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# A Genre Analysis of Second Language Classroom Discourse: Exploring the Rhetorical, Linguistic, and Contextual Dimensions of Language Lessons

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A GENRE ANALYSIS OF SECOND LANGUAGE CLASSROOM DISCOURSE:  
EXPLORING THE RHETORICAL, LINGUISTIC, AND CONTEXTUAL DIMENSIONS OF  
LANGUAGE LESSONS

by

JOSEPH J. LEE

Under the Direction of Dr. John Murphy

ABSTRACT

The purpose of the present study is to expand our current understanding of second language classroom discourse by exploring how four English as a second language (ESL) teachers working in an intensive English program structurally organize classroom language lessons through the use of language; how students and teachers perceive the functions of the various stages in a lesson; how teachers prepare for their language lessons; and how various discourses and texts in this teaching context influence teachers' spoken discourse in the classroom. In order to carry out the exploratory study of language lessons, a multidimensional genre-oriented approach is utilized that is sensitive to both textual and contextual analyses of language lessons.

The findings suggest that despite the spontaneous nature of classroom settings and sometimes improvised nature of classroom teaching, experienced ESL teachers have generated and internalized schemata of language lessons, which consists of a stable schematic structure and

linguistic patterns that are recognizable by both teachers and students. However, rather than viewing a language lesson as a distinctive genre, the study suggests that it might be described more precisely as a sub-genre of the classroom discourse genre proper that shares broad communicative purposes with other classroom discourse sub-genres, although also maintaining its own distinct characteristics. Further, the analysis indicates that seven resources appear to interact in dynamic, dialogic, and complex ways as experienced teachers set about constructing lessons that are goal-oriented, activity-driven, cohesive, and meaningful for both themselves and their students. Finally, the results demonstrate that experienced teachers integrate various material resources in the classroom that influence their talk; consequently, a language lesson can be regarded as both a process and a product that is highly multimodal, multimedial, and intertextual. The study concludes with implications for genre studies, classroom discourse studies, and second language teacher education, and with suggestions for future research.

**INDEX WORDS:** Classroom discourse analysis, Classroom research, English as a second language, English for academic purposes, English for specific purposes, Ethnography, Genre analysis, Instructional discourse, Intensive English program, Language lesson, Move analysis, Qualitative research, Second language pedagogy, Second language teacher education, Spoken genre, Teacher talk

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A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of

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## DEDICATION

To my family for their love and support

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## CHAPTER 1

### INTRODUCTION

Research on classroom discourse<sup>1</sup> has a comparatively long tradition in linguistics, applied linguistics, and education in general. This, of course, is due to the fact that communication is central in educational contexts (D. Allwright, 1988; Cazden, 1988; Karen E. Johnson, 1995; Seedhouse, 2004; van Lier, 1988, 1996; Walsh, 2006b). It is through language that teachers carry out their work and students display what they have learned. This is true for any classroom context. Language in second/foreign language (L2) classrooms, however, serves a special purpose, one that is quite unique from that of other classrooms (Walsh, 2006b). Language in most L2 classrooms is not only the medium of instruction but also the objective of the learning (Hammadou & Bernhardt, 1987; J. J. Lee, 2010; Long, 1983). In other words, in language teaching “the medium *is* the message” (Hammadou & Bernhardt, 1987, p. 302, italics added). While teachers who teach in students’ first language (L1) (e.g., teachers who teach Korean to L1 speakers of Korean) also use the language as “the vehicle and object of instruction” (Long, 1983, p. 9), one difference between L1 and L2 classrooms is the fact that, unlike L1 learners, L2 students in many cases have yet to develop high levels of proficiency in the L2 (J. J. Lee, 2010). Due to this reason, communication in the classroom is considered a “problematic medium” (Cazden, 1988) for both L2 teachers and learners.

This complexity is compounded by the fact that in many L2 classroom settings, teachers and students might come from dissimilar sociocultural backgrounds and may have different educational expectations that sometimes can lead to misunderstandings (Walsh, 2006a, 2006b).

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<sup>1</sup> I take van Lier’s (1988) definition of a classroom: “The L2 classroom can be defined as the gathering, for a given period of time [in a formal, physical, face-to-face setting], of two or more persons (one of whom generally assumes the role of instructor) for the purposes of language learning” (p. 47). Discourse is defined as communication “functioning in one of the many contexts that together make up a culture” (McCarthy, Matthiessen, & Slade, 2002, p. 55). Classroom discourse, therefore, is defined as the “communication system” of the classroom (Cazden, 1988).

Communication practices in L2 classrooms have a profound effect on the creation of effective learning environments as well as on L2 learning processes (Hall & Walsh, 2002). Understanding the dynamics of classroom discourse is, therefore, crucial in L2 education (Karen E. Johnson, 1995; Kumaravadivelu, 1999; Walsh, 2006b).

In order to gain a better understanding of the complexity of L2 classroom discourse (henceforth L2CD), researchers have utilized different analytic frameworks including interaction analysis (e.g., Allen, Fröhlich, & Spada, 1984; Bellack, Kliebard, Hyman, & Smith, 1966; Fanselow, 1977; Moskowitz, 1971; Spada & Fröhlich, 1995), discourse analysis (e.g., Bowers, 1980; Brock, 1986; Chaudron, 1977; Cullen, 2002; Sinclair & Coulthard, 1975; Tsui, 1985; Yang, 2010), and conversation analysis (e.g., R. L. Allwright, 1980; Y.-A. Lee, 2007; Markee, 1995, 2004; Mori, 2004; Seedhouse, 2004; Ulichny, 1996; Wong & Waring, 2010)<sup>2</sup>. Research in these traditions has provided valuable insights into the complex nature of L2CD, particularly teacher-student interaction, as interaction is an important element in the L2 learning process.

According to Walsh (2006b), interaction in L2 classrooms is essential for language learning to take place, as much of the learning during language lessons occurs through such interactions. Some, such as van Lier (1996), go as far as to argue that “interaction is the most important element in the curriculum” (p. 5). In one of the most comprehensive review of L2 classroom communication, Chaudron (1988) concluded that teacher talk accounted for approximately two-thirds of L2 classroom interactions while students talk about one-third of the time. Even more recently, Nunan and Bailey (2009) maintain that this uneven distribution of communicative turns prevails in L2 classroom; in other words, “teachers dominate” L2CD. Some of the reasons for the unequal allocation of turns include teacher and student expectations of classroom behavior, the asymmetrical power relations in most classrooms where teachers have

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<sup>2</sup> See Chapter 2 for a more detailed discussion of each of these approaches.

more control of the floor (Walsh, 2006b), and teacher talk providing valuable target language input for language learners; particularly in many English as a foreign language (EFL) settings, teacher talk may be the only “live” linguistic input students receive (Hernandez, 1983, as cited in Chaudron, 1988).

Owing to the dominance of teacher talk during language lessons, researchers have investigated the discursive practices and pedagogical behaviors of L2 teachers in these interactions by actually entering language classrooms, or as Long (1980) puts it, going “inside the ‘black box’” (p. 1), and gathering naturalistic data. One of the earliest approaches to researching classroom discourse is what is known as the interaction analysis approach. Researchers in this tradition have used different types of observation schemes for “real-time coding” of classroom interaction (D. Allwright & Bailey, 1991; Chaudron, 1988; McKay, 2006; Nunan & Bailey, 2009; Walsh, 2006b). Some of the well-known coding systems include Flanders’ (1970) *FIAC* (Flanders Interaction Analysis Categories), Moskowitz’s (1971) *FLint* (Foreign Language interaction), Fanselow’s (1977) *FOCUS* (Foci for Observing Communication Used in Settings), and Allen et al.’s (1984) *COLT* (Communicative Orientation to Language Teaching). The purpose of these observation systems is to describe classroom interaction in naturalistic conditions, which in turn may help teachers improve their interactional behaviors in the classroom.

Based on structural-functional linguistic principles, researchers have also used discourse analysis to examine the interactional features of classroom discourse (Chaudron, 1988; Nunan & Bailey, 2009; Walsh, 2006b). The initial work in this tradition is that of Sinclair and Coulthard (1975) on British L1 elementary school classrooms, who found, among other features, a consistent three-part exchange in teacher-student interaction: teacher initiation, student response,

and teacher feedback/follow-up on student response (or IRF). Some of the early representative studies following the general framework of Sinclair and Coulthard include Chaudron's (1977) study on teacher corrective feedback in French immersion secondary school classrooms; Bowers' (1980) dissertation that expanded Sinclair and Coulthard's categories; Hernandez' (1983, as cited in Chaudron, 1988) study on teacher-student interaction in Spanish-English bilingual elementary school classrooms; and Tsui's (1985) study of teacher moves in teacher-student interaction in secondary school English language classes in Hong Kong.

From the ethnomethodological tradition, L2CD has been investigated following conversation analysis as well. Similar to the approaches above, conversation analysis allows researchers to analyze the moment-by-moment interactional patterns between teachers and students and among students themselves (Markee, 2005; Markee & Kasper, 2004). Part of the attractiveness of this approach to classroom interaction is that it is a "methodology for analyzing talk-in-interaction that seeks to develop empirically based accounts of the observable conversational behaviors of participants that are both minutely detailed and unmotivated by a priori, etic theories of social action" (Markee, 2005, p. 355). One of the earliest to utilize this approach in L2CD research was R. L. Allwright's (1980), who analyzed turns, topics, and tasks to identify patterns of participation in a case study of an L2 teacher and learner. Rather than imposing predetermined categories, the framework allows the participatory patterns to emerge from the data (Walsh, 2006b). More recently, several researchers using conversation analysis, such as Y.-A. Lee (2007), Markee (2004), Mori (2004), and Seedhouse (2004), have analyzed the interaction patterns of L2CD. Based on these analyses, they have found much more complex turn-taking, topic-nomination, and repair strategies than previously found in other traditions.

An underlying assumption of research in these approaches is that by understanding communication patterns of L2 classrooms, we could inform and improve classroom teachers' communicative practices, which in turn may lead to more productive student participation and learning opportunities. As Kumaravadivelu (1999) contends, "what actually happens there [in the classroom] largely determines the degree to which desired learning outcomes are realized" (p. 454). These various approaches have described and identified many complex dimensions of classroom communication, and they have contributed much to our understanding of L2CD.

The great majority of research in these traditions, however, has mostly limited their analysis to the micro-levels of teacher-student interaction. Even in the discourse analytic framework, where the unit of analysis has extended beyond this interaction, most research in this tradition has often examined the distribution and functions of teacher and student contributions to the three-part IRF sequence. Less attention has been given to the macrostructural organization of language lessons and to the contextual factors that influence and interact with teachers' use of language to organize the structure and content of lessons, even though classroom lessons tend to be mostly pre-planned, structured events that progress through various stages (opening, middle, closure) within a given allotted time period, taking place in a particular location (J. C. Richards & Lockhart, 1996). This also has a considerable impact on L2 learning. While van Lier (1988) agrees that language lessons are structured events, he also points out that "structural statements of the type of opening-middle (or main body)-closing do not amount to much, since the same statements can be made about practically any speech event" (p. 162). He goes on to say that unless researchers are able to tease out the separate stages in functional terms, this type of opening-middle-closing structure is "vacuous." Nevertheless, he concedes that "we get the strong feeling that [L2 lessons] have a sense of rhythm to them, or some form of cyclical progression,"

which future research may “show regular and consistent cyclical rhythms in L2 lessons” (p. 162). The consistent cyclical rhythm that van Lier refers to is undoubtedly dependent on the teacher. As Johnson (1995) claims, in order to understand the discursive patterns of language lessons we must understand the discursive practices of L2 teachers because “patterns of classroom communication depend largely on how teachers use language to control the structure and content of classroom events” (p. 145). This sentiment is echoed by Walsh (2006b), who contends that even though classroom discourse is a collaborative effort, constructed by both students and teacher, the teacher ultimately is responsible for the construction of a lesson’s structure.

### 1.1. Purpose of the study

The purpose of the present study is to expand our current understanding of L2CD by exploring how a group of English as a second language (ESL) teachers working in an intensive English program (IEP) structurally organize their instructional discourse during classroom language lessons through the use of language to construct “regular and consistent cyclical rhythms” (van Lier, 1988, p. 162); how students and teachers perceive the functions of the various stages in a lesson; how teachers prepare for their language lessons; and how various discourses and texts in this teaching context influence teachers’ spoken discourse in the classroom. In order to carry out this study of language lessons, a multidimensional genre-oriented approach<sup>3</sup> is utilized that is sensitive to both textual and contextual analyses (Bhatia, 2004, 2008; J. Flowerdew & Wan, 2010) of language lessons. To be more specific, the study seeks to answer the following research questions:

1. What are the rhetorical move structures and lexico-grammatical features that make ESL classroom lessons potentially a distinct (sub-)genre?
2. What are teachers’ and students’ perceptions of ESL teachers’ classroom discourse?

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<sup>3</sup> For a detailed discussion, see the theoretical framework section in Chapter 2.

3. How do ESL teachers prepare for their language lessons?
4. How do various resource materials that ESL teachers use in their lessons interact with and shape their instructional discourse?

## 1.2. Significance of the study

The significance of the study is the potential contributions it can make to the fields of applied linguistics and English language teaching (ELT) more broadly, and more specifically to the tripartite areas of genre studies, classroom discourse studies, and L2 teacher education. The study has the potential to contribute to the field of genre studies in several ways. First, compared to written genres, there is a “relative paucity of work on spoken genres” (Hyland, 2002, p. 117), and therefore several researchers have called for more research on spoken discourse (e.g., J. Flowerdew, 1994; Hyland, 2002). As this study is an analysis of language lessons, it may contribute to expanding our understanding of how one type of spoken discourse works from a genre-oriented perspective. Additionally, several writers (Bhatia, 2002, 2004; J. Flowerdew & Miller, 1996; J. Flowerdew & Wan, 2006, 2010) have called for using a multidimensional, multi-perspective methodology in genre analysis that not only examines textual features of discourse, but also combines an analysis of contextual factors. For this study, a multidimensional methodology is utilized that combines the analysis of the text-internal properties of language lessons and the text-external factors that may be contributing to classroom lessons, which is often lacking in many genre research (Bhatia, 2001, 2002, 2004, 2008; J. Flowerdew, 2002; J. Flowerdew & Wan, 2006, 2010).

The study also has the potential to make contributions to classroom discourse studies. Because teacher-student interaction is an integral and important element of the language learning process (van Lier, 1996), research on communication in L2 classrooms has mostly focused on

the analysis of microscopic levels of teacher-student interaction. L2CD research thus far has very few multi-perspective descriptions of the macro-schematic organization, lexico-grammatical features, and sociocultural contexts in which these discursive events are situated. The study may contribute to classroom discourse research, as it moves beyond the microanalysis of teacher-student interaction, which dominates the literature, and attempts to gain a better understanding of the macrostructural, linguistic, and situational features of language lessons.

Lastly, the study may have implications for L2 teacher education in three ways. Many L2 teacher educators (e.g., Crookes, 2003; McGrath, Davies, & Mulphin, 1992; J. C. Richards & Lockhart, 1996; Wong Fillmore, 1985) have called for more research on L2CD that goes beyond the microanalysis of teacher-student interaction because there is very little empirical data on the macrostructural elements of instructional discourse (Wong Fillmore, 1985). The study may contribute to L2 teacher education by describing and providing empirical evidence of the macrostructure of language lessons, some of the micro-linguistic features of L2 teachers' discourse, and the socio-cognitive processes involved in the production of language lessons. The findings may be valuable in demonstrating to pre- and in-service teachers ways in which experienced teachers structure classroom discourse rhetorically and linguistically, what communicative purposes these discursive strategies might represent, and how experienced teachers prepare for and construct a language lesson.

Additionally, the study may have implications for instructional language training for “nonnative English speaker” (NNES)<sup>4</sup> teacher-learners, particularly those planning (or required) to teach in US-based IEPs. As Liu (1999) points out, classroom language training is mostly

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<sup>4</sup> I recognize that labels such as nonnative English speaker (NNES) and native English speaker (NES) are ideologically loaded constructs, which, according to Holliday (2006), embody an “imagined, problematic *generalized Other* to the unproblematic Self of the native speaker” (p. 386, italics in original), particularly in reference to the field of ELT. Knowing fully that such a dichotomy is ultimately untenable, I use these terms cautiously.



neglected in the preparation of this group of teachers, although it is one of the “language-improvement-related areas where NNS TESOL students need special training” (p. 206). The findings of the study may be beneficial in providing to such teacher-learners with illustrations of instructional language produced by some experienced IEP teachers. Finally, the study could be significant for language teacher supervision. Many L2 teachers are observed by supervisors who may use specific observation schemes with different criteria to provide formative feedback to teachers’ classroom teaching performance including lesson organization and instructional language use. The basis of some of the criteria, however, is unclear. The findings could be valuable in providing language teacher supervisors with examples of how some experienced ESL teachers structure their classroom lessons rhetorically and linguistically. Such examples may offer supervisors with general guidelines in order to offer feedback on teachers’ instructional discourse during language lessons based on empirical evidence rather than on assumptions of how language lessons should be schematically organized.

### 1.3. Organization of the study

In Chapter 2, I present what a systematic review of the literature has led to me believe are the more common methodological approaches to describing language classroom discourse. In addition, the chapter reviews different traditions of genre with the aim of establishing the theoretical framework for the study. Chapter 3 describes the research methodology and explains methodological procedures used in data collection and data analysis. In Chapter 4, I present the results of the analysis of data collected and provide a detailed discussion of the results. In Chapter 5, I draw conclusions and discuss the implications of the study, and suggest directions for future research.

## CHAPTER 2

### REVIEW OF THE LITERATURE

Chapter 2 consists of two sections. The first section reviews the most pertinent analytic approaches to investigating language classroom discourse: interaction analysis, discourse analysis, and conversation analysis. The intention is to discuss the valuable contributions these various approaches have made to our collective understanding of classroom discourse as well as their limitations. Following this, the second section reviews different schools of genre: Sydney School, New Rhetoric, and English for Specific Purposes. The purpose is to establish an analytical framework for the present study.

#### 2.1. Three traditions in classroom discourse analysis

A variety of approaches stemming from different disciplines has made significant contributions to our understanding of L2CD. Despite the various approaches taken, teacher-student interaction has mostly been the focus of inquiry. This is the case because many researchers, regardless of their theoretical orientations, believe that most L2 learning that happens in the classroom occurs within contexts of interactions between teachers and learners (as opposed to interactions directly between two or more learners) (e.g., Hall & Verplaetse, 2000; Hall & Walsh, 2002; Jarvis & Robinson, 1997; Seedhouse, 2004; van Lier, 1996; Walsh, 2006b). As such, this section reviews three of the most relevant traditions in classroom discourse analysis, their contributions, and limitations of each approach.

##### 2.1.1. Interaction analysis approach

Rooted in behavioral psychology, interaction analysis (IA) approaches have made important contributions to classroom discourse analysis. Many advocates of the “scientific method” argue that IA approaches are “objective” ways of analyzing classroom discourse

(Chaudron, 1988; Walsh, 2006b). Using observation instruments, or real-time coding systems, researchers in this tradition propose that they are able to observe linguistic behaviors and establish objective and reliable classroom profiles through quantitative statistical procedures that are generalizable (Chaudron, 1988; Walsh, 2006b). Analysts use some system to tick boxes, make marks, and record what they observe at regular intervals. Although there are many coding systems, in fact, at least 200 according to McKay's (2006) estimates, reviewing all of them is beyond the scope of the present study. Therefore, I only review some of the more well-known schemes. One of the earliest instruments was developed by Bellack and his associates (Bellack et al., 1966) who identified a number of pedagogical "moves," including the three-part exchange, *soliciting*, *responding*, and *reacting*, which would be the direct antecedent of Fanselow's (1977) *FOCUS* coding system and indirect precursor to Sinclair and Coulthard's (1975) well-known discourse model of interaction (see below). According to D. Allwright and Bailey (1991), however, the starting point for much of the work on L2CD was Flanders' (1970) pioneering work on "interaction analysis." His ten-category *FIAC* (Flanders Interaction Analysis Categories) schedule was designed for general education purposes to give teachers scores reflecting the "directness" (e.g., criticizing or using authority) and "indirectness" (e.g., accepting or using learners' ideas) of their teaching styles.

Modifying Flanders' *FIAC* model, Moskowitz (1971) developed a 22-category coding system that she called *FLint* (Foreign Language Interaction), specifically for L2 teaching. The aim of this scheme was to identify "good" language teaching and as a way to provide feedback for teacher education purposes (D. Allwright & Bailey, 1991; Nunan & Bailey, 2009). Another familiar observation scheme is Fanselow's (1977) *FOCUS* (Foci for Observing Communications Used in Settings) system that made considerable modifications to and expansions on Bellack et

al.'s (1966) analytic system (D. Allwright & Bailey, 1991; Chaudron, 1988). While Fanselow's (1977) scheme was developed for the purpose of language teacher training, D. Allwright and Bailey (1991) point out that it could be used for research on any human interaction, as it is not limited to specific categories for teachers and students. Finally, a departure from the earlier schemes is *COLT* (Communicative Orientation of Language Teaching) (Allen et al., 1984; Spada & Fröhlich, 1995). This sophisticated observation schedule, rooted in principles of communicative language teaching, "is predicated on the assumption that the existence of an information gap, the deployment of sustained speech, the opportunity for learners to initiate discourse and so on, will facilitate language development" (Nunan & Bailey, 2009, p. 270). In other words, the *COLT* instrument was developed to measure the degree to which classroom instruction was communicatively oriented or not, and to examine the effects of instructional practices on L2 learning (McKay, 2006).

In spite of their valuable contributions to our understanding of classroom discourse, IA approaches have several weaknesses. First, they only provide a partial picture of the realities of classroom life in that they only measure what is observable and measureable (Nunan, 1989). As Nunan and Bailey (2009) contend, these instruments can "blind us to aspects of interaction and discourse that are not captured by the schemes but that are important to an understanding of the lesson we are observing" (p. 270). Secondly, observable patterns of interactions, in these approaches, have to be matched to a priori categories that the schemes have delineated. Any linguistic behaviors (or otherwise) that do not match the fixed categories tend not to be accounted for (Walsh, 2006b), and thus analysts' observational lens will be colored by the particular instruments they use (Nunan & Bailey, 2009). These unaccounted items include overlaps, interruptions, false starts, and so on, even though such features of spoken discourse are

very common in language classrooms just as they are in other communicative interactions (Edwards & Westgate, 1994).

With some possible exceptions, IA approaches assume that classroom discourse progresses in a neat, linear, sequential manner, with participants following a “*one-pedagogic-move-on-one-level-at-a-time*” procedure (Seedhouse, 2004, p. 57, italics in original). Clearly, however, this is not always the case. Wallace (1998) points out that such assumptions inevitably lead observers to miss the mark and may prevent them from being able to describe more fully the complexities of classroom interactions. Furthermore, even though these approaches claim that coding systems provide objective, reliable, and valid data and results, Chaudron (1988) notes that observers may fail to agree on how to record their observations, which questions the reliability and validity of their findings. Also, as Nunan and Bailey (2009) argue, “there is no such thing as [a] totally ‘objective’ observation” (p. 270). Nunan and Bailey further contend that without two or more observers present in the classroom, inter-coder agreement is impossible to establish with these instruments because “real-time coding could never be checked against the original classroom interaction data, nor could actual utterances be analyzed” (p. 340), unless of course classroom events are video-recorded. One of the most serious criticism is put forward by Seedhouse (2004) who asserts that IA approaches oversimplify the context and evaluate all classroom interactions from a single perspective based on a fixed set of criteria. He goes on to say that structured instruments that fail to account for the complexity of L2CD are deficient in portraying what actually occurs during classroom language lessons.

#### 2.1.2. Discourse analysis approach

Another framework used in classroom discourse analysis is referred to as discourse analysis (DA) approaches. Seedhouse (2004) proposes that most previous investigations on

L2CD have “implicitly or explicitly adopted what is fundamentally a discourse analysis approach” (p. 45). Following principles from structural-functional linguistics, DA approaches analyze the structural patterns and functional purposes of classroom discourse. Sinclair and Coulthard (1975) were among the earliest proponents of using DA approaches to classroom discourse. Unlike IA approaches, Sinclair and Coulthard pointed out that their purpose was to better understand the nature of classroom discourse by subjecting it to analysis and not necessarily to improve instructional practices, although they concluded that their study could have possible applications in educational contexts.

Sinclair and Coulthard developed their model based on analyses of recorded classroom interactions, albeit the data were from primary-level British classrooms. Their model involves a discourse hierarchy (or discourse units) consisting of different levels, each level being composed of elements from the previous level: *Lesson* → *Transaction* → *Exchange* → *Move* → *Act*. The highest discourse unit is the lesson, while the smallest unit is the speech act. Acts are described in terms of their discourse functions (e.g., cue, elicitation, evaluation). At the exchange level, Sinclair and Coulthard observed the following interaction characteristics: (1) question-and-answer sequences; (2) pupils responding to teachers’ directions; and (3) pupils listening to the teacher giving directions. Various combinations of these exchanges make up transactions. While they present an intricate description of classroom discourse, the question-and-answer sequence receives the most attention, which consists of three elements: (1) teacher question (or *Initiation*), (2) student answer (or *Response*), and (3) teacher’s feedback/follow-up to the answer (or *Feedback/Follow-up*), otherwise known as the IRF structure<sup>5</sup>. An example from Sinclair and Coulthard (1975, p. 21) illustrates this exchange:

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<sup>5</sup> Sometimes, this exchange is referred to as IRE for *Initiation*, *Response*, and *Evaluation* (Mehan, 1979) or QAC for *Question*, *Answer*, and *Comment* (Markee, 2005).

