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INVESTIGATING LANGUAGE PLAY IN INTERACTION:  
A QUALITATIVE STUDY WITH CHILDREN  
AS FOREIGN LANGUAGE LEARNERS

por

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To Nagib Ascendino de Faria (*in memoriam*)

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**ABSTRACT****INVESTIGATING LANGUAGE PLAY IN INTERACTION:  
A QUALITATIVE STUDY WITH CHILDREN  
AS FOREIGN LANGUAGE LEARNERS****HELOÍSA HELENA DE FARIA TAMBOSI****UNIVERSIDADE FEDERAL DE SANTA CATARINA****2006****Supervising Professor: Gloria Gil**

In the ELT field, the area of teaching children as foreign language learners has been a recent focus of investigation. Although much has been said about children learning a second language in a natural setting, less has been discussed about the formal teaching of English as a foreign language to children in their country, either in language institutes or in regular schools (Cameron, 2003). Therefore, there is an apparent need for more empirical research on this niche of investigation. As an attempt to shed some light on the area, this study intends to describe and characterize Language Play according to a qualitative approach and Socio-cultural theory (Vygotsky, 1978), in the interaction of classes of English as a foreign language of two different groups of children aged 04 to 10 years old. Besides the Language Play types analyzed in spontaneous Language Play episodes, scaffolding functions were identified in games as pre-planned language play episodes in order to verify potential learning.

**Key words:** Language play, Socio-cultural, Scaffolding.

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**RESUMO****INVESTIGANDO A BRINCADEIRA LINGUÍSTICA NA INTERAÇÃO:  
UMA PESQUISA QUALITATIVA COM CRIANÇAS  
APRENDIZES DE INGLÊS COMO LÍNGUA ESTRANGEIRA****HELOÍSA HELENA DE FARIA TAMBOSI****UNIVERSIDADE FEDERAL DE SANTA CATARINA****2006****Professora Orientadora: Gloria Gil**

Tendo em vista o presente fenômeno de crianças estarem, cada vez mais, formalmente expostas à língua inglesa, seja na escola regular ou em um curso de idiomas, torna-se necessário investigar como este processo ocorre. Embora muitas questões tenham sido discutidas sobre crianças aprendendo uma segunda língua em um ambiente natural, pouco tem sido pesquisado sobre crianças aprendendo inglês como uma língua estrangeira no seu próprio país (Cameron, 2003), o que leva à conclusão da necessidade de mais pesquisas empíricas nesta área. O principal objetivo deste trabalho é mostrar os resultados de uma pesquisa qualitativa, onde a brincadeira linguística e o jogo em aulas de inglês para crianças são descritos e analisados. Esta pesquisa, de cunho etnográfico, envolve crianças de 04 a 10 anos de idade e tem a perspectiva sócio-cultural como fundamentação teórica (Vygotsky, 1978). Os resultados desta pesquisa apresentam tipos de brincadeira linguística espontânea definidos e exemplificados e funções de andaime identificadas em jogos.

**Palavras Chaves:** Brincadeira linguística, Socio-cultural, andaime.

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## **CHAPTER I**

### **Introduction**

#### **1.1 Brief overview on children learning a foreign language and Language Play**

Childhood is a concept that has been developed throughout history. Ariès (1962, cited in Dolto, 1998) explains how the sentimental value and the consciousness towards a child and his or her particularities have been changing as society undergoes modifications. Ariès (1962, cited in Dolto, 1998) also emphasizes that children's roles have changed according to society needs and its institutional functions. This enables us to claim that children are all the time experiencing new situations which changing life demands. At present, globalization and the competitive work force make parents feel the need to have their children in contact with English as early as possible. For that reason, regular schools have been including English not only in their primary levels, but also in kindergarten and pre-school, as a way of maintaining themselves in the market.

Children formally learning English as a foreign language have become a phenomenon that the modern ELT world has faced in the last decade. The crucial point is to identify what is that the professionals need to know in order to engage in such a venture. Moreover, it is possible to state that the turning point around this issue is that researchers should investigate it further so as to have a consistent basis to set the ground and develop the field for teachers of English for Children (Cameron, 2000).

Interestingly, most literature around children learning English as foreign language have dealt with the types of activities to be carried out in the classroom. Unfortunately,

however, few studies have paid attention to the classroom ongoing process involving children as EFL learners as they actually perform those activities.

Having taught English to children for some years, I observed that the EFL field could not offer much in terms of studies and theoretical background for teachers willing to understand better the teaching/learning process of a foreign language by young learners. Therefore, keeping in mind some theoretical background and my concerns, I found myself keen on searching more about the relation between children and the teaching of English as a foreign language. If such phenomenon is viewed as a niche for investigation, it may be possible to claim that there is still a lot to be researched in this field. In doing so, some issues may be brought up: first, how to apply an EFL methodology to children, considering that the majority of the well-known methodologies have been designed and envisaged for adults; second, how to integrate the developmental aspects, which are inherent to children, into lessons on a day-by-day basis, so that classes may be focused on this specific age group.

As another niche of investigation, Language Play has become an issue of interest in the ELT field. Initially promoted by Cook, who brought up the important role of Language Play in language learning (2000), Language Play has received attention from researchers, who have aimed at unfolding this phenomenon in order to find out what is the necessity that we as human beings have of playing with language. Vygotskian researchers embraced the idea of investigating Language Play as a classroom event that occurs between teacher and learners interaction (Belz, 2002; Lantolf, 1997). Additionally, Vygotsky (1978) explained the important role of play in child development. Therefore, through my readings, I could observe how both issues, children as foreign language learners and Language Play, have been neglected in the ELT field.

## **1.2 Relevance of the study**

Since children learn English formally as part of their school curriculum or in a language institute, it becomes important to investigate this kind of learning process at early stages in foreign language classrooms. Moreover, there is a potential need for more empirical research on the role of Language Play in language learning. This study is based on two premises: a) The importance of English classes being appropriate to child development, so that they may be not only motivating but also effective; b) The occurrence of Language Play in foreign language classrooms.

It is also important to acknowledge the difficulty not only in defining Language Play, but also in identifying it in real settings. Thus, this study may be also a contribution to the field of applied linguistics for the sake of unraveling Language Play so that it can possibly be conceptualized.

This study is an attempt to build an interface between children as Foreign Language Learners and Language Play, as these two phenomena have classrooms as scenarios. In order to do this, a qualitative approach was carried out to look into the interaction of two groups of children learning English as a foreign language. Therefore, this piece of research may bear important implications to the English Language Teaching field.

## **1.3 Research Questions**

In order to investigate Language Play in the interaction of English classes as a foreign language in two groups of children, this study aims at answering the following research questions:

1. What kinds of Language Play episodes can be found in the interaction of the two groups?
2. What types of Language Play can be identified?
3. Can we say that the Language Play episodes can be fertile ground for potential learning? If so, how?
4. What kinds of similarities and/or differences regarding Language Play are found in the interaction of the two groups?

#### **1.4 Organization of the thesis**

The present thesis is organized as follows: Chapter I, *Introduction*, contextualizes the present investigation by situating the objective of the study within the ELT field. Next, Chapter II, *Review of Literature*, is dedicated to presenting a panorama on children as foreign language learners, Socio-cultural perspectives, play in child development and Language Play. After that, Chapter III, *Methodology*, explains the methodological procedures of this study as well the two contexts of investigation. Then, Chapter IV, *Data Analysis*, presents the data interpretation and finally, Chapter V, *Conclusions*, brings the pedagogical implications of this study to the field.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **2.1 Introduction**

The main objective of this chapter is to present an overview of the literature concerning Language Play and children as foreign language learners. Additionally, this chapter highlights some aspects of Socio-cultural theory, as this is the theoretical framework of this study. First, I will show a panorama of the scenario involving children learning a foreign language; then I will present the main points from Socio-cultural theory and some applications; finally I will bring up some studies on Language Play in the foreign language/teaching field.

#### **2.2 Children and foreign language learning/teaching**

Since the last decade, teaching English as a second language to children has been a debatable issue in the educational area. Some studies have indicated that children at the early stages of development can greatly benefit from learning a language other than the mother tongue (McLaughlin, 1984; Vygotsky, 1998). However, most of the research developed so far has been concerned with either situations of bilingualism or children learning English as a second language (Ada, 1986; McLaughlin, 1984); little attention has

been paid to children learning English as a foreign<sup>1</sup> language in their own countries, as part of their school curriculum or in a Language Institute.

Although the issue of children as language learners has gained impetus in the last two decades, it remained overlooked between 1970's and the 1990's, which corresponds to the communicative approach era<sup>2</sup>. According to Brumfit (1995), there was some concern with children learning English in the 1960s, after that, the focus turned to the needs of adults and secondary level learners. By that time, the lack of studies on young learners was due to the fact that it was complex to analyze children's needs in order to have concrete observations.

Despite the evident lack of research on children learning a foreign language for more than two decades, researchers have recently recognized the importance of conducting steady investigations in the field. Cameron (2003), for instance, states that “the expansion of Teaching English to Young Learners (TEYL) is a phenomenon that needs to be taken seriously by the ELT field” (p. 105). Such expansion of this area may be considered a consequence of the work force pressure, which requires English competence, not only academically but also professionally. As a result, parents feel the need to have their children in contact with English as early as possible; likewise, regular schools have been including English not only in their primary levels, but also in kindergarten and preschool, as a way a of maintaining their reputations and their business in this competitive field.

In similar fashion, Brewster, Ellis & Girard (2002) discuss the impact of “English language learning as a global phenomenon” (p. 1) into many countries, where it has been verified an increase in the number of parents investing on English lessons as a way to

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<sup>1</sup> The terms second and foreign languages are based on Ellis (1987), who considers second as the language acquired in a naturalistic way and foreign as the one acquired formally in a classroom.

<sup>2</sup> Yule (1996) characterizes the communicative approach as focused on the “functions of language” (p. 194) rather than the “forms of language” (p. 194).



ensure a position for their children in the market. Brewster, Ellis & Girard (2002) exemplify such idea mentioning some countries where English has become a niche in the educational market. However, they also add that in some parts of the world there is a fear that English will become the “dominant” language (p. 2).

Additionally, according to Peal and Lambert’s (1962, cited in Ada, 1986), there are several benefits for those who acquire a second language at very young ages. Those benefits include the dual repertoire to label and organize reality, which fosters students’ cognitive flexibility, as well as the fact that learning another language may enhance metalinguistic development.

As mentioned previously, how children acquire a second language has been thoroughly studied (Gass & Selinker, 2001; McLaughlin, 1984) with considerable emphasis on bilingualism and second language acquisition. As regards the relation between age and second language acquisition, Ellis (1987) overviews the critical period hypothesis, which is based on the assumption that “there is a period during which language acquisition is easy and complete” (p.68). This period occurs before puberty. Despite the fact that studies have shown some controversy on this theory, Ellis (1987) recognizes that young learners are likely to have a native-speaker pronunciation, in addition to the fact that they tend to pursue their language studies for longer periods. Furthermore, McLaughlin (1984) agrees with Ellis’ idea and adds that there might be biological arguments supporting that, related to maturational factors; for instance, the fact that the speech mechanism is still developing may facilitate the production of sounds in the second language that are not part of the children’s first language system.

Vygotsky (1962) has also underscored the benefits of learning a foreign language at early ages, emphasizing that through learning a foreign language a child may have his/her

linguistic abilities strengthened, as such process promotes awareness of language as a system. Then, children start to recognize their mother tongue as just one system among many.

Although studies have recognized the benefits of second language learning for young children, the field of foreign language teaching and learning at early ages has been a neglected area of research (Cameron, 2000; Brumfit, 1995). Cameron (2000) discusses the ‘misunderstandings’ that surrounds this specific area, such as: teaching children is straightforward, and children only need to learn simple language. In her attempt to dispell the myths, she indicates that there is a tendency to underestimate this teaching/learning process, which is probably caused by the lack of full comprehension. Also, Cameron argues that there must be an understanding of the teaching/learning process of English as foreign language for children, so that teachers can be better prepared to deal with it, and as a consequence, “later learning can build on the early stages” (p.106).

In discussing all the advantages that children may have in comparison with adults as foreign language learners, Brumfit (1995) makes clear that known claims, such as the one that suggests that the brain of a child is more flexible and ready to learn languages (among others), have been challenged and could not be proved up to the present time. Thus, he suggests that care should be taken with such hypotheses. Despite precautions, Brumfit (1995) also recognizes that good results may be achieved in the process of teaching a foreign language to children, as long as the teacher is well prepared and appropriate material is provided. Moreover, Brumfit (1995) points out that the rationale to promote the teaching of a foreign language to children will vary according to the country’s necessity and its social language requirements.

In her attempt to provide an answer to the question regarding the reasons for teaching a foreign language, Silva (1992) shed some light on a particular aspect. Such aspect is that learning a foreign language may foster psychological development as it nurtures comprehension and production skills through cognitive strategies such as: identification, deduction, generalization and others. Therefore, it may be said that in learning a foreign language a child is cognitively challenged.

Brown (2001) explains that children tend to prosper in learning a second language due to an enormous “cognitive and affective effort” (p. 87) as they have to cope with acquiring two languages simultaneously. Brown adds that teaching a second language to children demands particular abilities and organization, which have to be different from any approach focused on adults.

It is worthwhile noting that Brewster, Ellis & Girard (2002) highlight the simple reason that the earlier one starts learning a foreign language, the longer such learning will take place. However, Brewster, Ellis & Girard (2002) state that “an early start” (p.21) is not the only fact that may shape this process. Equally important factors, which also need to be taken into account, are as follows: appropriate methodology for children, teacher’s ability and training, quality of resources, length of time provided and individual motives and features.

In the Brazilian scenario, Luz (2003) brings about the importance of choosing appropriate activities to teach English as a foreign language to children. Such choice must take into consideration that children are developing their logical thought. Therefore, according to this author, it is also important to point out that the teaching of the foreign language should be connected with the children’s world, making the learning more concrete.

## **2.3 Socio-cultural perspectives**

### **2.3.1 Overview of Socio-cultural theory**

The Socio-cultural theory arose from Vygotsky's ideas. Despite his short life, Vygotsky had a vast research production and his ideas have strongly influenced the educational area (Rego, 2002). In order to study human behavior, Vygotsky carried out several experimental studies, through which he could come to the conclusion that adult thought is culturally mediated and language is the main tool of such mediation.

Marxist premises can be identified in Vygotsky's ideas, such as the Hegelian and Marxist's concepts of society, human labor, the use of tools and the dialectical interaction between man and nature. All these influences led him to the need to study human behavior as a socially determined historical phenomenon (Pino, 2002; Rego, 2002).

Among the main ideas of his theory, it is possible to list some: 1) Vygotsky states that the typical human characteristics are the result of the interaction between man and his Socio-cultural environment; while man is able to modify his environment through his behavior, he may also modify himself; 2) human mental development depends on humankind historical development and culture; 3) The brain is seen as an open system of great plasticity, whose structure and functioning are developed throughout humankind evolution; 4) The relation between man and the world is not direct, rather, it is mediated by tools and signs. Thus, psychological processes are nurtured by culture through signs and tools. In this sense, language is a tool for thought (Rego, 2002).

One important idea from Vygotsky's approach to development is the "Zone of Proximal Development", the ZPD. That is, the level that learners reach in problem solving

with someone's assistance. In other words, the ZPD is the gap between what is known and what is not known or generally higher levels of knowing. Vygotsky formulates the ZPD as following: "The Zone of Proximal Development defines those functions that have not yet matured but are in the process of maturation, functions that will mature tomorrow but are currently in an embryonic state" (1978, p. 86). As a pedagogical implication, Vygotsky explains that the concept of ZPD can be useful for psychologists and educators to understand the developmental processes, as it may allow them to plan the child's further prospects based on what has been developed and what is flourishing.

In attempting to draw some points between Vygotsky's ideas and formal education, Pino (2002) states that human development and education are intertwined. The former explains how a human being is constituted, the latter is the solidification of such constitution. Therefore, education is not only one aspect of the individual's formation; rather it is what constitutes the individual. Education is the process in which, through social mediation, one internalizes the culture and is constituted as a human being.

It is important also to define the idea of interaction in this work. According to Socio-cultural theory, interaction is the basis for learning and development as we are essentially social, that is, it is by establishing relationships with the environment, through language, that we are constituted as people. According to this perspective, interaction is a social practice that shapes and constructs learning (Ellis, 1999).

### **2.3.2 Play in child development**

Vygotsky dedicates a chapter in his book *Mind and Society* (1978) to the role of play in child development. His first point is that play cannot be seen as just an activity for

pleasure. Rather, it is an activity that fulfills the child's needs, as through playing, the child may satisfy his/her desires. In addition to that, Vygotsky points out the relation between imaginary situations and ruled-games: there are rules in every imaginary situation; whereas in a ruled-game, the game *per se* is an imaginary situation. Then, pleasure comes under "subordination to rules in the renunciation of something he wants, but here the subordination to a rule and renunciation of action on immediate impulse are the means to maximum pleasure" (p. 99). Vygotsky adds that rules may foster self-control in children. Additionally, Vygotsky elaborates that play combines all the necessary conditions for development.

Concerning play and the Zone of Proximal Development, Vygotsky (1978) states that play establishes the ZPD, as "in play a child always behaves beyond his average age, above his daily behavior..." (p. 102). Vygotsky also explains that play may promote a more mature form of desire and an understanding of social rules.

In an attempt to apply Vygotskian concepts in a more practical context, Baquero (1998) clarifies Vygotsky's ideas surrounding play. First, he claims that not all ludic activities originate ZPDs. Second, it is important to revise the main characteristics that Vygotsky attributes to play, that is, the presence of an imaginary situation and the subordination to rules. Besides these two characteristics, Baquero adds an element that should be considered as play moments in formal education: the presence of a defined social situation. Baquero also makes a distinction between play as a pedagogical resource which is planned and used in teacher-learner interaction and play as a spontaneous and vital activity to children.

