Communicative	Pedagogic
4 - Ss:	no	Explicit	Communicative	Pedagogic
5 - T:	no? are you sure?	Explicit	Metacom.	Pedagogic
6 - Ss:	yes ((they nod))	Explicit	Metacom.	Pedagogic
7 - T:	they are different + ahh ++ where is the difference?	Explicit	Communicative	Pedagogic
8 - Ame:	unless and if ((laughter))	Explicit	Communicative	Pedagogic
9 - Ss:	((laughter))	--------	Communicative	Natural
10 -T:	can you	------	Communicative	Pedagogic
11 - Ss:	((laughter))		Communicative	Natural
12 - T: all	Right + what do you need to change to make sentence one and two the same?	Explicit/ Implicit	Metacom. Metacom. Metacom.	Pedagogic Pedagogic
	with the same meaning ++ or can you change	Explicit/ Implicit	Metacom. Metacom.	Pedagogic Pedagogic
	something here to make them the same + with the same meaning?	Explicit/ Implicit		Pedagogic
13 - Ric:	in the second if you have the operation you will die + you won't but/	Implicit	Communicative	Pedagogic
14 - T:	yes	----	Metacom.	Pedagogic
15 - Ric:	the operation is/	Implicit	Communicative	Pedagogic
16 - Rod:	you have to have the operation	Implicit	Communicative	Pedagogic
17 - Ric:	if you have the operation you will be saved +	Implicit	Communicative	Pedagogic
	right?	-----	Metacom.	Pedagogic
18 - T:	ok + so + how what sentence are you gonna change? number one or number two?	Implicit Implicit	Metacom. Metacom.	Pedagogic Pedagogic
19 - Ss:	two	Implicit	Metacom.	Pedagogic
20 - T:	two + how are you going to change it?	Explicit/ Implicit	Communicative	Pedagogic
21 - Ss:	if you don't	Implicit	Communicative	Pedagogic
22 - T:	((inserting "don't" into the second sentence on the board)) if you don't have this + now they're the same + ok so if you can explain			

	unless + how will you explain it? + +	Explicit	Communicative	Pedagogic
23 - Ana:	a não ser	Implicit	Communicative	Pedagogic
24 - Ame:	a menos que	Implicit	Communicative	Pedagogic
25 - T:	in English you would say IF NOT + ok + IF NOT + this is why we need the negative + if not + if you DON'T have + if not + unless means if not + right? now + look at sentences three and four + are they the same?	Explicit Explicit Explicit Explicit	Communicative Communicative Metacom. Communicative	Pedagogic Pedagogic Pedagogic Pedagogic
26 - Ss:	yes yes yes	Explicit	Communicative	Pedagogic
27 - T:	are they the same?	Explicit	Communicative	Pedagogic
28 -Ana:	yes the same meaning	Explicit	Communicative	Pedagogic
29 - T:	the same meaning?	Explicit	Communicative	Pedagogic
30 - Ss:	yes	Explicit	Communicative	Pedagogic
31 - T:	right + what do I need to change to make them different?	Implicit/ Explicit	Communicative	Pedagogic
32 - Ss:	((xxxxx))	--------	-------------	-----------
33 - T:	What do I need to change to make them different?	Implicit/ Explicit	Communicative	Pedagogic
34 - Ss:	((xxxxxx))	--------	-------------	-----------
35 - Ric:	if I study	Implicit	Communicative	Pedagogic
36 - T:	if I study?	Implicit	Communicative	Pedagogic
37 - Ric:	if I study	Implicit	Communicative	Pedagogic
38 - T:	((erasing part of the sentence on the board and writing "If I study")) that's what you suggest?	Implicit	Metacom.	Pedagogic
39 - Ss:	((xxxxx))	-------		
40 -Ana:	yes	Implicit	Metacom.,	Pedagogic
41 - T:	if I study I will fail the exam	Implicit	Communicative	Pedagogic
42 - Ric:	no no no	Implicit	Metacom.	Pedagogic
43 - T:	no + if I study I'll fail the exam + that's not what you want + you should say sorry teacher like you told me ((xxxxx)) ((laughter))	Implicit Implicit ------	Communicative Communicative Communicative------	Pedagogic Pedagogic Natural
44 - Ss:	(laughter))	------------	Communicative	Natural
45 - T:	right + now + what do I do what should I do then? + + + +	Implicit	Metacom.	Pedagogic.
46 - Fab:	I won't + I won't	Implicit	Communicative	Pedagogic
47 - T:	I won't in which sentence + three or four?	Implicit	Communicative	Pedagogic
48 -Fab:	I won't + four + I won't fail the exam ((pointing to the board))	Implicit	Communicative	Pedagogic
49 - Ame:	three + three ((raising her hand and making a gesture signalling "three" with her fingers))	Implicit	Communicative	Pedagogic
50 - Ss:	((xxxxx))	----------	-------------	-------------
51 - Ame:	no	Implicit	Communicative	Pedagogic
52 - T:	think hard ((laughter))	----------	Metacom.	Natural