Teacher: Can you tell me why do you eat all that food?      *Initiation (I)*

Pupil: To keep you strong.      *Response (R)*

Teacher: To keep you strong. Yes. To keep you strong.      *Feedback (F)*

This “triadic dialogue” (Lemke, 1990) is considered to be the most distinguishing characteristic of classroom discourse, both in content-based and L2 classrooms (Edwards & Westgate, 1994; Karen E. Johnson, 1995; Macbeth, 2003; Mehan, 1979; Nunan & Bailey, 2009; Walsh, 2006b). In fact, van Lier (1996) notes that “[t]here is probably nothing that symbolizes classroom discourse quite as much as this structure, the much noted IRF exchange” (p. 149). For every student turn, there are two teacher turns. In this exchange structure, Chaudron (1988) points out that teacher talk embodies two-thirds of classroom discourse; even the absence of an explicit third turn is considered feedback in that it can signal to the learner that the response is incorrect (O’Keefe, McCarthy, & Carter, 2007). Researchers adopting DA approaches have contributed to our understanding of the formal properties and functional purposes of classroom interaction (Chaudron, 1988), uncovering, for example, different types of question strategies (e.g., Brock, 1986; Farr, 2002; Tsui, 1985; Yang, 2010) and repair strategies (e.g., Chaudron, 1977; Cullen, 2002; Jarvis & Robinson, 1997) that affect L2 learning.

Despite the relative pervasiveness of the three-part exchange structure, many criticisms have been put forward. First, Walsh (2006b) argues that Sinclair and Coulthard’s data were drawn from “traditional” teacher-centered classrooms at a time when the teacher-student power relations were more asymmetrical. According to Walsh (2006b), recent evidence suggests that in the contemporary student-centered L2 classroom there is more “equality and partnership,” and the “more formal, ritualized interactions between teachers and students are not as prevalent” (p. 47), although the IRF exchange is still alive and well (Hall & Walsh, 2002). Moreover, Wu

(1998) suggests that this model sheds some light on the structure of teacher-student exchange, but it does not do enough in capturing the dynamic nature of classroom interaction. Stubbs (1983, as cited in Walsh, 2006b) criticizes the model for its multi-functionality, as it is nearly impossible to accurately describe what act is being performed by the participants at any point in the lesson, while others contend that the functions are dependent upon pedagogical goals (e.g., Nassaji & Wells, 2000; van Lier, 1996, 2001).

Still, some researchers point out that the rigid exchange formula is not completely accurate, particularly the third turn (e.g., Cullen, 2002; Y.-A. Lee, 2007; Nassaji & Wells, 2000; Wells, 1993). The third turn is not always feedback, follow up, or evaluation, but rather it is contingent upon the previous turn, and thus it is “a situated accomplishment” that responds to and acts upon the prior turn (Y.-A. Lee, 2007, p. 202). In fact, Nassaji and Wells (2000) found six categorical functions of the third turn: justification, evaluation, comment, clarification, metatalk, and action, as well as subcategories within them. Finally, with its rather fixed categories, the model does not adequately account for the identities of the participants, contextual backgrounds, or other sociocultural factors (Y.-A. Lee, 2007).

### 2.1.3. Conversation analysis approach

Conversation analysis (CA) has also contributed to our understanding of classroom discourse. Rooted in the tradition of Garfinkel’s (1967) ethnomethodology, CA was developed by Sacks, Schegloff, and Jefferson (1974) as an approach to investigate the sequential organization of talk-in-interaction (for a fuller account, see Drew & Heritage, 1992). The underlying principle of CA is the notion that social contexts are fluid and constantly being co-constructed by participants through their use of language in the interaction, and the ways in



which turn-taking, openings and closures, sequencing of acts, adjacency pairs, and so on are locally managed (Walsh, 2006b). Heritage (2004, p. 223) explains:

CA embodies a theory which argues that sequences of actions are a major part of what we mean by context, that the meaning of an action is heavily shaped by the sequence of previous actions from which it emerges, and that social context is a dynamically created thing that is expressed in and through the sequential organization of interaction.

Interaction is considered then to be both “*context-shaped* and *context-renewing*” in this perspective (Walsh, 2006b, p. 50, italics in original). One communicative turn is dependent on a previous turn and the following turn is contingent upon the previous turn, which creates a new context for subsequent actions. From a CA perspective, context is viewed as “both a project and a product of the participants’ actions” (Heritage, 2004, p. 224), and talk-in-interaction is considered to be goal-oriented in which participants strive toward some objective related to the institutional talk.

Originally focusing on naturally occurring conversations, CA has been used to research L2CD (e.g., R. L. Allwright, 1980; Y.-A. Lee, 2007; Markee, 2004; Mori, 2004; Seedhouse, 2004; Ulichny, 1996; Wong & Waring, 2010). One of the key advantages of using a CA approach to research on classroom discourse is its insistence on interpreting from the data rather than imposing a priori categories (Markee, 2005; Seedhouse, 2004). That is, unlike IA or DA approaches, CA maintains that the interaction patterns of participation must emerge from the data rather than fitting the data to predetermined categories.

The multi-layered CA approach, and its emphasis on both the micro-context and the sequential organization of talk, has been a significant addition to L2CD research, but it has several limitations. Its strength in not imposing preconceived categories paradoxically is also

considered its weakness. As Walsh (2006b) asserts, because it does not attempt to force any “order on the apparent chaos of classroom interaction” (p. 54), snapshots of selected data seem random, contrived, and/or idealized to make a point in an ad hoc manner without connecting their significance to other exchanges or discourse as a whole; thus, making it seem “impressionistic.” Additionally, since CA is a localized microanalysis of interaction, analysts make no claim to generalizing their findings to other contexts. This inability to extend their findings to other contexts is also considered to be one of its clearest shortcomings (Rampton, Roberts, Leung, & Harris, 2002; Walsh, 2006b). Further, Rampton et al. (2002) point out that because CA is a local analysis of interaction, it can tell us very little of longitudinal effects of interaction on teaching and learning.

Beyond the criticisms of the various approaches I have described thus far, much of the research emerging from these traditions has been concerned with comparing the discourse of the L2 classroom with the “authentic” communication of the “real” world, a view that seems to consider the classroom as an inauthentic communicative context. However, as van Lier (1988) argues, “The classroom is in principle and in potential just as communicative or uncommunicative as any other speech setting, no more, no less...[T]he classroom is part of the real world” (p. 267). It would then be a mistake to think that L2CD is potentially any less real than other forms of communication (Nunan, 1989; Walsh, 2006b). Moreover, research following the above approaches has mostly concentrated on the IRF sequence, although studies of longer stretches of L2 classroom discourse have proposed far more complex interactional organizations (e.g., Jarvis & Robinson, 1997; Karen E. Johnson, 1995; Kumaravadivelu, 1999; McCarthy & Walsh, 2003; Walsh, 2003, 2006a, 2006b). These studies show that teacher-student interaction is not so rigid; instead, the interactional patterns are largely dependent on particular pedagogic

purposes (Edwards & Mercer, 1987; Karen E. Johnson, 1995; Y.-A. Lee, 2007; Mercer, 2001; Nassaji & Wells, 2000; Nunan & Bailey, 2009; Seedhouse, 1996, 2004; van Lier, 1988, 1996, 2001).

#### 2.1.4. Summary

Taken together, the approaches I have presented illuminate some of the complex communicative interactions that take place during language lessons. Despite their contributions, the concentration of analysis on the microscopic levels of teacher-student interactions tell us very little of how interactional patterns are positioned in the larger cycle of classroom work and social context. In other words, research on L2CD up to now has provided minimal descriptions of the structural organization of language lessons (beyond the IRF exchange), the lexico-grammatical features that realize their structures, or the broader social contexts in which these discursive events are situated. In order to get a fuller understanding of the structural and linguistic dimensions of language lessons, we need an approach that can handle the full range between the top-down rhetorical organization and bottom-up linguistic processes. Further, we need an analytical framework that is sensitive to the sociocultural contexts in which language lessons are produced and used. I propose that a multi-perspective genre-oriented approach is a strong framework for analyzing the aforementioned dimensions of language lessons, to which I now turn.

#### 2.2. Theoretical framework: Genre theory

In this section, I aim to establish a theoretical framework for the present study by reviewing different traditions of genre studies and relevant research. Rather than seeing these different schools of genre as being contradictory, I consider them to be complimentary for the study's purposes.

### 2.2.1. Three schools of genre theory

Genre is not a clear-cut construct. Various disciplinary traditions have interpreted and researched it in different ways. One aspect of genre that these different perspectives agree with is expressed by Tardy (Johns et al., 2006)<sup>6</sup>, who notes, “If genre scholars across disciplines share one point of agreement it is the complexity of genres” (p. 248). Working independently, different theoretical traditions have defined the construct in various ways. According to Hyon (1996), three genre perspectives—Australian (or Sydney) School, North American New Rhetoric studies, and English for Specific Purposes—have been most productive in theorizing, researching, and offering pedagogical applications of genre theory (see also Bawarshi & Reiff, 2010; J. Flowerdew, 2002; Hyland, 2004; Johns, 2002b; Paltridge, 2007).

#### 2.2.1.1. The Sydney School

The Sydney School of genre, named after its location, grew out of Halliday’s (Halliday, 1978, 1985; Halliday & Hasan, 1989) linguistic theory known as Systemic Functional Linguistics (SFL). SFL views language as a social semiotic (Halliday, 1978), in which language is a social phenomenon of making meanings through linguistic choices from the language system in specific contexts (Eggins, 1994). As Halliday (1985, p. 30, italics and bold in original) explicates:

It [language] is a tristratal construct of semantics (meaning), lexicogrammar (wording), and phonology (sound). The organizing concept at each stratum is the paradigmatic **system**: A system is a set of options with an entry condition, such that exactly one option

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<sup>6</sup> Based on a symposium at the 2005 AILA (International Association of Applied Linguistics) Conference in Madison, Wisconsin, chaired by Ann Johns, the co-authored paper includes commentaries directly by Christine Tardy.

must be chosen if the entry condition is satisfied. Options are realized as syntagmatic constructs or *structures*; a structure is a configuration of functional elements – functions or function bundles. The functions are motivated (nonarbitrary) with respect to the options they realize; the grammar as a whole is motivated with respect to the semantics. The only line of (relative) arbitrariness is that between content and expression (between the lexicogrammar and the phonology).

Rather than describing language in grammatical terms, SFL uses functional categories, and it regards meaning-making as the primary purpose of language. SFL is based on four major assumptions about language: (1) language use is functional; (2) the function is meaning-making; (3) the social context influences meaning; and (4) the use of language is a social semiotic process in which language users construct meaning by making certain linguistic choices within a given social context.

In this perspective, the fundamental theoretical claim is that the organization of language and social contexts are interrelated, built around three different types of meanings (or metafunctions): textual, interpersonal, and ideational (Eggins, 1994). According to Eggins, textual meaning is related to how a text (spoken or written) is organized as a coherent message; interpersonal meaning expresses the role relationships between participants; and ideational meaning deals with representing or constructing experience within language—the topic, subject matter, or content. These three metafunctions are the interface between language and the context of situation, known as register. In SFL, register is composed of three dimensions or register variables: mode, tenor, and field (Eggins, 1994). Mode refers to the role of language in an activity (i.e., the channel of communication), and it is related to textual meaning. Tenor is the social relations of participants in the activity, and it is related to interpersonal meaning. Finally,

field refers to topic or focus of the activity (or the activity that is going on), and it is related to ideational meaning. Any spoken or written text constructed, therefore, is a matter of choices that are dependent on and constrained by the register.

Building on Halliday's theory of language, Martin and his associates (Martin, Christie, & Rothery, 1987) developed a notion of genre. According to Martin et al., genre is the level of context above register that is the concrete realization of register in particular cultures, and below the level of ideology, the highest and most abstract context in various language uses. Their focus grew out of an interest in language and literacy education in primary and secondary schools in Australia for disadvantaged students (Hyon, 1996). In the Sydney School, genres are defined as staged, goal-oriented, and purposeful social processes in getting things done through language (Martin et al., 1987). According to these scholars, genres are purposeful social processes because members of a culture purposefully interact to achieve them. They are also goal-oriented because they get things done. Finally, they are staged because multiple steps are taken to achieve particular goals (Eggins, 1994). In other words, genres are viewed as linguistic strategies for achieving general rhetorical social goals in a particular culture, or as Eggins (1994) explains, a genre is "a concept used to describe the impact of the context of culture on language, by exploring the staged, step-by-step structure cultures institutionalize as ways of achieving goals" (p. 9).

Applying functional notions of language, the Sydney School researchers analyze spoken and written texts to describe the functional purposes as well as the structural elements of texts that express these functions. A genre is considered to be the schematic structure, or "structural formula" (Hasan, 1984), that a group of texts in a culture shares for achieving certain communicative goals, which are realized by the lexico-grammatical elements. The major

contributions of the Sydney School include the analysis of *elemental genres*<sup>7</sup>, such as *reports*, *procedures*, *descriptions*, *expositions*, *narratives*, *anecdotes*, and *recounts*, which can be combined to make more complex, sophisticated *macrogenres* such as news stories and research reports (Martin, 1992). Christie and Martin (1997), Cope and Kalantzis (1993), Macken-Horarik (2002) and Martin (1992) are notable contributors in this school of genre theory, describing these elemental genres in terms of their social functions, generic structures, and lexico-grammatical features. According to Eggins (1994), a particularly distinctive feature of the Sydney School's approach to genre analysis is that its purpose is to construct both a theory of and analytical tools for investigating language as a social process, which in turn allows for comprehensive, specific, and systematic descriptions of linguistic patterns.

#### 2.2.1.2. The New Rhetoric

Predominantly working in postsecondary L1 composition studies, rhetoric, and professional writing, a group of postmodern scholars in North America, who have come to be known as the New Rhetoric (NR) group<sup>8</sup> (Freedman & Medway, 1994), has a different conceptualization of genre from that of the Sydney School (Hyon, 1996). Bakhtinian (Bakhtin, 2000) notions of genre and, particularly, Miller's (1984) seminal article *Genre as Social Action* have shaped and propelled genre theory in the NR group (Freedman & Medway, 1994; Hyon, 1996). In her paper, Miller (1984) argues, "a rhetorically sound definition of genre must be centered not on the substance or the form of discourse but on the action it is used to accomplish" (p. 151).

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<sup>7</sup> Swales (1990) might refer to these as *pre-genres* because they lack "a class of sufficient indication of purpose for genre status" (p. 61).

<sup>8</sup> It should be noted that this school of genre is also referred to as Rhetorical Genre Studies (Bawarshi & Reiff, 2010).

While similar to the Sydney School in their attention to the context of situation, the NR camp is less focused on the linguistic features of genres and more concerned with the situated contexts in which genres are produced and used (Hyon, 1996). As Coe and Freedman (1998) propose, a genre in the NR perspective is considered “a socially standard strategy, embodied in a typical form of discourse, that has evolved for responding to a recurring type of rhetorical situation” (p. 137). In this sense, genres connote more than “typical forms of utterances” (Bakhtin, 2000, p. 86); they are recurrent, situated, and social actions that constantly evolve in response to situated contexts (Miller, 1984). In other words, genres evolve from repeated social actions in particular types of recurring situations in a culture, which in turn produce regular patterns in form and content (Bazerman, 1988; Coe & Freedman, 1998; Devitt, 2004; Miller, 1984). Even though genres constantly evolve, they are considered to be “stabilized-for-now or stabilized-enough sites of social and ideological action” (Schryer, 1993, p. 200). Because of this stability, individuals are able to understand, recognize, and produce genres for accomplishing certain types of social purposes. According to Miller (1984), genres embody features of “cultural rationality” and “serve as keys to understanding how to participate in the actions of a community” (p. 165). Therefore, “a genre is a rhetorical means for mediating private intentions and social exigence; it motivates by connecting the private with the public, the singular with the recurrent” (Miller, 1984, p. 163). That is, genres as social actions are mediated by both external social situations and internal motives of individuals.

In this tradition, critical issues regarding genres are examined, such as accessibility, political and ethical implications, and values and beliefs, because genres are viewed as “neither value-free nor neutral and often imply hierarchical social relationships” (Coe & Freedman, 1998, p. 139). Genres function to empower some and, at the same time, oppress others. Furthermore,



NR researchers tend to take an ethnographic, rather than a linguistic, approach to genre analysis to “explicate the knowledge that practice creates” (Miller, 1984, p. 155). They utilize such an approach with the purpose of providing thick descriptions of the attitudes, beliefs, values, and behaviors of the community participants in which genres are utilized and the social actions that genres are used to accomplish in the lives of particular communities (Freedman & Medway, 1994; Hyon, 1996). Some research taking this position of genre include studies on scientific research reports (Bazerman, 1988), documents produced by tax accountants (Devitt, 1991), texts produced at a central bank in Canada (Smart, 1993), student and professional writing in finance (Freedman, Adam, & Smart, 1994), and writing assignments at university (Molle & Prior, 2008). Rather than starting with the text, NR genre studies tend to begin with the social context and use the regularities in texts to interpret the context (Johns et al., 2006), because there is, according to NR researchers, a need to go beyond the simple “broad brushstroke references to the importance of ‘context of situation’” (Luke, 1994, p. ix) more commonly found in linguistically-oriented approaches.

#### 2.2.1.3. English for Specific Purposes

Rooted in helping L2 English users for speaking and writing in academic and professional settings, English for Specific Purposes (ESP) researchers are interested in genres as both an analytic and a pedagogical tool. For ESP genre analysts, information acquired from analyses of specific genres can be applied to the design of curricula and materials and to the teaching of various genres. While ESP does not have a distinctive theoretical perspective on genre, it is considered a separate approach to genre studies that is “eclectically pragmatic” (Belcher, 2006) and embraces theoretical orientations and analytical tools from both SFL and NR (Belcher, 2004, 2006; Hyland, 2002, 2004; Johns, 2002a). According to Hyon (1996), the ESP

approach, similar to NR, is concerned with the social functions of genres, but it also draws heavily from the Sydney School's understanding of text structure, despite lacking a systematic theory of language of its own (Hyland, 2002). The origin of ESP genre analysis can be traced back to Swales' (1981, 1990) pioneering work. According to Swales (1990, p. 58)<sup>9</sup>:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style.

Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation.

According to this definition, genres vary, and manipulating them is possible, but they are nevertheless identifiable by a discourse community (Swales, 1990). Genres are recognizable by members of a discourse community due to their "prototypical" schematic structure, or the most typical realization of the patterns of the events (Bhatia, 1993; Swales, 1990). These structures are developed through a sequence of rhetorical "moves" (and component "steps") and the linguistic

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<sup>9</sup> In more recent accounts, Swales (2004, 2009) asserts that genres may be more usefully characterized in terms of metaphors; for example, "*frames* for social action" (Bazerman, 1997, p. 19, italics in original).

features that realize these moves. Each rhetorical move is a “bounded communicative act that is designed to achieve one main communicative objective” (Swales & Feak, 2000, p. 35). While a move can vary in length and size from one sentence (or utterance) to several paragraphs (or utterances), it generally contains one proposition. The sequences of moves represent the schematic structure of a genre in accomplishing deliberate social actions and to the coherent understanding of the discourse. A (spoken or written) text, therefore, must have certain features present for the discourse to be an exemplar of that particular genre. In any genre, there are choices and constraints: genres are dynamic and open to change, but they are not “anything goes” (Swales, 2004).

As presented above, discourse community is a very important concept in ESP genre analysis. Swales (1990, pp. 24-27) proposes six defining characteristics of a discourse community:

1. A discourse community has a broadly agreed set of common public goals.
2. A discourse community has mechanisms of intercommunication among its members.
3. A discourse community uses its participatory mechanisms primarily to provide information and feedback.
4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims.
5. In addition to owning genres, a discourse community has acquired some specific lexis.
6. A discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise.

Following Swales, ESP genre researchers view genres as being characterized by the recurrent rhetorical moves (similar to “stages” in the Sydney School) and the lexico-grammatical features that realize these moves used by a particular discourse community to achieve some communicative purposes. While interested in genres as employed by specific discourse communities, Hyon (1996) points out that ESP researchers mostly examine and detail the formal—linguistic and rhetorical—properties of genres, similar to the Sydney School. Utilizing Swales’ (1990) framework, numerous researchers in this tradition have described the rhetorical move structures and linguistic features of various academic and professional genres (e.g., Bhatia, 1993; Dudley-Evans, 1986; Halleck & Connor, 2006; Kanoksilapatham, 2005), although others in the ESP camp have also incorporated ethnographic methods (e.g., J. Flowerdew & Miller, 1996; J. Flowerdew & Wan, 2006, 2010; Hyland, 2001; Samraj & Monk, 2008). Unlike the Sydney School, however, ESP does not see genres as linguistic strategies for achieving general rhetorical goals in a culture. Rather, because ESP views discourse communities and their genres as being closely linked, genres are considered the property of particular communities rather than the culture at large (Hyland, 2002).

More recently, Bhatia (2004, 2008) has argued that ESP genre analysis needs to move beyond linguistic analysis and integrate socio-cognitive and sociocultural analysis to gain a more complex understanding of how these factors contribute to the construction of genres in different disciplines and institutions. Bhatia contends that genres are not pure with clear demarcations, nor are they necessarily the property of a specific discourse community. Rather, he argues that the tension between the mixing and embedding of genres but maintaining their generic integrity is the key to acquiring professional expertise. In this view of genre, Bhatia combines elements from different schools of genre and proposes a multidimensional approach to genre analysis that draws

on various discoursal and non-discoursal analytical techniques. Such a multi-perspective approach, he contends, would offer new perspectives and insights into how different types of texts are generically structured in the real world of discourse. This point will be taken up later in this chapter when the approach for the present study is discussed.

The three genre perspectives view language as a primary aspect of human behavior, and rather than being an instrument for the transmission of ideas, it is believed that “language, through genre, helps construct meaning and social context” (Hyland, 2004, p. 50). As shown in Table 2.1, the three traditions diverge in terms of their definitions, intellectual frameworks,

Table 2.1. *Synopsis of the three schools of genre* (adapted from Hyland, 2004, p. 50)

Orientation	Definition	Intellectual Roots	Primary Focus	Educational Context	Sample Genres
Sydney	Staged, goal-oriented social process	SFL	Discourse structure and features	L1 schools, adult migrants	Report, recount, narrative
NR	Recurrent social action in response to situated context	Post-modernism	Social purposes, context	L1 university composition	Research report, patent, medical record
ESP	Class of communicative events exhibiting patterns of similarity	SFL, Swales	Discourse structure and features	L2 academic and professional training	Research article, sales letter, academic lecture

primary foci, and educational/professional contexts; however, they share a common goal: to analyze the relationship of genres to various contexts and to teach students how to act meaningfully in specific contexts (Bawarshi & Reiff, 2010; Hyland, 2004). As Bawarshi and Reiff (2010) maintain, “what connects these various approaches is a commitment to the idea that genres reflect and coordinate social ways of knowing and acting in the world” (p. 5). Further,

Swales (2009) observes that while distinctions between the various schools “have not entirely disappeared,” the division has become “much less sharp” and there has been a “coming-together of views” of some sort over the years (p. 4), as evidenced in recent publications from some of the principal representatives of the three schools of genre (e.g., Bhatia, 2004; Devitt, 2004; Frow, 2006; Swales, 2004).

### 2.2.2. Genre and classroom discourse

Even though genre studies have done much in uncovering the formal patterns of various academic and professional genres and the ways in which members of particular discourse communities acquire and use genres for various communicative purposes, most of the work has been on specialized varieties of written texts (i.e., school, academic, and professional genres). Although there have been some genre analyses of casual conversations (Eggins & Slade, 1997), service encounters (e.g., Ventola, 1987), conference presentations (e.g., Rowley-Jolivet & Carter-Thomas, 2005; Shalom, 1993), and academic lectures (e.g., Thompson, 1994; Young, 1994), comparatively speaking, there are fewer studies of spoken genres in general (Hyland, 2002), and classroom discourse in particular. This, perhaps, is due to the perceived rhetorical messiness of classroom discourse. As Crookes (2003) notes, much of classroom teaching involves improvisation, as L2 classrooms and other classroom contexts are somewhat unpredictable settings. Teachers often have to assess the classroom situation (including student attitudes), “reflect-in-action” (Schön, 1983), and make on the spot decisions that respond accordingly to the situation at hand.

J. C. Richards and Lockhart (1996), however, state that L2 classroom lessons are planned and structured events that are fairly easy to recognize and distinguishable from other communicative events. Lessons, according to them, proceed in a certain manner, with a

beginning, middle, and end. They further point out that these events take place in particular settings (i.e., schools and classrooms), usually involve two types of participants (i.e., teacher and students), consist of recognizable activities (e.g., lectures, teacher-student interactions, role plays), and have a broad communicative purpose (i.e., facilitate language learning). J. C. Richards and Lockhart describe some of the ways that language teachers can open and close a lesson, such as beginning a lesson with a short review or preview (McGrath et al., 1992) or ending a lesson by reviewing key points of a lesson. In addition, they provide descriptions of sequencing and transitions. These descriptions, however, are based on very little empirical evidence. In fact, J. C. Richards and Lockhart (1996) are only able to draw on two studies in L2 research that have explored the schematic structures or lexico-grammatical features of L2CD: McGrath et al. (1992) and Wong Fillmore (1985). Even more recently, Crookes (2003) could only add one more study on topic formulation by Lopez (1995, cited in Crookes, 2003) to this list. As McGrath et al. (1992) point out, the “atheoretical nature” of the treatment of lesson openings, or for that matter entire lessons, in the applied linguistic literature is surprising, particularly when the majority of writers call for a better understanding of L2CD.