Wallon (1995) also agrees with Vygotsky in relation to the importance of rules in play for child development, claiming that play implies a rule system, which defines gain or loss

in a physical or mental activity. Wallon (1995) also suggests another function for rules, which may be the fact that they give dynamism to an ordinary activity.

Subsequently, Leontiev (1994), one of Vygotsky followers, defines play as one of the ways through which children understand the world, in which they live. Also, Leontiev (1994) points out the psychological importance of play in children, once features of personality are developed through play.

Furthermore, Leong (1999) states that in order to characterize play as a leading activity, it must contain some specific elements such as: imaginary situation, explicit roles and implicit rules, use of language and extended time frame for enacting the play. Leong (1999) also refers to play as a “unique opportunity for young children to develop the ability to self-regulate their behavior” (p. 1).

### **2.3.3 Socio-cultural theory and the foreign language classroom**

Recently, Socio-cultural theory has been applied to the foreign language learning context (Lantolf & Appel, 1994). The importance of the social interaction and the role of language in development, as two strong premises of this theory, have promoted some changes in the way foreign language learning and teaching is theorized (Mitchell, 1998).

Scaffolding may considered one of the main Socio-cultural constructs that has been applied in the foreign language learning/teaching context. As a way of providing a deeper comprehension of the role of Language Play in a foreign language learning process, the present study also focuses on scaffolding as a theoretical framework from the Socio-cultural perspective.

In their seminal paper, Wood *et al* (1976) define scaffolding as “the intervention of a tutor that enables a child or a novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts” (p.90). In their results, six functions were identified in the scaffolding process or functions of tutoring:

- 1 *Recruitment*: the tutor draws the learners’ attention to the task;
- 2 *Reduction in degrees of freedom*: the tutor simplifies the tasks demands;
- 3 *Direction Maintenance*: the tutor motivates the learners to continue pursuing the goal;
- 4 *Marking critical features*: the tutor calls the learners’ attention to important aspects of the task;
- 5 *Frustration control*: the tutor decreases stress and frustration during the process;
- 6 *Demonstration*: the tutor models the ideal procedures to achieve the goal.

In the Brazilian context, Greggio (2004) applies some Socio-cultural concepts to look into code switching in a foreign language classroom. Concepts developed by Vygotsky’s followers (Wood et all, Mitchell & Myles, Antón & Dicamilla, among others) such as Monologic/Direct and Dialogic/Proleptic instruction<sup>3</sup> and Scaffolding were applied to interpret the data and analyze the use of code-switching in EFL classrooms. The results of Greggio’s work showed that code-switching was very significant within scaffolded assistance during problem-solving interaction.

According to Antón (1999), as Socio-cultural theory is based on the rationale that cognitive development flourishes through the social context, it may be an adequate

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<sup>3</sup> Monologic/direct instruction is characterized by explicit explanation by the teacher, while dialogic/proleptic instruction is characterized by the teacher in negotiation with the students during formal instruction (Donato & Adair-Hauck, 1992 cited in Greggio, 2004).



framework to examine classroom interaction. In analyzing teacher-learner interaction, Antón concludes that “when learners engage in negotiation with their teachers, the functions of scaffolding assistance are achieved by such communication moves...” (p. 314). Her work is pedagogically relevant as it presents some characteristics of effective classroom communication, through which learners can be at the same time engaged in the lessons and committed to their learning.

As an attempt to better understand the concept and the usage of metaphor, Cameron (2003) resorts to Vygotsky’s conception of language as a tool for thought (1962) and suggests (based on Wertsch, 1991) that metaphor may be a “technique or means for using the tool of language” (p. 28). Cameron also pleads that examining metaphor in discourse may be a possibility of making sense of a child’s perception of the world.

#### **2.4 Language Play in foreign language learning/teaching: applied linguistics approaches**

The term Language Play was initially introduced into the field of applied linguistics by Cook (1997, 2000). Cook, in his seminal work “Language Play, Language Learning” (2000), claims that Language Play is historically part of us as human beings. Cook also reveals the importance of incorporating Language Play as an element and/or approach in the teaching model of a foreign language. Cook’s work has been of great significance as an endeavor to spread the importance of Language Play in language development. As a way to do that, Cook challenges the communicative approach premises questioning the focus on meaning and the authenticity as a requirement for the language taught in the classroom. He alleges that, through manipulating form, learners may generate meaning in the production

of authentic language. In other words, he unfolds “Language Play” as an important classroom genre that has been neglected. Moreover, Cook presents some other elements that characterize Language Play as an approach: linguistic patterning (parallels and repetitions), indeterminate meaning, vital subject matters, solitude, intimate pairs or large congregations, competition or affection, and pleasure.

In discussing Cook’s work, Warren (2004) elaborates on the categories that divide Language Play according to its features:

. . . **linguistic play** [my emphasis] includes play with rhythm and sound, repetition, and rhyming; . . . **semantic play** [my emphasis], according to Cook, often include references to an alternate reality found in role-playing and inversions of the language/reality relation, which aid in the creation of imaginary worlds; . . . and **pragmatic play** [my emphasis] which is characterized by a focus on the performance of the speaker/writer and often works toward or against the established social order (2004:70).

In order to define Language Play in my work, Warren’s definition (2004) was used. Thus, Language Play can be applied here to all interactions that involve the creative use of different elements of reality, such as play with words and other linguistic aspects, play with meanings and ideas and play with contexts or situational expectations. Play as such may fulfill three different functions: play as fun/entertainment, play as rehearsal and play as a form to establish social relationships.

In line with Cook, Crystal (1998) alleges that, in order to be able to appreciate language as a whole, it is important to verify the playful (or ludic) function of language. In addition, Crystal postulates that “We play with language when we manipulate it as a source of enjoyment, either for ourselves or for the benefit of other” (p.1). With regard to children, Language Play and education, Crystal recognizes that Language Play is a lifelong developmental element. Additionally, he quotes Bruner’s idea (1984) about Language Play and language learning, whose crucial point is that the former assists the development of the latter.

Belz (2002) in reviewing studies on play, quotes Lantolf (1997) in order to highlight the role of Language Play in language learning: “I do not believe that Language Play, in and of itself, leads to successful SLA....I do believe, however, that without Language Play learning is unlikely to occur” (p. 19).

One example of a study involving play and language acquisition is Broner and Tarone’s (2001), who suggest there are two main functions for Language Play. The first one is related to Cook’s (2000) ideas and prioritizes fun and entertainment, whereas the second one is related to Lantolf’s idea (1997) that Language Play may serve as rehearsal and it is connected with Vygotsky’s concept of private speech. Besides that and as a pedagogical implication of Language Play, Broner and Tarone (2001) suggest the exploration of fiction and “creative language activities” as ways of promoting Language Play in L2 teaching benefiting from the “learners’ natural inclination to Language Play” (p.374).

From a more constructivist perspective, Lima (2004) discusses the importance that Krashen gives to games in the classroom. Such importance is related to the fact that games may lower the affective filter and, thus, motivate the learner to participate in the lessons. In addition, Lima points out that in a game, children may involve themselves completely in the ‘play’ process; therefore, foreign language use is not in focus, rather it occurs naturally.

In a recent study on play as a collaborative tool in children’s interaction, Cekaite and Aronsson (2005) allege that Language Play has a role in language learning because it may further “extended multiparty interactions” (p. 170), which may promote the group awareness of language forms and, therefore, offer learning opportunities. In their findings, there are phonological and morphological instances of Language Play in mislabelings, semantic play and subversion, and semantic-syntactic Language Play in rudimentary puns:

Hence, the group as such, including audience design phenomena, played a crucial role in collaborative Language Play, as could be seen in loud announcements and poetic embellishments (alliterations, sound repetitions, and rhythmic patterns). Spontaneous Language Play thus included ‘spoken artistry’ as revealed in performance also involved cross-utterance poetics, that is, spontaneous parallelisms across extended series of turns, including rhyming and rhythmically tuned responses, varied intonational patterns, sing song, onomatopoeics, and voice modulations. (p. 187)

In relation to the functions of play, Cekaite and Aronsson (2005) also reach the conclusion that when children play with a second language, they are not only rehearsing such language, but also ensuring their roles as members of a group.

## **2.5 Qualitative studies on Language Play in the area of foreign language learning/teaching**

In the last decade, the field of foreign language teaching has given significant attention to Language Play as an issue of research. Some of the studies are now briefly presented.

With a clear Vygostkian approach to classroom interaction, Sullivan (2000a) discusses the difference between Language Play planned events and spontaneous play (p. 122). This author explains that, according to the Communicative Language Teaching approach, Language Play events are referred to activities previously designed such as role-plays and games; while spontaneous play is usually seen as ‘distracters’, or as parts of the classroom discourse that are not related to the “work” of learning/teaching.

Likewise Sullivan (2000b) examined how a teacher makes use of ‘storytelling’ and ‘wordplay’ (as aspects of classroom performance) in his lessons in a way to promote students’ vocabulary expansion. In exploring the term “Spoken Artistry” for Language Play through performance in a foreign language classroom, Sullivan came to the conclusion that

“the playful exchanges add an atmosphere of rapport and group solidarity to the classroom discourse” (p. 88).

Still in the realm of play in the classroom, but with a focus on games, Cardoso (1999) argues that games provide apprentices with opportunities for learning through interaction with more experienced apprentices. Also, she emphasizes that, in games, learners have a more active participation by speaking in comparison with traditional moments, when teachers have most of turns. Such fact may indicate that, as learners have most of turns during games, language acquisition process might take place.

Also concerning play from a more “games view”, Szundy (2001) explains that play for children is a fundamental activity on a day-by-day basis. And so, in a language class, they tend to ask more for play than adults. She also states that besides being a motivational factor, play may be a tool in the teaching/learning process.

In a different scenario, but equally important as an attempt to unravel Language Play in computer-mediated communication of language students, Warren (2004), based on Cook (2000), proposes three categories to analyze play: play with form, play with content/concept and play with frame. Besides providing some evidence of the three categories in the computer-mediated communication of German language students, Warren claims for the recognition of Language Play as a genuine use of language. In his conclusions, he emphasizes that Language Play is not only restricted to linguistic forms, rather learners may “play within language” and besides meaning, Language Play also involves “relation between speakers, the medium and the context” (p. 81).

Regarding Language Play and learner’s identity, Belz (2002) carried out a study in order to investigate how form-based adult Language Play may represent the emergence of multicompetence in the learner. Such multicompetence concept may be defined as “a new

state of mind that has been mediated by foreign language study and use” (p.21). In her conclusions, she postulates the idea that L2 play may entangle not only language acquisition, but it also may “represent and figure in the emergence of multicompetence in the learner, a new state of mind...”(p.35). Such point entails that the learners seem to see the world in a plural perspective.

As another example of a research involving play in a classroom context, Finardi (2004) presents a study on the relation between the presence of Language Play and teacher’s beliefs on such issue, contrasting what they believe with what they actually do. The results indicate that teacher’s attitude towards Language Play is directly related to her/his beliefs on the role of Language Play in language learning. Although the two investigated teachers said to be following the same approach, the study presents different teaching actions in relation to Language Play, which are filtered through their beliefs. The Language Play types found in Finardi (2004) are: Appropriation, Performance, Word play, Joke and Anecdote.

In similar fashion, Callegaro (2004) investigated two groups of adults learning English as foreign language and through a more stylistic analysis, the study unfolds the types of Language Play that emerged from the interaction. Also, all the Language Play types encountered in this study are organized according to the interlocutors’ usage and intentions, which are Pun, Parallelism, Joke, Coinage, Repetition, Homophony, Metaphor, Irony, Hyperbole, Comic Situation/Story, Rhythm/Intonation, Teasing and Role Play. Through Callegaro’s findings, it is possible to understand better the nature of Language Play and its characteristics as a classroom phenomenon.

## **2.6 Summary of the chapter**

This chapter dealt with the literature concerning children as foreign language learners, Socio-cultural theory and Language Play. This review of literature was consisted of three main parts. The first part presented a discussion on children and the field of foreign/second language learning/teaching including the benefits that children may receive from this process. Also, the first part aimed at explaining how the issue “children as foreign language learners” has become a recent niche of investigation. The second part was meant to explain Socio-cultural theory and its main constructs. The third part was focused on Language Play and its application on the field of foreign language learning/ teaching.

In the next chapter, I will present the participants and the context of this study, followed by the data collection procedures as well as the choices for the data analysis and interpretation.

## **CHAPTER III**

### **METHODOLOGY**

#### **3.1 Introduction**

This chapter intends to describe the methodological procedures applied in order to carry out this study. First, I will present the general guidelines of the research followed by the contexts of investigation. After that, I will display the objectives and the research questions. Finally, I will explain how the data collection, transcription, segmentation and analysis were developed.

#### **3.2 A qualitative study of children's Language Play based on Socio-cultural theory**

This section intends to characterize this study according to its qualitative features. Firstly, according to Denzin and Lincoln (1998), a qualitative piece of research is “multimethod in focus, involving an interpretive, naturalistic approach to its subject matter” (p. 3). In addition, Denzin and Lincoln (1998) explain that qualitative research is about investigating a phenomenon in its natural scenario.

In relation to main features of a qualitative method of conducting research and according to Nunan (1992), we may say that qualitative research is “concerned with understanding human behavior, subjective, grounded, discovery-oriented and descriptive” (p. 4). Also, a qualitative approach is mainly process-oriented, in other words, it aims at describing and explaining an ongoing phenomenon as it dynamically occurs. Therefore, in



order to address the phenomenon of Language Play in two different groups of children, a qualitative approach was applied in this study.

Concerning Socio-cultural theory, discussed in the review of literature, we may claim that such approach is in line with qualitative procedures as it focuses on learning as a process, in which interaction is what constructs learning (Vygotsky, 1978).

This study is also foregrounded on ethnographic principles. According to Watson and Gegeo (1998), “ethnography is the study of people’s behavior in naturally occurring, ongoing settings, with a focus on the cultural interpretation of behavior” (p. 576). Also, in ethnographic research, theory plays an important role as it is through theory that researchers may be able to identify what can be considered data during the collection, as well as to analyze patterns of behavior in a group.

The study was, thus, carried out following a qualitative and ethnographic perspective and grounded on Socio-cultural theory. The process involved observing and audio/video recording classes and subsequently, transcribing, analyzing and interpreting the collected data.

### **3.3 Setting**

The setting, as a general scenario, may be identified as children formally learning English as a foreign language twice a week as an extra curricular activity in Florianópolis.

After the object of research was defined, the next step was to find the context of investigation and the participants. I would like here to point out that during this moment I faced some difficulties. Although the teacher from Group A promptly accepted to open her group for this research, finding the other context with younger children was an arduous

task. It is important to mention that regular schools have some restraints in accepting researchers to investigate their classrooms. I spent July and August of 2004 contacting schools until I found the teacher and the children from Group B.

Moreover, I chose to have two different groups of children at different ages and from different contexts so that, this study could provide a broader description and characterization of Language Play in the interaction of children learning English as a foreign language.

The present study had the data collected during the months of September and October of the year 2004. The two investigated groups are from two different contexts presented in the next section. It is important also to mention that a small part of the data from Group A was collected by their own teacher, who is a researcher too (detailed explanation in the subsection 3.5.1).

### **3.3.1 The classroom contexts**

#### **3.3.1.1 Group A**

Group A was formed by three boys and one girl in a language institute. All of them were ten years old. Their classes took place twice a week and each class lasted 60 minutes. They had been attending this school for two years. The students could follow the entire class in English displaying an excellent listening skill. In addition, they could communicate in the foreign language through basic sentences about their routine and preferences. By that time, they were following a coursebook named American Chatterbox 2.

The teacher from Group A was young, Brazilian and female. She had been teaching at that language institute for fourteen years. Specifically, she had been the teacher of that group for two years. She was also a master degree student in the English Program of the Federal University of Santa Catarina. She had experience in teaching children, teenagers and adults.

Regarding the group's characteristics, we may say that they were very involved in learning a foreign language, given the fact that the children actively participated during the lessons. Spontaneous funny commentaries were not only accepted but also encouraged. They would comment on different issues, such as their personal lives, city news and grammar points, among others. The good atmosphere, present in all classes recorded for this study, may be due to the fact that they had been studying together for two years in that institute.

### **3.3.1.2 Group B:**

Group B consisted of sixteen children from 03 to 05 years old, eight girls and eight boys in a regular private school. They had classes twice a week and each class lasted 60 minutes. English as a subject was not part of their curriculum. It was an optional activity for the ones that stayed at school all day long. They had been having classes for about one year. They were able to name and use words related to different topics, such as food, animal, means of transport, school material. Also, they were able to utter "chunks" of language in songs. They did not follow any coursebook.

The teacher was young, Brazilian and female. She had been teaching at that regular school for two years. As English was an optional activity for the children, she worked there

on an outsourcing basis. She learned English in a language institute and she was taking an undergraduate course in law. She also had a part-time internship in a law institution. That was the only experience that she had had in teaching children. Both teachers may be considered non-native English speakers.

The group as a learning group had been together for some time. Although the teacher was constantly strict towards discipline, the atmosphere was usually fine in the classroom. It is possible to say that there was a playful environment; however, they were not allowed to play verbally or physically whenever they wished. As they were not literate yet, only two skills were being developed: listening and speaking. In general, they were engaged in learning English as a foreign language. Yet, some of them used to refuse to participate in a speaking moment, for instance, when the teacher asked them how they were, they would not answer. However, they used to participate in games even if, during those, they had to expose themselves. In the classes observed, the teacher made use of the foreign language to give the main commands and to name the vocabulary in focus. Most of her talk was in the mother tongue.

### **3.4 Objective of the study and research questions**

This study intends to describe and characterize Language Play, from a qualitative perspective and according to Socio-cultural theory, in the interaction of English classes as a foreign language of two different groups of children aged 04 to 10 years old.