53 - Ss:	((laughter)) ((xxxxx))	---------	Communicative	Natural
54 - Fab	: ah if I study	Implicit	Communicative	Pedagogic
55 - S:	three	Implicit	Communicative	Pedagogic
56 - T:	three? OK + what do I do with number three?	Implicit	Metacom.	Pedagogic
57 - S:	I won't ((xxxxx))	Implicit	Communicative	Pedagogic
58 - Fab:	But If I study I won't fail the exam	Implicit	Communicative	Pedagogic
59 – Ana:	[yes + I won't fail the exam ((xxxxx))	Implicit	Communicative	Pedagogic
60 - Ss:	(xxxxx)	------	-------------	------------
61 - T:	remember + if you think that unless means if not + right? + +	Explicit	Communicative	Pedagogic
62 - Ss:	((xxxxx))	--------	------------	----------
63 - T:	so no way to make them different? no way? + + if you burn you brain? no way + + +	Implicit	Communicative Metacom.	Pedagogic Naturalm
64 – T:	ok unless already has the negative reference right? let's leave it as it is + OK + you don't need to burn your brains to do this	Implicit Implicit ---------	Communicative Communicative Metacom.	Pedagogic Pedagogic Natural
65 - Ss:	a:::::::::::	--------	-------------	Natural
66 - T:	ok + now you can open your books please and turn to unit nine	-------	Metacom.	Pedagogic

APPENDIX IX

FRAMING MOVE ANALYSIS OF EPISODE 15

Line & Speaker	Discourse outcome	Dimension	Level	Mode
1 - T:	OK + today we're gonna look at uhh clauses of purpose + clause of purpose + right? clause of purpose +	Explicit Explicit	Metacom Metacom.	Pedagogic Pedagogic

	now if you tell me + why might we go to the post office? why do people go to the post office? ((the teacher finishes cleaning the board))	------- Fictional	Metacom. Communicative	Pedagogic Pedagogic
2 - Ss:	(xxxxx)	------	------	--------
3 - S:	to buy stamps	Fictional	Communicative	Pedagogic
4 - Ana:	to send letters	Fictional	Communicative	Pedagogic
5 - T:	((pointing to the student)) to buy stamps	Fictional/Implicit	Communicative	Pedagogic
6 - Ss:	(xxxxx)	---------	--------	---------
7 - T:	to send letters + to mail letters + all right? to mail letters + anything else?	Fictional/Implicit Implicit	Communicative Communicative	Pedagogic
8 - Ss:	(xxxxx)	---------	--------------	-----------
9 - T:	((pointing to a student)) to send messages + to fax messages + now it's Christmas time	Fictional Fictional	Communicative Communicative	Pedagogic Pedagogic/ Natural
10 - S:	to buy Christmas cards	Fictional	Communicative	Pedagogic
11 - T:	to buy Christmas cards + right + what about the beach + why might do we go to the beach?	Fictional/Implicit Fictional	Communicative Communicative	Pedagogic Pedagogic
12 – Ss:	(xxxxx)	------	---------	-------
13 - Ana:	to swim	Fictional	Communicative	Pedagogic
14 - T:	to swim	Fictional/Implicit	Communicative	Pedagogic
15 - S:	(xxxxx)	-------	---------	-------
16 - T:	to:	Fictional	Communicative	Pedagogic
17 - S:	(xxxxx)	----------	---------	---------
18 - T:	to sunbathe + sunbathe + to suntan + ((touching her arm)) right? to suntan to get a tan	Fictional/Implicit Implicit	Communicative Communicative	Pedagogic Pedagogic
19 - S:	walking	Fictional	Communicative	Pedagogic
20 - T:	yes + why do we go to the beach?	Fictional	Communicative	Pedagogic
21 - Ss:	(xxxxx)	-------	-------	-------
22 - T:	walking?	Implicit	Communicative	Pedagogic
23 – S:	to walk	Implicit	Communicative	Pedagogic
24 - T:	right to walk	Implicit	Communicative	Pedagogic
25 - S:	(xxxxx)	---------	--------	-------
26 - T:	yes speak up Isabel	-----	Metacom.	Pedagogic
27 -Isa:	to sleep on the sand	Fictional	Communicative	Pedagogic/ Natural
28 - T:	to sleep on the sand + right + do you go to the beach to sleep on the sand?	Fictional/Implicit Fictional	Communicative Communicative	Pedagogic Natural
29 - Ss:	(xxxxx)	---------	--------	------
30 - Ric:	no + to (xxxxx)	Fictional	Communicative	Natural
31 - T:	no? oh + ((laughs)) speak up Ricardo	Fictional	Metacom.	Natural
32 - S:	to see girls	Fictional	Communicative	Natural
33 - Ss:	(laughs)	Fictional	Communicative	Natural
34 - T:	what about the girls ? don't you say anything?	Fictional	Metacom.	Natural