In the world of genre studies, those working in the Sydney School and ESP camps have examined the schematic structures and linguistic features of classroom discourse, albeit university lectures. The examples I present here are limited to these two perspectives because the NR group has mostly dealt with written texts, due to their tradition in literary studies. Using the SFL framework, Young (1990, 1994) conducted one of the most comprehensive studies on the macrostructure and micro-features of university lectures for L1 students. She identified six “phases” (or discontinuously recurring discursive strands) that form the macrostructure of lectures: *discourse structuring*, *conclusion*, *evaluation*, *interaction*, *theory or content*, and

*examples*. A particularly crucial strand is the discourse structuring phase, which signals linguistically to the audience the directional flow of lectures (e.g., *What we're going to start to look at today*) and, thereby, assisting listeners in the processing of new information. Young (1994) points out that in academic lectures, there are many beginnings, middles, and ends, because phases recur throughout a lecture. She also found that different linguistic features coincide with certain phases (e.g., *very important* and *more (direct/exact) way* were consistently found in the evaluation phase). These results are consistent with Wong Fillmore's (1985) findings in her study of teachers' instructional language use in elementary school classrooms for "limited in English proficiency" children. As Wong Fillmore points out, the successful lessons in any given subject are framed in almost the same way. In fact, the teachers in her study seemed to be following, according to her, "lesson scripts" that they have internalized.

Using Swales' analytic framework, Thompson (1994) and I (J. J. Lee, 2009) examined the rhetorical moves and linguistic features of academic lecture introductions, a *part-genre* of the lecture genre, for L1 students. Thompson (1994) identified two rhetorical moves (with various steps): *Setting up lecture framework* and *Putting topic in context*. She also found several metadiscursive devices (e.g., *What I'm going to do in this session is*) that realize those moves in monologic lectures. Following up on Thompson's study, I compared small- and large-class lecture introductions (J. J. Lee, 2009). Similar to Thompson's moves, I found the two moves that she discovered, but also identified one more move, *Warming up*. My findings also suggest that the size of the audience constrains the rhetorical as well as the linguistic choices available to lecturers. Likewise, Morell's (2004) study of interactive and non-interactive English lectures for EFL university students showed that the major differences between the two types of lectures are the level of formality and the amount of teacher-student interaction. She found that interactive



lectures tend to be characterized by a greater number of the pronouns *you* and *we*, elicitation markers (e.g., *What do you think about...?*), questions, negotiation of meaning (e.g., clarification checks), and lecturer-audience interaction. Non-interactive lectures, on the other hand, tend to be more formal and lack student involvement. The level of teacher-student interaction and the size of the audience not only influence the rhetorical structure, but also the linguistic choices afforded in the discourse (J. J. Lee, 2009; Morell, 2004). In addition, other studies show that discourse structuring devices (e.g., *First let's take a look at*), or macro-markers (e.g., Chaudron & Richards, 1986), and discourse signaling cues (e.g., Jung, 2003) in the text structuring of lectures play a substantial role in facilitating L2 listeners' understanding of lecture discourse.

More recently, there have been a growing number of corpus-based studies of university classroom discourse. While corpus linguists have been criticized for their insensitivity to context (e.g., Widdowson, 1998) and for their "somewhat atomized, bottom-up type of investigation" of language (L. Flowerdew, 2005, p. 324), corpus-based studies have made major contributions to our understanding of the lexico-grammatical features of academic lectures (e.g., Biber, Conrad, & Cortes, 2004; Biber, Conrad, Reppen, Byrd, & Helt, 2002). Corpus-based analyses of academic lectures show an abundance of metadiscursive chunks used to structure ongoing speech (e.g., *Today we're gonna talk a little bit about*), which signal to the listeners what is to appear in the upcoming talk (e.g., Crawford Camiciottoli, 2004; Mauranten, 2001). In a study of lexical bundles, or recurrent multi-word sequences, in university teaching and textbooks, Biber et al. (2004) found that university classroom teaching far exceeds other academic genres in terms of frequency, range, and functions of lexical bundles: stance bundles (e.g., *I don't know if, you need to know*), discourse organizing bundles (e.g., *what I want to do is, going to talk about*), and referential bundles (e.g., *those of you who, one of the things*). As Biber et al. (2004) explain,

university classroom teaching mixes characteristics of oral and literate genres in its use of lexical bundles. Taken together, these studies show that the structural organization and the linguistic devices used to realize those structures create a cognitive frame for listeners to help them process ongoing information. Furthermore, they show that much of classroom talk is structured and organized, and a great deal of instructional language is routinized and patterned.

However, most of the studies on university classroom teaching have taken a text analysis approach, simply treating them as textual artifacts (Bhatia, 1993). According to Bhatia (2004), text-internal factors can provide valuable insights into the identification of the communicative purposes of genres, but on their own they can be misleading. These rhetorical and linguistic analyses tell us very little of what Bhatia calls text-external factors such as the discursive and professional practices of a particular discourse community; that is, text-internal factors do not provide insights into the multiple discourses, voices, norms, and conventions of the specific community that may contribute to lecture discourse. For example, are university instructors' rhetorical and linguistic decisions conscious or unconscious? Which discursive practices in the professional or institutional community affect their lectures? How do they prepare for a lecture? Are their teaching practices the conventional way of carrying out their work? How did they learn to teach? Did they learn through formal training, classroom teaching experience, "apprenticeship of observation" as students (Lortie, 1975), or a combination of these? Neither do these textual analyses provide much in the way of information on students' perceptions or attitudes toward the textual features in lectures or their contributions in shaping the discourse. In other words, text-internal analysis of academic lectures provides us with very little situational information, the kind of ethnographic data that the Sydney School and ESP camps often have been criticized for overlooking.

There have been, however, a growing number of studies that have taken into account the textual, socio-cognitive, and social factors of written genres (e.g., J. Flowerdew & Wan, 2006, 2010; Hyland, 2001). This is becoming increasingly true for spoken genres as well. J. Flowerdew and Miller (1996) and Morell (2007), for instance, have taken on an ethnographic approach to study academic lectures for L2 university students, which departs from the linguistic analysis so common in genre studies of lectures. In a study at a Hong Kong university, J. Flowerdew and Miller (1996) examined the perceptions of a population they referred to as NES lecturers and L2 students of various disciplines. Through interviews of lecturers and students, participant observations, and other ethnographic methods, they found that there were both similarities and differences in lecturers' and students' perceptions of the purpose of monologic lectures and the roles of lecturers. Furthermore, they found that the styles of lecturing, language use, and use of humor were strongly affected by the context. In order to accommodate the students' linguistic abilities, lecturers modified their linguistic behaviors (e.g., reduced speech rate, simplified vocabulary), used plenty of examples, and limited their use of humor, similar to findings in research on L2 teachers' communicative practices. J. Flowerdew and Miller point out that the culture of learning (i.e., educational context) affects the discursive practices of lectures in profound ways, particularly when the lecturer and students come from distinctly dissimilar cultural and educational backgrounds.

In another study, Morell (2007) used multiple qualitative methods, including semi-structured interviews, focus group discussions, and qualitative spoken text analysis, to examine L2 English studies students' and lecturers' (both L1 and L2 English users) perceptions and attitudes of classroom participation and the discourse of interactive university lectures. She defines an interactive lecture as one in which the environment is less formal with a greater

amount of student involvement (i.e., a more student-participatory environment). In her study, she found that participation of L2 students in university lectures is dependent not only on the ideational aspect of the lecture (i.e., content), but also the interpersonal relationships (i.e., rapport) that is established between lecturers and students. In addition, the perception of the lecturer role (i.e., transmitter of knowledge or facilitator of learning) was an enormous factor in determining the level of student participation. She also found that teachers' perceptions of what enhances student participation and their actual classroom practices were contradictory. This is not surprising since much of the literature on teacher cognition shows that what teachers think, believe, and know about teaching are not always translated into their classroom practice (see Borg, 2003). An interesting finding in this study was students' perceptions of what promoted participation and their actual classroom behaviors. Even though several students were able to identify some of the conditions that encouraged their participation, some students did not participate even when the conditions listed were met because, as one student responded, participation was not required in her classes.

Clearly, university lectures and language lessons are not the same. They have different educational purposes, contents, participants, and educational contexts. The purpose of university lectures is the teaching and learning of the contents of particular disciplines, while the educational purpose of language lessons is the teaching and learning of an L2. Furthermore, university lecturers are disciplinary specialists and the audience members are university students learning the contents of those disciplines. On the other hand, L2 teachers are language teaching specialists and their students are individuals learning the language; they may or may not be university students.

Despite the dissimilarities in terms of specific purposes, contents, participants, and contexts, they share broadly similar instructional purposes. Also, research on academic lectures indicates some of the potential for genre studies of language lessons. Textual analyses of lecture discourse demonstrate that classroom discourse is a structured event with recurrent rhetorical patterns and linguistic features for achieving broad communicative purposes, in this case pedagogical. The contextual analyses illustrate the perceptions and problems of the lecture discourse, and the strategies teachers and students use to compensate for these challenges; information that was not available by analyzing text-internal factors alone. Additionally, studies of the social contexts in which lectures are situated demonstrate the powerful impact of sociocultural factors in the success (or lack thereof) of lectures. As J. Flowerdew and Miller (1996) conclude, analyzing classroom discourse from either a textual or contextual approach only gives a partial picture of what actually transpires. Bhatia (2004) echoes this theme and extends it by arguing that text-internal factors must be confirmed by referring to text-external factors, and vice-versa; text-external factors can only be understood by examining text-internal factors. He maintains that in order to gain a more comprehensive understanding of genres, analysts need to adopt a multidimensional approach to genre analysis that involves looking at both of these factors simultaneously, to which I now turn.

### 2.2.3. Multidimensional approach to genre analysis: Text and context

For the present study of language lessons, I take a multidimensional, multi-perspective genre-oriented approach that closely examines both text-internal features and text-external factors contributing to the discourse (Bhatia, 2004; J. Flowerdew & Wan, 2006, 2010) in order to gain a more dynamic, comprehensive understanding of language lessons. This framework permits a dual-focus analysis to the same sorts of texts. It allows a textual perspective (genre as a

staged, structured, communicative event within a particular discourse community) and an ethnographic perspective (genre as social action, grounded in the experiences of expert members of the community). It involves not only analyzing the textual features of language lessons, but also includes examining the socio-cognitive processes involved in the production of these lessons as well as other texts and media (e.g., textbooks, handouts, curricula, PowerPoint slides) that inform and interact with L2CD. In other words, the analysis includes an examination of the “genre sets” (Devitt, 1991), or the range of genres teachers engage in as part of their daily routine. It also involves looking at the “systems of genres,” or the “interrelated genres that interact with each other in specific settings” (Bazerman, 1994, p. 97). Examining genre sets and genre systems, as Bhatia (2004) states, allows analysts to investigate the intertextuality and interdiscursivity of related genres in specific contexts. According to Bakhtinian (2000) notions of intertextuality, every text is populated with a plurality of other texts that shape the meaning of that text. Fairclough (1992) and Devitt (1991) identified different types of intertextuality. On the one hand, Fairclough (1992) states that “manifest intertextuality” (or what Devitt (1991) refers to as “referential intertextuality”) is “where specific other texts are overtly drawn upon within a text;” on the other hand, interdiscursivity (or “constitutive intertextuality;” Devitt’s (1991) “generic intertextuality”) is defined as “a matter of how a discourse type is constituted through a combination of elements of orders of discourse” (Fairclough, 1992, pp. 117-118). In other words, manifest intertextuality is the explicit invocation of one text on another, and interdiscursivity refers to the way in which one text uses discourse conventions drawn from other genres. By investigating these various texts, we may be better equipped to identify the types of texts that influence teachers’ discourse in the classroom. In sum, this multidimensional, multi-perspective approach aims to combine textual analyses of language lessons with ethnographic investigations

into the beliefs, attitudes, and perceptions of the teachers and students; teachers' lesson preparation process; and the physical classrooms and material resources to attain a more inclusive representation of how these contextual factors interact with and shape teachers' classroom discourse during language lessons.

#### 2.2.4. Summary

In its various conceptualizations, genre theory has been utilized extensively as a descriptive, analytical, and pedagogical tool. Various schools of genre, including the Sydney School, New Rhetoric, and ESP, have provided rich analyses and descriptions of the complex nature of genres. Depending on the tradition that an analysts comes from, however, the focus of analysis often has been either on textual *or* contextual dimensions of genres rather than exploring both the text *and* context. Drawing from different schools of genre, the present study takes a multidimensional, multi-perspective genre-oriented approach to capture the complexity of language lessons from both textual and contextual perspectives. By taking a multidimensional approach, this exploratory study attempts to describe the text-internal features of language lessons, but it also endeavors to reveal some of the text-external factors that contribute to the discourse of language lessons.

## CHAPTER 3

### METHODOLOGY

In the previous chapter, I showed the limitations of previous approaches to L2CD, and I proposed that for the present study, a multidimensional, multi-perspective genre-oriented approach will be used to explore the schematic organization and linguistic features of L2 classroom lessons that make it a distinct (sub-)genre; teachers' and students' perceptions of instructional discourse; teachers' thought processes in lesson preparation; and other material resources in the teaching context that affect teachers' classroom discourse. This chapter describes the methodological procedures employed in the present study. I begin first by describing the research setting and the participants for the study. I then provide detailed accounts of the procedures and techniques utilized for data collection. Following this, the chapter provides a description of methods of data analysis, and it ends with a discussion of ethical considerations in relation to the study's purpose.

The study employed qualitative data collection and data analysis methods. While qualitative research is defined in multiple ways (K. Richards, 2009), Denzin and Lincoln (2000, p. 3) define qualitative research as:

a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to self. At this level, qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.



Denzin and Lincoln go on to say that qualitative research involves using and collecting multiple data to “describe routine and problematic moments and meanings in individuals’ lives” (pp. 3-4). That is to say, qualitative research attempts to understand people’s behaviors, their intentions, and processes behind their behaviors. More importantly, qualitative research seeks to understand and represent the perspectives of the participants who act on the material world. To commit to such an endeavor, I utilized a range of qualitative data collection procedures including non-participant classroom observations, video-recordings of classroom lessons and events, semi-structured interview protocols, stimulated recall, and collection of various texts. I also employed various data analysis procedures to triangulate the evidence, which I discuss more fully in section 3.3.

### 3.1. Research context

#### 3.1.1. Setting: Intensive English program

As many specialists in L2 teacher education (e.g., Freeman & Johnson, 1998; K. E. Johnson, 2006) have argued, research on the complex activity of teaching must focus on what teachers actually do in the classroom, “the activity of teaching itself – who does it, where it is done, and how it is done” (Freeman & Johnson, 1998, p. 405). Furthermore, Murphy (2001) contends that “all instances of English language teaching take place within particular sets of circumstances” (p. 4). Because teaching is considered a context-specific activity, Johnson (2006) posits that “the contexts within which [teachers] work are extremely influential in shaping how and why teachers do what they do” (p. 236). Additionally, Bhatia (2004) suggests that within a multidimensional genre framework, we must place the given discourse in a situational context: the institution, physical circumstances, and people. As such, the current study explored the classroom discourse practices of L2 teachers in a specific ESL context. The context for the study

was an intensive English program (IEP) at a large urban university in the US Southeast. The broader university context was situated in the downtown area of this large metropolitan city. At the time of the study, the student population of the university was made up of approximately 30,000 undergraduate and graduate students from culturally, ethnically, socially, and linguistically diverse backgrounds. It mostly consisted of US citizens and permanent residents, but the university also had a healthy population of international students from over 160 countries. Similar to many other institutions of higher learning, the university offered a broad range of disciplines and sub-disciplines in the natural and physical sciences, social sciences, and humanities. Due to the fact that most students at this institution commuted long distances (in many cases) to attend classes, it was considered a “commuter” school. Even though the institution had student housing in the form of dormitories, the majority of the student population did not live on campus or its vicinity. Furthermore, because the campus was located at the heart of downtown, it consisted of many disconnected buildings neighboring each other, some of which were not affiliated with the university.

Within one of the many loosely-connected buildings was the IEP. The program was housed within the Department of Applied Linguistics and ESL. Including the IEP, the department also offered bachelor’s, master’s, and PhD programs in applied linguistics as well as a variety of ESL courses for matriculated undergraduate and graduate students in a range of disciplines. The IEP was an English for academic purposes (EAP) program for pre-matriculated, university-bound ESL students. Its mission was to develop the language and cultural competence for adult L2 English learners in order to help them achieve academic success at American universities. The curriculum was an academic task-based curriculum utilizing authentic academic contents to resemble academic tasks of typical university classes. It included academic tasks

(e.g., writing research papers and essay exams) and pedagogic tasks (e.g., lecture note-taking and test-taking skills) which paralleled those expected in university courses in the US. The EAP courses ranged from beginning (i.e., basic knowledge of English) to advanced (i.e., near university-ready) levels of proficiency. At each level, it offered five courses: structure and composition, oral communication/fluency, intensive reading and listening, extensive reading, and academic writing. Some of the courses were sustained content-based courses with specific carrier topics as the contents of the courses: American government, American history, anthropology, business and economics, environmental science, intercultural communication, media and entertainment, psychology, and sociology. Courses at the lower proficiency levels did not have designated carrier topics. Furthermore, the curricula of levels three to five (intermediate to advanced) were more academically oriented, intended for students who were close to beginning their degree studies, while the lower two levels (beginning and high-beginning) were less academically oriented, primarily designed to improve students' basic academic oral and written communication skills.

Full-time IEP students, and especially first-semester learners, attended classes everyday for a total of 18 hours a week. They came from various ethnic, cultural, linguistic, and national backgrounds. Although most of them were international students, permanent residents on occasion enrolled in the program as well. Among the international student population, most students were from Asia (e.g., China, Korea, Taiwan, Vietnam), but students from Latin America (e.g., Brazil, Columbia, Mexico, Venezuela), Africa (e.g., Côte d'Ivoire, Egypt, Mali, Sudan) and Europe (e.g., France, Italy, Turkey) also attended the program every semester. On average, the majority of first-semester students placed into levels two to four while very few entered the program at level one or five. Due to the fact that there were usually more level two to four

students in the IEP, the average class size for these classes ranged between twelve and twenty students. During fall and spring semesters, there were usually two sections of levels three and four. While level two and five courses also had quite a number of students, these levels usually had one section for each level. Level one usually had less than ten students, and occasionally, level one courses were not offered due to the low number of students who placed into this level.

The IEP faculty consisted of teachers at various positions in the program. There were five full-time senior lecturers and three lectures. The program also had several visiting lecturers and part-time instructors. While the number changed each semester, graduate (master's and PhD) students in the department's applied linguistics programs also taught as graduate teaching assistants (GTAs). Besides master-level GTAs, all of the other teachers had at least a master's degree in TESOL (Teaching English to speakers of other languages) or a closely-related degree. In addition, the program highly encouraged professional development in the form of curriculum updating, research engagement, conference presentations, professional publications, and other forms of professional development. Because professional development was emphasized, many IEP teachers often engaged or participated in research, presented at local, national, and international conferences, and published textbooks and in professional newsletters and journals. Furthermore, as the program was housed in a department of applied linguistics, the program maintained close ties with the department. As a result, some teachers in the IEP, particularly full-time senior lecturers, engaged in research and participated in programs with the applied linguistics graduate faculty. The IEP offered a number of professional development opportunities for its community members.

### 3.1.2. Participants

Both IEP teachers and students participated in the study. The teacher participants were chosen through a purposive sampling method. As Denzin and Lincoln (1994) state, purposive sampling is the process of “seek[ing] out groups, settings, and individuals where...the processes being studied are most likely to occur” (p. 202). The following criteria were used to select the teachers:

- s/he has interest in participating in the study;
- s/he has at least an MA/MS in TESOL (or closely-related field);
- s/he has at least 10 years of ESL/EFL teaching experience;
- s/he has experience observing and evaluating classroom teaching.

With this in mind, I identified four IEP teachers who met each of the criteria. During the semester prior to data collection, each of the four teachers was individually contacted via e-mail, requesting their participation in the study. The e-mail message included a very brief description of the project, but not the specifics:

Dear (Teacher’s Name),

I hope you are doing well. I am writing to you to ask you whether you would be interested in potentially being involved in my dissertation project. For my dissertation, I plan to investigate experienced IEP teachers’ use of instructional language to organize their language lessons in the classroom. As I (and everyone else) consider you to be one of the most experienced and effective teachers in the IEP, I wanted to ask you if you had time to meet with me to talk about the project and ask you to potentially be involved in the project. If you are willing, I can give you more detailed information about my

dissertation when we meet. We can set up a time to meet at your convenience. When would be a good time for you? Thank you, and I look forward to hearing from you.

Best regards,

Joe

Following this message, I received confirmation from the four teachers, each of them agreeing to meet with me to discuss the study. During the individual meetings, I provided each teacher with some, but not all, of the details of the study and what their participation entailed. I informed them that I would be a non-participatory observer in one course of their choosing six times over the course of the fall 2009 semester. In addition to that, I informed them that I would video-record those six lessons with a small digital video camera on a tripod, placed in the back corner of their classroom. The teachers were also told that I planned to interview each of them individually four times in the course of the semester in her or his office or another private office, and that all of the interviews would be audio-recorded. I also answered any questions they had that I did not address in my explanation of the study. After discussing the study with them, the teachers agreed to voluntarily participate in the study.

However, in the few weeks prior to the beginning of Fall 2009, the semester in which I planned to collect data, the recruitment process became more complicated than expected. One of the teachers who volunteered to be a participant in the study contacted me and informed me that she might not be able to take part in my study after all. She indicated that one of her colleagues in the department's ESL program was undergoing serious health complications. For that reason, she stated that she had been reassigned to teach that colleague's ESL courses and would not be teaching in the IEP that semester. She did, however, offer to participate in the following semester if I still would like her participation. With a limited amount of time remaining before the data

collection period, I was unsure whether I would be able to collect the data needed to complete the study that semester. Fortunately, one teacher heard of my situation, and she volunteered to participate in the study.

With all four teachers meeting the established set of criteria, the study's teacher participants included three female teachers and one male teacher. Although the majority of teachers in the IEP (and perhaps in ELT more generally) were female, there were a few male teachers. Therefore, the teacher participants can be considered representative of the teacher population in the IEP (and the field more broadly) in regards to gender. The female teachers included Baker, Lillian, and Mary, and the male teacher was Burt (pseudonyms). All of these pseudonyms were chosen by the teachers themselves. The teachers were familiar to me professionally (as colleagues). Even though there may be a few disadvantages of working with participants who are familiar to the researcher, some key advantages of having a close working relationship with the teachers were the trust and mutual respect that were already established. As a result of the professional trust and respect, the teacher participants seemed more willing to share their views.

Table 3.1 provides some background information of the teacher participants. All four teachers were L1 speakers of North American English<sup>10</sup>. They could be described as well-educated, well-trained, and well-qualified. At the time of the study, all of the teachers had at least an MA/MS in applied linguistics/TESL, and two of them were working toward a PhD in applied linguistics. Their ages ranged from mid-thirties to early fifties. They had extensive ESL/EFL teaching experience ranging from 13 to 21 years, with the mean number of years of teaching

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<sup>10</sup> Some might question the rationale for only including L1 English-speaking teachers. This was not a deliberate decision, but based on availability of teachers in the IEP and those fitting the established criteria at the time of the study. In this particular IEP, there was one L2 English-speaking teacher who fit the criteria, but she was unavailable for participation at the time of the study.

Table 3.1. *Background information of the teacher participants*

Participant	Gender/Age	Degree/Major <sup>a</sup>	Total TESOL Experience	Years in the IEP	International TESOL Experience
Baker	Female/Early 50s	MS in AL/TESL	21 years	19 years	China, Japan, Morocco
Burt	Male/Late 40s	PhD in AL (in progress) MA in AL/TESL	17 years	10 years	Venezuela
Lillian	Female/Early 50s	MA in AL/TESL MBA in International Business	19 years	5 years	Australia, Ukraine
Mary	Female/Mid 30s	PhD in AL (in progress) MA in TESL/AL MA in Teaching	13 years	2 years	Djibouti, Japan

*Note:* <sup>a</sup> AL = Applied linguistics; TESL = Teaching English as a second language



being 17.5. Besides teaching domestically, all four teachers had experience teaching EFL in various countries around the world. Mary, for example, taught EFL in Djibouti (in Africa) and Japan. Burt taught EFL and ran his own private language school in Venezuela. Lillian taught ESL in Australia and EFL in Ukraine, and Baker taught EFL in China, Japan, and Morocco. Among these teachers, three of them were full-time senior faculty. Baker had taught in the IEP since 1990, and Burt began teaching in the IEP in 1999. Lillian taught for one year in 1998, took a position at another university, and then returned in 2005. Mary, on the other hand, was a third-year PhD student, who as a GTA, started teaching in the IEP in 2007. All of the teachers were regarded by the program administrator and other faculty as excellent teachers.

The student participants included in the study were four groups of learners from each of the teacher participants' classes. To recruit student participants, I requested volunteers during a lesson in the fourth and sixth observation period. At the end of class, each teacher allowed me to ask students to participate in a focus group interview. I explained to them briefly what their participation would entail, informed them that participation was completely voluntary, and left a participation sheet on a desk at the front of the classroom. I chose to leave the sheet there to not make the learners feel obliged to participate if they did not wish to do so. The sign-up sheet had space for the students to write their names and e-mail addresses so that I could contact them later. After I received their contact information, I sent each of them an e-mail message to provide more details of the study and to schedule a time and day that all members of the focus groups would be available to participate. Below is the e-mail message:

Dear (Student's Name),

I hope you remember me. I am the person who is videotaping and observing your teacher, (Teacher's Name), for my research. I am writing to you because you showed

interest in participating in a focus group interview with me. As I explained in your class, a focus group is a small group of people who meet together and give opinions to some questions.

During the focus group interview, I will show you and a few of your classmates parts of a video of your teacher teaching, and I will ask you what you think was happening in the video. To help me organize a time and day that all of the members of the focus group can meet, can you tell me what days and times you can meet next week? For example, I can meet Monday 2-3 and Tuesday 1-2.

Please respond to this e-mail as soon as you can. After I receive an e-mail message from everyone, I will send you another e-mail with the day/time and place that we will meet. Thank you, and I look forward to hearing from you soon.