In order to achieve the objective presented above, this study attempts to answer the following research questions, already shown in the introduction:

- 1 What kinds of Language Play episodes can be found in the interaction of the two groups?
- 2 What types of Language Play can be identified?
- 3 Can we say that the Language Play episodes can be fertile ground for potential learning? If so, how?
- 4 What kinds of similarities and/or differences regarding Language Play are found in the interaction of the two groups?

### **3.5 Data collection**

Cavalcanti and Moita Lopes (1991) highlight the importance of investigating classrooms “in action” as a way to interpret the teaching/learning process. Bearing this idea in mind, this qualitative and ethnographic research (Watson-Gegeo, 1988) followed different techniques: classroom observation, informal talks with the participants, field notes, audio/video recordings. The choice for either audio or video recording was based on the following premise: through video, we are able to provide a better picture of the context, as we can visualize the gestures and actions. Therefore, all classes of the very young children group were video recorded; while the first classes of the ten-year-old group were video and audio recorded afterwards.

#### **3.5.1 Classroom observation and audio – video recordings**

I observed and audio/video recorded eighteen classes from both groups during September and October, 2004. From Group A, I video recorded two lessons and audio

recorded five lessons. I also used some cassettes from the teacher from Group A, which added two more lessons from this group to my total. She had recorded some of her lessons from that group for an academic paper, which she had not used by that time. In using her material, I was able to balance the number of lessons from each group. As they had been participants of a research before they felt at ease with the recording.

While in Group B, I first observed two lessons without recording, so that we, participants and researcher, could know each other and thus, the children could feel comfortable in being recorded. In total, I observed and video recorded nine lessons from this group. During the data collection, I also took notes and gathered more information with the teachers through informal talks.

### **3.6 Data transcription, segmentation and analysis**

As a first criterion of data analysis, the selection of the Language Play episodes was based on the definition of Language Play presented in the review of literature of this study, which considers Language Play part of all interactions that involve the creative use of different elements of reality, such as play with words and other linguistic aspects, play with meanings and ideas and play with contexts or situational expectations. Play as such may fulfill three different functions: play as fun/entertainment, play as rehearsal and play as a form to establish social relationships (Warren, 2004).

Furthermore, as I started transcribing the data, I verified that not only episodes involving spontaneous Language Play could be considered as data, but also Language Play moments previously thought by the teachers that involved rules and imaginary situations (Vygotsky, 1978).

Also, the presence of the foreign language - English - was a criterion for selecting the moments as data, episodes involving either only English or English and the mother tongue - Portuguese. I decided for such criterion considering that having the two languages involved may better portrait the process of children learning a foreign language. Thus, the entire data has been scanned in order to identify each Language Play episode as either *spontaneous Language Play* or *pre-planned Language Play* in the interaction of both groups investigated.

Additionally, all the episodes considered as data are, in this study, established as Language Play episodes because play is mediated by language. First, the spontaneous Language Play episodes were analyzed according to Language Play types, which were originated either from the literature or from the data of this study. Secondly, pre-planned play episodes were selected to be examined as scaffolding processes. Such moments consist of a task, which the students have to perform in order to achieve a goal.

The episodes were indexed by the letter that corresponds to the group and by a number that follows the order that the episode was encountered, for instance “episode A-5” stands for the fifth episode identified in group A.

### **3.6.1 Transcription**

As mentioned in the previous subsection, once the episodes were selected, they were transcribed for analysis<sup>4</sup>. Next is a list of the transcription conventions for speech. These conventions have been adapted from Hatch (1992):

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<sup>4</sup> The transcripts of all the episodes used from this study can be found in the Appendix.

### Key to transcription conventions

T	Teacher
S	unidentified student
Ss	several students talking at a time
CAPITALS	emphasis
?	rising intonation for questions
+	short pause
+++	long pause
(XXXXXX)	inaudible or unclear speech utterance length
[	overlapped speech (placed at the beginning of the overlapping turn and below the overlapped speech)
(( ))	transcriber's comments on or interpretation of the interaction

### 3.7 Summary of the chapter

This chapter aimed at explaining the methodological aspects of this study, which included details about the participants. As a first point, I attempted to clarify my choices for conducting a qualitative piece of research on Language Play in the interaction of children as foreign language learners, based on Socio-cultural theory. Secondly, I provided a description of the two investigated contexts. Next, I presented the objectives of the study as well as the research questions. Afterwards, I delineated the data collection steps and, finally, I described the aspects of the data analysis.

In the chapter that follows, I will discuss the data analyzed in this study, from both a qualitative and Socio-cultural perspective.



## **CHAPTER IV**

### **DATA ANALYSIS**

#### **4.1 Introduction**

This chapter aims at discussing the data according to a qualitative perspective and based on Socio-cultural perspective. This analysis is designed to meet the general objective of this study, which is to describe and characterize Language Play in the interaction between the teacher and the children in two classes of English as a foreign language.

The first section of this chapter is meant to explain the types of Language Play episodes found in the data. The second part presents a qualitative analysis by characterizing the playful nature of the collected data and exemplifying the different Language Play types in spontaneous Language Play episodes. The third section is an application of scaffolding (Wood et al, 1976) as a theoretical framework in analyzing pre-planned Language Play episodes. The forth and last section brings a comparison between the two investigated groups and their Language Play features.

#### **4.2 Two kinds of Language Play episodes**

As previously mentioned in the methodology, two different kinds of Language Play episodes were identified in the data. The first one is in this study named spontaneous Language Play episode and the second one is called pre-planned Language Play episode. The former refers to playful moments that occurred on a contingent basis, while the latter is a result of the teachers' planning activity to suit their pedagogical aims.

Such criterion for identifying Language Play episodes is in accordance with Sullivan (2000), who considers role-plays and games as instances of Language Play planned events (see section 2.5).

### **4.3 Qualitative analysis: Language Play types**

This first stage of the analysis intends to describe and explain the types of Language Play found in the data. Although no types were pre-established, some of them were based on the Language Play categories/types by Finardi (2004) and Callegaro (2004), and on the literature reviewed in this study. Additionally, each Language Play type is analyzed according to its function, which can be fun, rehearsal or social (Warren, 2004).

In attempting to encounter the type that composes each episode, it was verified that, as a characteristic of Language Play emerged from interaction, different types may appear in the same episode. As a first implication from the analysis of this study, thus, it is necessary to characterize the Language Play types by explaining that each episode may contain one leading/major type through which other types may arise without clear-cuts. The fact that different Language Play types may co-exist in just one episode does not mean that they overlap, rather they complement one another. In practice, in this study, most episodes involve more than one Language Play type and different Language Play functions.

In the following section, first, the ten types of Language Play found in the data are described, and, then, they are exemplified in spontaneous Language Play episodes, where also the functions of Language Play are indicated.

#### 4.3.1 Language Play types in spontaneous Language Play episodes

- 1) Wordplay (Cook, 2000; Sullivan, 2000; Finardi, 2004; Callegaro, 2004): It may be the usage of the same word with different meanings; or the use of a word in an unexpected context. It may indicate the search for incongruity (Ross, 1998). In this work, it may also refer to 'coinage' (Callegaro, 2004) or the creation of new words combining other words.
- 2) Repetition (Cook, 2000; Callegaro, 2004): It is the repetition of the last word/utterance uttered in a ludic context. It may have different functions. Repetition also may involve a phrase from an outer context being applied to a classroom event.
- 3) Rhythm and Rhyme (Cook, 2000; Callegaro, 2004; Cekaite & Aronsson, 2005): The speaker uses language with a special rhythm or intonation, which is not expected by the group/audience. It also entails playing with sounds without any specific purpose or creating sound parallelism.
- 4) Translation: It is when the use of translation may create a funny situation or an alternative reality. It may be from the mother tongue to the foreign language or vice-versa. It represents the ability of playing with the two codes (Belz, 2002).
- 5) Joke (Finardi, 2004; Callegaro, 2004; Cekaite & Aronsson, 2005): It is a funny comment using the language and/or the topic that is being taught. It involves play with meanings to create a fictional world or to bring up incongruity.
- 6) Teasing (Callegaro, 2004): It is a commentary with the intention of provoking or bothering someone from the group (clearly addressed to someone). It may contain the use of irony in order to work against the social set-up.

- 7) Performance (Sullivan, 2000; Finardi, 2004): The use of dramatization by the speaker/group of speakers when expressing an idea. It may be used in order to clarify a word/sentence meaning or to create another reality.
- 8) Alternative reality (Cook, 2000): It is a situation in which an imaginary world is established through the use of language. It can be a reality created by the participants of the playful event or brought up by any pedagogical resource.
- 9) Appropriation (Finardi, 2004): It is a commentary about the participants' reality creating a new mode (see page 42 for definition of mode). It may involve the language being taught but with the own participants' information. In opposition to "alternative reality", it contains real facts.
- 10) Imitation: It is when one of the participants imitates another one creating a funny situation, a fictional world or in order to alter the regular mode. It embraces not only copying the verbal expression but also the attitude.

#### **4.3.2 Language Play types exemplified**

In what follows, the Language Play types are exemplified and illustrated with episodes from the two classrooms investigated here. As mentioned in the previous section, most of the Language Play episodes from the data include more than one Language Play type. Accordingly, the exemplification is organized by the first language type found in each episode, or the one that triggered Language Play at that moment.

Language Play in Example 4.1 is initiated by Fa in line 2 when he repeats the first sound of the word previously uttered.

Example 4.1 (A-3)<sup>5</sup>:

- 1 T: page forty-five + it's a game  
 2 Fa: ((talking to himself)) a gay  
 3 T: It's a game  
 4 Fa: ((talking to himself)) a gay + + + + a gay + + + + a gay + + + + Lucas + a gay ((showing one of his classmates))

In doing that, he utters a different word from the one uttered by the teacher, and he uses the word “gay” to bother one of the group’s participants (line 4). Thus, through the episode above, we can perceive how one Language Play type may lead to another (as previously mentioned in section 4.3): from *wordplay* (using the first sound of the last utterance to create another one) to *teasing* (in order to bother someone from the group).

Concerning the functions of Language Play, it is possible to indicate two different ones. The first one is in line 2 when Fa utters the expression ‘a gay’ for *rehearsal*. Then, Fa continues in line 4; however, the expression serves a more social function as it involves *establishing relations within the group* (table 4.1).

Lines and Segments	Types	Functions
1.2 <sup>6</sup> ‘a gay’	Wordplay	Rehearsal
1.4 ‘a gay’	Teasing	Social Relations

Table 4.1: Summary of the analysis of Example 4.1 (A-3)

Example 4.2 is an illustration of how *repetition* can be a Language Play type.

<sup>5</sup> This code in each example refers to the number of the episode found in each group, for instance A-3 refers to the third episode from group A. See appendix for all the episodes.

<sup>6</sup> In these letter-number code l stands for the line and the number corresponds to the turn in the episode.

Example 4.2 (B-21):

- 1 T: today is hot + hoje está calor + [né? + today is hot
- 2 S:.....[é
- 3 Lu: XXXX muito calor
- 4 T: hot  
((Children comment about feeling hot))
- 5 S: que hot + que hot + que hot
- 6 Ss: ((most of the learners of the group are making gesture as if they were feeling hot))

Regarding *repetition*, Cook (2000) suggests that it has an important role in the child's language development. Moreover, he considers as a relevant point in repetition that "it allows a greater time for processing and creates a generally more secure and relaxed (because it is more predictable) atmosphere which may aid receptivity" (p.30).

The episode above is a representative of what usually happens with a group of very young children, that is, they may start repeating spontaneously what the teacher and/or another child has just said. In other words, repetition is naturally carried out by the students without any pedagogical aim on the part of the teacher. In line 6, one student is repeating the word "hot" with a special intonation and interchanging Portuguese and English. Besides, as most of them start making gestures as if they were feeling hot, another Language Play type arises, *performance*, which most of the learners engage in effortlessly (see Table 4.2).

Concerning the functions of Language Play, the two types, *repetition and performance*, seem to work, in this episode, as *rehearsal* and *fun* respectively. Firstly, *repetition* with young children, seems to function as a way to rehearse, or especially for this age group, a way to experience language through repeating utterances. In line with Vygotsky (1978), who claims that fun is not priority in the role of play in child's

development, in this episode and in many other instances from this data, fun comes from the result of experiencing the language, that is to say, as repeating the word said by the teacher seems to be playfully interesting to the group, some participants become involved in the interactional event.

<b>Lines and Segment</b>	<b>Types</b>	<b>Functions</b>
1.5 'que hot + que hot + que hot'	Repetition	Rehearsal
1.6 ((most of the learners of the group are making gesture as if they were feeling hot))	Performance	Fun

Table 4.2: Summary of the analysis of Example 4.2 (B-21)

The next episodes, 3 and 4, illustrate *rhythm and rhyme*, first in group B, and then in group A. When explaining Language Play at the linguistic level, Cook (2000) proposes some reasons for rhyme. Besides giving pleasure, rhythm and rhyme may “provide a path into language” (p. 21) improving cognitive abilities, such as memory and a more balanced use of the two brain hemispheres. Also, Cook (2000) highlighted the social role of rhythm in human society as related to traditions and games.

In contrast with the other types already presented, *rhythm and rhyme* seem to be able to work inside an episode on their own. In Episode 3 from group B (example 4.3), when the children are introducing themselves to the researcher, one of the girls refuses to do that, so the teacher, in line 1, says the girl’s name using a different voice and intonation, giving it a rhythm. Then, in line 2, Lu reproduces the intonation used by the teacher (in line 1) to introduce another participant from the group.

Example 4.3 (B-2):

- 1 T: SASHA ((with rhythm))
- 2 Lu: LARA ((using the same))
- 3 Ss: ((laughs))

Besides having a fun function, the Language Play type in this episode, may be seen as a way to initiate or maintain a relationship within the group. Considering the fact that Lu was not supposed to be introducing a friend at that moment, he takes the opportunity of the “rhythm and rhyme game” to do that, and thus projects himself to the group as a funny participant (see Table 4.3).

Lines and Segment	Type	Functions
1.2. ‘LARA’	Rhythm and Rhyme	Fun + Social Relations

Table 4.3: Summary of the analysis of Example 4.3 (B-2)

Differently, *rhythm and rhyme*, in the episode from group A, example 4.4 (A-25), seem to be functioning as a language experience using two different codes. In this episode, the learners are doing a reading comprehension activity.

Example 4.4 (A-25):

- 1 T: number two + where do cocoa trees grow? + where
- 2 Fer: america
- 3 T: africa and?
- 4 Ss: south america
- 5 T: very good
- 6 Fa: parece que é salve a america
- 7 T: yes
- 8 Fer: mas se escreve salve a america
- 9 T: no



10 Andrew: se escreve sou + t - h [ + sou + da + america ((laughs))

11 T:.....[é

In line 6, Fa establishes a relation between how the expression “South America” is pronounced in the target language with another one in his mother tongue: “salve america”. In line 10, Andrew aligns with Fa creating another phrase in Portuguese: “sou da America”, as he spells the word “south” (see Table 4.4). The possibility of experiencing language or rehearsing, by playing with sounds and establishing relations between two different codes, may be considered a form to develop language awareness (Vygotsky, 1962).

This type of Language Play encompassing two codes is in line with the idea developed by Belz (2002) who conceptualizes second Language Play as a representation of multicompetence<sup>7</sup>. Such issue is also presented in the discussion of next Language Play type.

Lines and Segment	Types	Functions
1.6 ‘parece que é salve a américa’ 1.10 ‘se escreve sou + t - h [ + sou + da + america’ ((laughs))	Rhythm and Rhyme	Rehearsal

Table 4.4: Summary of the analysis of Example 4.4 (A-25)

*Translation* is the next Language Play type discussed here. In the example 4.5 (A-30), the learners are doing activities in the book. They have read the story involving the book’s characters, in which there are two assistants of the detective (main character) and then, start answering the reading comprehension questions.

<sup>7</sup> Although Belz (2002) referred to multicompetence in adulthood, the term seems to be also appropriate here as this type of multilingual construction arose from the children’s data.

Example 4.5 (A-30):

((Fa commenting on the characters' names and attitudes))

- 1 Fa: o teacher + como é que é bebe?
- 2 T: drink
- 3 Fa: bebê?
- 4 T: oh baby?
- 5 Fa: não baby
- 6 T: ((laughing)) baby
- 7 Fa: é young né? + é young né?
- 8 T: não baby
- 9 Fa: baby?
- 10 T: uh uh
- 11 Fa: então + não deviam se falar + se chamar blue bird sisters + elas deviam se chamar baby bird sisters
- 12 T: Why?
- 13 Fa: porque ela são umas bebezonas
- 14 T: ah ah
- 15 Fa: ai + meu Deus + elas ao invés de esperarem pra alguém chegar ali + elas ficam help me ((using a babyish voice)) + eu esperava  
 ((The group keeps the discussion about the characters' attitude and further, the teacher used the new name suggested by Fa, during the correction of an exercise))

The episode is initiated by Fa, who is commenting on the characters' names and attitudes and asking for a word in the target language (line 1). Once Fa accepts the word "baby", in line 9, (after a process of negotiation with the teacher along lines 2-10) he incorporates it and makes a *joke* about the coursebook characters by coining a new name for them: "baby bird sisters" (line 11). This *joke*, in turn, leads to another Language Play type, which is *alternative reality*. An instance of *alternative reality* emerges as Fa expresses his opinion about the characters as if they were a real part of his life (line 12). Another way of looking at this episode is to consider the learning opportunity created by the intention of

playing or producing a new name for characters that belong to a fictional world, as a new word was requested by the learner.