35 - Ss:	(xxxxx)	------	-------	------
36 - Ana:	to visit friends	Fictional	Communicative	Pedagogic/ Natural
37 - T:	to visit friends + yes (xxxxx) to see friends at the beach + yes	Fictional/Implicit Implicit	Communicative Communicative	Pedagogic Pedagogic
38 - S:	(xxxxx)	------	-------	-------
39 - T:	and now	Fictional	Communicative	Pedagogic
40 - S:	(xxxxx)	-----	Communicative	Pedagogic
41 - T:	to rest ok + now a hotel + think about why might we go to a hotel? I'm saying hotel + right? ((laughter)) ((ostensively gesturing with arms))	Fictional/Implicit Fictional -------	Communicative Communicative Communicative	Pedagogic Pedagogic Natural
42 - Ss:	((laughter))	------	Communicative	Natural
43 - T:	I'm saying hotel + right? I'm saying hotel + the other one is with Monica + right? it's not my case + right + hypotheses or ideas + why?	-------- Fictional	Communicative Communicative	Natural Pedagogic
44 - S:	to rest	Fictional	Communicative	Pedagogic
45 - T:	to rest	Fictional/Implicit	Communicative	Pedagogic
46 - Ame:	to have things done for you	Fictional	Communicative	Pedagogic
47 - T:	to have things done for you + very good + such as?	Fictional/Implicit	Communicative	Pedagogic
48 - S:	breakfast	Fictional	Communicative	Pedagogic
49 - T:	breakfast + what other things can you have done for you in a hotel?	Fictional	Communicative	Pedagogic
50 - S:	things clean in your room	Fictional	Communicative	Pedagogic
51 - Ss:	(xxxxx)	------	------	-------
52 - T:	yes, to have your room + cleaned	Fictional/Implicit	Communicative	Pedagogic
53 - S:	(xxxxx)	------	------	-------
54 - T:	((pointing to a student)) yes + to meet friends + we go to hotels	Fictional/Implicit	Communicative	Pedagogic
55 - S:	yes uhh	-------	Communicative	Pedagogic
56 - T:	what about celebrations? so + why might we go to a hotel? + + to:	Fictional	Communicative	Pedagogic
57 - Ss:	To (xxxxx)	-----------	----------	-------
58 - T:	to go to parties	Fictional/Implicit	Communicative	Pedagogic
59 - Ana:	teacher to meet business people	Fictional	Communicative	Pedagogic
60 - T:	yes + ah + to meet business people + (xxxxx) people to have (xxxxx) you know (xxxxx) Hotel Castelmar + right and to a garage + why might we go to a garage?	Fictional/Implicit Fictional Fictional	Communicative Communicative Communicative	Pedagogic Natural Pedagogic
61 - And:	to fix a car	Fictional	Communicative	Pedagogic
62 - T:	do I fix my car?	Fictional/Implicit	Metacom.	Pedagogic/ Natural
63 - S:	[no to have my car fixed	Implicit	Communicative	Pedagogic
64 - T:	yes to have my car fixed + only?	Implicit	Communicative	Pedagogic
65 - S:	(xxxxx)	-------	------	------
66 - T:	yes to	Fictional	Communicative	Pedagogic
67 - S:	(xxxxx) if you have (xxxxx) you can (xxxxx)	-------	-------	------

68 - Ss & T:	((laughter))	-------	-------	Natural
69 - T:	all right + now I would like you to ..((the teacher gives the instructions for students to carry out an activity similar to the one done with her to practice the "to infinitive" of purpose and after checking the answers she closes the activity))	------	Metacom.	Pedagogic
150 - T:	now + what is the expression that you used while you were talking about this? ((pointing to the board where there is an incomplete sentence))	Explicit	Metacom.	Pedagogic
	we go to the bank to:	Implicit/Fictional	Communicative	Pedagogic
151 - Ss:	{ to: take money	Implicit/Fictional	Communicative	Pedagogic
152 - T:	right + to and then the simple form of the verb + ((writing on board)) to take money out + **there are other ways to express purpose** ((another explanation follows))	Explicit	Communicative	Pedagogic