Best regards,

Joe Lee

As stated above, the student participants were involved in focus-group stimulated recall interviews of video-recordings of their teachers' classroom lessons. The learners were from various countries and spoke a variety of L1s including Bambara, Chinese, French, Korean, Portuguese, and Spanish. There were a total of 14 students: two groups consisted of four learners and two groups were comprised of three students. Initially, I set out to select only students from the intermediate level or higher because it was assumed that (1) they would be more capable of articulating their perspectives; and (2) they would be the population of learners for which the IEP curriculum was specifically designed. Most of the student participants were in the intermediate-level of proficiency according to the IEP placement test, which tested L2 learners in a variety of skills including reading, writing, grammar, speaking, and listening. However, three students were

in the low-intermediate level. The reason for this was that one of the teachers, Burt, decided that he would like me to observe his level-two class, as mentioned above. Despite being in level two, Burt informed me that most of the learners in that low-intermediate level class, particularly these three, were very proficient orally for level-two students, which I concurred during the stimulated recall interview. To preserve anonymity, the student participants were given a code based on the initials of their teachers' pseudonyms; for example, SL1 and SL2 for student of Lillian #1 and student of Lillian #2.

### 3.2. Data collection procedures

In order to obtain the multifaceted data necessary for the study, multiple data collection procedures were utilized. Multiple data-gathering procedures contribute to triangulating the evidence and mitigating researcher biases that can stem from using only one methodology (D. Allwright & Bailey, 1991; McKay, 2006). According to Silverman (2006), triangulation refers to the process of combining multiple methods for both data collection and analysis to provide a more complex perspective of the phenomenon under investigation. In other words, triangulation can be “best understood as a strategy that adds rigor, breadth, complexity, richness and depth to any inquiry” rather than an approach at arriving at a “true” reading (Denzin & Lincoln, 2000, p. 5). Therefore, the study incorporated three types of triangulation: participant, data collection, and data analysis triangulation.

Participant triangulation refers to collecting data from different participants (Cohen, Manion, & Morrison, 2007). It can be particularly useful to check and verify the accuracy of researchers' assumptions and interpretations. Additionally, as Bhatia (2004) and J. Flowerdew and Wan (2010) state, gathering interpretations of members of a community (i.e., insider perspectives) is an important process in understanding the discursive practices of a community.

Even though the flow of classroom discourse is largely controlled by the teacher, it is nevertheless a co-constructed text between teachers and students (van Lier, 1996), and teachers and students might have different understandings and interpretations of what teachers say and do in the classroom. Likewise, how I construe teachers' spoken discourse in the classroom might not coincide with how teachers and learners perceive the purposes of teachers' language use. Therefore, I could not rely on only my interpretations alone, or the judgments of the teachers or students alone. Combining their construal of the classroom discourse to my interpretation added a multilayered construction of the communicative purposes in language lessons. Additionally, as an outsider of the classroom community, there was much knowledge that I was not aware of, particularly since I only collected data of six lessons per teacher. As a result, my understanding of classroom events that occurred during times when I was not present to observe and record was quite limited. By gathering teachers' and students' recollections of the events, I was able to gain greater insights into how the events of previous lessons related to those lessons that I inquired about.

I also used multiple methods of collecting data for methodological triangulation. Data triangulation adds rigor to research, as it provides a much more complex and richer perspective of the phenomenon under investigation. The data for the study were collected during the fall 2009 semester and were as follows: video-recordings of classroom lessons, classroom observations, interviews of teacher participants, stimulated recall interviews with teacher and students, and collection of textual artifacts. Gathering multiples sources of data permitted me to attain both emic and etic perspectives.

### 3.2.1 Video-recording of classroom lessons

In conducting classroom discourse research, it is essential that naturalistic classroom discourse data be recorded and transcribed (J. D. Brown & Rodgers, 2002; McKay, 2006). As Nunan (1989) states, classroom researchers must actually go “where the action is” (p. 76). There are two primary ways of gathering naturalistic classroom discourse data: audio- or video-recording (which includes audio data). For this study, classroom lessons were video-recorded as videos provide a more “objective record” of the classroom events (Wallace, 1991). Electronic data-collection devices, such as video-recorders, allow researchers to view, analyze, and re-analyze the data from multiple perspectives at a later date. As Mackey and Gass (2005) explain, “[o]ver time and repeated observations, the researcher can gain a deeper and more multilayered understanding of the participants and their context” (p. 176).

Of course, having a video camera in the classroom is not without problems. Not only is it invasive, but one of the most frequently cited problems is the impact it can have on participants. Two often discussed reactivity effects are the “observer’s paradox” (Labov, 1972) and the “Hawthorne effect” (Landsberger, 1958). Whether positive or negative, the observer’s paradox refers to the effect observers might have on the “very behavior we wish to observe” (K. M. Bailey, 2006, p. 89) by changing participants’ behaviors, attitudes, or performance. Likewise, the Hawthorne effect refers to changes in participants’ behavior, attitudes, or performance, although these modifications are typically positive (Gass & Mackey, 2007), at least in regards to how participants might be changing their regular behavioral patterns to please the observer. The presence of an observer who is not a member of the class has the potential to change participants’ behaviors in unpredictable ways. Having an electronic recording device, such as a video camera, however, may amplify the paradox even more, especially when the participants

being recorded are unaccustomed to being audio- or video-recorded (Boulima, 1999). The problem, as Bailey (2006) points out, “can often be overcome by familiarizing the students [and teachers] with the recorders and by...consistent use of recording over time” (p. 123). To mitigate the intrusion, I used a very small Samsung SC-MX20 Flash Memory Camcorder (2.5 inch x 2.5 inch x 4.8 inch). Another concern of video-recording is that cameras can only capture what it is aimed at (K. M. Bailey, 2006). To overcome this problem, I complemented the video-recordings with classroom observation field notes, which I discuss in more detail below.

Despite these limitations, in addition to recording the oral discourse of teachers, video-recordings of lessons can capture non-verbal behaviors (e.g., gestures, facial expressions, head and eye movements, etc.) and teaching aids that may be relevant in the analysis of what is being said by teachers (Boulima, 1999). Furthermore, video-recordings aid participants to relive and recall the events during stimulated recall procedures (discussed below) rather than depending solely on their memories of the events that are not always reliable.

For the study, each of the four teachers’ lessons was video-recorded six times—a total of 24 recorded lessons—over a 16-week semester in the fall 2009 semester, from early September to mid-November. The total number of hours recorded were 28 hours. This uneven distribution of hours was due to the length of each teacher’s class. Baker’s class was a morning class of 100 minutes in length (or a total of 10 hours). Lillian’s class was also a morning class but of 75 minutes in length (or eight hours in total), while Burt and Mary taught afternoon classes that were both 50 minutes long respectively (or totaling five hours each). Before beginning the recording process for the study’s actual dataset, I took the video camera to each of the classrooms so that both teachers and students could become familiarized with the recorder in an attempt to mitigate the intrusiveness of having a recording device in the classroom. Another

reason was to ensure that the equipment was working properly. Because one of the study's purposes was to explore language lessons, in terms of the rhetorical and linguistic strategies in organizing the discourse, the video camera was aimed only at the teachers. The camera was positioned next to me on an adjustable tripod (up to 57 inches) in the back corner of each classroom. For each recording, I turned the camera on a few minutes before the lesson began and turned it off a few minutes after the class in order to record the entire event, as Erickson (1982) suggests.

The first recordings that were part of the study took place toward the beginning of September, during weeks three and four. Following this initial recording, four lessons were recorded consecutively to capture the teaching of a whole unit in the middle of the semester in weeks six to nine. Finally, the last recording took place toward the end of the semester in weeks 11 to 14. The purpose of recording in this interval was to examine whether the structural organization and linguistic features were consistent (or not) throughout the semester; that is, whether there is a "prototypicality" of language lessons. In addition, four consecutive lessons of a unit were recorded to investigate in what ways one lesson contributed (or not) to the following lesson, and how the discourse was organized.

I transcribed all of the digitally recorded data myself. Transcribing recorded data is a tedious and time-consuming process (Nunan & Bailey, 2009). Depending on the level of detail included, transcribing one hour of recorded interview data can take between three to 10 hours (ten Have, 1999), and transcribing one hour of classroom data can take up to 20 hours (D. Allwright & Bailey, 1991). However, ten Have (1999) points out that transcribing allows researchers to become more familiar with the data as they observe the data more closely through repeated listening and/or viewing. Furthermore, as J. Bailey (2008) contends, "this familiarity

with data and attention to what is actually there rather than what is expected can facilitate realizations or ideas which emerge during analysis” (p. 129).

Before I started transcribing the data sets, I had to decide on the level of detail I would provide. There are several research traditions on this matter, with some schools (e.g., CA) arguing for an extremely fine-grained approach and other researchers suggesting that standard orthography is acceptable (Nunan & Bailey, 2009). Ultimately, however, Nunan and Bailey suggest that an approach to transcription is dependent on what the researcher is investigating and why. Furthermore, when transcribing oral data, a researcher must also consider which transcription convention to follow; that is, whether to use standard orthography, standard orthography with modifications, or phonetic symbols (Nunan & Bailey, 2009; ten Have, 1999). Once more, Nunan and Bailey (2009) indicate that this decision is dependent on the research purpose, and they suggest that unless there is “compelling reason” to use a form of phonetic transcription (e.g., international phonetic alphabet), standard orthography would be enough to capture the speech event.

For the present study, I mainly used standard orthography to transcribe the data verbatim including false starts, pauses, hesitations, repetitions, incomplete clauses, and reduced forms. However, phonetic symbols were also used in those instances in which the teachers made a marked distinction between certain sounds or words; for example, /i/ vs. /ɪ/; /bid/ vs. /bɪd/ (see Appendix A for transcription conventions). I used Transana version 2.21 (D. K. Woods & Fassnacht, 2007), a computer program for transcribing and analyzing video and audio data, to transcribe the classroom data. The transcripts of the classroom data made up the L2CD corpus for this study. Table 3.2 shows a full description of the L2CD corpus. As mentioned earlier, it consisted of 24 complete lessons: a total of 28 hours and 179,638 tokens (or words).



Table 3.2. *The L2CD corpus*

Teacher	Course	Level <sup>a</sup>	Class <sup>b</sup> Size	Class <sup>c</sup> Meeting	Class <sup>d</sup> Time	Label	Tokens
Baker	Structure and Composition	3	17	MWF	100 min	BA-D1	8,039
						BA-D2	9,977
						BA-D3	10,178
						BA-D4	10,528
						BA-D5	11,448
						BA-D6	9,705
Burt	Oral Communication	2	13	MWF	50 min	BU-D1	7,854
						BU-D2	6,843
						BU-D3	6,579
						BU-D4	7,671
						BU-D5	6,632
						BU-D6	5,591
Lillian	Reading and Listening	3	15	TTH	80 min	L-D1	8,392
						L-D2	6,450
						L-D3	6,369
						L-D4	5,085
						L-D5	5,146
						L-D6	7,432
Mary	Oral Communication	3	15	MWF	50 min	M-D1	6,086
						M-D2	7,163
						M-D3	5,398
						M-D4	6,849
						M-D5	6,874
						M-D6	7,349
Total							179,638

*Note:* <sup>a</sup> Level refers to the proficiency level of the course: 2 = low-intermediate; 3 = intermediate; <sup>b</sup> Class size refers to the number of students in the course; <sup>c</sup> Class meeting refers to the days the course met: M = Monday, T = Tuesday, W = Wednesday, TH = Thursday, and F = Friday; <sup>d</sup> Class time refers to the total meeting time per lesson.

### 3.2.2 Classroom observations

Classroom observation is a common data-gathering procedure when conducting L2 classroom research (J. D. Brown & Rodgers, 2002). As Cohen et al. (2007) remarks, observations are valued for their authenticity and objectivity. They are also useful for their potential for exposing researchers to both habitual behaviors and unexpected events. Moreover, the observation process offers a sort of flexibility allowing researchers to focus their observational “lens” as they begin to notice patterns of interest from one observed lesson to the next. This lens, of course, may shift as new patterns emerge in the data (Silverman, 2006). Classroom observations also enable researchers to collect large amounts of general or specific data on phenomenon under investigation (Gass & Mackey, 2007). For each observed lesson, data can be gathered on different types of verbal and nonverbal features as well as on actions, behaviors, and events.

While the video camera was present in the classrooms, it was only directed at the teachers. The camera may not capture other actions and events in the classroom including the number of students in attendance, learners’ behaviors, and other important contextual information. For these reasons, in addition to video-recording the classroom lessons, I also observed each lesson and took field notes. According to Patton (1990), observational field notes should be a detailed description of what and how people say and do something as well as contain a researcher’s own feelings, reactions, and interpretations of the events, although the descriptive and interpretative accounts should be kept separate. Following Bailey, Curtis, and Nunan (2001), the field notes featured three types of records: observation (i.e., observable facts and events), inferences (i.e., conclusions based on evidence), and opinions (i.e., beliefs and impressions). For the study, the field notes provided an account of the temporal and spatial settings of the

classroom, students' verbal and non-verbal behaviors, teachers' interactions with students, and teachers' use of different material/technological resources in the classroom. Three record types were documented in two columns on pieces of paper. The first column consisted of only observational notes while the second column contained my inferences and opinions (see Appendix B for an example). I used a shorthand system similar to the detailed model provided by Bailey (2006, p. 102, see Appendix C) to record the notes; for example, WB = whiteboard, Ss = students, → = goes to, and so on. Additionally, classroom maps were used to sketch out physical layouts of classrooms and other classroom information (K. M. Bailey, 2006, see Appendix D). Shortly after the observation, but no less than a day after, I typed up my field notes so that I could more easily access them electronically.

My role in the classroom was that of a non-participant observer (D. Allwright & Bailey, 1991). Despite informing the teacher participants of my role as “a fly on the wall” during the observations, I nevertheless encountered unforeseen issues. In addition to the problems I have presented with having video-recording devices in the classroom, reactivity effects can take form in other respects. During the first observations, for example, a few of the teachers attempted to draw me into the classroom discourse or requested my participation in classroom activities. To resolve these problems, I took a number of steps as described in Baker and Lee (in press). Besides informing the teachers of my non-participatory role prior to the observation period, I repeatedly reminded them of my role throughout the rest of the observation period and requested that they do their best to avoid initiating interactions with me during the observations. I also made great attempts to avoid eye contact and took notes (or pretended to take notes) to look busy and “uninterruptable” (Baker & Lee, in press).

### 3.2.3 Teacher interviews

In addition to video-recording and observing the lessons, each teacher was interviewed twice, with each interview lasting between 45 to 80 minutes. According to Silverman (2006), interviews are commonly used techniques that can provide a “rich source of data which provide access to how people account for” their experiences (p. 148). Interviews are also valuable because they permit researchers to gain participants’ insider perspectives on what they do and why they do it by asking focused questions and eliciting attitudes, beliefs, and perspectives (Bartels, 2005). For the study, a face-to-face, semi-structured interview procedure was used. A semi-structured interview protocol is guided by a list of questions that is less structured, yet still focused, allowing the interviewer and interviewee to stay within the parameters of the target elements. As Borg (1998) maintains, in conducting semi-structured interviews, an interview schedule is used merely as a guide: “Question ordering or wording are adapted to fit the specific manner in which the interview develops. In addition, the interview may also cover issues that are not directly listed in the schedule but that may arise during the course of the conversation” (p. 12). The first interview took place prior to classroom observations and recording of the lessons (see Appendix E for pre-observation interview protocol). The purpose of the pre-observation interview was to establish a profile of each teacher’s professional history, reasons for becoming a teacher, experience in teaching, educational background, and general perspectives on L2 teaching (Borg, 1998). Furthermore, it served to gain insights into how they learned to construct and structure a lesson, their perspectives on lesson structure, the courses and proficiency levels they preferred to teach, and so on.

Additionally, there was a second interview a day after the first lesson observed and video-recorded for each teacher. The post-observation interviews focused on how teachers

prepared for the lessons, how closely they followed their lesson plans, and why they made certain choices in the preparation and enactment of the lessons (see Appendix F for post-observation interview protocol). The interviews provided me with insights into the thought processes behind the decisions teachers made in planning for their lessons, constructing their lessons, the actual teaching of their lessons, and the influence the lesson had on the next lesson. All of the interviews were audio-recorded using an Olympus WS-210S digital voice recorder, and they were transcribed in full using Express Scribe version 5.06 (NCH, n.d.), an audio transcription playback software.

### 3.2.4 Stimulated recall interviews

Another data collection technique I used to mitigate researcher bias and to enable data triangulation was stimulated recall interviews (SRIs). SRI is a form of retrospective verbal report used to explore participants' thought processes and decision-making rationale by prompting the participants to recall and comment on what they were doing and thinking while performing a task or participating on an event (Mackey & Gass, 2005; Nunan, 1989). Typically, participants are provided an audio- or video stimulus of their own teaching, asked to stop the audio- or video-recording at any point that they believe is significant, and to articulate what they were doing and thinking at that point the event took place (Bartels, 2005). As Bartels states, the researcher may also pose questions to elicit information to gain further insights into the thoughts behind certain behaviors and decisions. By giving teachers and/or students opportunities to voice their perspectives on situations in which they were involved, the added layer of information serves to contextualized the events, actions, behaviors, and other phenomena (Dörnyei, 2007; McKay, 2006).

SRI, however, present challenges to both researchers and interviewees. One negative criticism of SRI is whether they may or may not produce trustworthy accounts of cognitive processes experienced by a participant during the event encapsulated by the stimulus. Gass and Mackey (2000) alert us that “humans are essentially sense-making beings and tend to create explanations, whether such explanations can be justified or not” (p. 5). Rather than express their “real” thoughts, participants may instead generate and verbalize their beliefs about what they may have thought at the time of the event (Bartels, 2005; Borg, 2006). Even if researchers can actually elicit seemingly precise accounts, one may question the completeness of those reports. As Ericsson and Simon (1993) point out, faulty memory or lack of knowledge may result in incomplete descriptions of thought processes, or participants may not be able to provide accurate reports of these processes (Borg, 2006). Other factors that can negatively affect participant memories include duration of time between the recorded event and the SRI (Bartels, 2005) and confidence or anxiety level of participants in articulating cognitive processes (Calderhead, 1981), as verbalizing thought processes are “highly unnatural and obtrusive” (McKay, 2006, p. 60).

Despite problems associated with SRI, Mackey and Gass (2005) point out that when conducted “properly,” they can nevertheless provide researchers with rich insights into cognitive processes and personal intentions behind various types of teacher and student behaviors and actions that otherwise would be more difficult to attain through other verbal reporting techniques. Mackey and Gass offer some guidelines in carrying out SRI: collect data as soon as possible, provide participants with strong stimulus, and minimally train participants.

#### 3.2.4.1. Teacher SRI

For the study, two video-recorded SRI were conducted with three teachers, once after the video-recording of the fourth classroom lesson and the second after the sixth classroom

lesson. For one teacher, only one video-recorded SRI was conducted after the sixth classroom lesson because of scheduling issues. In total, I conducted seven SRIs with the teacher participants, each SRI lasting between 30-60 minutes. The purpose of the SRIs was to gain insights into what teachers perceived of their rhetorical and linguistic strategies in the classroom and the functions that these strategies may serve. In other words, the goal was to gather information on what teachers thought they were trying to accomplish through their talk and why they thought they were doing it.

Ideally, conducting SRIs immediately after the events were recorded would be most productive, as the events would remain fresh in participants' minds. Due to a few factors, however, immediately carrying out SRIs was not possible. First, the teachers' schedules and mine sometimes conflicted. Second, I wanted to edit the video-recordings slightly before conducting the SRIs, as there were many instances in which there was just silence in the lesson during individual seatwork, and I wanted to show the participants only those segments in which they were talking. Therefore, six out of the seven SRIs were conducted one day after the recordings, and one was completed one week later because one teacher went on an unforeseen business trip. Although I was concerned that the teacher participants might not recall the events, the delayed time for the SRIs did not appear to be an issue.

To conduct the SRIs, I brought my laptop computer to the individual offices of three of the teachers. For one, however, we viewed the video clips in a private room because she did not have an office of her own. Three of the teacher participants, together with me, watched the video-recordings of their lessons while one teacher wished not to view the videos, as it was discomforting for her to see herself on video. As a result, for this teacher participant, I watched the video clips while she listened to the audio. During each session, I began with a casual

conversation to try to put the teachers at ease and to make the transition into the SRI smoother because, as Calderhead (1981) notes, such interviews can be anxiety-provoking. I then described the purpose of the SRI to them and the procedures we would follow (see Appendix G for the SRI instrument for teachers). I also informed the teacher participants that they could stop the video at any points that they found important. However, I mostly paused the video clips to ask the teachers specific questions, but there were instances in which the teacher participants paused the clips when there were significant moments that they wanted to comment on. Each teacher was asked to comment specifically on such aspects as:

- what s/he was trying to accomplish through her/his talk at particular stages in the lesson;
- the communicative purpose of what s/he was trying to accomplish through the talk at different stages in the lesson;
- why s/he phrased the talk at particular stages in the lesson in a certain way;
- the importance of what s/he was trying to accomplish through her/his talk;
- and how particular stages fit into the overall structure of the lesson.

While I generally followed the protocol and the questions, I used them as a guide rather than strictly adhering to them because there were instances in which the teacher participants made extended comments that answered questions in anticipation of some of the questions that I had intended to ask. There were also adjustments I needed to make during the SRIs. These adjustments were made based on reactions that one teacher had with the questions. In the first SRI session I conducted, this teacher participant responded with a certain degree of discomfort to some of the “why” questions, as these types of questions seemed to be perceived by the teacher as being judgmental of her linguistic choices. To mitigate this situation and to demonstrate the



exploratory nature of the study, I reassured her that the research focused not on making judgments about how she taught, but on the thought processes underlying what she did. To further lessen the anxiety that the teacher seemed to be experiencing and to reestablish better rapport, I removed the word “why” because it appeared in some ways to invoke a sense of interrogation (Baker & Lee, in press). Therefore, in subsequent SRI sessions with this teacher and others, I started each SRI by reassuring them again the exploratory (and nonjudgmental) nature of the study and reiterated this throughout each session. I also made great attempts to remove the word “why” when asking the teacher participants to articulate underlying rationale behind their rhetorical and linguistic choices in their classroom talk. Similar to the interviews, all of the SRI sessions were audio-recorded and transcribed in full for analysis.

#### 3.2.4.2. Student focus-group SRIs

For student participants, there was one video-recorded SRIs for each student group, or four student focus-group (SFG) SRIs; each SFG SRI lasted between 45 to 60 minutes. Rather than conducting them individually, the students participated in focus groups based on their class assignment; that is, students from each teacher’s class constituted one group. A focus group, or group interview, is defined as “a research technique that collects data through group interaction on a topic determined by the researcher” (Morgan, 1997, p. 6). It can be highly formal, structured, and controlled in which digression from the topic is not permitted; or it can be informal, nondirective, and less structured, and carried out in established field settings or controlled settings (e.g., research labs) where the purpose of the research is exploratory and interpretative to establish the broadest range of meanings (Fontana & Frey, 2000). Regardless of the formality, a focus group is guided by the researcher and the discussion is focused on the established topic. As Fontana and Frey explain, this technique has been “used successfully to aid

respondents' recall of specific events...or experiences shared by members of a group" (p. 651). Unlike individual interviews, there are several problems associated with focus groups. Some of these limitations include problems of group dynamics where there may be dominant individuals and those who might be reluctant to participate due to intimidation or anxiety, thus possibly interfering with "individual expression," with "groupthink" as a potential consequence (Fontana & Frey, 2000); "striking a balance between encouraging spontaneity and adhering to the research agenda;" and the challenge of guaranteeing confidentiality (Barbour & Schostak, 2005, p. 44). Nevertheless, focus groups have several advantages over interviews conducted individually. These types of interviews can "often produce rich data that are cumulative and elaborative; they can be stimulating for respondents, aiding recall; and the format is flexible" (Fontana & Frey, 2000, p. 652). Furthermore, as the student participants were L2 learners of English, it was considered that as a focus group, students, particularly those from the same class, could stimulate and be stimulated by each other to express their thoughts more clearly. Therefore, I decided that SFG SRIs were more suitable for the learners than individual SRIs.

As stated earlier, 14 students participated in the SFG SRIs: two groups of four students and two groups of three students. Similar to the teacher SRIs, I conducted the SFG SRIs one day after the lessons were recorded, and likewise the delayed time did not seem to affect their recall of the events. Three groups viewed the last lesson I recorded for their respective classes while one group participated in the SFG SRI for the fourth recording of their class. The decision to conduct these SFG SRIs toward the latter half of the semester was based on three factors. First, there were instances in which the students in two classes and I had conflicting schedules. Second, I assumed that the learners would be more capable of verbalizing their thoughts as their English proficiencies would most likely improve over the semester. Finally, I wanted the student

participants to comment on a lesson that their teachers had also commented upon. The purpose of this was to triangulate the participants' perspectives and my own.

Prior to the semester in which I collected data for the study, I piloted the questions with a different group of level-three IEP students to ensure that learners at this level would be able to understand the questions in the SRI protocol and be able to verbalize their perspectives. The five students in the pilot were able to understand the procedures and questions and were able to articulate their opinions quite fluently. Based on the piloting of the questions, I decided not to make any changes to the questions in the protocol.

For the SFG SRIs in the present study, I followed similar protocols as the teacher SRI procedures (see Appendix H for the SFG SRI instrument), and again used the questions as guides rather than strictly following them. During the SRIs, I informed the student participants of what a focus group was and what the purpose of the SRI was, and I reminded them not to share the opinions discussed outside of the focus group at the end of the session. I also told them that they could stop the video at any points that they found important. Similar to the teacher SRIs, however, I mostly paused the video clips to ask students questions, but there were instances in which the students asked to pause the clips when there were noteworthy moments that they wanted to comment upon. Likewise, I asked the student participants to comment specifically on such aspects as:

- what the teacher was trying to accomplish through her/his talk at particular stages in the lesson;
- the communicative purpose of what s/he was trying to accomplish through the talk at different stages in the lesson;
- why s/he phrased the talk at particular stages in the lesson in a certain way;

- the importance of what s/he was trying to accomplish through her/his talk;
- and how particular stages fit into the overall structure of the lesson.