Lines and Segment	Types	Functions
l.12 'então + não deviam se falar + se chamar blue bird sisters + elas deviam se chamar baby bird sisters'	Translation+Joke+ Alternative reality	Fun

Table 4.5: Summary of the analysis of Example 4.5 (A-30)

Example 4.6 (B-9) also shows an instance of *translation* as a Language Play type, where Peter utters (in line 1) the expression “horsinho” as a combination of a word in the target language and suffix in the mother tongue, which gives a diminutive quality to a word. This episode may also be seen as a sample of how two Language Play types can be part of a construction, in this case, *wordplay* and *translation*.

Example 4.6 (B-6):

((In seeing a friend's picture from her holidays, Peter comments on it.))

1 Peter: ah+um horsinho

As mentioned previously, *translation* can also be seen in the light of Belz's work (2002), in which she theorizes that multilingual play can be considered a representation of “the emergence of multicompetence in the learner, where multicompetence is a new state of mind that has been mediated by foreign language and study” (p. 21).

Concerning translation as a Language Play type and its functions, it is noteworthy that the same type may function with different purposes or intentions (it also occurred in the rhythm and rhyme samples). While in example 5, the child apparently intended to

promote *fun*; in example 6, *translation* seemed to function as *rehearsal* or as an attempt to form a new word. This entails that the relation between Language Play types and functions may vary according to age/maturity as well as the group's dynamics itself (Table 4.6).

<b>Lines and Segment</b>	<b>Types</b>	<b>Functions</b>
1.2 'ah+um horsinho'	Wordplay+ Translation	Rehearsal

Table 4.6: Summary of the analysis of Example 4.6 (B-6)

*Appropriation* is represented in the next sample. Coined by Finardi (2004), based on Gil's (2002) concept of two different modes of a classroom, the natural and pedagogical, this Language Play type involves the intersection between these two modes. The former is constituted by the classroom reality, which involves the students, the teacher and didactic aim, while the latter is constituted by the participants' own reality. Such intersection mixes the pedagogical aspect, that is, language that is supposed to be taught, and the natural aspect, that is, information from the participants' lives. In other words, the language on focus is personalized by the participants. In example 4.7, the pedagogic mode (Gil, 2002) is formed by the students carrying out the task of answering questions with adverbs of frequency, which is the language in focus. The natural mode (Gil, 2002) takes place as they start discussing their own routines, not only with the intention of performing the pedagogic task, but also, to share their own daily events. Therefore, *appropriation* as a Language Play type occurs when Andrew comments on his own routine in a playful fashion during the pedagogical task (line 4).

Example 4.7 (A-10):

- ((the group is discussing their routines))
- 1 T: ah people + oh + brush my teeth
  - 2 Andrew: ah que horas que escovo os dentes de noite?
  - 3 T: no + no + I always brush my teeth + yes? + everyday
  - 4 Andrew: eu sempre escovo meus dentes+mas agora eu já botei never (XXXXXX)  
((laughs))
  - 5 T: don't you Andrew? + don't you brush you teeth?
  - 6 Andrew: se eu escovo os dentes todo dia? + escovo  
((laughs))

Like the other Language Play types already presented, appropriation may also elicit another Language Play type in the same episode. *Teasing* arises in line 6, when the teacher utters a funny commentary directly addressed to Andrew.

Regarding the Language Play functions in the episode, once more, the types seem to have two different ones. It is possible to infer that Andrew's commentary meant to check his answer as a form of language *rehearsal*, in contrast with the teacher, who clearly commented playfully on Andrew's routine with the intention of provoking a funny reaction/or inviting laughter, that is for *fun* (Table 4.7).

Lines and Segment	Types	Functions
1.5 'eu sempre escovo meus dentes + mas agora eu já botei never' (XXXXXX)	Appropriation	Rehearsal
1.8 'Don't you Andrew? + Don't you brush you teeth?'	Teasing	Fun

Table 4.7: Summary of the analysis of Example 4.7 (A-10)

*Imitation* is another type of Language Play, which together with *alternative reality* and *translation* emerged from this study's data. Although similar to repetition, imitation differs from it because it involves not only repeating verbal forms, but also somebody else's gestures, physical posture, grimaces, etc. In addition, imitation may be considered a developmental characteristic of very young children and it is one of the fundamental categories from an early childhood program (Proposta Curricular de Santa Catarina, 1998). According to Wallon (1981, cited in Proposta Curricular de Santa Catarina, 1998) imitation happens through activities of inquiry, which is portrayed by the world's exploration and by the intelligence of situations. Also, Rego (2002) explains the role of imitation for Vygostsky, emphasizing that the Socio-cultural perspective offers a new dimension for the understanding of imitation. According to this view, imitation is not only a mechanical process, rather it provides the opportunity to rebuild internally what the child observes externally.

Example 4.8 illustrates *imitation* as a Language Play type. It occurs while the teacher is explaining the rules of an activity, which consists of making puzzles in small groups (lines 1 and 3). Then, a child starts repeating the word "happy" with a special intonation and, at the same time, expressing his "happiness" through jumping (line 4).

Example 4.8 (B-25):

- 1 T: sem brigar com o amigo + o nosso amigo é pra gente brincar com ele feliz + HAPPY + + play happy + não é para brigar + é meu ((starts acting out as if she were in a fight))
- 2 Ss: ((laughs))
- 3 T: calma + ok? + nada de briga aqui + somos todos crianças felizes + né? + HAPPY KIDS + happy kids + happy
- 4 Ss: HAPPY + HAPPY ((S starts repeating the word 'happy' and acting out as if he were very happy and many children follow him standing up and repeating the word 'happy'))

- 5 Ss: HAPPY
- 6 T: HAPPY + + + mas pode sentar + happy mas calminhas  
 ((Many of them are repeating ‘happy ‘and jumping with a lot of excitement and the teacher has to calm them down))
- 7 T: oh + mas atenção + a gente é happy mas a gente é calminho + happy but calm ((using a low voice)) + respira + respira ((teacher asks them to take deep breath)) + happy but
- 8 Ss:(XXXXXX) ((some children are still making noises))
- 9 T: felizes mas calmos + ouviu Peter + felizes mas calminhos + + vamos sentar então de três em três

In this episode, the first Language Play type that arises is *performance* when the learners start saying the word ‘happy’ and acting it out. Then, when other children start copying the *performance*, *imitation* as a Language Play type emerges.

Concerning functions of Language Play, when *performance* was initiated, *rehearsal* or *experience with the language* can be identified and as the episode follows, *imitation* may suggest *laughter* or *fun* to the moment. Also, *imitation* may have a *social function* as a way to sympathize with others and reinforce classroom bonds (Table 4.8).

Lines and Segment	Types	Functions
14: happy + happy ((S starts repeating the word ‘happy’ and acting out as if he were very happy and many children follow him standing up and repeating the word ‘happy’))	Performance	Rehearsal
15: HAPPY 16: T: HAPPY + + + mas pode sentar + happy mas calminhas ((Many of them are repeating ‘happy ‘and jumping with lots of excitement and the teacher has to calm them down))	Imitation	Fun + Social Relations

Table 4.8: Summary of the analysis of Example 4.8 (B-25)

The first section of this analysis has characterized the Language Play types that arose spontaneously from the data. The next section is dedicated to ascertain the pre-planned play events according to Socio-cultural theory.

#### **4.4 Socio-cultural analysis: Scaffolding in pre-planned Language Play episodes**

This second part of the analysis aims at examining the moments or playful activities from the data considered as pre-planned play episodes previously established by the teacher as part of a lesson. In doing that, *scaffolding* (Wood, Bruner & Ross, 1976) is applied as the theoretical framework in order to investigate how Language Play can happen within the children's zone of proximal development. In addition, as spontaneous Language Play may also surface during a pre-planned play moment, the Language Play types from the preceding section are also identified.

As explained previously in the review of literature chapter, the concept of *scaffolding* was developed by Wood et al (1976), who claim that scaffolding is the process by which experts assist novices to achieve a goal or solve a problem that the novice could not achieve or solve alone. Six functions constitute the scaffolding process:

- 1 *Recruitment*: the teacher draws the learners' attention to the task;
- 2 *Reduction in degrees of freedom*: the teacher simplifies the tasks demands;
- 3 *Direction Maintenance*: the teacher motivates the learners to continue pursuing the goal;
- 4 *Marking critical features*: the teacher calls the learners' attention to important aspects of the task;



- 5 *Frustration control*: the teacher decreases stress and frustration during the process;
- 6 *Demonstration*: the teacher models the ideal procedures to achieve the goal.

In this part of the analysis, games are analyzed as scaffolding processes as they consist of a task with a goal to be achieved by the learners. The presence of specific material, rules and procedures signaled a game or, in this study, a pre-planned Language Play episode

Example 4.9 (B-7) illustrates the scaffolding process in a pre-planned play episode in Group B. In this episode, learners are about to play a memory game using cards about means of transportation, which is the vocabulary on focus. As in any other memory game, each participant has a turn to try to find as many matching cards of words as possible.

#### Example 4.9 (B-7): “Memory Game”

((The children repeat the vocabulary items after the teacher. They repeat each one more than once, seemingly feeling pleasure to do that.))

1 T: bike

2 Ss: bike + bike + bike

3 T: boat

4 Ss: boat + boat ((they repeat the same word more than they should))

**((repetition))**

5 T: direitinho + balloon

**((reduction in degrees of freedom))**

6 Ss: balloon + balloon

7 T: ok + attention + attention + memorize + memorizem + memorize

**((recruitment of attention))**

((the t. continues repeating all the vocabulary items and then she changes the position of the cards))

8 T: ok + SSSSS ((requiring silence)) + attention + Ga + find the first pair

**((direction maintenance))**

9 ((Ga finds a pair))

- 10 T: boat + boat + very nice + congratulations + ka  
**((direction maintenance))**
- 11 S: ((a child is laughing while Ka faces up one card))
- 12 T: train + onde é que tá o outro + where's the other?  
**((reduction in degrees of freedom))**  
 ((Ka hesitates a little and touches another card))
- 13 T: opa + não é aqui + será que tá aqui? ((pointing to one card))  
**((demonstration))**  
 ((Ka faces up the correct card))
- 14 T:ok + train + train + very good + + tem que ter attention + attention + Mary  
**((direction maintenance))**  
 ((and the game goes on with each child having a turn, just a few children refused to have a turn))

During the episode, four scaffolding functions were identified. First of all, before the game itself (lines 1-9) and in order to facilitate the words' recognition, the teacher promotes *repetition of the vocabulary*, as a form to assure the learners' success during the game, which can be considered as scaffolding function n.2 (*reduction in degrees of freedom*). As mentioned in the previous section, *repetition* seems to play an important role in the child linguistic development, which can be observed in lines 4, 5 and 6 when the children repeat each word more times than they are supposed to. Such sound parallelism, again, seems to function for *fun* and *rehearsal* for very young children.

Regarding scaffolding n. 1, *recruitment of attention*, it may be identified when the teacher starts the game providing students with a suggestion of what they are supposed to do. The word "attention", in line 8, is used to ensure learners' concentration to the play moment. As the game goes on, the teacher keeps the children's focus on requiring silence and indicating that Ga has his turn to find a pair, as a reminder of procedures (line 8=scaffolding function n.3, *direction maintenance*). Once, Ga achieves the goal, the teacher gives a feedback by reinforcing the vocabulary and congratulating him, thus, scaffolding

function n. 3, *direction maintenance*, besides providing a positive response to the child's act, also functions to highlight the final goal of the game to the entire group.

Furthermore, there is a point in the game in which the teacher needs to make the procedures clear for one of the participants. Ka does not seem to understand what she is supposed to do, so the teacher carries on through the scaffolding functions in order to assure the child's participation in the game. In line 12, the teacher *reduced the degree of freedom* by indicating the next procedure (scaffolding n. 2). Afterwards, the teacher points to the correct card as a way to aid Ka to achieve the goal (line 13= scaffolding n. 6, *demonstration*). In line 14, the teacher, once again, keeps the children's focus on the game (scaffolding n.3 = *direction maintenance*). Table 4.9 below summarizes the *scaffolding functions* found in this pre-planned episode.

<b>Teacher's actual words</b>	<b>Scaffolding Functions</b>
l.6: 'direitinho + balloon'	2 # reduction in degrees of freedom
l.8: 'ok + attention + attention + memorize + memorizem + memorize'	1 # recruitment
l.10: 'ok + SSSSS ((requiring silence)) + attention + Ga + find the first pair'	3 # direction maintenance through repetition
l.12: 'boat + boat + very nice + congratulations + ka'	3 # direction maintenance
l.14: 'train + onde é que tá o outro + where's the other?'	2 # reduction in degrees of freedom
l.16: 'opa + não é aqui + será que tá aqui?' ((pointing to one card))	5 # demonstration
l.18: 'ok + train + train + very good + + tem que ter attention + attention + Mary	3 # direction maintenance

Table 4.9: Scaffolding functions in the "Memory Game"-Example 4.9 (B-7)

Another aspect to be discussed is the fact that, although being acquainted with the procedures of the game, the children may not have mastered it as the teacher reinforces the rules and “how to play the game” throughout the episode. In other words, learning how to play a game entails developing the necessary skills, which means, in this case, that the children are in their zone of proximal development. Therefore, the children here may be not only acquiring vocabulary while playing, but also, developing skills such as memory, turn-taking and organization.

The following episode 10 (B-10) is another sample of scaffolding process in pre-planned play moments. Basically, it contains, once more, some scaffolding functions previously discussed. However, it also brings scaffolding function n. 4, *marking critical features*, and scaffolding function n. 5, *frustration control*. Therefore, this episode was included in order to have “frustration control” and “marking critical features” also discussed in the analysis.

The game is called “pass the ring” and it requires that the children sit in circle, while one child has a ring hidden between his/her hands. S/he is supposed to pass his/her hands through everybody’s hands, one by one, and place the ring secretly in one participant’s hands. The goal is to find out in whose hands the ring is. Once the group achieves that, the child who got the ring is the next one in charge of passing it around. In group B, “pass the ring” seems to be a tradition for them and thus, it is not a real challenge. Yet, the game seemed to be motivating and the children kept their interests on it every time it was played.

Example 4.10 (B-10): “Pass the ring”

((First they sing a song about the game.))

- 1 T: close your hands + who is the ring with? + Leo + Peu + só não pode abrir a mãozinha + se não a gente vai saber que não tá com vc ((They all respect the rules))  
**((simplifying the task))**  
 ((a very shy child gives her ring to the teacher))
- 2 T: a gente agora vai fazer (XXX) com o anel da Sasa + pode Sasa? + oh ((showing the ring to the group))  
 + + how do you say this in English? + como que a gente fala isso em inglês? + [ring + anel é em português + em inglês é ring + né? + Sasa's ring  
**((direction maintenance))**
- 3 S:.....[anel
- 4 S: eu não fui
- 5 T: calma + já sei que tu não foi + não precisa ficar repetindo (XXXXXX)  
**((frustration control))**
- 6 S: eu não fui ((more than one child is saying that))
- 7 T: quem ficar falando + não vai  
**((marking critical features))**  
 ((teacher creates the rule above and the game continues))

*Frustration control*, as a scaffolding function, is exemplified in line 5, when a child claims for his/her turn as there is no pre-established order. The teacher reacts manifesting her concern about that. Other children verbalize that they have not had a turn too, which can be also qualified as *imitation* (Language Play type). Then, the teacher sets a rule in line 7: “quem ficar falando+não vai”, which can be analyzed as scaffolding function n. 4, *marking critical features*, as she draws the children’s attention to an important aspect, a new rule of the game (see Table 4.10).

Still concerning frustration control, it is possible to infer that very young children as in group B, may be still developing self-control among other skills. Therefore, frustration maybe felt by children as they are still learning how to deal with the different challenges that a game demands. How teachers may react to verbalized frustrations during a game is a pedagogical issue, which will be discussed in the next chapter.

Teacher's actual words	Scaffolding Functions
l.5: calma+já sei que tu não foi+não precisa ficar repetindo(XXXXXX)	5 # frustration control

Table 4.10: Scaffolding n. 5 – Frustration Control in the game “pass the ring”- Example 4.10 (B-10)

The next episode illustrates how, in a class of English as a foreign language for children, different Language Play types may appear in pre-planned play episodes within a scaffolding format. In the following episode, Group A is playing a game called “Giraffe”, in which they have to ask questions among themselves about animals’ characteristics (prompted by the teacher in strips of paper). For each correct answer, they can draw a part of the giraffe’s body that is indicated at the back of the question. The final goal of the game is to build the whole giraffe. The teacher had previously explained the game and they had also rehearsed it. At this time, she explains the game again and then, she divides the students into groups.

In the episode below (Episode A-33), where the teacher and the learners are playing this guessing game, all the scaffolding functions were encountered, except for scaffolding function number five, *frustration control*, which may reinforce the idea previously presented that very young children still have to develop the “turn-taking” skill, while older children seem to control better their anxiety in waiting their turn to play (see Table 4.11).

Example 4.11 (A-33): “The giraffe game”

- 1 T: first + let’s answer the questions + ok? + all the questions + oh + look here + don’t + hey + don’t draw anything + don’t do anything + ok? + just quiet ((**recruitment of attention**))
- 2 Andrew: teacher eu vou perder ((pretending that he is crying)) ((**performance**))

- 3 T: pay attention + you cannot repeat the name of the animals (XXXX) we are playing + ok? + first let's see the questions + just see the questions + + what animal is brown and yellow? + + + + brown and yellow

**((simplifying the task))**

- 4 Fa: AH?  
 5 T: brown and yellow ((thinking too herself))  
 6 Fa: é pé de macaco  
 7 Ss: ((laughs))  
 8 Andrew: giraffe  
 9 T: ok + giraffe  
 10 Lu: acho que é preta e amarelo  
 11 Fa: é preta e amarelo  
 12 T: I think it's black and [yellow  
 13 Andrew:.....[tá + tanto faz  
 14 T: any others  
 15 Fa: é monkey  
 16 T: monkeys + hum hum ((Teacher writes the animal's name on the board))  
 17 Fa: por isso que eu falei pé de macaco

**((wordplay))**

- 18 T: what animal lives in cold places?  
 19 Fer: bean ((wrong pronunciation))  
 20 Ss: ((laughs))  
 21 Fa: bear ((still wrong pronunciation))  
 22 T: BEAR + ok + bear or + or  
 23 Fer: penguim  
 24 T: penguim  
 ((the other students still talk about the "bean"))  
 25 Fa: o teacher + a teacher gosta de comer feijão da neve? **((translation + joke))**  
 ((teacher goes on with the questions as a preparation for the game))  
 ((when they mention "rabbit", Fa has a comment))  
 26 Fa: o teacher + tem uma musica do (XXXX) que se chama "break the habits" + e eu pensei que era + "break the rabbits" e eu pensei que fosse quebrando coelho ((laughs)) **((translation))**  
 27 T: no no + because it is like this + Fa ((she writes the word on the board)) habits + not rabbits  
 ((emphasizing the difference in pronouncing))  
 28 Fa: é o vício + né  
 29 T: uhm + uhm  
 30 T: now + pay attention + let's begin + + ok? **((direction maintenance))**  
 31 Fa: é pra guardar o material?

- 32 T: no + yes + if you want + but you need a pencil + you need a pencil + Fa you need a pencil
- 33 Fa: o que?
- 34 T: you NEED a pencil  
((they organize themselves so that they all have pencils))
- 35 T: oh + in that paper you are going to draw something like this + + + + ((she draws on the board)) the body of a giraffe + the body of a giraffe **((demonstration))**  
((small talk about the importance of the body of a giraffe))
- 36 Andrew: por que que a gente não começa sem nada
- 37 T: no + you need the body + because pay attention here + now pay attention + + you have the piece of paper + here you have the question + ok? + if the answer is right
- 38 Ss: ((comments about how to draw the giraffe))
- 39 T: now + pay attention here + pay attention here + you get the paper + in one side + you have the question + ok? + for example + for example + what animal is black? **((reduction in degrees of freedom))**
- 39 Lu: dog
- 40 T: dog + example + ok? + no + no + no + pay attention here + two eyes ((looking at the other side of the paper)) + pay attention + can Andrew draw two eyes?
- 41 Ss: no
- 42 T: can Andrew draw two eyes? + no + because he doesn't have the head **((demonstration))**
- 43 Andrew: (XXXXX) não tem o rosto  
((the game starts))
- 44 Andrew ((asking a question to Fa)): what animal has got a big mouth?
- 45 S: (XXXXXX)
- 46 Fa: hum + meu deus
- 47 Fer: hippo
- 48 T: hippo + very good + **((marking critical features))** look + look there
- 49 Andrew: a neck
- 50 T: a neck + do you remember neck?
- 51 S: (XXXXXXXX)
- 52 Fa: teacher + eu tenho que desenhar o pescoço da girafa?
- 53 T: yes + that's right  
((and the game goes on))

The following table (4.11) illustrates the different scaffolding functions of the episode above.



<b>Teacher's actual words</b>	<b>Scaffolding Functions</b>
l.1 'first + let's answer the questions + ok? + all the questions + oh + look here + don't + hey + don't draw anything + don't do anything + ok? + just quiet'	1 # recruitment of attention
l.3: 'pay attention + you cannot repeat the name of the animals XXXX we are playing + ok? + first let's see the questions + just see the questions + + what animal is brown and yellow? + + + + brown and yellow'	2 # reduction in degrees of freedom
l.33: 'now + pay attention + let's begin + + ok?'	3 # direction maintenance
l.39: 'oh + in that paper you are going to draw something like this + + + + ((she draws on the board)) the body of a giraffe + the body of a giraffe'	5 # demonstration
l.44: 'now + pay attention here + pay attention here + you get the paper + in one side + you have the question + ok? + for example + for example + what animal is black?'	2 # reduction in degrees of freedom
l.48: 'can Andrew draw two eyes? + no + because he doesn't have the head'	5 # demonstration
l.55: 'hippo + very good + look + look there'	4 # marking critical features

Table 4.11: Scaffolding functions in the "Giraffe Game" – Example 4.11 (A-33)

Besides the scaffolding functions, in this pre-planned play episode, four Language Play types were identified: *performance*, *wordplay*, *joke* and *translation*. The functions of these Language Play types might be *fun* (performance and wordplay) and *rehearsal* (joke and translation). In view of that, we may allege that even in pre-established moment, Language Play types may spontaneously arise in interaction. In other words, we may conclude that a teacher can previously plan the preparation and the procedures of a game in class; however, in the interaction, other aspects or elements may have a role, such as spontaneous Language Play types, which are beyond the teacher's planning and may offer greater dynamism to the moment.

The assumption above may entail that spontaneous Language Play is a constant element in the interaction of children as foreign language learners, even in pedagogic-oriented moments. Also, we may deduce from this analysis that Language Play may be considered a multi-faceted phenomenon that encompasses different aspects.

Another connection that can be drawn out from the data presented here is that the Language Play functions can be related with the scaffolding functions. *Fun* may be referred to the functions *direction maintenance* and *frustration control* as a way of keeping the learners' motivation; *rehearsal* might be associated to *recruitment of attention*, *reduction in degrees of freedom* and *demonstration*, which are more concerned with pedagogical aims; and the *social* function that can be linked to scaffolding function number 4 *marking critical features*. Moreover, the learners' participation through spontaneous language may be seen as a manifestation of their engagement in the game.

Finally, it is worth remarking that a pedagogically-oriented play moment may be a possibility of promoting learning through scaffolding. In line with Vygotsky (1978), it is possible to assume that learning through playing may foster not only pleasure and vocabulary acquisition, but also self-control and other skills, which are essential to child development.

This second part of the data analysis chapter aimed to examining scaffolding process in pre-planned play moments. The episodes and the discussion showed that the scaffolding functions could be identified in the data, which indicates that pre-planned play moments might foster learning. The next section has the objective of bringing an examination on the differences and similarities between the two investigated groups.

#### **4.5 A comparison between the two groups**

The third part of the data analysis intends to bring up some issues about specific characterization of Language Play in the interaction of each group. This section will show first how the relation between Language Play and children as foreign language learners can be portrayed based on the common features of both groups. Secondly, differences and characteristics of each group will be contrasted taking into consideration age range, class atmosphere and teachers' styles.

##### **4.5.1 Common Language Play features from the two groups**

First, it is possible to claim that Language Play, as a social and situated phenomenon, seems to be a constant feature in the interaction of children in an English as a foreign language classroom. Such claim is grounded on the significant number of episodes encountered in the data and the different Language Play types that emerged from the groups' interaction.

It is also noteworthy that, in opposition to the myth that play in language classes for children is characterized by games and fun activities (Luz, 2003), this analysis shows several examples of spontaneous Language Play types from both groups. Equally important is to highlight that Language Play does not only function as *fun* or *entertainment promoting laughter* (Cook, 2000), but it also has the purpose of *rehearsing the language* (Lantolf, 1997; Broner & Tarone, 2001). Besides, we may point out the importance of rehearsal as a Language Play function as the data revealed that children (group B) naturally play with different aspects of language in order to experience it, as if they are "trying out" a verbal

construction to see what reactions it may cause in the context. Finally, Language Play may serve as a form *to establish or strength social relationships* in a group, when social aspects are playfully manipulated.

In the two groups it is possible to identify play with formal aspects of the language, play with meaning in constructing fictional worlds and play with contexts or realities. Such different properties of Language Play may be related to language levels: linguistic, semantic or pragmatic. As an example of the linguistic level, or play with the form of the language, episodes 4.3 and 4.4 (previously shown in the first part of this analysis) illustrate how form may trigger Language Play, in those cases, through *rhythm & rhyme*. Concerning the semantic level, episodes 4.5 and 4.6 (also shown) might indicate the possibility of playing with meaning in the interaction of children learning a foreign language thus, *Translation* and *joke* may be considered Language Play types in this level. Language Play at the pragmatic level is supposedly the creative use of language in order to alter contextual aspects. Episodes 4.7 and 4.8, already presented, may be considered samples of Language Play at the pragmatic level as both of them involve the occurrence of different realities.

One feature related to Language Play, which was present in the two investigated groups, is the repetition of some situations that promote the occurrence of some Language Play types. For instance, the teacher from group B often pretended to be a witch (see episode B-13 and B-18 in the appendix). This situation involved the teacher's performance: she put her long hair in front of her face and enacted a witch. The children demonstrated that they loved this moment by asking the teacher about the witch.

In the case of group A, there were several Language Play episodes revolving around the word "Sunday" as part of the group's routine (see episodes A-7, A-27 and A-29 in the appendix). These situations in both investigated groups may lead us to the conclusion that

Language Play types take part in a group's routine and thus, may be seen as an interaction's phenomenon that permeates children's language learning.

#### 4.5.2 Language Play features of each group

Although this study does not intend to provide a quantitative analysis, the numbers from the next tables may be a resource to examine closely how Language Play, as a social and situated phenomenon, takes place in groups of children at different ages. First, in order to compare the Language Play characteristics of each group in pre-planned Language Play episodes, Table 4.12 presents the number of games.

<b>Pre planned Play Episodes</b>	<b>Group A</b>	<b>Group B</b>
Games	1	5

Table 4.12: Number of games as pre-planned play episodes

By looking at Table 4.12, we may say that Language Play in group A rarely happens in games promoted by the teacher. In contrast, group B has more pre-planned play episodes from the data, which may suggest that Language Play in this group is also characterized by activities planned and promoted by the teacher. Therefore, Language Play, besides being spontaneously brought up, also depends on the teacher's style and planning, as well as how s/he sees games as pedagogical moments.

As an attempt to interpret Table 4.13 below, the Language Play types that nurture some contrast between the two groups will next be discussed.

<b>Spontaneous Language Play Types</b>	<b>Group A</b>	<b>Group B</b>
Wordplay	8	2
Repetition	2	6
Rhythm & Rhyme	2	1
Translation	6	2
Joke	10	3
Teasing	6	2
Performance	4	9
Alternative reality	5	7
Appropriation	11	2
Imitation	-	4

Table 4.13: Number of occurrences of Language Play types in spontaneous Language Play episodes

Frequency as a factor or variable is the basis now to make distinctions between Group A and B. In group A, *wordplay* seems to indicate a ten year-old children ability of manipulating language form. Besides, two other frequent Language Play types in group A may represent the capability of creating fictional worlds through language, considering the number of episodes involving *joke* and *translation*. *Appropriation* is also a strong Language Play type in Group A, which may suggest the possibility of playing with different contexts.

Regarding *Wordplay* as a frequent Language Play type in group A, the following example represents the characteristic of ten year old children in choosing to apply a word with different meanings in different contexts. Moreover, we may presume that *fun* can be

considered the main Language Play function. However, we may also suggest that, as English is a foreign language for those learners, they might be rehearsing the language too.

Example 4.12 (A-7):

((the teacher is explaining adverbs of frequency through days of the week))

- 1 T: Monday + Tuesday + Wednesday + Thursday + Friday + Saturday + Sunday
- 2 Andrew: SUNDAY (XXXXXXXX) + nunca comi

*Joke* and *Translation* as Language Play types characteristics of Group A are now presented in the same example below. The learners from this group seem to be able to play with the language that is being taught as they learn it. The contrast between the grammar points is what triggers the joke. Besides, translation is used in order to create the joke. Therefore, this example is also a sample of the ability of playing with two codes. Still, the occurrence of translation as a Language Play type is almost exclusive of group A. By and large, ten-year-old children as foreign learners of English are able to construct playfully events involving the two codes.

Example 4.13 (A-16):

((the teacher is explaining the difference between personal pronouns and relative pronouns.))

- 1 T: very good + Andrew is almost right + she + pay attention + she is subject + she likes + she goes [she sleeps
- 2 S: .....[she goes ((as if it sounded funny))
- 3 T: HER [ I like HER + give it to HER + ok + can you see the difference
- 4 Fer :.....[she goes
- 5 Andrew: [não
- 6 Fa:..... [I like her é eu gosto dela
- 7 T:...[one is in the beginning and the other is in the end
- 8 Fer: então é her
- 9 T: é + very good
- 10 Fer: eeeee +[ viu Andrew

- 11 Fa: .....[é teacher + + é teacher + [ I like her + é eu gosto dela  
 12 T:.....[uh  
 13 T: ah ah  
 14 Fa: ai + que massa ++++++ ela gosta de maçãs e eu gosto dela  
 15 Ss: ((laughs))

In contrast, in group B, the only two episodes involving the translation type is either promoted by the teacher (see B-11 in the appendix) or promoted by a child when creating a word (see example 4.6 already discussed in the first section of this analysis) but not used for making jokes. As a conclusion, we may infer that the ability of manipulating two codes in creating a funny situation is a feature that may vary according to age.

Finally, in group A, we can point out the high number of episodes involving *appropriation* as a Language Play type, probably due to the fact that bringing into the classroom the participants' own reality in a playful context seems to be a characteristic of this group. Such fact may lead to the conclusion that the group has a favorable atmosphere for learners to bring their own reality and, consequently, it may be a way to strengthen their relationships. Also, it was possible to verify that the group A teacher' style was also beneficial for such good atmosphere in the classroom, which could be considered fruitful for the arousing of Language Play. In relation to learning, we may take into account that *appropriation* may foster foreign language development as it may be seen as an opportunity for the learners of using the target language to talk about their own realities. The episode below illustrates such point, in which the commentary about Fer appears to be a well-known issue within the group.



Example 4.14 (A-6):

((The teacher is introducing adverbs starting from her routine))

- 1 T: I always get up at 8 o'clock + uhm  
((expressing that she does not like it))
- 2 Fer: só? + ((laughs))
- 3 T: what time do you get up?
- 4 Fer: uhm + six + seven o'clock
- 5 T: ah + Fer + you're crazy + always + when she was younger + when she was a little girl she used to get up five six o'clock

Concerning the very young group of learners (Group B), there are some types that characterize Language Play in their interaction. *Repetition*, as previously discussed, may be recognized as a feature of this age range and as a way of exploring language form. In addition, *performance* and *imitation* may be considered strong characteristics in group B used to modify realities. Also, a relevant number of episodes involving *alternative reality* took place in this group. The following example may be considered a prototypical sample that includes *performance*, *repetition* and *imitation*.

Example 4.15 (B-16):

((The teacher wears masks and makes different voices in order to act out as different types of fruit.))

- 1 T: attention + which fruit is this?
- 2 S: maçã
- 3 T: apple + + hello + I'm the apple + [how do you do? + how do you Fe? + I'm the apple + I'm delicious  
**((performance))** the apple is green + this is a green apple + what color is this apple?
- 4 S:.....[que me pega  
((she does the same performance using different fruits))  
((Several turns go on with the teacher asking about their likes and dislikes))
- 5 Cla: gosto de melancia + mas (XXXXX) eu gosto de maçã todo dia
- 6 T: ah + como é que a gente fala eu gosto de melancia + I like watermelon + uh + I + you Ma?
- 7 Ma: Eu gosto de suco de melancia
- 8 T: Ma likes watermelon juice + and you?  
((Still many turns involving the teacher asking about their likes and dislikes))

- 9 T: quem que é esse aqui?
- 10 Ss: limão
- 11 T: lemon + limão + [lemon
- 12 S:.....[maçã
- 13 T: Lemon puro assim é gostoso? + is delicious + + no
- 14 Ss: não
- 15 T: é bom com o que? + lemon?
- 16 S: fish
- 17 T: lemon?
- 18 S: fish
- 19 T: fish? + peixe? ((laughs))
- 20 S: fish
- ((repetition))**
- 21 Ss: fish + fish + fish
- 22 T: lemon? + + [juice
- 23 Ss: .....[juice
- 24 Cau: fish ((intending to bother the teacher))
- ((Imitation))**
- 25 T: ssss + para de bobeira ((talking to Cau))
- 26 Ga: mas eu gosto de lemon em cima de peixinho assim + [fica bom
- 27 T: .....[ah + agora a teacher entendeu ((she laughs)) +  
muito legal + é bom a gente colocar ((some other children interrupted her because they needed to use the  
bathroom))
- 28 Ma: eu boto limão em cima de peixinho [pra mim comer
- 29 S:.....[eu TAMBÉM  
((they all talk at the same time))
- 30 T:..... [isso + gente põem + tá + gente põem o + + [calma +  
calma + agora a teacher vai falar + tá?
- 31 S:.....[quero fazer xixi
- 32 T: a gente põem o lemon em cima do fish + lemon + fish with lemon is delicious + congratulations + Ga

First of all, the teacher performs as different fruit during a vocabulary presentation. *Performance* as a Language Play type also functions as a pedagogical tool used by this teacher to call the children's attention as frequently she acts out when introducing

vocabulary. Second, *repetition* is used by the children, when something seems to be intriguing for them (lines 20 and 21). In what follows, some children keep not only repeating the word, but also copying the attitude (*Imitation*) as this act may provoke certain reaction within the group (line 24). The fun factor arises when the teacher realizes that in saying the word “fish”, Ga is expressing his own way of having fish (lines 26 and 27). These last two Language Play types, *repetition* and *imitation*, may be considered strong features of this age group, due to the number of *repetition* encountered and the fact that *imitation* took place exclusively in the very young children group.

As an illustration of *alternative reality* in Group B, the next episode also exemplifies how the teacher’s style can be influential in generating spontaneous Language Play in the interaction of English as a foreign language class for children. Differently from group A, where the teacher seems to enjoy Language Play and all its features, the teacher from group B seems to be reluctant to accept it during some Language Play episodes. The next episode illustrates that point, in which the teacher seemed not to be willing to engage in the fantasy proposed by the child.