Like the teacher SRIs, I had casual conversations with students prior to the actual SFG SRIs. The intention was to make the learners more comfortable with speaking and with the audio-recorder. Also, I wanted to gather some background information about the students as well as gauge their oral fluency so that I could modify my language if necessary. Earlier I mentioned that three of student participants were in level two, but I also pointed out that they were considered to be highly proficient. Although I had assumed that these students might have some difficulties verbalizing their thoughts in English, when the time came they were very articulate in expressing their thoughts and opinions, just as the other students in the study were, if not more fluently. At the end of each session, I reminded the student participants again about the importance of not discussing what was shared during the session outside of the focus group. All of the SFG SRI sessions were audio-recorded and transcribed in full for analysis.

### 3.2.5 Textual artifacts

In addition to video-recorded data of classroom lessons coupled with classroom observations, interviews, and SRI sessions, other textual artifacts were also collected. In conducting classroom research, textual artifacts can include lesson plans, course textbooks (and/or course packets), teaching materials, curriculum, student work, and faculty handbooks. The purpose of collecting these documents was to gain a better understanding of how and to what extent other instructional texts interact with and shape teachers' discourse in the classroom. As Bartels (2005) points out, the benefits of collecting documents can provide more detailed data and enrich the research, especially when complemented with other forms of data. Furthermore, as Bhatia (2004) suggests, a multidimensional, multi-perspective genre-oriented analysis

involves the examination of the genre set or system that contributes to a particular discourse. By examining interrelated texts, a genre analysis from this orientation allows us to investigate the interdiscursivity and intertextuality of related genres in specific contexts. Bartels (2005), though, warns that gathering various sorts of artifacts can produce a considerable amount of data to analyze. In order to reduce the volume, particularly when other data are utilized, he advises researchers to be selective and only collect those artifacts most relevant to the study.

For the study, I explained to the teachers that any documents they wanted to share with me would be appreciated. Each teacher provided me with a syllabus of the course I was observing. The teacher participants also provided me with their lesson plans, although they were in different forms. One teacher sent me the lesson plans via e-mail for the days I was observing, and copied me on e-mail messages sent to her students of handouts and other relevant course information. Two teachers provided me with physical copies of their lesson plans and handouts they used for the observed lessons, while one teacher sent me a link to a website where the lesson plans were uploaded. In addition to these documents, each teacher provided me with the course textbooks and/or course packs that I scanned electronically.

### 3.3. Data analysis

As the study was designed to investigate the schematic structure, lexico-grammatical features, and social contextual dimensions of language lessons, it took a multidimensional, multi-perspective genre-oriented approach integrating both textual analysis and contextual analysis (Bhatia, 2004; J. Flowerdew & Wan, 2010; Hyland, 2001). In addition to gathering multiple data sets, several data analyses were performed to triangulate the evidence and to add complexity and richness to the study. First, a focused genre analysis in the tradition of Swales (1990) and Bhatia (1993) was applied in order to understand the communicative purposes of language lessons in the

L2CD corpus, as expressed through the recurrent rhetorical move structures, or sections of a text that execute particular communicative functions, and various lexico-grammatical features that realize the rhetorical moves. Each move not only has its own specific purpose, it also contributes to the overall communicative purpose of a genre (Biber, Connor, Upton, & Kanoksilapatham, 2007). Accompanying the textual analysis was an analysis of contextual aspects including reiterative readings of classroom observation field notes, transcripts of in-depth teacher interviews and teacher and SFG SRIs, and documents collected.

Before transcribing and analyzing each lesson, I watched each video in its entirety to gain not only an overall sense of each lesson, but also to help in the identification of boundaries between the different segments of each lesson. In fact, watching the videos allowed me to see and hear when teachers were making certain transitions in their lessons. Often, their speech was accompanied by physical movements (e.g., moving to the center of the classroom), which indicated a paralinguistic shift in the lesson. When teachers were making certain transitions in the lessons, there were often lengthy pauses followed by a boundary marker (e.g., *okay*, *all right*) produced with a falling tone (Sinclair & Coulthard, 1975). Some of the transitions, however, did not have clear boundary markers. In such cases, viewing the videos permitted me to use different criteria to recognize the boundaries. For example, sometimes there was a lengthy pause with the teacher staring at the students before they moved to a different segment in their lessons. Other times, there was a lengthy pause accompanied with the teacher shuffling papers, displaying a document on the whiteboard/projection screen via a document camera or computer, or distributing handouts. In a few instances, there were no boundary markers or pauses at all, in which case the videos and my field notes were used to identify the boundaries. Additionally, cross-checking with the teachers and learners during the SRI sessions was instrumental in

identifying some of the boundaries that were less apparent from my own segmentation. This allowed me to identify three major phases (or parts) of language lessons in the L2CD corpus: opening, activity cycle, and closing. Each of these will be discussed more fully in Chapter 4.

After viewing the videos and transcribing them, I followed Swales' (1990) move analysis framework to analyze and identify the recurrent rhetorical moves and steps in the L2CD corpus. The moves were coded and recoded according to the guidelines offered by Biber et al. (2007). It involved a reiterative reading of the lesson transcripts—a recursive process of reading and rereading the transcripts and coding and recoding of the moves and steps in the corpus in order to decide on the communicative purposes of the identified moves and steps. Biber et al.'s framework was developed for conducting corpus-based move analysis in which a tagging system is employed for coding the move structure (L. Flowerdew, 2005). Using tagging systems has several problems, however, including categorizing moves as rigid sets of labels (L. Flowerdew, 2005) rather than accepting rhetorical flexibility (Bhatia, 1993, 2004). Furthermore, L. Flowerdew (2005) points out that tagging systems would not be feasible for texts that consist of mixed genres or those exhibiting embedded move structures. Evidence suggests that due the real-time nature of such communicative events, this is the case for classroom communication (Thompson, 1994).

The framework put forth by Biber et al. (2007, p. 34), nonetheless, provides principled guidelines for identifying and describing rhetorical moves and steps:

1. Determine rhetorical purposes of the genre.
2. Determine rhetorical function of each text segment in its local context; identify the possible move types of the genre.

3. Group functional and/or semantic themes that are either in relative proximity to each other or often occur in similar locations in representative texts. These reflect the specific *steps* that can be used to realize a broader *move*.
4. Conduct pilot-coding to test and fine-tune definitions of move purposes.
5. Develop coding protocol with clear definitions and examples of *move types* and *steps*.
6. Code full set of texts, with inter-rater reliability check to confirm that there is clear understanding of move definitions and how *moves/steps* are realized in texts.
7. Add any additional *steps* and/or *moves* that are revealed in the full analysis.
8. Revise coding protocol to resolve any discrepancies revealed by the inter-rater reliability check or by newly 'discovered' *moves/steps*, and re-code problematic areas.
9. Conduct linguistic analysis of move features and/or other corpus-facilitated analyses.
10. Describe corpus of texts in terms of typical and alternate move structures and linguistic characteristics.

I followed these guidelines in coding the moves and steps in the L2CD corpus. Some of the initial coding, particularly of the opening phase (or part) of the L2CD corpus, was based on the move/step categories identified in the literature on academic lectures (J. J. Lee, 2009; Thompson, 1994), even though academic lectures for an L1 audience and classroom discourse for L2 learning likely differ. The remaining parts of the L2CD corpus were at first coded based on my initial pilot coding of the transcripts of the first lesson of each of the four teachers, as suggested by Biber et al. (2007). After the initial coding of the four lesson transcripts, I made revisions of the moves and steps as discrepancies were revealed and new categories emerged in the post-observation interview data. Based on this new working protocol, I then coded the transcripts of the L2CD corpus up to the fourth lesson of each teacher.



The identified moves and steps then were crosschecked with the first teacher SRIs as well as with the first group of SFG SRIs. As research specialists suggest, performing *member checks* or *participant verifications* is an important process in qualitative research whereby data and emerging interpretations and codes are checked with members of the groups under study in order to verify and refine data accuracy (Ball, 1988; Creswell, 2003; Nunan & Bailey, 2009). Upon checking with the participants, I made minor revisions to the coding protocol. The remaining lesson transcripts of the L2CD were coded based on the revised protocols, and new moves and steps were not revealed during this analysis. Even after checking with the second teacher SRIs and the remaining three SFG SRIs, no new moves or steps were discovered.

Based on the coding of the moves and steps of the L2CD corpus, a second coder analyzed and coded a select set of data as a means to establish inter-coder agreement (Nunan & Bailey, 2009). The coder was a PhD student in applied linguistics that had background and training in genre analysis. She was given the codes that I had developed. I then explained how I defined the communicative purposes of the moves and steps, and I provided her with some examples of the moves and steps. The second coder coded a randomly selected 15% of the L2CD corpus, or one lesson transcript from each teacher's lessons (four lessons in total). As Nunan and Bailey state, at least 85% agreement between coders is the acceptable level to be considered reliable. For the coding of the L2CD corpus, the inter-coder agreement was roughly 95%. In those remaining cases where there were disagreements of the move/step categories, the second coder and I reread the transcripts and discussed the discrepancies until we reached agreement. In addition to move analysis, I examined some of the lexico-grammatical features of the moves and steps in the L2CD corpus to identify the typical linguistic realizations of each of the moves and steps. I then

compared some of these linguistic elements to what was already available in the literature on classroom communication.

As Bhatia (2004, 2008), J. Flowerdew and Miller (1996), and J. Flowerdew and Wan (2010) have argued, analyzing genres from a textual approach offers only a partial picture of what is really going on. In order to attain a fuller understanding of the discourse, text-internal features must be confirmed by referring to text-external factors using ethnographic approaches. Therefore, analysis of the transcripts of pre- and post-observation teacher interviews, field notes of classroom observations, and textual documents collected were crucial. Analysis of the transcripts of teacher interviews also permitted me to identify what factors (or resources) teachers drew upon and took into consideration implicitly and explicitly as they prepared for their language lessons.

In analyzing the interview data, I employed thematic analysis, as described by Braun and Clarke (2006). Similar to content analysis, thematic analysis allows researchers to identify and analyze themes (patterns) within data. Unlike content analysis, which is used more commonly for quantitative analysis of frequency counts of instances of established categories (Silverman, 2006), thematic analysis tends not to quantify themes and “the unit of analysis tends to be more than a word or phrase, which it typically is in content analysis” (Braun & Clarke, 2006, p. 98). Braun and Clarke, therefore, contend that thematic analysis is a “flexible and useful” qualitative research tool. This type of analysis can “potentially provide a rich and detailed, yet complex, account of data” (p. 78). The authors outline six phases in their principled guidelines for doing thematic analysis: 1) familiarizing yourself with your data; 2) generating initial codes; 3) searching for themes; 4) reviewing themes; 5) defining and renaming themes; and 6) producing the report. Similar to other qualitative approaches, proceeding through the different phases is not

a linear process; rather, it is a recursive process, involving a “constant moving back and forth” throughout the analysis (Braun & Clarke, 2006, p. 86). Following Braun and Clarke’s guidelines, the analysis involved a reiterative reading of the teacher interview data to identify and name emerging themes. Identifying themes within data can be done through a deductive (or top-down) approach based on pre-existing categories. However, I used an inductive approach, “a process of coding the data *without* trying to fit it into a pre-existing coding frame” (Braun & Clarke, 2006, p. 83), to allow the data to speak for itself, although being fully aware that “researchers cannot free themselves of their theoretical or epistemological commitments, and data are not coded in an epistemological vacuum” (Braun & Clarke, p. 84).

As suggested by Braun and Clarke, I began generating initial codes after I listened to and read the pre-observation interview transcripts multiple times. As I read through the transcripts in electronic form, I annotated tentative codes using the “comment” function in MS Word, highlighting areas that seemed to be relevant. For example, some recurrent codes that materialized initially through the analysis were *look at the learning outcomes*, *look at the course calendar*, and *look at the objectives*. Then, soon after the post-observation interviews were collected and transcribed, I analyzed the post-interview transcripts based on the codes I developed previously. After the coding of the interview data, I reread the transcripts to combine, refine, and in some instances discard the initial codes. Then, I re-focused the analysis to sort the codes into potential themes. So, for the example above, these codes were combined into a broader theme, *look at the course curriculum*, which then was renamed as *course curriculum as resource* upon rereading the transcripts and reflecting on the purpose of my analysis of the interview transcripts. This reiterative process was performed for each of the transcript until the analysis did not seem to reveal or add anything new or substantial (Braun & Clarke, 2006).

Similar to the analysis of the L2CD corpus, interview data were coded independently by a second coder to mitigate researcher bias and to establish inter-coder agreement. The second coder was the same individual who assisted in coding the L2CD corpus and was familiar with using thematic analysis. The second coder was given the codes and parts of the transcriptions of four interviews that were relevant: two pre-observation interviews and two post-observation interviews. An inter-coder agreement level of approximately 85% was established. For those instances in which there were disagreements, we both reread the transcripts and discussed the discrepancies until we reached consensus on assigned codes.

Field notes of classroom observations were also analyzed in order to identify instances when the teacher participants utilized resource materials (e.g., textbook, video, whiteboard) that contributed to their classroom discourse. For example, in my notes, when the teachers were reading from their textbooks aloud, I wrote *T rd from txtbk* (= teacher reads from textbook), or when they were reading aloud directly from a scripted lecture, I wrote *T rd from lec note* (= teacher reads from lecture notes). As I read through my field notes, I annotated these instances with codes; for example, in those instances when the teacher participants were reading aloud from a textbook or a scripted lecture, I used the codes *book* and *lecture*, respectively. These were then crosschecked and verified by comparing the codes to the videos to see whether the teachers were actually using these resources in their discourse. Lastly, for further triangulation, I also checked the transcripts that make up the L2CD corpus and the textual artifacts collected. Categorizing these instances allowed me to examine the manifest intertextuality and interdiscursivity of classroom discourse through explicit reference to other texts and generic manipulation of these texts to identify the resources that contributed to the teachers' spoken discourse during language lessons. Furthermore, analysis of field notes and comparing it to the

video data and L2CD corpus allowed me to check the different forms of media and modes of communication the teacher participants used during language lessons.

### 3.4. Research ethics

In conducting any form of research, it is the responsibility of researchers to “anticipate the ethical issues that may arise” (Creswell, 2003, p. 62). During the research process, I followed ethical guidelines (or codes of ethics) outlined by Creswell (2003), Dörnyei (2007), Silverman (2006), and Georgia State University Institutional Review Board. Specifically, I carefully took into account the following rights of the participants: voluntary participation (and withdrawal), confidentiality, risks, and cost-benefit balance. I also kept in mind my role as the researcher and issues of research bias.

Throughout the study, I made great attempts to respect the rights of the participants. Before collecting data, I met with each teacher participant privately and explained to them the purpose of the research; the scope and procedure of their participation; the risks and benefits involved in their participation; the use, management, and security of data; and issues of confidentiality. I assured them that the data sets would be stored in my protected computer, and that no one who was not directly involved in the research would have access to them. To ensure anonymity, I informed them that their names or other identifying facts would not appear when results are presented or published; instead, pseudonyms would be used. Furthermore, I explained that any information that they did not feel comfortable with would not be used. Finally, I informed them that participation in the study was completely voluntary and that they could withdraw from the project for any reason, at any time, without any disadvantage. After this discussion, each participant and I signed the informed consent form, and I gave each of them a copy of it for their own records (see Appendix I for the informed consent form for teacher

participants). This procedure was also followed for the student participants in the focus groups (see Appendix J for the informed consent form for student participants). The only difference was with confidentiality. Rather than using pseudonyms, I informed the students that I would give each of them a letter-number code based on their teachers' initials, as discussed in section 3.1.2.

Besides making every effort to protect the participants from harm, I made attempts so that the participants benefited from the study in some way as well. As Dörnyei (2007) contends, researchers must try to ensure that participants also benefit from our research, just as researchers benefit from the participants. In other words, it is the responsibility of researchers "to make the cost-benefit balance as equitable as possible" (Dörnyei, 2007, p. 67). Some kind gestures include saying warm and sincere "thank you", providing little gifts, offering workshops, and so on. For the teacher participants, I repeatedly said "thank you" every time we met to show my appreciation. I also offered to be a substitute teacher for their classes when they needed one, which some of the teachers took me up on during the semester after the data collection period was completed. Moreover, at the end of the data collection period, I provided each teacher with little gifts that I had made. Accompanied with this gift was a DVD of the video-recordings of their teaching that the teachers wanted to keep for their own professional development. Finally, I shared the results of the study with the teacher participants by sending each of them a copy of the findings. They were asked to make any clarifications of my interpretation or representation, if they chose to do so. One teacher took me up on the offer. For the student participants in the focus groups, I provided each of them with a coffee gift card to show them my gratitude for sharing their opinions.

In addition to these issues, I kept in mind issues that might arise from my role as the researcher in this particular research context. As stated in section 3.1.1, the teacher participants

and I were teaching colleagues. In such research situations, Creswell (2003) points out that “[t]his often leads to compromises in the researcher’s ability to disclose information,” and data reported can often be “biased, incomplete, or compromised” (p. 184). Because I conducted “backyard research” (Glesne & Peskkin, 1992), or research of my immediate teaching context and colleagues, I was more keenly aware of the impact my role as researcher would have on reporting the findings. However, as Creswell (2003) points out, employing multiple triangulation strategies can mitigate research bias “to create reader confidence in the accuracy of the findings” (p. 184). As discussed above, I utilized various participant, data collection, and data analysis triangulation. Additionally, I made use of “peer checking” (Dörnyei, 2007) or “peer debriefing” (Lincoln & Guba, 1985) in the form of a second coder who acted as an “external check” in coding the data. These multiple forms of triangulation were intended to mitigate the biases I may have brought to the research and to enhance the credibility (or truth value) of my own analysis.

## CHAPTER 4

### RESULTS AND DISCUSSION

This chapter reports on and discusses the results of the analysis of the data collected. The analysis will be presented in four stages. First, a contextually-oriented description of a typical classroom lesson for each of the four teacher participants is presented in the form of vignettes. While these descriptions of classroom life do not directly address the inquiries outlined in Chapter 1, they are intended to aid in developing a sense of the teachers at work during typical lessons. Following these vignettes, I provide structural and linguistic analysis of the L2CD corpus as well as teachers' and students' perceptions of the communicative purposes underlying teachers' discursive decisions. I then pull away from the text-internal analysis to examine the various factors that influence teachers' preparation for their language lessons, thereby providing a "behind-the-scenes" look at the socio-cognitive processes involved in the pre-construction of their lessons. Then, I move back into the classroom to describe and discuss the different types of material resources utilized by the participating teachers during their lessons that interacted with and shaped their classroom language. By alternatively shifting perspectives (tightening in and broadening out) of focus, this chapter attempts to provide a rich and complex illustration of the interaction between text-internal and text-external factors in the construction of a language lesson.

#### 4.1. Classroom vignettes

In this section, I provide four vignettes: one classroom visit for each of the teachers in a typical classroom language lesson. These vignettes are intended to provide a global sketch of each teacher participant's classroom and an illustration of how an average lesson unfolded.



#### 4.1.1. Vignette one: Baker's classroom lesson

Baker's classroom was located in a computer lab in the basement level floor in one of the university buildings. The classroom was very spacious and had a large whiteboard at the front of the classroom and a digital projector hanging from the ceiling. On the opposite side of the front door, there was a large tinted window, though this did not permit much natural light to enter the room, partly due to the tint and partly due to the fact that the room was located in the basement. Unlike other classrooms at the university, yet similar to other rooms on the same floor, it had eight half-moon-shaped tables with three personal computer stations on each table. At the left-front corner of the room (a view from the back of the room), there was a teacher's desk equipped with a personal computer, a document-camera (or digital overhead), and a device to control different electronic tools. All of the computers in the room were Internet-ready, including the teacher's. The assigned classroom schedule time was from 10:00 am to 11:40 pm.

It was 9:50 am as Baker entered the classroom, turned on the light, and placed a trashcan to prevent the door from closing and to leave the door slightly opened so that students could enter the classroom (the door could not be left unlocked). She walked toward the teacher's desk and removed from her bag the course textbook, handouts, lesson plan, dry-erase markers, and pens, as well as graded assignments she would return to students. Upon unloading these items on the desk, she looked over her lesson plan, perhaps reviewing the agenda she had planned for the day's lesson. She then proceeded to the whiteboard and wrote an outline of the day's agenda. After writing the agenda on the board, she returned to the desk and turned on the electronic devices that she would use in the lesson, and reviewed her lesson plan again possibly to check to see that she had not missed anything. Then, she placed colored cards with some writing on them on each student's station.

Around 10:00 am, a few students began coming into the classroom. Baker pleasantly greeted each student with a warm smile, asked them how they were doing, and engaged in small talk. The early students went to their seats, turned on their computers, and checked their e-mail for personal reasons and to open documents that Baker had sent to them via e-mail. A few minutes later, the classroom became filled with the remaining students. Although the class officially was scheduled to start at 10:00 am, most students came a little late. As Baker explained to me, the class the students came from prior to hers ended at 9:50 am, and the classroom for most of them was located on the other side of campus. For that reason, she took this factor into account and adjusted her lesson plan accordingly. Around 10:05 am, when all of the students had arrived, Baker moved to the center-front of the classroom and signaled verbally in a commanding, yet friendly, tone that the lesson had officially started. The greeting was reciprocated by most of the students. Then, Baker performed some housekeeping in the form of making announcements. Following this, she instructed the students to stand up, to find their partners based on the colored cards she placed on each of their stations, to sit with those individuals, and to discuss their homework assignment. The students began searching for their partners by asking other students what they had on their cards. Once they had found their partners, the learners sat together and began discussing their homework.

After a few minutes, Baker moved to the center-front of the classroom and regrouped the class. She and the students reviewed the answers together until all of the items had been completed. Then, she announced the next activity that the class would do, elicited their knowledge of the materials, provided rationale, gave them directions on how to carry out the activity, and briefly modeled it. Using their computers, the learners carried out the activity. While they were working on the activity, Baker walked around the room, offered assistance, and

checked on their performance. Periodically, she announced how much time was remaining for the activity. After the time was up, Baker walked to the center-front of the classroom, regrouped the students, and reviewed the activity with the whole class using the document-camera. When the class had reviewed the activity, Baker proceeded in the same manner with two more activities. Throughout the lesson, she erased agenda items on the whiteboard as each one was completed. Toward the end of the lesson, she moved to the center-front of the classroom, announced and explained to the learners about their homework that was written on the whiteboard, and briefly presented what to expect in the next lesson. Finally, she wished them farewell, ended the lesson, and attended to a few students who had questions.

#### 4.1.2. Vignette two: Burt's classroom lesson

Burt's classroom was located on the fourth floor in the same building as Baker's. Unlike Baker's classroom, Burt's room was not situated in a computer lab. Typical of many classrooms at the university, student desks were placed in rows and each row had six desks. The size of the room was rather tight and cramped, without much space to move around. There were two whiteboards at the front of the classroom joined together to form one large board, a pull-down projection screen, and a digital projector hanging from the ceiling. On the opposite side of the front door, there were several windows located high on the wall permitting natural light to enter the classroom. At the front of the room, there was a teacher's desk equipped with an Internet-ready, personal computer and a document-camera. Additionally, there was a long table adjoining the teacher's desk at the front of the room. The table, along with the many desks in this small room, made it even more challenging to maneuver around the room for both Burt and the learners. The assigned schedule meeting time for the class was from 12:00 pm to 12:50 pm.

At 11:55 am, Burt entered the classroom, turned on the light, and placed a trashcan to prevent the door from shutting and to leave it slightly opened so that students could enter the classroom (as in Baker's room, the door could not be left unlocked). He walked toward the teacher's desk and took out the course textbook, handouts, lesson plan, and graded homework assignments from his bag. Upon unloading these items on the desk, he hovered over the desk to look at his lesson plan and textbook. Shortly after, a few students entered the room, and Burt greeted each of them in a mild, friendly manner, and engaged in small talk with them. After chit-chatting with the learners, Burt looked down at the textbook and lesson plan again, possibly reviewing one last time before getting started with the lesson

A little after 12:00 pm, while standing behind the long table at the front of the classroom, Burt raised his head, clapped his hands, and verbally signaled to the class that the lesson had officially started. He began by pulling out a lottery ticket from his shirt pocket and asked the students if they knew what it was. He then proceeded to tell them what he would do if he won the lottery, which stirred up interest and laughter from the learners. Following this short monologue, Burt gave the students directions for an activity in which the learners were to discuss in pairs what they would do if they won the lottery and what businesses they would start. As they discussed in pairs, Burt wrote the initials of the students' names on the whiteboard. He then walked around to each pair to listen in on what they were discussing and assisting them with vocabulary. As the learners were discussing, Burt instructed them to write their ideas on the whiteboard. After all of the pairs wrote their ideas on the board, Burt and the students reviewed their ideas together as a whole class. When all of the contributions were discussed, Burt provided rationale to the class as to why they were asked to do this activity.

Burt then announced and transitioned into the next activity, which followed a similar structure as the previous one. This time, however, Burt introduced and elicited students' knowledge of various words and expressions that they would need in order to carry out the next activity. This involved reviewing such words as *lend*, *borrow*, and *loan*. After making sure the learners were clear on the meaning and use of these items, Burt proceeded to provide them with directions for the activity. The students first worked individually, and then compared their answers with their neighbors. While they were comparing answers in pairs, Burt wrote the homework assignments on the board. Then, Burt displayed PowerPoint slides to review the activity together and to introduce some vocabulary items that the learners would use for their homework. Five minutes before the end of class, Burt announced the homework and explained how to carry out the assignments. He also announced briefly about the next class, and finally closed the lesson by wishing the students a good day.