Example 4.16 (B-7):

((teacher is reinforcing the vocabulary on focus and Cau starts telling a story that has nothing to do with the lesson))

- 1 Cau: um tubarão mordeu minha mãe
- 2 T: não inventa mentira + tubarão mordeu sua mãe + não mordeu + não tem tubarão aqui
- 3 Cau: não + na outra cidade
- 4 T: mesmo assim + tubarão não mordeu sua mãe
- 5 Cla: é cau + não mente
- 6 Lu: é + não mente

Although the episode above does not contain the foreign language, it was selected due to the presence of a teacher's disengagement with a story initiated by a child in the middle of a pedagogical moment. This type of situation, in which the teacher is interrupted or the "working" dynamics is broken by a supposedly untrue story, seems to be part of this group routine.

#### **4.6 Summary of the chapter**

This chapter aimed at discussing the data from a qualitative perspective and according to Socio-cultural theory. The first section intended to describe the Language Play types that emerged from the data in spontaneous Language Play episodes, as well as their functions. The second section dealt with pre-planned Language Play episodes, in which scaffolding functions were analyzed. Finally, the last section compared the Language Play characteristics of each group.

The next chapter will address the conclusions from this study as well as the pedagogical implications and the suggestions for future studies.

## **CHAPTER V**

### **CONCLUSION**

#### **5.1 Introduction**

This chapter will be divided in three sections. In the first section, I will answer the research questions presented in chapter I and III. In the second section, I will discuss the pedagogical implications that this study may bring to the field. Finally, I will point out the limitations of the study as well as suggestions for further studies.

#### **5.2 Answering the Research Questions**

As previously stated, this study aimed at describing and characterizing Language Play in the interaction of children as foreign language learners. In order to reach such objective, four research questions were addressed and now are answered.

##### **5.2.1 Research Question 1**

*What kinds of Language Play episodes can be found in the interaction of the two groups?*

As a first point of analysis from this study, it was observed that Language Play can be identified in two different kinds of episodes: spontaneous Language Play episode and pre-planned language episode. The former arose naturally from the groups' interaction

throughout the lessons, while the latter was previously planned by the teacher with the objective of achieving a pedagogical aim.

### 5.2.2 Research Question 2

*What types of Language Play can be identified?*

In order to identify Language Play types, the spontaneous Language Play episodes were selected. In this kind of episodes, ten Language Play types were identified: *wordplay, repetition, rhythm and rhyme, translation, joke, teasing, performance, alternative reality, appropriation* and *imitation*. Some of them were applied from the literature reviewed on Language Play. Others, such as Translation, Alternative Reality and Imitation emerged from the data.

An important conclusion from this study is that, in most episodes from the data, more than one Language Play type was identified, what leads us to elaborate that a Language Play type cannot be seen as a stand alone feature; rather, different types may build just one episode. Also, we may consider in the same episode one Language Play type as a major one, that is the one that triggers the episode, and another Language Play type as a minor one, or the one that arises as the episode progresses.

Another point can be drawn about the spontaneous Language Play types. It was an observation from this study that, through spontaneous Language Play, children may exploit incongruities and rule distortions. Overall, the Language Play types involve phonological, morphological, and syntactic-semantic contortions. Such language twists may be seen as an

unconscious way to disorder ongoing interactions. Finally, it was also noticed that Language Play is naturally carried out by the children without any planning or preparation.

### 5.2.3 Research Question 3

*Can we say that the Language Play episodes can be fertile ground for potential learning? If so, how?*

As an attempt to verify the possibility of learning through Language Play, the scaffolding concept was applied in pre-planned Language Play episodes. Pre-planned Language Play episodes were considered games previously arranged by the teacher with a pedagogical task.

Besides having the scaffolding functions, the episodes from the data indicated that through games, children as learners may have the opportunity of practicing a foreign language as it involves making use of such language to carry out a task that is embedded in the game. In addition, it was verified that, in pre-planned Language Play episodes, learning is related not only to foreign language learning, but also, to other skills that are part of child development. For instance, the existence of rules may foster self-control in very young children. Also, social skills may be nurtured as games involves turn-taking. In addition, being successful in carrying out a task and/or playing a game may foster children's self-esteem. Furthermore, we may claim that understanding the game itself is *per se* a challenge for children, which demands a great deal of effort. Therefore, under a Socio-cultural analysis, scaffolded help promoted by the teacher assisted the learners throughout the game situation.

To sum-up, we may postulate that pre-planned Language Play episodes or games determined by language, might be fertile ground for learning as it involves language practice, a task to be performed and the flourishing of other skills that are part of child development.

#### **5.2.4 Research Question 4**

*What kinds of similarities and/or differences regarding Language Play are found in the interaction of the two groups?*

The third part of the data analysis chapter unraveled the similarities and differences regarding Language Play in the interaction of the two investigated groups. Among the common features from both groups, the most important claim is that Language Play is a constant phenomenon in the interaction of children learning English as a foreign language. The data revealed another similarity, which is the fact that Language Play involves verbal constructions in different language levels. However, as a conclusion from this study, it is important to recognize the role of the linguistic level, once, according to the data, many Language Play episodes from both groups were triggered by a linguistic aspect. Thus, one may allege that playing with form might generate playing with meaning or context. In other words, non-sense form may bring about fiction and/or new realities.

Another way of looking at the data is to recognize the different features of Language Play in the interaction of the two groups. The most frequent spontaneous Language Play types from each group may be related to their linguistic competence. Accordingly, the very young children's group demonstrated to be more able with the



linguistic aspects of the language. In addition, the role of imitation took part in the development of Language Play within Group B. In comparison, the ten-year-old group displayed Language Play episodes applying words in unexpected contexts, as well as, involving the two different codes, Portuguese and English.

### **5.3 Pedagogical implications:**

Besides the main objective of this study, which was to describe and characterize Language Play in the interaction of children in English as a foreign language classes, it also intended to understand the role of Language Play in foreign language development, here specifically, in children's foreign language development. Besides, it aimed at providing another opportunity to better understand the teaching/learning process of children as foreign language learners. Thus, some pedagogical implications may be drawn from this study.

As a first implication, it is important that we, as teachers, reflect upon how we react to spontaneous Language Play promoted by learners. Awareness of the role of Language Play in foreign language development, its functions and its properties in a group's interaction may be a step to allow such phenomenon to happen naturally, without being seen as lessons' distracters or misbehavior. As an illustration of this point, we may say that teachers should let very young learners to repeat pieces of language as they wish, once repetition seems to have a role for fun, rehearsal and establishing social relationships. Another example is the fact that very young children need to verbalize their fantasies and/or frustrations to the group, to which they belong. How teachers deal with those moments should be taken into consideration and debated in teacher education courses, so that

teachers can be well prepared to cope with such aspects that are beyond any teaching methodology.

Regarding games, as pre-planned Language Play episodes, teachers of English as a foreign language for children, should take them into account, not only in relation to language development, but also to the development of each child as a whole. Attempting to instantiate the children's zone of proximal development through games should be the teacher's objective.

Moreover, it is important to highlight that rules in games, besides fostering self-control, also demand an expected behavior. Therefore, when setting up rules and procedures of a game, the teacher is also constructing a situation, in which learners will act according to established conditions. According to this study, how rules and procedures are presented and discussed within a children's group has a significant role in conducting a game.

Finally, teachers should bear in mind that the possibility of playing with language and games may lower the affective filter (Lima, 2004), and thus, promote a beneficial atmosphere for learning.

#### **5.4 Limitations of this study and suggestions for further research**

This study presents some limitations, which are now pointed out. The first one is in relation to the methodological aspect and the number of lessons recorded. Initially, I intended to spend three months recording. However, due to the difficulty that I faced in searching for regular schools, the number of lessons recorded was limited. In order to have

a more detailed description of the spontaneous language types within a group, more recorded lessons would be necessary.

Also, concerning the methodological procedures, a third group of participants with children at a different age range would provide more characteristics to establish a better comparison between Language Play and age.

Despite the limitations presented above, this study can be seen as a contribution for future studies that aim at investigating more about children learning a foreign language and the role of Language Play in language learning. As suggestions for further research, I may propose: (1) an investigation on Language Play types attempting to relate them with the learners' proficiency; (2) an analysis on who initiates Language Play in the interaction: either teacher or learners trying to identify the Language Play functions used by the participants.

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**Appendix**  
**Classroom Transcripts**

**Group A**

Episode A-1: **Alternative reality + Teasing + Joke**

((The teacher is going to begin a new unit where the students will learn “there is/there are/plural”))

- 1 T: ok guys look here + this is a magician + he has a magic wand and he has a + + + + +  
((points to the magician’s hat))
- 2 Fa: cartola
- 3 T: hat
- 4 Fa: hat
- 5 T: ok + he has a hat and a magic wound + ok?
- 6 Fa: ok
- 7 T: look here + What’s this? + Do you remember? + It’s .((showing one finger))...[one + +
- 9 Fa:.....[one
- 10 T: .....[rabbit
- 11 Fa:.....[rabbit
- 12 T: there’s one rabbit in the hat. Then + + + + + ((pretends there’s a magic wand in her hands and touches the hat on the board, and adds more rabbits) now you have [one, two, three, four, five rabbits in the hat. OK? ((**Alternative reality**))
- 13 Fa: .....[one, two, three, four, five rabbits
- 14 Ss: .....[in the hat
- 15 T: now, there are five rabbits in the hat, OK?
- 16 Fa: ok
- 17 T: now, let’s see the other one. Look here, this is a cage + OK? ((draws a bird in the cage))
- 18 Fa: ok ((laughs at the bird )) ((**Teasing**))
- 19 T: ((showing the bird at the book)) There is + + + + + how many birds + + + + +
- 20 Fer: parrot
- 21 T: ok + it’s a parrot + how many parrots? + + + + + No, no, this is not a parrot + in the book + it’s a ..[bird
- 22 Fer: .....[bird.
- 23 T: it’s a bird. There’s + + + + + how many? + + + + + one, two, three, four? + + + + + how many? + There is one + + + + +
- 24 Fer: bird.
- 25 T: there’s one + + + + + What’s this? ((points to the bird on the board)) What’s this?
- 26 Ss: bird
- 27 T: there’s one bird in the + + + + + what’s that? + + + + + A house?
- 28 Fer: a cage.
- 29 T: there’s one bird in the cage ((draws one more bird))
- 30 Fa: two birds

- 31 T: Very good. Now + here + how many birds do we have? + + + + [two birds + + + +  
Very good + Now
- 32 Fa: .....[two birds
- 33 Fa: oh + teacher + eu sei uma coisa + um tá thin e o outro tá fat. **((Joke))**
- 34 T: ((laughs)) yes + that's right + one is thin and the other is fat + how many birds?
- 35 Fer: two
- 36 T: and where are the birds? + Where are the birds? + In a house?
- 37 Fer: cage.
- 38 T: there ARE two birds in the cage + Now + look here + I have one bird + so I say +  
there [is
- 39 Fa: .....[is
- 40 T: one bird + Look here + two + There ARE two birds + OK? + Now look at the book.

#### Episode A-2: **Alternative reality**

(( The teacher asks the students to draw examples showing “there is” and “there are”))

- 1 Andrew: Tem que ser com chapéu?
- 2 T: Andrew + we're using the hat in the example because he is a magician.
- 3 Andrew: Ah, tá.
- 4 T: Then + + [you can draw a hat
- 5 Andrew:.....[ ah + tem que fazer um passe de mágica.
- 6 T: Yes + not really + you can draw whatever you want ((makes a gesture with her hands  
showing “it doesn't matter”))
- 7 Andrew: Ah, vou fazer um bird + + + + + fazer two birds virar um
- 8 T: Ah + you're making the opposite + very good

#### Episode A-3: **Wordplay + Teasing**

- 5 T: page forty-five + it's a game
- 6 Fa: ((talking to himself)) a gay
- 7 T: It's a game
- 8 Fa: ((talking to himself)) a gay + + + + a gay + + + + a gay + + + + Lucas + a gay  
((showing one of his classmates))

#### Episode A- 4: **Alternative reality**

((Students follow the cartoon strips in their books))

- 1 T: Let's read the story + They can't see you now Lifter ((reading the story)) + Why not? +  
Por que? + They can't see + + +
- 2 Fa: Porque o Bean e a Poppy + os outros podem pegar eles
- 3 T: And they put the boat behind the tree
- 4 Andrew: Atrás da árvore

#### Episode A-5: **Wordplay + Translation + Teasing**

((students read the story aloud))

- 1 Fer: Can you read the map, “bus”?

- 2 Fa: BOSS
- 3 Fer: Can you read the map, "bus"?
- 4 Fa: Ah é + agora você fala com ônibus?
- 5 Fer: Can you read the map, BOSS?

#### Episode A-6: **Appropriation**

((The teacher is introducing adverbs starting from her routine))

- 1 T: I always get up at 8 o'clock + uhm  
((expressing that she does not like it))
- 2 Fer: só? + ((laughs))
- 3 T: what time do you get up?
- 4 Fer: uhm + six + seven o'clock
- 5 T: ah + Fer + you're crazy + always + when she was younger + when she was a little girl she used to get up five six o'clock

#### Episode A-7: **Wordplay**

((The teacher is explaining adverbs of frequency through the days of the week.))

- 1 T: Monday + Tuesday + Wednesday + Thursday + Friday + Saturday + Sunday
- 2 Andrew: SUNDAY (XXXXXXXX) + nunca comi

#### Episode A-8: **Appropriation**

((The group still talking about their routines))

- 1 T: I never drink milk
- 2 Fa: orra + (XXXXXXXX)
- 3 T: I don't like milk + oh + monday ah + tuesday ah + wednesday + friday + Sunday + never
- 4 Fa: (XXXX) + eu tomo todo dia + eu adoro
- 5 T: I don't like milk
- 6 Fa: ADORO
- 7 T: I don't like milk + do you like Andrew?
- 8 Andrew: eu gosto
- 9 T: yes?
- 10 Fer: eu tomo quase todo dia
- 11 Fa: eu tomo três vezes por dia em diferentes: em Nescau em café e puro
- 12 T: oh my gosh

((the conversation goes on discussing about how everybody from the group likes their milk in a natural way. The children get very excited about the topic))

#### Episode A-9: **Teasing**

- 1 T: ok + now + pay attention here + open your notebooks
- 2 Andrew: ah ((children make sounds complaining about the fact that they have to get their notebooks))
- 3 Fa: se eu trouxe
- 4 T: you look like old people + parecem uns velhinhos  
((laughs))

Episode A-10: **Appropriation + Teasing**

((the group is discussing their routines))

- 1 T: ah people + oh + brush my teeth
- 2 Andrew: ah que horas que escovo os dentes de noite?
- 3 T: no + no + I always brush my teeth + yes? + everyday
- 4 Andrew: eu sempre escovo meus dentes + mas agora eu já botei never (XXXXXX)  
((laughs))
- 5 T: don't you Andrew? + don't you brush you teeth?
- 6 Andrew: se eu escovo os dentes todo dia? + escovo  
((laughs))

Episode A-11: **Appropriation + Joke**

((still about their routines and adverbs))

- 1 Fer: teacher + I never pular da ponte (XXXX)
- 2 Ss: ((laughs))
- 3 T: Ah não + we are talking about things we do everyday + that we don't do everyday + se tu pulares da ponte vai ser uma vez só + ok?  
((laughs))

Episode A-12: **Appropriation**

- 1 T: you don't like nhoque Andrew?
- 2 Ss: (XXXXXXXXXXXXXXXXXXXX)
- 3 T: I love nhoque
- 4 Andrew: (XXXXX) que vem com a moeda
- 5 T: ah?
- 6 Andrew: é tem uma comida que de vez em quando eles botam uma moeda (XXXXXX)
- 7 T: nhoque
- 8 Andrew: a moeda fica quente + depois eu posso levar pro colégio
- 9 Fer: ooooo
- 10 T: ah + Andrew
- 11 Andrew: daí eu nunca como

Episode A-13: **Appropriation + Joke**

- 1 Fa: teacher + o Lu é um GÊNIO
- 2 Ss: (XXXXXXXXXX)
- 3 Fa: como que é + [como que é estudar?
- 4 T:.....[study
- 5 Fa: I never study
- 6 ((laughs))
- 7 T: ai Fa
- 8 S: É
- 9 T: ó Fa + study ((teacher writes the verb on the board))
- 10 Fer: I never study
- 11 Andrew: eu também não + eu nunca estudo + por isso que eu me ferrei na prova de história

Episode A-14: **Appropriation + Performance**

((The group is talking about their further plans and Carrosão seems to be a special place for them))

- 1 T: Fer is going to Carrosão  
 2 Andrew: Nem convidou a gente  
 ((pretending that he is crying))

Episode A-15: **Appropriation + Teasing**

((the teacher was telling a story about a girl who plays soccer))

- 1 T: on tv + Mariana + [She is girl from Rio do Sul + she plays footsal  
 2 Fa: .....[que mariana  
 3 Fa: ah ah ela joga futebol + mas ela foi proibida  
 4 T: ah ah  
 5 Andrew: coitada  
 6 T: And she plays very well  
 7 Fa: o é altos (XXXXX) coitada ++ ela é melhor que eu  
 8 Andrew: isso todo mundo sabe ((laughs))  
 9 T: ah Andrew

Episode A-16: **Joke + Translation**

((teacher is explaining the difference between personal pronouns and relative pronouns.))