#### 4.1.3. Vignette three: Lillian's classroom lesson

Lillian's classroom was also in the same building as Baker's and Burt's rooms, although it was on the third floor. The room was a typical classroom consisting of seven rows of student desks, with four desks per row (no individual student computer stations). At the right-front corner of the room (viewed from the back of the room) was the teacher's desk, outfitted with an Internet-ready, personal computer and document-camera. Additionally, there were a long whiteboard, a digital projector, and a roll-down projection screen, similar to most classrooms at this institution. In many ways, the classroom looked identical to Burt's room, but it was more spacious (i.e., wider); thus, it permitted easier movement around the room both for teacher and students. There was also an unused chalkboard at the side of the room. Unlike the other two teacher participants' classrooms, this room had a heating-cooling system that made a low-pitch,

humming sound that was noticeable, particularly when there was complete silence in the room. The assigned meeting time for the class was from 9:30 am to 10:45 am.

At 9:23, Lillian was sitting at the teacher's desk, and she was looking over materials she had spread out on the desk. Shortly after, students began pouring into the classroom, and Lillian greeted them with a warm and friendly smile. The learners sat in their seats and started chit-chatting with their classmates. At 9:28, as most of the students were seated in their desks, Lillian passed out the text the learners would read for their timed-reading activity. When it was time for the lesson to begin, Lillian stood at the front of the class, and she officially greeted the entire class to signal that the lesson had started. Then, Lillian proceeded to return the students' quizzes and took care of other housekeeping matters. She then talked about the next couple of lessons and what to expect on those days of class. After dealing with these preliminary matters, Lillian announced the first activity that the learners would do—a timed-reading—and went over a few vocabulary items that the students might not know and that they would encounter in the text. This led to her giving directions for the timed-reading. As the learners approached the end of the activity, Lillian distributed answer keys to the comprehension questions for the text, and she instructed the students to record their time in their logs. She then regrouped the class, announced the next reading activity, and proceeded to brainstorm with the class about different styles of music. As they brainstormed together, she wrote the students' contributions on the whiteboard. To provide further illustrations of some of the different types of music and instruments that the learners would encounter in the reading, Lillian played online music videos of them. Then, she discussed with the class a particular type of reading strategy—reading headlines/headings—that was useful and why students should pay attention to those when they read. This led back to the activity that she announced prior to building/activating their background knowledge about

different music and instrument types. She provided directions for the activity and modeled what she had in mind.

As the learners worked on the activity in pairs, she walked around the room to provide assistance and to answer any questions that they might have. When the students seemed to be deeply involved in the activity, she pulled away to write the homework on the whiteboard. Toward the end of the activity, Lillian moved to the center-front of the classroom, regrouped the class, and reviewed the activity. After going over the activity, Lillian discussed with the students a mini-presentation that they would be giving in an upcoming class. She then announced and explained the homework, returned other assignments that she had not returned earlier, and closed the lesson with a farewell.

#### 4.1.4. Vignette four: Mary's classroom lesson

While the three teachers' classrooms were in the same building, albeit at different times and floors, Mary's classroom was in a different building. It was located on the fourth floor of one of the university's newer buildings. There were nine rows of student desks, with three desks for each row. The shape of the room was similar to Lillian's classroom—wide—but it was small and tight like Burt's room. Moving around in the classroom was quite cumbersome, and the student desks were rather heavy, which also made it difficult for students to shift their seats around to form different classroom configurations. Similar to Lillian's classroom, the teacher's desk was positioned at the right-front corner of the room (viewed from the back), and was equipped with an Internet-ready, personal computer and document-camera. Additionally, like Burt's room, there were two small whiteboards joined together to form one wider board, a digital projector, and a roll-down projection screen. Unlike the other three classrooms, this room had one small

window at the right-back corner of the room, which did not permit much natural light to enter. The assigned meeting time for the class was from 12:00 pm to 12:50 pm.

At 11:55, Mary entered the room with a few students who were waiting for her outside the room. She greeted the students in an enthusiastic manner and chit-chatted with the ones first to arrive as she moved to her desk to prepare for the lesson. After she unpacked her bag, the learners present went to her desk to sign in on the attendance sheet. While they were signing in, Mary powered on the computer and other electronic devices and pulled down the projection screen. When equipments were ready, Mary displayed an electronic document of the lesson's agenda, announcements, and homework on the screen. As the remaining students entered the room, each of them went to her desk to sign in, and Mary welcomed them to class and greeted them with a warm and friendly smile.

Exactly at 12:00 pm, Mary closed the door, moved to the center-front of the classroom, and officially got started by greeting the whole class in an excited tone. She proceeded to take care of some housekeeping matters and then went over the agenda that was displayed on the screen. After briefly outlining the lesson, Mary announced the first activity of the day—a short activity based on students' keyword cards—and instructed the learners to work in pairs. As they were discussing in pairs, Mary walked around the narrow aisles to listen in and offer assistance. The students seemed engaged and focused on the activity, based on the amount of communication observed between them. Toward the end of the activity, Mary moved the center-front of the classroom and regrouped the class. She then announced and transitioned into the next whole-class activity, which was based on the previous activity, giving directions for the activity, modeling it, and providing rationale. Mary then proceeded to read definitions while the learners wrote down the words for the definitions. After going through the list, Mary and the class



reviewed the answers together. The activity then led into another whole-class activity on pronunciation. Similar to the previous activity, Mary gave directions, modeled the activity, and provided rationale. Upon completion, she reviewed the activity again by asking the whole class to say the words chorally. As this activity wrapped up, Mary distributed a review sheet for their upcoming exam and provided directions on how to use the handout. Throughout the lesson, Mary highlighted the sections of the agenda on the displayed document that the class was working on. At the end of class, Mary announced the homework shown on the screen, gave the students directions on how to complete the homework, and looked ahead to the next lesson. Finally, she closed the lesson by wishing everyone farewell.

#### 4.2. The macrostructural and linguistic features of L2CD corpus

In this section, I look more closely at the text-internal aspects of language lessons by providing a description and discussion of the schematic structures and linguistic features of the L2CD corpus. Embedded within the textual presentation are the perceptions of teachers and students of the communicative purposes of the various stages of language lessons. Analysis of the L2CD corpus revealed three major phases (or parts) of a language lesson: *Opening*, *Activity Cycle*, and *Closing*. These phases might be considered part-genres of a language lesson. Each phase consists of several potential structural moves, some of which were further expressed into steps. To make the representation of each of these parts more easily readable, I present each of them in turn as subsections.

##### 4.2.1. The opening phase

Figure 4.1 illustrates the emerging structural moves/steps in the opening phase of the L2CD corpus, while Table 4.1 provides frequency data from the corpus for each move/step. As shown in Figure 4.1, the preliminary move in the L2CD corpus is what is referred to here as

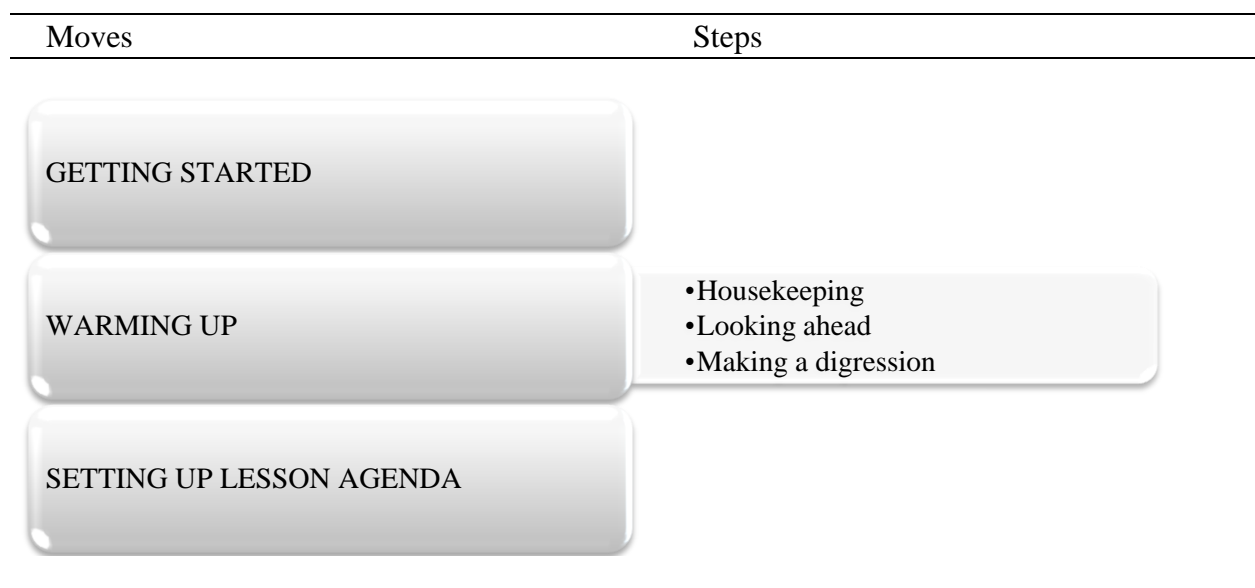


Figure 4.1. Recurrent schematic structure of the opening phase of L2CD corpus

Table 4.1. Frequency of moves/steps in the opening phase of L2CD corpus

Moves/Steps	Frequency <sup>a</sup> (%)	Obligation <sup>b</sup>
GETTING STARTED	24 (100)	Obligatory
WARMING UP	24 (100)	Obligatory
• Housekeeping	22 (91.7)	Nearly obligatory
• Looking ahead	7 (29.2)	Optional
• Making a digression	5 (20.8)	Optional
SETTING UP LESSON AGENDA	7 (29.2)	Optional

Note: <sup>a</sup> Frequency is based on the total number of lessons in the L2CD corpus, which is 24. <sup>b</sup> Obligatory = 100%; nearly obligatory = 90-99%; semi-obligatory = 70-89%; optional = less than 70%.

GETTING STARTED. Occurring in all 24 lessons (100%) in the L2CD corpus, it is an obligatory move that takes place at the beginning of a lesson. The study's teachers utilized this move as a way to focus learners' attention and to verbally indicate that a lesson had "officially" begun. Linguistically, it was most commonly realized by a discourse marker (e.g., *okay*, *all right*) and a greeting (e.g., *hello*, *good morning*). It was accompanied by a marked shift in the quality and volume of teachers' voices and a change in their posture and location in the

classroom, as also observed by Wong Fillmore (1985). Examples 1 and 2 illustrate the

GETTING STARTED move:

- (1) ((*T closes the door, then moves to the center-front of the classroom, and looks at the Ss.*)) all right good afternoon, everybody. good afternoon, all right. (M-D2)
- (2) ((*T stands up from the chair, looks at the Ss, and smiles.*)) okay. good morning, everybody. how many of you had a nice weekend. (BA-D6)

On some occasions, the move was realized more simplistically with a greeting:

- (3) ((*T stands up from the chair, looks at the Ss, smiles, and claps.*)) good afternoon. (BU-D5)
- (4) ((*T moves to the center-front of the classroom and smiles.*)) good morning. (L-D3)

In a few instances, the teachers were more direct about getting the lesson started:

- (5) ((*T stands at the center-front of the classroom, smiles, and looks at the Ss.*)) all right well let's go ahead and get started. (BA-D1)
- (6) ((*T moves to the center-front of the classroom, smiles, and looks at the Ss.*)) okay guys, hello. { *T adds an excited interjection.* } welcome to your last class of the week. we have a lot to do today so we're gonna go ahead and get started. (M-D1)

The examples illustrate that the teacher participants made use of the GETTING STARTED move not only to greet students, but also to orient those who were coming from a different class, or at least from a non-classroom environment, to the business at hand—the language lesson. As Lillian remarked, “It means let's stop screwing around and let's get started with our business of the day,” or as Mary stated, “Starting class...just getting started, yeah.” Similarly, for the student participants, this move signaled that their teachers would like to have their attention so a lesson could begin. One learner (SL1) reported, “she [the teacher] just do that, she do that to so we can

have attention on her.” Another student participant (SM3) informed me that her teacher says, “*okay, hi, everybody. Let’s start this* what, this, yeah, *class*. Or something like that,” which was echoed by her classmate (SM2): “Yeah, she always say that.” These comments are consistent with Wong Fillmore’s (1985, p. 28) findings of primary classrooms for English language learners:

The formulaic starters used by the teachers helped to signal when these scheduled events were to begin, so the students knew when they should begin paying attention and what they should be listening for.

More than this, it appears as though students (consciously and unconsciously) realize that once teachers utilize this move, signaling that the class has officially started, the relationship between teachers and students shifts markedly. As one astute student (SM1) remarked:

How can I say? I read about the social origin in another class, like different people have different social position, like teacher and student is a very special example. They have exactly different social position. Teacher sometimes like a boss to student...After class or out of class, she will talking with us like a friend.

This sentiment was elaborated by her classmate (SM3), who commented that “like you walk into the classroom and I’m a teacher. And walk out the classroom, I’m your friend, like that.”

Students, at least these particular ones, seem to recognize that the initial move signals to them they are now taking on the identity of students, and their teacher, who may be a friend outside of the classroom context, is taking on the identity of teacher. In a sense, this important move not only signals the start of a lesson, but it may also discursively signal a change in the identities that they—teachers and learners—ascribe to each other.

WARMING UP is the second move in the opening phase of a language lesson. Similar to the findings in my study of university lecture introductions (J. J. Lee, 2009), the WARMING UP move allows teachers “to attend to other matters about the course that may or may not be related” (p. 47) specifically to the current language lesson. As can be seen in Table 4.1, it is an obligatory move (100%) in the L2CD corpus, but it is realized by three strategies that range from being optional to nearly obligatory. Although no sequential order of steps are claimed, the step that occurs most frequently and almost always first is *Housekeeping*. It appears in nearly 92% of the lessons; thus, it can be considered nearly obligatory. This step permits experienced teachers to attend to a host of issues ranging from collecting or returning homework or exams to reminding students of assignments to announcing events that learners might find useful. Examples 7, 8, 9, and 10 provide realizations of this step:

- (7)     okay, I have your quizzes to give back to you today, and I have your notes to give back to you today, with a little feedback on both of those, but we’re gonna wait a while, to do that. uh. ((*T looks at her lesson plan.*)) (P: 02) and. well actually why don’t I do that why don’t I pass those out. (L-D1)
- (8)     let me give you back this {*One S says something inaudible.*} those of you who sent me s-, uh, the speaking should have gotten something back from me. (BU-D3)
- (9)     newsletter first...next Friday, we have a two day uh two days together, you have one day free next Friday, so don’t forget that...if someone’s trying to go to X college, pay attention to this uh, announcement on Monday. (BA-D5)
- (10)    remember CLA two interview an American has anyone done it yet? {*This leads into a short discussion about who had completed the assignment and how they*

*went about it.* } the one other thing for you this is my last announcement. my feedback for you on your unit for word keywords is up on uLearn okay? and this time I'm not giving you a piece of paper. (M-D6)

In these examples, lexical phrases *give back* and *feedback on* suggest that the teachers were attempting to return graded materials to students. Additionally, the word *announcement* indicates that the teacher participants were announcing something that may be particularly important. The words *remember* and *(don't) forget* suggest to hearers to make a mental note about information that follows. Although these lexical items are important linguistic signals, what seems more important is when these statements are made. Because the *Housekeeping* step nearly always occurred after the teachers had officially signaled the start of a lesson, learners and teachers realized that this part of the lesson was merely to attend to matters not directly related to the current lesson before getting on with the substantive part of the lesson. As Mary commented, "it's announcement time. That's what it is." Or as she mentioned on a different occasion, "It's just housekeeping...check it off. And then get started on the main order. I mean it's just kind of like a business meeting...when you think about it." What Mary was pointing out here was that similar to business meetings, there is a certain order in which lessons also progress, with housekeeping concerns being addressed first. However, Mary also stated, "a lot of times I will start out with announcements, but sometimes I'll do them later on." This second point of housekeeping matters being dealt with later on in a lesson is significant, and it will be discussed in section 4.2.3 on the closing phase of language lessons.

Moreover, as time is a crucial factor that constrains what can be accomplished in a given lesson, teachers seem largely to focus on housekeeping issues at this point in a lesson to ensure that they have time to address some topics pertaining to students' degrees of success in the

course. For example, Lillian provided reasons for deciding to attend to the issue of testing at this point in one lesson:

I kind of debated about whether or not I should bring that up then or at the end of the class, but I decided to do it then to be sure I had time to talk about it because we haven't talked a lot about testing in the class...but...they need to be reminded of it, they need to have a sense of what's going to be on it and what they need to know about.

As illustrated in this comment, teachers, at least this one, appear to realize that it might be beneficial to address this sort of important issue at the beginning of class to maximize the allotted time in a classroom lesson. In other words, it is their opportunity to “touch base” with students at this moment of a lesson so that they have sufficient time to inform learners of matters that might influence their success in the course before moving on to the main order of the day.

The next step in the WARMING UP move is *Looking ahead*. The step is optional and, as shown in Table 4.1, only occurs 7 times (or around 29%) in the corpus. When it does appear, it is almost always the second step. In the *Looking ahead* step, teachers discuss upcoming lessons to inform students of what to expect in the future:

- (11) we don't have many more meetings. we have Thursday and then we have Tuesday when we come back from vaca- from, Thanksgiving and then we have a final exam. (L-D6)
- (12) so next week we're gonna talk about our presentations. yes, we're looking forward to that very much. (M-D5)

As these two examples show, the study's teachers seemed to use this strategy to indicate that they wanted to keep students informed of course-related matters which might have an impact on their success in the class as well as show them that they care about their success. Some linguistic

cues that signified teachers are referring to future time are through the use of time expressions, such as *next week*, and through the use of present progressive or what is also referred to as semi-modal (e.g., *be going to/gonna*) (Biber, Johansson, Leech, Conrad, & Finegan, 1999). The optionality of the *Looking ahead* step may be attributed to the size of the class. As I found in my study on lecture introductions, university lecturers of small classes use less of this strategy than lecturers of large classes (J. J. Lee, 2009). While university lectures and language lessons are dissimilar in many ways, class size might be one factor as to why this step materializes less frequently at this point in a lesson. However, we shall see in subsection 4.2.3 that even though it does not appear very much at this stage of language lessons, it occurs more frequently in the closing part of lessons.

In that study (J. J. Lee, 2009), I speculated as to why university lecturers utilized this strategy, but my assumptions were not based on empirical data from informants. However, one teacher participant in the current study, Mary, informed me of the following reasons as to why she looked ahead to upcoming lessons at this stage in a lesson:

I'm previewing, I mean the whole time I'm trying to present it as a continuation...we are getting ready for this, why are we doing this activity, it's sort of like a justification for it...I try to show that there is a sequence...we've done this, and now today we're doing this in preparation for that. So they see the rationale behind what I'm doing.

As Mary articulated, she used the *Looking ahead* step to show learners that lessons were not on-offs, but rather there was a continuity that flowed throughout the course where one lesson fed into another. This helped her maintain what she referred to as “a running dialog” and to show students that there was a purpose and direction for what she was attempting to do in the course. So, for experienced teachers, it appears as though rather than seeing this strategy as a way to



simply keep learners informed of upcoming lessons, the *Looking ahead* step serves as a means to show a connection between the current and future lessons. The strategy not only allows teachers to preview subsequent lessons to keep students in the loop, but it also serves the purpose of providing learners with rationale of what they will be asked to do in the current lesson and how that ties in with future events.

*Making a digression* is another step that teachers may utilize to realize the WARMING UP move. This step is optional, occurring only in 20.8% of the lessons. When it does materialize, it is usually the first step. Furthermore, there does not appear to be any particular linguistic feature of the step that is salient besides the substance of what is being discussed. The content, in many ways, does not appear to be particularly relevant to the current lesson. Regarding the purpose of the *Making a digression* step, Crawford-Camicciottoli (2005) explains that digressions allow teachers to construct a positive and relaxed learning environment and to maintain good rapport between teachers and students. Additionally, I found in my study on lecture introductions that this strategy is used much more commonly in small classes where the proximity between teachers and learners is closer and, presumably, teacher-student relationship is more familiar (J. J. Lee, 2009). Therefore, it could be argued that such closeness with students affords digressions to take place where teachers desire to build and maintain positive classroom environments and friendly relationships with learners. This is illustrated in examples 13 and 14:

- (13) ((*T pulls out a music CD and raises it to show the Ss.*)) look at this I bought a new CD. of music. {*One S says something inaudible.*} ah. thank you. David Pruvak. it's jazz. jazz mus- musician. very excited ((*T smiles and bobs his head up and down.*)). (BU-D1)

- (14) why, why are you good today Emilie<sup>11</sup>? *{S indicates it's her birthday.}* yeah, it's her birthday (*Ss clap.*) okay Emilie yes, today is your right? the eleventh? all right well happy birthday to you Emilie yeah hopefully we'll have time to sing to you at the end of class. (M-D6)

In example 13, the teacher made a brief digression by presenting to the class a new CD he had purchased. This may have been intended to lessen the power distance between the teacher and students by showing his personal side—his musical preference. In the second example, the teacher digressed from the main order of the day to allow other members of the class to know that it was one student's birthday. By recognizing and by bringing this to the attention to the entire class, the teacher participant seemed to be attempting to show this student and everyone else that she cared about them not only as learners in the class, but also as human beings with lives beyond the classroom. These efforts appear to demonstrate teachers' desires to maintain a positive affective environment in the classroom where personal dimensions of their lives matter.

Additionally, teachers digress in a lesson to evoke current social issues that may not be directly tied to the current lesson, but may be relevant to what students are learning:

- (15) okay and while I'm doing this I wanna ask you did anybody happen to see, President Obama's speech last night? *{A few Ss state that they had watched the speech.}* all right what are some of the things you recognized from our class in his speech did anybody recognize anything, that we've been talking about? in his speech. *{A few Ss state what they recognized.}* he used a lot of words that you guys read about especially in reading number two, okay and as I heard him say that oh I hope some people in my class are listening to this, okay because it

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<sup>11</sup> Names of all students, teachers, institutions, and other locations are pseudonyms. Only names of recognized public figures, such as celebrities, are kept in their original.

confirms, that those are some things that at least Americans want to believe, that they believe in, and so he was using that, desire to believe in those values, to try to um, move people to support this class for solving this problem. (L-D1)

While this example may appear to be directly connected to the lesson, it was not, as reported by Lillian:

The other thing I did which I hadn't planned originally to do but worked out nicely was to bring up the topic of the president's speech the night before. And the reason why I wanted to bring that up was that several of the things that we had been talking about in the past two and a half weeks were manifested in, a large portion of his speech, and I wanted to see if anyone of them had heard those things.

By making this unplanned digression about the president's speech, the teacher seemed to not only show learners the relevance of what they were learning in the course, but also to make connections with what they were learning to the world beyond the classroom.

The final move in the opening phase of the L2CD corpus is the SETTING UP LESSON AGENDA move. As shown in Table 4.1, this move is optional, and it only shows up in 29.2% of the lessons. When it does appear, it is almost always the third move. In university lecture introductions in which a similar move is present, Thompson (1994) found four steps or sub-functions, including *Announcing the topic*, *Indicating Scope*, *Outlining the structure*, and *Presenting the aim*. However, in the L2CD corpus, this move does not seem to be further articulated into steps. In fact, the SETTING UP LESSON AGENDA move is rather short, mostly outlining the agenda of a lesson:

- (16) our agenda, which quiz will be first...later today I I you're gonna check your email because I sent you a document, we're gonna use today in class, all right?  
(BA-D1)
- (17) um today I am gonna give you a small lecture, a short lecture, and ask you to take notes, and then ask you to use those notes to answer a few questions. and I'd also like you, to um, review, some of the important things that I want and ask you to think about when you're learning new vocabulary, so those are the kind of things that you put on your vocabulary cards, all right? (L-D1)
- (18) um today we're gonna work a little bit with the lecture notes, and um you're going to give me some feedback on, how this course is going okay? so those are the big things we're going to do in here today okay I want to hear from you, how do you like the course, what we could do differently all that good stuff we're gonna do that in the end. (M-D3)

As these examples show, they were mostly a series of activities that students would be doing in the lessons. Linguistically, the SETTING UP LESSON AGENDA move was realized by several key linguistic items including *today*, *be + going to/gonna + verb*, *in the end*, and *later*. Often, this move was initially signaled with *today + we + be + going to/gonna + verb*. Some of these metadisursive devices are lexical bundles, or multiword sequences, such as *we're going to do*. Biber et al. (2004) explain that these types of bundles are referred to as attitudinal/modality stance bundles. They function to express attitudes of a speaker toward an action or event in the following proposition. More specifically, these bundles are personal intention/prediction bundles, which can function to express "the speaker's own intention to perform some future action" or "to announce the proposed plan of a class session" (p. 391). By using such types of multiword

sequences, according to Biber et al., students are alerted to listen to the proposition that follows for what is in store for them in the lesson that day. Although the similar move in university lectures plays a vital role in setting up a framework for the remainder of the lecture, “laying out for the audience the formal and conceptual terrain of the lecture to come” (Thompson, 1994, p. 181), the SETTING UP LESSON AGENDA move appears to play a lesser role in language lessons, at least those in the L2CD corpus.

The lack of this move type in the corpus and the minimal details in content may be attributed to a number of factors. In my observations of the study’s participating teachers, I noted that two of them (Baker and Mary) had their agendas written on the whiteboard or digitally displayed on the screen, as described in the vignettes in section 4.1. Because the agendas were already visible to students, it might be that the teachers felt less compelled to explicitly outline the agenda orally in the beginning of the lesson, or they previewed it very minimally. For example, one student participant (SBA1) in Baker’s class stated that “sometimes only write [the agenda] and sometimes she read and she explain we will do that, that, that.” Two students in Mary’s class mentioned that “she show us the plan about the day’s class. Yeah, what’s assignment we need to do today’s class” (SM1) and “yeah, the teacher here they will show us the plan a whole class, what we’re going to do” (SM3). The comments suggest that rather than orally informing students, these two teacher participants more often visually showed the class members the agenda of the day.