- 1 T: very good + Andrew is almost right + she + pay attention + she is subject + she likes  
 + she goes [she sleeps  
 2 S: .....[she goes ((as if it sounded funny))  
 3 T: HER [ I like HER + give it to HER + ok + can you see the difference  
 4 Fer :.....[she goes  
 5 Andrew: [não  
 6 Fa: .....[I like her é eu gosto dela  
 7 T:.....[one is in the beginning and the other is in the end  
 8 Fer: então é her  
 9 T: é + very good  
 10 Fer: eeeee + [ viu Andrew  
 11 Fa: .....[é teacher + + é teacher + [ I like her + é eu gosto dela  
 12 T: .....[uh  
 13 T: ah + ah  
 14 Fa: ai + que massa +++ + + + ela gosta de maçãs e eu gosto dela  
 15 Ss: ((laughs))

Episode A-17: **Appropriation + Joke**

(( teacher has just told them that at the Halloween party she was going to bring a film for them to watch))

- 1 T: in the halloween + pay attention + in the halloween party + we are going to watch a movie +  
 ok  
 ((they all talk together trying to give suggestions))

- 2 T: ei + I'm going to bring a movie + I'm going to bring a movie  
 3 Fer: eu posso trazer o et  
 4 T: NO  
 5 Fa: o teacher + tem três filmes + + + a teacher pode trazer três filmes que são os melhores da minha vida + oh + balas e travessuras + + a barbie exorcista + + e a boneca bicha ((laughs))

Episode A-18: **Appropriation + Joke**

((As part of their review exercise, they are making-up some sentences about their routines))

- 1 Fa: I always Nescau  
 2 T: I always nescau + o que o nescau + joga fora + pisa em cima  
 3 Fa: I always drink Nescau ((intonation expression doubts))  
 4 T: ah ah

Episode A-19: **Repetition + Translation**

((they are doing an activity from the book which includes listen and repeat))

- 1 T: ok + listen and repeat + mondays and tuesdays  
 2 Ss: mondays and tuesdays  
 3 T: now we clean our shoes days  
 4 Ss: now we clean our shoes days  
 5 T: ok + + Mondays and Tuesdays + look here at the picture + are the days they clean + ó + clean ((teacher performs)) + their shoes  
 6 Fa: tennis + jogam tennis  
 7 T: no ((laughs))  
 8 Andrew: jogam + limpam os sapatos  
 9 T: CLEAN  
 10 Andrew : jogam tennis (( an ironic voice))  
 11 Fa: é + eles tão segurando o tennis + eles jogam tennis

Episode A -20: **Repetition + Appropriation**

((they are still doing the same activity as in the previous episode involving repetition))

- 1 T: repeat + Fridays Fridays  
 2 Ss: Fridays Fridays  
 3 T: we eat our bread and jelly days  
 4 Ss: we eat our bread and jelly days  
 5 Andrew: é come geléia com pão  
 6 T: do you like jelly?  
 7 S; eu gosto  
 8 S: yes  
 9 S: (XXXXXX)  
 10 T: yes + I like jelly + I LOVE jelly + [strawberry jelly  
 11 S: .....[eu não  
 12 Andrew: eu não + não ADORO jelly  
 13 Fa: so so  
 14 T: so so

15 Andrew : eu também

((the whole activity involves repetition including all days of the week))

Episode A-21: **Wordplay + Translation**

((the students came up with an anagram))

1 Lu: ah aquele negócio que a professora fez com a gente

2 Fa: deixa eu tentar + cadê a caneta

3 T: no + no + you are not going to use my board + no way

4 Fa: não + mas é porque

5 T: no + no + write there

6 Fa: não + mas a teacher tem que me dar uma folha

((pause))

7 Fa: ó + deixa eu tentar + + minha vó tem muitas jóias mas [só usa no pescoço

((he is drawing na anagram on the board))

8 Andrew:.....[não tem três Ms + minha vó tem  
muitas jóias só usa no pescoço

9 Fa: olha

10 T: mercúrio vênus terra marte jupter saturno urano netuno e plutão

(( they carried out a discussion about the new planet and how its first letter could be part of the anagram))

11 Fa: vamos tentar fazer isso em inglês

12 T: no + because it's different + mercury + venus + terra is earth in english

((they kept trying to figure out the planets and how to build-up the angram in English))

Episode A-22: **Alternative reality**

1 Andrew: yes + vamos brincar um pouquinho

2 T: let's have fun

3 Fa: a gente vai jogar?

4 T: yes + let's have fun

((Andrew kept repeating : ah + nós vamos brincar))

Episode A-23: **Performance**

((Teacher imitates a voice of a book's character as a pre-listening exercise))

Commentary from the teacher:

Ss: (XXXXXXXXXX)

Teacher: boiola né + esse Ken ta muito boiola ((laughs))

Episode A-24: **Joke**

((the group is reading a text about chocolate and the new word "cocoa" seemed to be funny for them))

1 T: pay attention + I have some questions for you + + + what tree + what tree does  
chocolate come from?

2 S: cocoa tree



- ((laughs))
- 3 T: Lu
- 4 Lu:cocoa tree  
((all of them repeats the word cocoa))
- 5 T: cocoa tree + very good + write there + write + cocoa tree + cocoa tree  
((laughs))
- 6 Fa: se os americanos soubessem + + já pensou se alguém vai lá pros estados unidos e + e  
alguém fala assim + [em português + coco + + cocoa seria mais provável cocô + daí  
alguém vai lá e fala assim + uhm I love cocoa
- 7 Andrew: .....[eu quero cocoa
- 8 T: come on + come on Fa + number one ((laughs))

#### Episode A-25: **Rhythm and Rhyme**

- ((they are doing a reading comprehension activity))
- 1 T: number two + where do cocoa trees grow? + where
- 2 Fer: america
- 3 T: africa and?
- 4 Ss: south america
- 5 T: very good
- 6 Fa: parece que é salve a america
- 7 T: yes
- 8 Fer: mas se escreve salve a america
- 9 T: no
- 10 Andrew: se escreve sou + t-h [ + sou + t-h + america ((laughs))
- 11 T:.....[é

#### Episode A-26: **Joke**

- ((Still about the word cocoa))
- 1 Fa: o teacher + eu vou perguntar para a minha mãe assim ó + mãe + tu gosta de fazer cocoa  
+ daí ela assim + uh uh  
((laughs))
- 2 Fa: a coisa que eu mais gosto de fazer é espirrar + + eu adoro espirrar.
- 3 Fé: e a mãe dele adora fazer cocoa
- 4 Fa: ela vai me ensinar a fazer cocoa  
((laughs))

#### Episode A-27: **Wordplay**

- 1 T: oh + now
- 2 Fa: calma teacher + eu tenho que desenhar Sunday + quer dizer + escrever sunday
- 3 Andrew + Fer (together): desenhar o Sunday  
((laughs))
- 4 Fer: é bem fácil desenhar o sunday [é só desenhar um potinho e pronto
- 5 Teacher:.....[ok?

Episode A-28: **Rhythm and Rhyme**

((The teacher playing with the spelling of the word “relax”: r-e-l-a-x first repeating to enjoy the sound and after that creating a “rhyme”))

- 1 T: relax + relax + ax + ax ((laughs))
- 2 Fa: a musiquinha + r-e-l-a-x
- 3 Andrew: X + man ((relating the sound))

Episode A-29: **Wordplay**

((the group is talking about types of ice creams, each one saying his/her preferences))

- 1 Fer: o sundae só pode comer no domingo + gente + no sábado e domingo
- 2 T: why?
- 3 S: por que?
- 4 Fer: por que não é dia de semana
- 5 Fa: é dia de semana sim + domingo é o primeiro dia da semana e sábado é o último
- 6 T: oh + lá + pay attention here

Episode A-30: **Translation + Joke + Alternative reality**

((Fa commenting on the characters’ names and attitudes.))

- 1 Fa: o teacher + como é que é bebe?
- 2 T: drink
- 3 Fa: bebê?
- 4 T: oh baby?
- 5 Fa: não baby
- 6 T: ((laughing)) baby
- 7 Fa: é young né? + é young né?
- 8 T: não baby
- 9 Fa: baby?
- 10 T: uh uh
- 11 Fa: então + não deviam se falar + se chamar blue bird sisters + elas deviam se chamar baby bird sisters
- 12 T: Why?
- 13 Fa: porque ela são umas bebezonas
- 14 T: ah ah
- 15 Fa: ai + meu Deus + elas ao invés de esperarem pra alguém chegar ali + elas ficam help me ((using a babyish voice)) + eu esperava  
 ((The group keeps the discussion about the characters’ attitude and further, the teacher used the new name suggested by Fa, during a correction of an exercise))

Episode A-31: **Performance**

((Fa is talking about his teacher of English from the regular school))

- 1 Fa: ela sempre dizia: bye + bye + daí ela deu bye bye + dai eu falei bye bye see you next class + daí ela very good ((imitating her))  
 ((laughs))

Episode A-32: **Wordplay**

- ((the group is taking turns to read some from answers from the book))
- 1 Andrew: lacy always plays with her little friend after school ((he mispronounced the word but corrected himself immediately)) + school
  - 2 T: ah + not the beer skol  
((laughs))
  - 3 Andrew: she never plays soccer
  - 4 T: very good

Episode A-33: “The giraffe game” **Scaffolding functions + Performance + Wordplay + Joke + Translation**

- 1 T: first + let’s answer the questions + ok? + all the questions + oh + look here + don’t + hey + don’t draw anything + don’t do anything + ok? + just quiet **((recruitment of attention))**
- 2 Andrew: teacher eu vou perder ((pretending that he is crying)) **((performance))**
- 3 T: pay attention + you cannot repeat the name of the animals (XXXX) we are playing + ok? + first let’s see the questions + just see the questions + + what animal is brown and yellow? + + + brown and yellow  
**((simplifying the task))**
- 4 Fa: AH?
- 5 T: brown and yellow ((thinking too herself))
- 6 Fa: é pé de macaco
- 7 Ss: ((laughs))
- 8 Andrew: giraffe
- 9 T: ok + giraffe
- 10 Lu: acho que é preta e amarelo
- 11 Fa: é preta e amarelo
- 12 T: I think it’s black and [yellow
- 13 Andrew:.....[tá + tanto faz
- 14 T: any others
- 15 Fa: é monkey
- 16 T: monkeys + hum hum ((Teacher writes the animal on the board))
- 17 Fa: por isso que eu falei pé de macaco  
**((wordplay))**
- 18 T: what animal lives in cold places?
- 19 Fer: bean ((wrong pronunciation))
- 20 Ss: ((laughs))
- 21 Fa: bear ((still wrong pronunciation))
- 22 T: BEAR + ok + bear or + or
- 23 Fer: penguim
- 24 T: penguim
- 25 ((the other students still talk about the “bean”))
- 26 Fa: o teacher + a teacher gosta de comer feijão da neve? **((translation + joke))**  
((teacher goes on with the questions as a preparation for the game))  
((when they mention “rabbit”, Fa has a comment))
- 27 Fa: o teacher + tem uma musica do (XXXX) que se chama “break the habits” + e eu pensei que era + “break the rabbits” e eu pensei que fosse quebrando coelho ((laughs)) **((translation))**

- 28 T: no no + because it is like this + Fa ((she writes the word on the board)) habits + not rabbits  
((emphasizing the difference in pronouncing))
- 29 Fa: é o vício + né
- 30 T: uhm + uhm
- 31 T: now + pay attention + let's begin + + ok? ((**direction maintenance**))
- 32 Fa: é pra guardar o material?
- 33 T: no + yes + if you want + but you need a pencil + you need a pencil + Fa you need a pencil
- 34 Fa: o que?
- 35 T: you NEED a pencil  
((they organize themselves so that they all have pencils))
- 36 T: oh + in that paper you are going to draw something like this + + + + ((she draws on the board)) the body of a giraffe + the body of a giraffe ((**demonstration**))  
((small talk about the importance of the body of a giraffe))
- 37 Andrew: por que que a gente não começa sem nada
- 38 T: no + you need the body + because pay attention here + now pay attention + + you have the piece of paper + here you have the question + ok? + if the answer is right
- 39 Ss: ((comments about how to draw the giraffe))
- 40 T: now + pay attention here + pay attention here + you get the paper + in one side + you have the question + ok? + for example + for example + what animal is black?  
((**reduction in degrees of freedom**))
- 41 Lu: dog
- 42 T: dog + example + ok? + no + no + no + pay attention here + two eyes ((looking at the other side of the paper)) + pay attention + can Andrew draw two eyes?
- 43 Ss: no
- 44 T: can Andrew draw two eyes? + no + because he doesn't have the head ((**demonstration**))
- 45 Andrew: (XXXXXX) não tem o rosto  
((the game starts))
- 46 Andrew ((asking a question to Fa)): what animal has got a big mouth?
- 47 S: (XXXXXXX)
- 48 Fa: hum + meu deus
- 49 Fer: hippo
- 50 T: hippo + very good + ((**marking critical features**)) look + look there
- 51 Andrew: a neck
- 52 T: a neck + do you remember neck?
- 53 S: (XXXXXXXX)
- 54 Fa: teacher + eu tenho que desenhar o pescoço da girafa?
- 55 T: yes + that's right  
((and the game goes on))

### Group B:

#### Episode B-1: Joke

((while introducing themselves to the researcher))

- 1 Peter: Pedro Santana + maior que de Santana

Episode B-2: **Rhythm and Rhyme**

- 1 T: SASHA ((with rhythm))
- 2 Lu: LARA ((using the same))
- 3 Ss: ((laughs))

Episode B-3: **Repetition + Appropriation**

((Introducing new vocabulary: means of transports through repetition))

- 1 S: two bus
- 2 S: eu vi dois bus na minha casa
- 3 t: motorcycle
- 4 Ss: motorcycle
- 5 S: o meu pai tem uma motorcycle

Episode B-4: **Repetition + Joke**

- 1 T: The car is small and the truck is [
- 2 Ss: .....[grandão
- 3 T: how do you say grande in English?
- 4 Cau: grande
- 5 Cla: big
- 6 T: igual aquele supermercado + vocês conhecem aquele supermercado Big? + porque se chama assim? + porque ele é grande
- 7 Lu: o big é barato  
((laughs))

Episode B-5: **Game: “What’s missing?” Scaffolding functions**

((Teacher places pictures of means of transports on the floor, makes them repeat and then starts playing the game. She explains the game in Portuguese)).

- 1 T: Então vamos nos lembrar como é que fala em inglês esses daqui + remember  
**((recruitment of attention))**  
((the children repeat after the teacher the vocabulary involved in the game))
- 2 T. ok + the first one + Ga + close your eyes + + + Ga + which one is missing?  
**((simplifying the task))**
- 3 Ga: + + + + + Balloon
- 4 T: balloon + congratulations **((marking critical features))** + + the balloon + + Mary + attention + which one is missing + Mary?
- 5 Mary: bus  
((children are focused on the game, all waiting for their own turn))
- 6 T: bus + congratulations + + + Cla + [ close your eyes
- 7 s:.....[eu não fui
- 8 T: calma + você vai **((frustration control))** + + Which one is missing cla?
- 9 Cla: motorcycle
- 10 T: motorcycle + congratulations + + Cau + close your eyes + + which one is missing + Cau?  
((and the game goes on))

Episode B-6: **Wordplay + Translation**

((In seeing a friend's picture from her holidays, Peter comments on it.))

- 1 Peter: ah + um horsinho

Episode B-7: **Game: "Memory Game" Scaffolding functions + Repetition**

((The children repeat the vocabulary item after the teacher. They repeat each one more than once, seemingly to be feeling pleasure to do that.))

- 1 T: bike  
 2 Ss: bike + bike + bike  
 3 T: boat  
 4 Ss: boat + boat ((they repeat the same word more than they should)) **((repetition))**  
 5 T: direitinho + balloon **((reduction in degrees of freedom))**  
 6 Ss: balloon + balloon  
 7 T: ok + attention + attention + memorize + memorizem + memorize  
**((recruitment of attention))**  
 ((the t. continues repeating all the vocabulary involved and then she changes the position of the cards))  
 8 T: ok + SSSSS ((requiring silence)) + attention + Ga + find the first pair  
**((direction maintenance))**  
 ((Ga finds a pair))  
 9 T: boat + boat + very nice + congratulations + ka  
**((direction maintenance))**  
 ((a child is laughing while Ka faces up one card))  
 10 T: train + onde é que tá o outro + where's the other?  
**((reduction in degrees of freedom))**  
 ((Ka hesitates a little and touches another card))  
 11 T: opa + não é aqui + será que tá aqui? ((pointing to one card))  
**((demonstration))**  
 ((Ka faces up the correct card))  
 12 T:ok + train + train + very good + + tem que ter attention + attention + Mary  
**((direction maintenance))**  
 ((and the game goes on with each child having a turn, just a few children refused to have a turn))

Episode B-8: **Game: "Bingo" Scaffolding functions**

- 1 T: let's play bingo now + in pairs + ok?  
**((recruitment of attention))**  
 ((t. sets the pairs and distributes three cards to each pair while giving some instructions about the game))  
 2 T: ok + let's start + só é para virar a pecinha que a teacher falar + tá?  
**((simplifying the task))**  
 3 S: tá  
 4 T: let's start + uh + car ((t. starts calling out the words)) + + car + um de cada vez + calma + não precisa brigar ((referring to the turn-taking within the pairs))  
**((frustration control))**  
 5 S: eu tenho car  
 6 T: car + very good + motorcycle ((marking critical features))