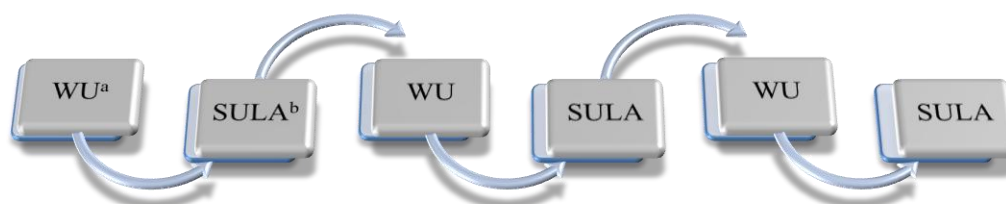
Despite a lack of oral representation of this move type, student SBA1 indicated she was not particularly affected by it because the agenda was visibly present on the board in her class:

I don't feel confused because sometimes she write in the board the plan, and you know what will see in the class...and you feel oriented and you know what you are doing. You can feel more confident, I think.

Yet, one of Baker's learners (SBA2) remarked that her teacher did typically outline the agenda orally: "she start to talking about what is writing already in the board. Then you hear what she's planning or we're going to do and the same time you are reading she put it already." Perhaps, the SETTING UP LESSON AGENDA move being less typical in the corpus may have been due to the fact that on those days that I observed and recorded the lessons, the teachers for one reason or another did not use this move type much because Mary also indicated she does indeed orally outline the agenda in her lessons, albeit in a minimal way: "It's like here you go, here's what's going on for today."

For the other two teacher participants who did not have their agenda visibly represented on the whiteboard or screen, one student in Lillian's class (SL2) commented that "some teachers say the agenda of the class, this class, the daily agenda of class, but some teacher will not." However, this did not limit learners' understanding of what they were going to be doing in a lesson because, as another student participant (SL1) put it, "I see she [Lillian] has a step for everything and we do everything by day before we go home...this is organization for her work." Moreover, in their study of EFL classrooms, McGrath et al. (1992) concluded that teachers use lesson beginnings "principally to establish an appropriate affective framework for learning and, to a lesser extent, to establish an appropriate cognitive framework" (p. 105). A similar statement can be made of the study's experienced teachers. In the L2CD corpus, the teachers spent a considerable amount of time warming up the class to attend to students' affective well-being and less time in creating a framework for the lessons.

So far, I have presented a rather sequential order of the three move types in the opening phase. Earlier, however, I stated that besides the first move (GETTING STARTED), the other two moves (WARMING UP and SETTING UP LESSON AGENDA) did not always appear as the second or third move, respectively. When they both appeared, they sometimes did not progress in a linear manner. In some instances, the moves occurred in a cyclical pattern, with combinations of moves being embedded within the other move or repeating themselves. In a few of the lessons, the two moves went back and forth from WARMING UP to SETTING UP LESSON AGENDA. To illustrate, in some lessons, we have the sequence in Figure 4.2.



*Figure 4.2.* Interactional pattern between moves WU and SULA in the opening phase  
(Note: <sup>a</sup>WU = WARMING UP; <sup>b</sup>SULA = SETTING UP LESSON AGENDA)

As I noted in regards to university lecture introduction (J. J. Lee, 2009), rhetorical flexibility is expected because classroom communication is performed in real time. For that reason, language lessons, although partly planned, will share many typical characteristics of live spontaneous speech including repetitions, reformulations, redundancies, and false starts.

#### 4.2.2. The activity<sup>12</sup> cycle phase

Following the opening part is what I am referring to as the activity cycle phase of a language lesson. I call it as such because this part of the lesson consists of a recursive cycle of

<sup>12</sup> *Activity* is used here as an umbrella term to cover the “reasonably unified set of student behaviors, limited in time, preceded by some direction from the teacher, with a particular objective” (H. D. Brown, 2001, p. 129). In this sense, activities include grammar exercises, peer-editing, and group discussions, as well as pedagogical and academic tasks.

moves/steps that teachers enact to accomplish the main order of a lesson: to establish conditions for learning to take place. Unlike university lecturers, language teachers create such circumstances mostly by facilitating language learning activities (J. C. Richards & Lockhart, 1996). As Shavelson and Stern's (1981) review of research of teachers' pedagogical reasoning in general education suggests, teachers tend to focus on activities, or tasks, when planning for classroom lessons. Nunan (1989) offers a similar appraisal with respect to ESL/EFL pedagogy. These observations are consistent with Lillian's belief about the work of ESL teachers during lessons: "a lot of what we do in ESL classes is activity management as opposed to lecturing."

Figure 4.3 represents the emerging schematic structure in this phase of the L2CD corpus. Table 4.2 provides frequency data from the corpus of each move/step in the activity cycle phase. While

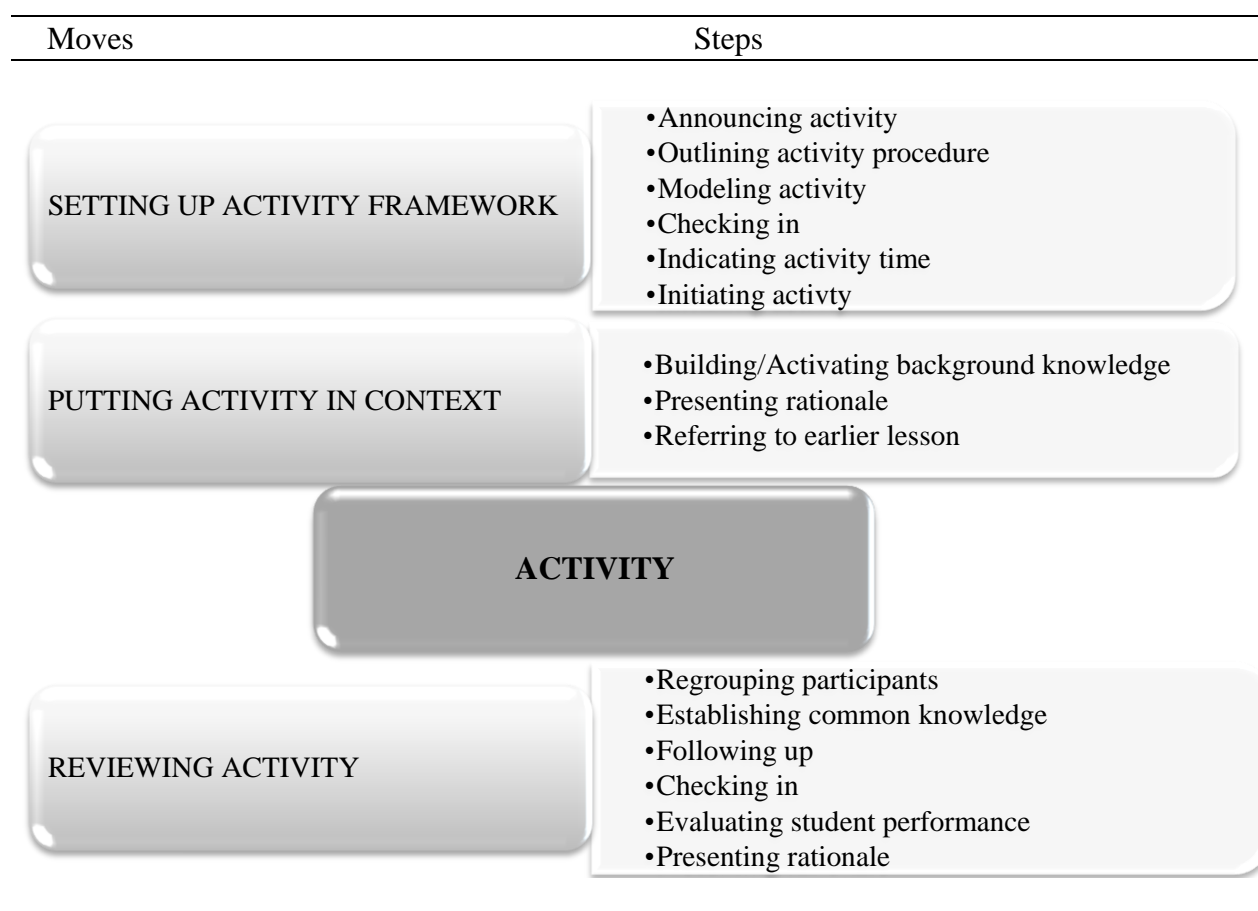


Figure 4.3. Recurrent schematic structure of the activity cycle phase of L2CD corpus



Table 4.2. *Frequency of moves/steps in the activity cycle phase of L2CD corpus*

Moves/Steps	Frequency <sup>a</sup> (%)	Obligation <sup>b</sup>
SETTING UP ACTIVITY FRAMEWORK	71 (100)	Obligatory
• Announcing activity	71 (100)	Obligatory
• Outlining activity procedure	71 (100)	Obligatory
• Modeling activity	21 (29.6)	Optional
• Checking in	25 (35.2)	Optional
• Indicating activity time	26 (36.6)	Optional
• Initiating activity	17 (23.9)	Optional
PUTTING ACTIVITY IN CONTEXT	50 (70.4)	Semi-obligatory
• Building/Activating background knowledge	37 (52.1)	Optional
• Presenting rationale	26 (36.6)	Optional
• Referring to earlier lesson	11 (15.5)	Optional
REVIEWING ACTIVITY	71 (100)	Obligatory
• Regrouping participants	71 (100)	Obligatory
• Establishing common knowledge	38 (53.5)	Optional
• Following up	38 (53.5)	Optional
• Checking in	21 (29.6)	Optional
• Evaluating student performance	16 (22.5)	Optional
• Presenting rationale	11 (15.5)	Optional

*Note:* <sup>a</sup> Frequency is based on the total number of separate activities in the L2CD corpus, which is 71; <sup>b</sup> Obligatory = 100%; nearly obligatory = 90-99% semi-obligatory = 70-89%; optional = less than 70%.

the number of activities varies per lesson, there are a minimum of two activities in each lesson in the corpus, and teachers discursively follow the first two moves for each activity, trailed by the activity itself. They then progress to the third move to complete one cycle.

As shown in Figure 4.3, there are three broad moves in this phase of a lesson: SETTING UP ACTIVITY FRAMEWORK, PUTTING ACTIVITY IN CONTEXT, and REVIEWING ACTIVITY. The activity itself, whether individual, pair, small group, or whole class, occurs before the third move or after the first move depending on the sequence of the activity in a lesson. Indeed, language learning activities are perhaps the most crucial element of a language lesson. Through the activities, the learning objectives of a lesson are accomplished. I, however,

do not include descriptions of the activities because they were mostly not part of the teachers' discourse in the L2CD corpus. In fact, for many activities, the teachers in the study often were silent in the actual completion of the activities, particularly those that were individual, pair, or small group. Instead, as most experienced ESL teachers could imagine, the study's teachers were usually either monitoring students or "eavesdropping" during the activities. For that reason, the activities are not described here.

Once more, sequential patterning of the first two moves, SETTING UP ACTIVITY FRAMEWORK and PUTTING ACTIVITY IN CONTEXT, are not implied by the given ordering in Figure 4.2. Nevertheless, the SETTING UP ACTIVITY FRAMEWORK move is most frequently the first move in the activity cycle phase, and in many cases, especially the first activity in a lesson, the PUTTING ACTIVITY IN CONTEXT move is not used by teachers.

Unsurprisingly, SETTING UP ACTIVITY FRAMEWORK is an obligatory move, realized by a number of obligatory and optional steps. The first step is *Announcing activity*, which appears 100% of the time in the corpus, making it obligatory. In this step, teachers announce or name the activity that students will perform. Examples 19, 20, 21, and 22 represent typical linguistic realizations of the *Announcing activity* step:

- (19) all right. um, today, we're going to do a little bit of activ- a little bit of work, on an activity on verbs. (BA-D4)
- (20) okay. (P: 02) folks you're gonna hear a lecture. you are going to hear a lecture. (BU-D4)
- (21) all right I'm gonna give you this lecture again. (L-D1)
- (22) all right, so. (P: 03) the next thing we're going to do is, prepare, a little more for our lecture. (M-D3)

As illustrated in examples 19-22, the teacher participants first signaled a shift to reorient students' frames of reference from the opening phase to the "main order of the day," as Mary put it. They typically accomplished this by using discourse markers (e.g., *okay*, *now*, *so*) followed by the structure (*what*) + *I/we* + *be* + *going to/gonna* + *verb*. Some of the favored linguistic means of realizing the *Announcing activity* step were personal intention/prediction bundles (Biber et al., 2004), such as *we're going to/gonna do* and *what we're going to/gonna do*, announcing a proposed plan that teachers and students may jointly accomplish. Although teachers use what can be interpreted as "inclusive-*we*"<sup>13</sup>, it often refers to students rather than teacher and students. That is, learners are the actual referents (Rounds, 1987). Prior to these intention/prediction bundles, teachers use discourse markers, frequently *okay* or *all right*. As research shows, one of the functions of *okay* (or *all right*) as a discourse marker in the classroom is that of a framing marker, signaling to students that one topic has ended and a new one is about to begin (Sinclair & Coulthard, 1975). Thus, *okay/all right* acts as a cue to students that there will be a shift in the trajectory of the lesson.

In the study, both teacher and student participants seemed to realize the function of *okay/all right*. They appeared to understand that the discourse marker was being used so that learners would know to pay attention because there was going to be some sort of change in the direction of classroom events. As two student participants put it, "It's like we are beginning something new. Or I think it's like we are beginning...it's like next activity" (SBA1) and "maybe she want to begin another topic" (SM1). Similarly, Baker commented, "Maybe that's like, I'm moving on. That's like a period at the end of the chunk of whatever just happened. A transition between moving from one thing to another." Being fully aware of the function of *okay*,

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<sup>13</sup> According to Rounds (1987), "inclusive-*we*" includes the addressee in its reference scope (*I + you*) while "exclusive-*we*" excludes the addressee (*I + they*).

Mary succinctly described its meaning using shared linguistic terminology, “It’s just a discourse marker.” Hearing this marker followed by the metadiscursive bundles appeared to alert learners that what was to follow was an announcement of an activity that they would perform. When asked about what she was trying to accomplish in the *Announcing activity* step, Baker reported, “That was my transition to the activity. And announcing that now we’re going to work on verbs...I think I do try to make some announcements, here’s what we’re doing now.” As she indicated, experienced teachers seem to be aware of their discursive practice when it comes to announcing an activity that learners (and sometimes together with teachers) will accomplish. Students also appear to be quite cognizant of the communicative purpose of the *Announcing activity* step. When asked about what her teacher was attempting to do verbally, one student (SL1) stated, “She just explain us what we are going to do.” This was supported by his classmates who also confirmed that “she [the teacher] want to move to next, next lecture” (SL2); “Next activity, yeah” (SL4).

Following the announcement of an activity, the next step is almost always *Outlining activity procedures*, and, as might be expected, it is an obligatory step that appears in 100% of the lessons. As Johnson (1995) states, outlining clear directions for activities assists learners in understanding what they are expected to learn and how they are expected to participate. For this reason, students would not have any idea of how they are expected to complete an activity without the step.

To illustrate the linguistic realizations of the *Outlining activity procedures* step, I provide several examples:

- (23) so on the next page, with your partners at your desk, I want you to answer the first four questions. looking at how it's organized, noticing the main points...and then question five, I asked you to write that. (BA-D2)
- (24) I want you to write down, the directions. how you're gonna get from here, to wherever it is you wanna go, that's in here...I want you to write it down I don't want you to say what it is. you're going to yet, I just want you to give me the directions. then you're gonna tell somebody else those directions, and you're gonna see if your directions. tell them, where you wanna go. okay? (BU-D1)
- (25) I'd like you to talk with your partners about. okay? turn to the discussion questions...and see if you can answer those questions with your partners. (P: 02) partners are... (L-D2)
- (26) okay, here's what I'd like you to do, first thing I'd like you to find a partner and practice your keywords it can be two people or three people in a group, okay? practice the keywords, the pronunciation, and the definition, okay? (M-D1)

It seems rather clear to both teachers and students the purpose of this step, which is basically to outline the procedures of an activity. As Baker put it, "I'm trying to go over the directions and I was very aware of that...I was trying to explain, walk them through what they were going to do." The student participants also appeared to be cognizant of what their teachers were trying to accomplish. They did not have much to say except that their teachers were giving instructions on how to perform activities in which they were expected to participate. Some comments included, "She explain instruction" (SBA1), "She explain the procedure" (SL3), and "She's giving different direction how to do the exercise" (SM1).

Perhaps worth noting, however, there was a great deal of repetition of the *Outlining activity procedure* step. The study's teachers tended to frequently repeat or reformulate the directions for each activity. Upon inquiring about this phenomenon, both student and teacher participants agreed that the purpose of repeating this step multiple times was to ensure that all learners fully comprehended what they were expected to do and how they were expected to carry out an activity. As one student participant (SBA1) perceptively reported:

She's giving directions about do what I say in the last direction...I don't know the word in English, but in Spanish is *reiterativo*. Reiterative? I don't know. In this way, you can maybe, it's something if you don't understand, you need to understand the second time, I think.

Other learners also mentioned the idea that repetition of directions was to make certain that all students clearly understood the directions before they actually performed the activity, as commented by another student (SBU1), "To make sure that everybody understands." The teachers, on the other hand, were uncertain whether repeating or reformulating directions had any great effect. They mentioned that they simply wanted to ensure everyone was on the same page before actually starting an activity because, as in many language classrooms, there were usually a range of proficiency levels and students who might have not been attentive:

The purpose for doing that [repeating directions] was to reinforce it for the people who understood it at first. And also I think, you know, because we have actually a pretty wide range of proficiency levels in the class, to give the people who were, who didn't quite get it the first time to give them a second opportunity to hear it. And also I think there are some of the folks because they are young and full of interests about many things, they

may have heard it but weren't really listening. So, I wanted to give them opportunities to make that shift without any further intervention from me. (Burt)

Repeating or reformulating directions appears to not only help learners "get what they're supposed to be doing," as Lillian mentioned, but it also may serve to accommodate students of lower proficiency by providing them extra linguistic input to keep them engaged in and performing an activity more or less successfully.

To realize the *Outlining activity procedure* step, the teacher participants preferred to use some typical linguistic patterns including *what I want you to do*, *what I'd like you to do*, *I want you to + verb*, *I'd like you to + verb*, and *you're going to/gonna + verb*. Following these metadiscursive chunks, there were often a series of directives (e.g., *take out a sheet of paper*, *take notes*, *turn to your partner*). Among these phrases, four typical lexical phrases in this step were: *I want you to + verb*, *I'd like you to + verb*, *you're going to/gonna + verb*, and *you (don't) want to/wanna + verb*. As also characterized by Biber et al. (2004), *I want you to* is a common lexical bundle in classroom teaching, although their data came from university settings. This bundle is one of a number of what they call obligation/directive bundles, a subcategory of attitudinal/modality stance bundle discussed earlier.

Although the teacher participants did not seem to be conscious of their frequent use of this lexical bundle, they were able to articulate why they might use it. As Burt explained:

I mean I think it's polite. I don't like to order them, you know, I think we're all adults. So I think it's an appropriate structure to use because it is what I want them to do...it's interesting, yeah, and I mean it certainly makes the teacher present in that request, you know, the *I*, you know? Yeah, *I want you*, yeah. And maybe that want is not really a

want. It could be more of *you must do this*, yeah, but it said in a way so people can't say, *he's ordering me around*, even though I am <LAUGH>.

This idea of politeness was also expressed by Baker, who stated, "It's the introductory command, is more politely phrased like that, and it signals it's an opening." Furthermore, when Mary was asked about this phrase, she commented, "that doesn't really even matter, I mean, but I need it in there. Otherwise, I just say, *discuss your thing with a partner*. It's too much of a command...pretty much it's a command in disguise." For these teachers, this type of metadiscursive chunk acts as a mitigation device in which a command is couched in order to give directions for an activity. Without such devices, as Burt commented, the directive sounds as though the teacher is "ordering people around." After further contemplation, Baker recalled an observation of a teacher she had completed in which the teacher did not use such a phrase:

In one of my observations, the teacher said, *open your books to page six*. And I was like, *wow, a direct command*...subconsciously I must realize I never say that. I don't know why. Maybe it's something to do with my top of the head, spontaneous answer is it's more polite?

As Baker commented, the lack of the prefacing bundle *I want you to* made her intuitively realize that she never gave directions in a manner that she described as "a direct command."

Even though Biber et al. (2004) do not characterize this directive bundle of having a politeness function, for the study's teachers using such a phrase seems to act as a politeness or hedging strategy when giving directions to adult learners. The notion of this particular directive bundle functioning as a politeness strategy was supported by several student participants. One of the students (SBA3) reported, "When the teacher say that, say in that way, I think it's more polite, but when it's outside [the classroom], it's not." Another learner (SM1) from a different



class also touched on the fact that inside the classroom students perceive this expression to be normal and polite, although it is more likely to be perceived as less normal or even rude outside of the classroom context:

Maybe it's polite command. If some people outside the class do that, it's kind of rude, I think. But in class, it's polite because she's, the person is our teacher so, yeah, we should listen to her. So, I think it's okay, but outside maybe I just want to, *who are you?* (SM1)

The same student said that when teachers use what might be considered more polite expressions in the classroom, it would be perceived as being uncomfortable: "But maybe how about this, *can you please open your book?* I think it makes people uncomfortable."

Moreover, many student participants perceived that *I want you to* connoted a sense of choice. As one student (SL1) reported, "It's a volunteer we do. It's like a, expression want it's something she want we do because we are there to learn something. If we want to learn, we have to do it. It's our duty to do it. And she want we do it." Similarly, another learner (SL2) echoed the sentiment that *I want you to* functions to give an illusion of choice: "she always say, *I want to do, you do* blah blah blah. Yes, if I heard...I think that you should...yes, if you want that, you do that, but if you don't want that, okay, I think." In the end, even though teachers phrase their classroom command in a way that is perceived as being polite and giving options, students also know that they are, after all, being directed to carry out some action. One student (SBU2) summed up the functions of this bundle as such:

When he asks like, *I want you to do*, he's like asking like with a please way, you know?...when he say something like, *what I would like you to do*, like he give us a choice. If we don't want to do, whatever, but we have to do, you know?

As mentioned above, *I'd like you to* is another common phrase used by teachers that acts as a “buffer” to the subsequent series of directives. While *I'd like you to* is not in Biber et al.'s (2004) list of lexical bundles, Reppen (2008) maintains that *I'd like you to* is a common directive in classroom discourse. She refers to this phrase as the “subtle directive” because of the use of the modal *would*, implying that students “know” that their teachers' likes are important. As can be expected, this subtle directive was perceived as a politeness expression, but more so than *I want you to*. Part of the reason why the teacher participants used the subtle directive is perhaps due to the fact that they are, after all, working with adults. Besides using this phrase to be polite to a group of adults, we may also speculate that it may serve another purpose. Most likely it is unintentional, but it might be a way for teachers to provide a linguistic model for their language learners of how to politely direct people to perform an action through “real” language in context rather than through controlled practice of such expressions during contrived activities.

Another commonly used expression in the *Outlining activity procedure* step is *you're going to/gonna + verb*, which occurs after teachers have used the two phrases above when giving directions. Although the study's teachers often used first person plural pronoun *we* in the *Announcing activity* step, there was less of this sense of a collective enterprise in the *Outlining activity procedure*. More often than not, the teacher participants used the second person singular pronoun *you're going to/gonna* to outline to students what future actions to perform and to convey to them that they would be responsible for performing the actions that the teachers directed. As Lillian stated, “*We're going to do this* and *we're going to do that* sort of irks me because I'm not doing it at all <LAUGH>.” Fortanet (2004) explains that personal pronouns are important markers of conceptualizing teacher-student relationship, and their use can be explained from the point of view of politeness. Through the lens of politeness theory (P. Brown &

Levinson, 1987), the use of inclusive-*we* has a rapport-maintenance effect, resulting in positive politeness<sup>14</sup>. On the other hand, *I* and *you* on most occasions have a distancing effect, causing negative politeness. Generally, small classes, like those that the study's teachers had, are more conducive to establishing relaxed and comfortable learning conditions (J. J. Lee, 2009). The small number of learners and the close proximity between the teacher and students engender favorable circumstances for building friendlier teacher-student relationship (Fortanet, 2004). Because of the affective and physical closeness between learners and teachers in such classrooms, the study's teachers might have found it less necessary to mitigate negative politeness, particularly in giving directions for an activity. Additionally, the teachers also used the lexical bundle *you (don't) want to/wanna*. Biber et al. (2004) state that depending on the context, several attitudinal/modality stance bundles can function as a desire or obligation/directive; however, they are "more likely to function as a directive bundle when said by a teacher to a student" (p. 391). In the classroom context and in the *Outlining activity procedure* step, therefore, teachers may employ this bundle to direct students to perform an action, albeit it may be perceived by learners as a desire, and thus giving an illusion of choice.

Following these two steps, the remaining ones (*Modeling activity, checking in, indicating time, and Initiating activity*) are optional, and do not seem to follow a particular sequential order. The presence or absence of these steps is often determined by the sequence of an activity in a lesson. In the L2CD corpus, the steps were mostly absent in the first activity of a lesson. Part of the reason for the lack of appearance might be due to the fact that an initial activity was often based on a homework assignment that students were familiar with and had already completed at home, or some simple activity related to what they would do in the current lesson. All of the

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<sup>14</sup> According to P. Brown and Levinson (1987), positive politeness strategies aim to minimize the threat to a hearer's positive face and are employed to make the hearer's desires to be liked and admired. Negative politeness strategies, on the other hand, are oriented toward the hearer's negative face and seek to avoid imposing on the hearer.

teacher participants stated that they favored an initial activity to be short and simple. They further said that they preferred the activity not to be cognitively challenging in order to encourage learners to move around and to get them energized; it serves, in a sense, as a warm-up activity. This was illustrated in Mary's comment about initial activities in her lessons:

Something just kind of quick to get them going and speaking. And how I describe it [initial activity] is just get a little energy into the classroom first...I feel like...I need to get them involved right from the beginning, everybody participating and doing something...just something to warm up with.