- 7 S: a gente não tem [motorcycle
- 8 T:.....[oh + não tem motorcycle + oh + motorcycle ((pointing to a pair that has the motorcycle)) **((simplifying the task))** very good + bike  
 ((and the game continues with the children very involved))  
 ((one of the children seems not to understand the rules while his partner is trying to tell him, the teacher explains again))
- 9 Lu: a gente não tem bike ((his partner Gu tried to face down a card that is not the bike))
- 10 T: deu + já virou + o próximo quem vai virar é o Gu + tá Lu? + daí tu ajuda ele ((Gu tries to dace down a wrong card)) não + não + não + + oh Gu + esse aqui é o ship + tá vendo? + esse aqui é balloon + esse aqui é boat + quando a teacher falar balloon você vira + tá? + esse aqui + combinado? + esse aqui é balloon + o balão + que em inglês a gente chama balloon + + + + +  
 + **((demonstration))** truck + truck + + truck + + não esse é boat ((talking to one of the pairs))  
 + truck + oh + Sa + deixa (XXX) virar + truck + verygood + + uh + + boat + mostra pra ele + boat + mostra pra + não ((Lu is trying to face up the card himself) Lu + mostra pro Gu qual que é o boat + vai Gu + very good + boat + + + ok **((marking critical features))**)
- 11 Lu: eu não virei XXX
- 12 T: vc virou o primeiro que eu vi tá? + não me enrola + + bus + + bus + oh bus ((calling attention from a pair that has bus))  
**((frustration control))**
- 13 Ss: BINGO
- 14 T: BINGO + Isa ((Luisa)) BINGO + Sasa BINGO + + não desmancha + deixa assim até o final da brincadeira + calma que não acabou ainda  
**((direction maintenance))**
- 15 Lu: (XX) não acabou ainda  
 ((T. keeps calling out means of transport until all the pairs are able to face down their cards and shout bingo. When the game is over, they ask to play the game again and the teacher does it again))  
 ((they comment about which card they had faced down))
- 16 Lu: a gente virou todos + né? + eu virei o ship + tá?
- 17 S: eu virei só um
- 18 S: eu virei dois  
 ((even the children who during the lesson demonstrate to be shy refusing to participate, play this game))

#### Episode B-9: **Imitation**

((the teachers is organizing the cards for a game))

- 1 Cau: oh + que montão + tia
- 2 T: many
- 3 S: oh que montão + tia
- 4 S: ó que montão
- 5 S: oh que montão + tia

#### Episode B-10: **Game: “Pass the ring” Scaffolding functions**

((First they sing a song about the game))

- 1 T: close your hands + who is the ring with? + Leo + Peu + só não pode abrir a mãozinha + se não a gente vai saber que não tá com vc ((They all respect the rules))  
**((simplifying the task))**

- ((a very shy child gives her ring to the teacher))
- 2 T: a gente agora vai fazer XXX com o anel da Sasa + pode Sasa? + oh ((showing the ring to the group)) + how do you say this in English? + como que a gente fala isso em inglês? + [ring + anel é em português + em inglês é ring + né? + Sasa's ring  
**((direction maintenance))**
- 3 S:.....[anel
- 4 S: eu não fui
- 5 T: calma + já sei que tu não foi + não precisa ficar repetindo (XXXXXX)  
**((frustration control))**
- 6 S: eu não fui ((more than one child is saying that))
- 7 T: quem ficar falando + não vai  
**((marking critical features))**  
 ((teacher creates the rule above and the game continues))

#### Episode B-11: Translation

- ((Lu starts singing and a song in Portuguese and the T. translates it just after him.))
- 1 Lu: sapo kururu
- 2 T: frog kururu
- 3 L: na beira do rio
- 4 T: near the river
- 5 Ss: ((laughs))

#### Episode B-12: Performance + Alternative reality

- ((Each one receives an animal's costume and then taking turns they had to perform according to the animal that each one is. T. calls out an animal, s/he has to stand-up and put his/her hands up.))
- 1 Peu: Cadê meu rabo?
- 2 T: What animal is it?
- 3 T: What color is it?
- 4 T: the jaguar is dangerous + be careful  
 ((Everybody pretends that they are scared because of one of the animals))
- 5 Lu: Eu não tô com medo + + + só da máscara  
 ((After, they all dance and imitate the animals. Ka refuses to be part of the group in the beginning and does not dress up. Then, They all go dancing, she comes along.  
 When it is time to take off the costumes, they say goodbye to the costumes))
- 6 Ss: bye + bye + monkey

#### Episode B-13: Performance + Alternative reality

- ((As a one a routine of that group, the teacher pretends to be a witch. She puts her long hair in front of her face and performs like such.))
- 1 Lu: a witch vem hoje?
- 2 T: será que ela vem hoje?  
 ((She makes the transformation. They laugh, run and hide themselves))
- 3 T: agora ela já foi  
 ((she is the teacher again))



#### Episode B-14: **Repetition + Imitation**

((Teacher starts greeting everybody. A child imitates the teacher, but using his own name. And, another follows him.))

- 1 T: Good morning + Peter
- 2 Peu: Good morning + Peu
- 3 T: Good morning + Peu  
((They all laugh, including the teacher))
- 4 Cau: Good morning + Cau
- 5 T: let's sing that song

#### Episode B-15: **Teasing**

- 1 T: pessoal + today + are you happy + or sad? ((teacher makes gestures to make herself clear))  
((Lu smiles))
- 2 T: you + Lu + happy?  
((Lu confirms that nodding his head))
- 3 T: yes? + ah + Lu is happy + [and you Ma + are you happy?
- 4 Peu.....[no  
((Ma nods her head))
- 5 T: yes? + are you happy + Ka?  
((Ka confirms his head))
- 6 T: yes? + + are you sad? + are you sad? ((addressing to Peu))
- 7 Pe: ((says no with his head))
- 8 T: no + you are happy + + happy + feliz + happy
- 9 Pe: no ((he continues denying that))
- 10 T: sad?
- 11 Pe: ((He confirms that with his head))
- 12 T: oh + mentira, mentira (XXXXX) + olá + como pode + rindo e sad  
((everybody laughs))
- 13 T: Leo + are you sad? + or happy  
((The teacher continues))

#### Episode B-16: **Performance + Repetition + Imitation**

((The teacher wears masks and makes different voices in order to act out as different types of fruit.))

- 1 T: attention + which fruit is this?
- 2 S: maçã
- 3 T: apple + + hello + I'm the apple + [how do you do? + how do you Fe? + I'm the apple + I'm delicious + **((performance))** the apple is green + this is a green apple + what color is this apple?
- 4 S:.....[que me pega  
((she does the same performance using different fruits))  
((Several turns go on with the teacher asking about their likes and dislikes))
- 5 Cla: gosto de melancia + mas (XXXXX) eu gosto de maçã todo dia
- 6 T: ah + como é que a gente fala eu gosto de melancia + I like watermelon + uh + I + you Ma?

- 7 Ma: Eu gosto de suco de melancia  
 8 T: Ma likes watermelon juice + and you?  
 ((Still many turns involving the teacher asking about their likes and dislikes))  
 9 T: quem que é esse aqui?  
 10 Ss: limão  
 11 T: lemon + limão + [lemon  
 12 S:.....[maçã  
 13 T: Lemon puro assim é gostoso? + is delicious + + no  
 14 Ss: não  
 15 T: é bom com o que? + lemon?  
 16 S: fish  
 17 T: lemon?  
 18 S: fish  
 19 T: fish? + peixe?  
 ((laughs))  
 20 S: fish  
 ((repetition))  
 21 Ss: fish + fish + fish  
 22 T: lemon? + + [juice  
 23 Ss: .....[juice  
 24 Cau: fish ((intending to bother the teacher))  
 ((Imitation))  
 25 T: ssss + para de bobeira ((talking to Cau))  
 26 Ga: mas eu gosto de lemon em cima de peixinho assim + [fica bom  
 27 T: .....[ah + agora a teacher entendeu ((she laughs)) + muito legal + é bom a gente colocar ((some other children interrupted her because they needed to use the bathroom))  
 28 Ma: eu boto limão em cima de peixinho [pra mim comer  
 29 S:.....[eu TAMBÉM  
 ((they all to talk at the same time))  
 30 T:.....[isso + gente põem + tá + gente põem o + + [calma + calma + agora a teacher vai falar + tá?  
 31 S:.....[quero fazer xixi  
 32 T: a gente põem o lemon em cima do fish + lemon + fish with lemon is delicious + congratulations + Ga

#### Episode B-17: Game: “Playing with big dice” Scaffolding functions

((Before starts the activity itself, they all count each side of the dice. Each one goes, throws the dice and the number that s/he gets is number of jumps and that s/he has to do. Teacher demonstrates that.))

- 1 T: one friend comes here and throws the dice + oh + number six + o que que o amigo tem que fazer? + what do you have to do? + [depois de jogar e chegar no número + tem que fazer o quê? + contar + count + one + two + three + four + five + six + e depois jump six times + pular seis vezes ((she jumps counting up to six)) + se cair no três + no three + one + two + three ((she jumps counting up to three)) + ok? + no + one ((she jumps one time and counts)) + ok? + fala Ga  
 ((modelling))  
 2 Ss:.....[jogar

- 3 Ga: tia + mas + eu não preciso contar + por que o número eu já vou saber + o cinco + o três ((pointing at the number on the dice))
- 4 T: é + mas é só + pra fazer a brincadeira legal + + + assim + a gente não vai + só pra contar + pra a gente lembrar como é que conta em inglês + tá? + eu sei que você já sabe + mas só pra lembrar + daí os amigos escutam (XXXXXX)  
**((marking critical features))** + let's go + Ga + can you start? + sssss ((requiring silence))  
**((direction maintenance))**  
 ((Ga throws the dice))
- 5 T: count Ga  
 ((he counts very low and jumps))
- 6 T: one + + mais alto + one + two + very good + congratulations + Leo ((and the activity goes on))  
**((marking critical features))**  
 ((Peter jumps more than the number he got, everybody laughs))  
 ((Clare, who does not have a strong participation, sometimes refusing herself to play, she does very well in this activity))
- 7 T: Ma  
 ((she throws the dice))
- 8 T: throw the dice + Ma + count + Ma  
 ((Ma puts her finger on the dots as an attempt to count, she cannot, so the teacher gives her some support))
- 9 T: one + two + three + + + vem cá que eu te ajudo + ó assim ó + one + two + three ((counting the dots)) **((simplifying the task))** + now jump + agora pula + one + two + three ((counting her jumps)) + very good + Ma + Gu  
 ((they laugh during the activity))

#### Episode B-18: **Alternative reality**

- 1 Ss: witch ((many children repeat this word))
- 2 T: nada the witch hoje + tá + [vamos cantar a musiquinha do goodbye
- 3 S:.....[witch é a bruxa

#### Episode B-19: **Performance + Alternative reality**

- ((Teacher is exploring the toys that they have brought.))
- 1 T: oh + what's this?  
 ((nobody answers))
- 2 T: é um caminhãozinho + né + + + [truck + truck + + plumber truck + é o caminhão do bombeiro + plumber truck + ((teacher makes the sound of a plumber truck)) + the plumber truck
- 3 S:.....[é um bombeiro
- 4 Lu: mas eu não tenho medo

#### Episode B-20: **Alternative reality + Performance + Wordplay**

- ((The teacher introduces the topic "spring" and the children dress up as things from the nature. The teacher tells a story and they have to perform according to their character/costume.))
- 1 T.: the spring was + não só quando eu falar + só quando eu botar a mão em você ((talking to one of the "characters" that wants to stand-up)) + the spring was arriving + está chegando + the

- spring is arriving + a primavera + ssssss + ó ((requiring silence)) a primavera está chegando + the spring is arriving + + oooo + o que que a girl fez? + the girl + + was very happy because the spring was arriving + estava chegando + vai fica feliz Mary ((talking to one of the children who are supposed to perform)) + happy + + + eeeee + the girl and the boy + they were playing + ficavam brincando + XXXX + they + they liked to play + they were playing because the spring was arriving + estavam brincando and very happy + muito felizes + very happy because the spring was arriving + + sit down ((for children who acting out as the girl and the boy)) + [ssssssss ((requiring silence)) the sun + attention + the sun + came + o sol veio + the sun came + the sun is important to the flowers + to the trees + to the animals + ele é important para tu + para a natureza + it's important to the nature + + [the sun ((some children interrupted the teacher)) + ssss ((requiring silence))
- 2 Lu:.....[XXX tavam dançando balé ((commenting about the previous performance))
- 3 Ss: .....[oi pato
- 4 T: mas no outro dia ((she continues using different characters))  
((While the teacher is putting away the costumes, they say good-bye to the animals, creating crazy animals))
- 5 S: bye bye duckquica
- 6 S: bye bye boi de mamão

#### Episode B-21: **Repetition + Performance**

- 1 T: today is hot + hoje está calor + [né? + today is hot
- 2 S:.....[é
- 3 Lu (XXXX) muito calor
- 4 T: hot  
((Children comment about feeling hot))
- 5 S: que hot + que hot + que hot
- 6 Ss: ((most of the group is doing gesture as if they were feeling hot))

#### Episode B-22: **Alternative Reality**

- ((Teacher starts telling a story using posters))
- 1 T: now + the night + + it's not day anymore + it's the [depois vc fala
- 2 S:.....[eu não falei tia ((the child wants to tell a story))
- 3 T: ((continuing)) it's not day anymore + it's night + the moon + the stars + what a beautiful night + que noite linda + how many stars are there? + how many stars are there? + let's count + ((Teacher goes on counting followed by the children)) + there are ten stars in the sky + and moon? + how many? + + + one + only one moon and MANY stars + the boy and the girl like very much the night + Ga [ ((calling his attention))
- 4 Lu:..... [eu não gosto de + ali fora + quando tava noite
- 5 T: tá + mas + não (XXXX) + but the night is beautiful + a noite é linda + oh + the beach at night + a praia a noite + the boy and the girl are in the garden + estão no jardim + they are in the garden watching the stars
- 6 Ga: e u acho que eles estão voltando pra casa por que (XXXXXX)
- 7 T: não + eles já tomaram banho e tudo e agora tão olhando a noite linda do jardim + oh + the house is + this the boy and the girl's house + the family house + onde será que está a mummy e o dad? + [where are mummy and dad?

- 8 Ma: .....[tão lá na casa  
 9 T: ah + they are in the house + hum + what color is the house? + +  
 10 Lu: casa  
 11 T: what color?  
 12 S: .....pink  
 13 T: pink + the house is [pink  
 14 Lu: .....[rosa  
 15 T: and + and the roof is red + + ok + + [this is the night and the day  
 16 Lu: (XXXX).....[aquela porta XXX tem a cor

#### Episode B-23: Performance + Appropriation

((teacher is presenting some animals' puzzles and in of them there is a rabbit eating carrots))

- 1 T: carrots + cenoura + carrot + hum + carrot is delicious + the rabbits like to eat carrots + eles gostam de comer cenoura + carrots ((t.immitates a rabbit eating carrots)) + + do you like carrots + Mary? + yes or no? + + yes + do you like carrots ((pointing to another child))  
 2 S: yes  
 3 T: hum + do you like carrots? ((pointing at Fe)) yes? + [yes or no? + yes + ah + depois tu fala + fe likes carrots + hum + carrot is delicious + I like carrot too  
 4 Fe: ..... [oh tia ((Fe tries to talk more but the teacher wants the answer))  
 5 Cau: eu não gosto  
 6 T: I like + eu gosto + I like  
 7 S: eu gosto de cenoura crua  
 ((they all talk about their likes in relation to carrots))

#### Episode B-24: Performance

((children are supposed to go to the middle of the circle say their favorite animal and imitate it))

- 1 T: Sasa + which one is you favorite animal in here? ((teacher has some animals' puzzles)) ((because Sasa refused herself to answer the teacher, she addressed the question to Peu who was willing to answer that))  
 2 Peu: dog  
 3 T: so go there + mime the dog + + + vai Peu ((he performs as a dog))  
 4 T: hum + Peu is a crazy dog + um dog maluco + crazy ((laughs)) + congratulations

#### Episode B-25: Performance + Imitation

((teacher was explaining the rules of an activity in which they were supposed to do puzzles in small groups))

- 1 T: sem brigar com o amigo + o nosso amigo é pra gente brincar com ele feliz + HAPPY + + play happy + não é para brigar + é meu ((starts acting out as if she were in a fight))  
 2 Ss: ((laughs))  
 3 T: calma + ok? + nada de briga aqui + somos todos crianças felizes + né? + HAPPY KIDS + happy kids + happy  
 4 Ss: HAPPY + HAPPY ((S starts repeating the word 'happy' and acting out as if he were very happy and many children follow him standing up and repeating the word 'happy'))  
 5 Ss: HAPPY  
 6 T: HAPPY + + + mas pode sentar + happy mas calminhas

((Many of them are repeating happy and jumping with lots of excitement and teacher has to calm them down))

- 7 T: oh + mas atenção + a gente é happy mas a gente é calminho + happy but calm ((using a low voice)) + respira + respira ((teacher asks them to take deep breath)) + happy but
- 8 Ss: (XXXXXX) ((some children are still making noises))
- 9 T: felizes mas calmos + ouviu Peter + felizes mas calminhos + + vamos sentar então de três em três

#### Episode B-26: **Teasing**

((Teacher is commenting about a movie that they are watching: “the beauty and the beast”))

- 1 T: the girl + is the girl beautiful? + or ugly? + é linda ou é feia?
- 2 Ss: é linda
- 3 T: como fala linda em inglês? + beautiful
- 4 Ss: beautiful
- 5 T: e a fera?
- 6 S: a fera é [fortona
- 7 T: .....[é feia né + como é que fala feio em inglês? + UGLY + [e a + a menina é + the girl is beautiful
- 8 Ss: .....[ugly
- 9 T: mas a fera é
- 10 Cau: a fera é fortão
- 11 T: a fera é strong e feia + ugly + né + vc + Ga ((calling the child attention))
- 12 Ss: (XXXXXXX)
- 13 T: teacher + teacher is beautiful or ugly?
- 14 Ss: ugly
- 15 T: UGLY?
- 16 Ga: beautiful
- 17 T: beautiful + ah + thank you + Ga + você acha a teacher feia?
- 18 Ss: não
- 19 S: bonita

#### Episode B-27: **Alternative Reality**

((teacher is reinforcing the vocabulary on focus and Cau starts telling a story that has nothing to do with the lesson))

- 1 Cau: um tubarão mordeu minha mãe
- 2 T: não inventa mentira + tubarão mordeu sua mãe + não mordeu + não tem tubarão aqui
- 3 Cau: não + na outra cidade
- 4 T: mesmo assim + tubarão não mordeu sua mãe
- 5 Cla: é cau + não mente
- 6 Lu: é + não mente