The student participants also seemed to realize that initial activities would usually not be very taxing and were intended for the purposes as described above. As one student (SB3) explained about one initial activity: "[It] is for fun. Is something fun, but is for writing because in the future, we will need write about this on." Partly because the first activities in lessons were intended to liven up the affective climate of the classroom and partly because they might not present learners with much of a challenge, the teacher participants might not have perceived it necessary to take further steps to prompt students to perform initial activities of lessons.

Especially since these activities were usually based on homework or something students had completed previously, less rhetorical work was taken by the teachers to set up initial activities.

While most of the study's teachers varied their initial activities, one teacher's initial activity was a frequently recurring one; however, the activity did not become routine until the last observation of her class. In fact, the teacher introduced the activity in week eight of the semester, and prior to the final observation, she employed further steps to set up the activity.

However, the steps (*Modeling activity*, *checking in*, *indicating time*, and *Initiating activity*) appear more frequently in the second, third, and fourth activities, particularly if they are

more cognitively demanding. The optional *Modeling activity* step appears nearly 30% of the time in the corpus. For example, it is typically realized in the following manner:

- (27) like let's say you like to exercise. how do you find time or how do you make time, to do that? (BA-D1)
- (28) so for example if you look up. and there's an X, through all these times. and then, this is the first one that has not been crossed off, that's your time. (L-D2)
- (29) let's take a look at the example okay so, if I say this. the ancient peoples of Rome and Greece, /Ivɪd/ in city-states. okay? how many syllables did you hear? (M-D1)

As shown, the step's function is to verbally demonstrate (sometimes accompanied with nonverbal gestures) to students how to complete an activity. Teachers may model what learners are expected to do to clarify the activity procedures that they perceive to be complex or cognitively taxing. The *Modeling activity* step also serves to show learners possible options for completing an activity. As Baker noted, "I quickly showed some of those things you can do for an introduction." But, as Burt mentioned, it also depended on the proficiency level and abilities of the students. Common linguistic forms included *let's say*, *for example*, and *take a look at*. The first two phrases are typical linguistic expressions that function as cues to hearers that the proposition to follow is indeed an example or illustration. In the classroom context, they signal to students that teachers are trying to clarify and expand on the activity procedures for an activity they previously provided. The discourse structuring device *take a look at* is a topic introduction bundle. According to Biber et al. (2004), it serves to "provide overt signals to learners that a new topic is being introduced" (p. 391). Specifically, it indirectly introduces a new topic by referring to props and directing students' attention to them. In example 29 above, the teacher used the bundle to direct students' attention to a particular example in the handout.

Learners seem sensitive to what these signals preface as well as the function of the *Modeling activity* step. According to one student participant (SBA1), “It’s a signal. For me it’s a signal we are only review with examples and we are begin activity after this.” She also appeared to be aware of her teacher’s intention for modeling how to carry out an activity: “She was show one example of how we can use past or perfect present...and I think she’s doing that because it was very confusing for me and other students.” As the learner remarked, experienced teachers are more likely to model an activity particularly when they perceive the activity to be complicated, and they appear to anticipate what elements of an activity might confuse students. During the *Modeling activity* step, teachers have a tendency to encourage students to participate in examining some examples through the different forms of IRF exchanges.

Next, the study’s teachers also used what I am calling the *Checking in* step. As an optional step, it occurs a little over 35% of the time in the corpus. The step’s function, as the name suggests, is to check in on students’ comprehension of what they are expected to do and how they are required to fulfill it before engaging in an activity. It also serves to check whether students are prepared to begin an activity. Examples 30, 31, and 32 illustrate some ways this step is linguistically accomplished:

(30) does that make sense? (BA-D4)

(31) are you ready? (BU-D5)

(32) everybody ready? everybody understand what I want you to do? (L-D5)

One of the interesting aspects to note here is that the linguistic realization of the *Checking in* step is often in the form of yes/no questions. Part of the reason for the prevalence of these question types may be due to the fact that teachers appear to perceive the procedures for an activity to be clear especially after having modeled it, at least in their minds. According to J. C. Richards and

Lockhart (1996), the types of yes/no questions in examples 31 and 31 are referred to as *procedural questions*. They are used by teachers to handle issues related to classroom procedures and management rather than the content of learning. Teachers may use such questions to check that instructions for activities are clear. As Mary stated, “for me as a teacher, it [yes/no question] means I’m not really wanting to take any questions right now, okay? And that usually means *am I clear?*” These sorts of yes/no questions, particularly when used in the *Checking in* step, are not necessarily intended to invite students to engage in a dialogue with the teacher. Rather than serving to ask students if they have questions or are prepared, they seem to be telling learners that the instructions should be clear and that students should be ready to proceed with an activity. According to one student (SL1), “She was checking, you must get ready.” As this student participant suggested, the function of the step is to inform learners that everything is clear and an activity is about to commence.

However, it is worth noting that teachers also use this opportunity to genuinely check in on students’ understanding:

(33) all right what questions do you have. (M-D5)

(34) what questions do you have. (P: 06) (BA-D4)

Unlike the yes/no questions above, the rather formulaic WH-question *what questions do you have?* is more open-ended and can be interpreted as being an invitation for questions. As can be seen in example 34, the teacher even waited six seconds for students to ask questions. According to Mary, “*what questions do you have?* It means I would like somebody to ask a question because I know there are questions coming. I’m trying to invite...I don’t do that all the time, no. I just do that usually with stuff that I’ve just explained that I think is complicated.” As Mary clearly articulated, this sort of WH-question coincides with more overt attempts to directly

engage students and encourage them to ask questions because teachers are aware that learners may actually have questions. On the other hand, as Mary mentioned, yes/no questions often serve to “shut down” opportunities to ask questions because pragmatically, especially in the classroom context, the preferred response to such questions as *do you have any questions?* (or other iterations of it) at least from the teachers’ perspectives is *no*. The formulaic WH-question in the *Checking in* step presents students opportunities to ask questions particularly for activity procedures that are complicated and those that may still be confusing for a few of the class members. In this step, we also sometimes witness the IRF exchange in its various guises, especially when students are asked WH-questions.

Another optional step in the SETTING UP ACTIVITY FRAMEWORK move is *Indicating activity time*. It is represented almost 37% of the time in the L2CD corpus, and the purpose of it is to inform learners of the amount of time they have for an activity. Illustrations are provided in the two examples below:

(35) let’s take maybe five minutes to do that. (BA-D2)

(36) I’m gonna give you five minutes, to talk with your groups, five minutes. okay,  
five minutes, to do this. (BU-D5)

As shown, the teachers indicated the amount of time using such time expression as *five minutes*. Although not salient, one noticeable structure is *time marker + to do + that/this*, suggesting that learners have a limited time frame in which they must complete a given activity. Sometimes, the strategy appeared again during an activity:

(37) about five more minutes. (L-D5)

(38) all right we’re going to take about two more minutes. (M-D3)



The study's teachers seemed to not only indicate the time allotted prior to beginning an activity, they sometimes also informed students of the amount of time remaining while they were in the middle of completing the activity. Certainly, from a pedagogical point of view, keeping learners informed of the time designated for an activity may be considered sound pedagogy, and it likely is used to keep students on task and to remain focused on a given activity. However, the frequency of the *Indicating activity time* step suggests that the teacher participants were not consistent in indicating the time frame for an activity. One possible reason may have been due to the many tasks that the teachers had to perform in a given lesson (e.g., anticipating the distribution of activity handouts). Another reason may have been due to the different forms of classroom management issues with which the teachers had to contend (e.g., noticing a few learners not paying attention).

The remaining step in the SETTING UP ACTIVITY FRAMEWORK move is the *Initiating activity* step. As mentioned earlier, it is an optional step that appears approximately 25% of the time in the corpus. Its function is to signal the start of an activity. Examples 39 and 40 illustrate some of its linguistic manifestations:

(39) ready, begin reading. (L-D2)

(40) okay here we go. (M-D5)

It appears to be less formulaic than some of the other steps, and it occurs mostly in two teachers' discourse. That is, 15 out of the 17 instances of the step materialize in two teachers' lessons. For one teacher participant, Lillian, the step appeared mostly for a timed-reading activity which required students to begin the activity at exactly the same time. As she expressed, "I hope they don't do it [begin reading] until because that's the start time...I hope that they're not reading until I, I mean I assume that they get that I'm the boss of the time." For the other teacher, Mary,

she stated that it might be more idiosyncratic, which seemed to be the case in the L2CD corpus. For the remaining two teachers, it only occurred once throughout all of their lessons recorded. So, even though the *Initiating activity* step is found in all four teachers' lessons, it seems to have more to do with specific activity types. In a timed-reading activity, for example, one of its key features is that learners begin reading simultaneously.

Now, I advance to the next rhetorical move in the activity cycle phase of the lesson structure, PUTTING ACTIVITY IN CONTEXT. As shown in Table 4.2, it is a semi-obligatory move, represented in a little over 70% of the lessons. Part of the reason why it is not an obligatory move may be explained by the types of activities teachers are setting up. Earlier, I mentioned that the initial activity in a lesson is usually a short and cognitively simple one that is intended to warm up the class. For that reason, this move is typically not used for an initial activity. However, the PUTTING ACTIVITY IN CONTEXT move frequently appears for activities following the initial one. The communicative purpose of the move is to locate an activity within a context either by building and/or eliciting students' background knowledge of a topic or activity, explaining the purpose behind an activity, and/or connecting the present activity to one in a previous lesson. While the move itself is semi-obligatory, it is composed of three optional steps. They do not progress linearly; however, when more than one of these steps is present, the *Building/Activating background knowledge* step tends to appear first. For that reason, I begin with this step.

As mentioned, one option teachers employ is referred to as the *Building/Activating background knowledge* step, and it appears approximately 52% of the time in the L2CD corpus. I combine the verbs *build* and *activate* together because at times it is difficult to discern whether teachers are aiming to develop or to activate students' background knowledge. As one might

expect given the complexity and diversity of learner populations, the teacher participants sometimes were not quite sure whether students already knew or did not know something. For example, in one crossword puzzle activity, Lillian assumed that some learners might know what a crossword puzzle was, but was not absolutely confident that all of them were familiar with it: “I think they [students] know what a crossword puzzle is already, but maybe somebody doesn’t know what a crossword puzzle is. And get at the fact that however they’ve done a crossword puzzle before, we’re not going to do it the same way.” Either way, she implied here that she wanted to make certain everyone understood what this puzzle type was and how she wanted students to complete it. For this reason, I unite them as one step because of the challenge of disentangling them.

Sometimes, however, teachers appear to be aware that what they are doing is activating learners’ background knowledge, as in the following examples:

(41) let’s review, what are some components, that we talked about. (BA-D4)

(42) okay so before we do the lecture today let’s just quickly review, the characteristics of good notes, okay? (M-D2)

By invoking the phrase *let’s review*, the teachers signaled that the purpose of what they were trying to do was to refresh students’ knowledge about information that they already knew, at least from the teachers’ perspectives. Baker explained:

And I’m like reviewing because as I said I, from experience, think that, *oh my God, what are we doing now? We have to do it?* You know, before we looked at the book. That should be enough, but so I just sort of want to, *okay, remember, what these are?*

Mary made a similar comment to Baker’s statement in regard to the *Building/Activating background knowledge* step: “what I was trying to do was like remind them...and I was trying to

signal to them that this is something we've done before." By reminding learners, teachers attempt to re-establish what they think students should already know. However, teachers may also have a private intention for using this strategy, as reported by Lillian: "there are some people who probably haven't gotten it from the get-go what this is all about...so, it's pretending that everybody's been doing it right all along and that this is just a reminder." As pointed out here, teachers may be using such a strategy to not only refresh the memories of those who may already "get it," but also intentionally aiding those learners who may be less proficient with the material to be up to speed without embarrassing them. When teachers review material, they rarely do this alone. As they attempt to refresh students' memories, they linguistically signal an invitation to students to participate in the joint enterprise with the use of such phrases as *let's review* followed by some display questions. The review most often is achieved through a series of IRF exchanges. Through this interactive process of reviewing materials, teachers attempt to not only stimulate learners' memories, but also to get everyone on the same page before the activity begins.

Teachers also occasionally provide information that they perceive students may not know, whether it is linguistic (e.g., grammar, vocabulary, pronunciation) or content knowledge, which needs to be understood prior to initiating an activity. This is exemplified in (43) and (44):

- (43) before we do anything else before you start talking to anybody else. I want to just point something to you. (P: 02) I've added a couple of things here...now. (P: 02) notice the difference when I'm speaking, when I say, *Jeff can play on a broken guitar*...but notice here, *Jeff can't play*...there's stress there so notice here. we got *Jeff can play*. *Jeff can't play*. we've got extra stress... (BU-D3)

- (44) don't do that just yet, I wanna explain how the activity works, okay? you might have done this in one of your other classes I don't think we've done this together in this class, y- you know what this is right? {*Teacher shows the class a crossword puzzle.*}...okay, so typically the crossword works, where you read um, something at the bottom, an explanation a definition something like that, and that's called a clue. right? a clue is, something that helps you understand, or figure out something else... (L-D4)

As illustrated, the teachers were attempting to provide learners with what was perceived as new information so they would have the necessary background knowledge to fulfill the activity successfully prior to actually engaging in them. Both teachers signaled to students not to proceed with the activities before hearing some vital information: *before we do anything else* or *don't do that just yet*. Then, this was followed by *I want to/wanna + verb*, indicating self-motivated wishes to perform some action. In this case, it was to provide learners with knowledge they would need in order to execute their own action in completing the activity.

Students also seem to recognize most of the functions of this step, although they may be unaware of the implicit motivation. As one student participant (SB1) remarked about reviewing, "I don't know if it was the last class, but we see that in other class...and she's ask for if maybe if we remember." Another student (SL3) commented on new information that was conveyed by his teacher through the *Building/Activating background knowledge* step: "She explained, and give us some more information." As these comments suggest, learners seem to be aware of the communicative purpose of this step.

Another strategy that teachers utilize to realize the PUTTING ACTIVITY IN CONTEXT move is through the *Presenting rationale* step. This optional step occurs a little over 36% of the

time in the corpus, as shown in Table 4.2. (It reappears in the next move, REVIEWING ACTIVITY, discussed later). In the *Presenting rationale* step, teachers provide the purpose of an activity; for example:

(45) why is this useful. why are we doing this, activity. (BA-D1)

(46) this is very useful when you're t- to organize the information into some chart like this when you're gonna have to probably discuss and compare and contrast... (L-D3)

As can be seen in these examples, it seems relatively straightforward that the teachers were providing learners with the purpose behind the activities. Both teachers and student participants appeared to be aware of the step's function. This awareness was reflected in Lillian's comment: "I'm trying to tell them the reason for this activity." A student participant (SBA3) commented a similar point: "she explain why we do that." From examples 45 and 46, however, we also can speculate that there is more to the *Presenting rationale* step than merely explaining the purpose of an activity. Interestingly, the teacher participants evoked the evaluative adjective *useful* (intensified with *very* in example 46) from the beginning of the step, suggesting to students not only the purpose of the activities, but also indicating their value. In a sense, it can be argued that teachers may make use of the *Presenting rationale* step to promote (or "sell") an activity to learners, some of whom may not see the purpose behind it. In other words, by presenting rationale for an activity, teachers, at least some of the study's participants, are perhaps unconsciously promoting the value of it so that learners may more easily "buy into" what teachers want them to perform. Furthermore, in example 45, the teacher asked students to explain why she was asking them to work on the activity, in this case a grammar error chart activity. Upon which, a few students responded as to what they perceived to be the purpose of

the activity. By drawing learners into such exchanges, it might be argued that teachers not only get students to articulate the purpose of an activity, but also gain more support in getting other class members to buy into completing the activity as well. Therefore, the *Presenting rationale* step seems to serve as a relatively important function, especially when teachers perceive that students might not be completely clear of an activity's purpose.

Although no sequential pattern is suggested, as started earlier, the final optional step in the PUTTING ACTIVITY IN CONTEXT move is *Referring to earlier lessons*. It is represented only 11 times (15.5%) in the corpus. In fact, it is completely absent in one teacher participant's lessons. The function of the *Referring to earlier lessons* step is to show students the connection between the current activity to what they have learned or completed in previous lessons. In the WARMING UP move, teachers also sometimes choose to use the *Looking ahead* step to show learners the relationship between the current and upcoming lessons. As opposed to the *Looking ahead* step, in the *Referring to earlier lessons* step, teachers connect the present activity to previous lessons. Examples 47, 48, and 49 are some ways teachers express linguistically this strategy:

- (47) remember on Friday. we talked about. we talked about...well, from the reading, we talked about some of these things. on uh Friday...from the handout, from Friday...it had a lot of good examples, uh when you think about culture. (BA-D3)
- (48) remember, we were, arguing about little lecture, the short lecture on, uh Tuesday and, you wrote down some of the signal words that you heard. (L-D5)
- (49) do you remember what we were doing last time with pronunciation? (M-D1)

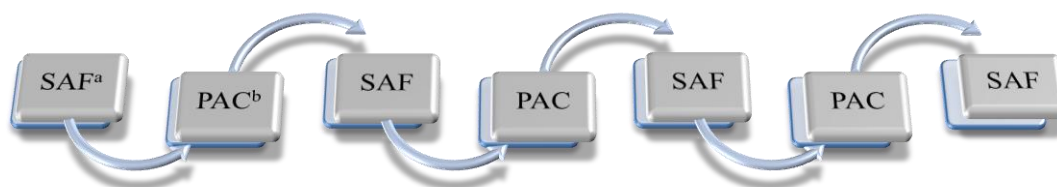
By referencing a specific time in the past (e.g., *Friday*, *Tuesday*, *last time*), teachers attempt again to demonstrate to learners a sense of continuity between the past and present. According to

Mary, “I feel like we have a running dialog in this class, and so I continually refer to this. I try to mark it as something like, we’ve talked about this, we’ve done this.” The teachers also used the words *remember* and inclusive-*we* and the past tense in an effort to perhaps draw out learners’ memories of a familiar collective journey they had been on before, and thus furthering this notion of continuity between the past and present. Furthermore, it appears to be an additional attempt to present a purpose for the current activity. This sense of relatedness between lessons was also noticed by students. According to one student participant (SBA1), “She [her teacher] always try to connect things and when we, for example, she explain something one day. And the next day, she ask for that. And she ask for if we remember this thing. And she connect the classes always.” While it is an open question whether her teacher *always* did this, her comment illustrates that learners are sensitive to teachers’ efforts to connect lessons. In a way, the *Referring to earlier lessons* step is similar to the *Building/activating background knowledge* step because teachers use the strategy also to re-establish knowledge that students presumably already have. The difference between the two steps, however, is that the *Referring to earlier lessons* step makes reference to a specific point in the past, and it functions to make connections between the current activity and a set of specific classroom events in the past (usually not so distant).

Overall, the PUTTING ACTIVITY IN CONTEXT move, while not obligatory, plays an essential rhetorical purpose teachers make use of to locate an activity in context. The move type is realized by building and activating students’ background knowledge for an activity, presenting them with the purpose of it, and/or connecting it with a previous lesson. By doing these, it is assumed that learners will be more confident in performing an activity that, unlike the initial activity from the same lesson, may be a little more demanding, and sometimes less apparent in terms of purpose.



Previously, I explained that my presentation of the first two moves in the activity cycle phase, SETTING UP ACTIVITY FRAMEWORK and PUTTING ACTIVITY IN CONTEXT, in a linear manner is not intended to suggest that the two moves develop so neatly one after the other. While sometimes a recognizable linear progression is presented, more often it is a complex, rather messy discursive maneuvering between the two moves, one move feeding off of and into the other. For example, sometimes we witness this sequence: SETTING UP ACTIVITY FRAMEWORK → PUTTING ACTIVITY IN CONTEXT → SETTING UP ACTIVITY FRAMEWORK. More commonly, however, the following type of pattern arises, as illustrated in Figure 4.4. Teachers often perform a complex discursive dance so that learners not only know



*Figure 4.4.* Interactional pattern between moves SAF and PAC in the activity cycle phase  
(Note: <sup>a</sup> SAF = SETTING UP ACTIVITY FRAMEWORK; <sup>b</sup> PAC = PUTTING ACTIVITY IN CONTEXT)

what they are expected to do and how they are expected to do it, but also why they are expected to carry out an activity and how it is related to previously learned materials. Additionally, at times, especially for the initial activity in a day's lesson, the PUTTING ACTIVITY IN CONTEXT move is not expressed at all. As stated above, the first activity in a day's lesson is usually based on homework or it is an activity that is intended to energize students. For that reason, unlike subsequent activities, it seems to take less rhetorical work on the part of teachers to motivate students to engage in an initial activity.

Before the final move in the activity cycle phase is the language learning activity itself. Implementing activities is the central reason for enacting the first two rhetorical moves in the first place. When engaging in activities, students are supposedly accomplishing the lesson's learning objectives. Activities are after all what motivate the first two rhetorical moves, or for that matter the entire activity cycle. According Clark and Yinger (1979), activities are "the basic structural units of planning and action in the classroom" (p. 237). Most of teachers' work during activities, particularly individual or pair or small group, involves monitoring students' engagement with the activities, listening in on what they are discussing, ensuring learners are on task, and sometimes offering support. Their involvement in activities, however, is mostly in the form of monitoring, which seems to be one of the more essential aspects of what teachers do when students are carrying out activities. Monitoring undoubtedly takes quite a bit of skill on the part of teachers; better teachers will notice things other teachers might be oblivious to. However, most of their discursive involvement is mainly an internal process, perhaps, not overtly observable. For that reason, the activities are excluded from this description of the schematic structure of the activity cycle, although it is what drives the rhetorical organization of this part of a lesson. I will return to how the material resources that teachers use for activities interact with and in many ways contributes to teachers' classroom discourse in section 4.4. For now, I move on to the next rhetorical move in the activity cycle phase.

Upon completing an activity, or when teachers decide to discontinue it, teachers make use of the final move in the activity cycle phase: the REVIEWING ACTIVITY move. As shown in Table 4.2, it is not surprising that it is an obligatory move, one occurring in 100% of the lessons. The broad purpose of the REVIEWING ACTIVITY move is to review an activity that students had been working on. It is realized by one obligatory step and several optional ones. The

initial obligatory step is always the first strategy for this move (100%). I refer to it as *Regrouping participants*. It is relatively a straightforward step that teachers employ to gain learners' attention again and to verbally signal that they would like to go over a completed activity. Examples 51 and 52 are typical illustrations of this step:

(50) ((*T stands at the center-front of the classroom. T looks at the Ss.*)) okay,  
everybody. (L-D2)

(51) ((*T stands at the center-front of the classroom. T looks at the Ss.*)) all right. (BU-D2)

Linguistically, the teacher participants simply used the discourse marker *okay/all right* to signal a change in direction of a lesson, but it was often accompanied by a noticeable change in the volume and quality of the teachers' voices and a spatial shift in the classroom. As previously mentioned, the study's teachers were often physically moving around the classroom while learners were in the process of completing an activity. When the teachers sensed that enough time had been spent on an activity, they would move to the center-front of the classroom to regain control of the class. Sometimes, teachers were more direct about wanting students' attention and desiring to stop an activity:

(52) ((*T stands at the center-front of the classroom. T looks at the Ss.*)) okay,  
everybody. let me get your attention. (BA-D2)

(53) ((*T stands at the center-front of the classroom. T looks at the Ss.*)) okay let's go  
ahead and finish up right there. (M-D6)

As these illustrations show, there were instances when the discourse marker *okay* was followed by a proposition that was more direct in clarifying what the teachers wanted from the class.

Nevertheless, the purpose of the *Regrouping participants* step is to reorient learners in order to begin reviewing the activity. It is what Mary referred as “a coming together sort of strategy” to regroup as a whole class to discuss answers to an activity. The student participants also appeared to be aware that this strategy was intended to get their attention so that they return to their configuration as a whole class, as indicated by one learner (SL1): “She just do, she do that to so we can have attention on her.”

Once the class has regrouped, there are a number of optional steps teachers can choose to enact, depending on an activity type or the sequence in which an activity is situated. Again, a sequential pattern is not suggested in the order I present the following steps. One optional step teachers employ is what I am calling the *Establishing common knowledge* step; it appears nearly 54% of the time in the corpus. The *Establishing common knowledge* step serves to go over answers of an activity so that all students can discuss their answers or ideas in order to establish common knowledge among class participants. It is initiated linguistically by teachers commonly in the following ways:

(54) let’s take a look at these. (BU-D2)

(55) we’re gonna take a look at what, your colleagues have said. (L-D1)

(56) let’s check these okay? (M-D1)

In these examples, the teachers used *let’s* and inclusive-*we* to suggest to learners that as a class they will review an activity together in order to jointly establish the answers that they all would agree with. The establishment of mutually-agreed upon answers was often jointly constructed between teacher and students through a series of IRF exchanges, most of which were initiated with display questions. There were times, however, when the teacher participants merely provided learners with answers, without much negotiation. Furthermore, the teachers often used

the topic introducing bundle *take a look at* as a discourse structuring device to signal to students that a new topic was being introduced (Biber et al., 2004). In this case, the new topic was reviewing answers to an activity learners had recently completed. Both teacher and student participants were cognizant of what the teachers were attempting to accomplish through the *Establishing common knowledge* step. One learner (SBU1) summarized this point clearly: “Like I think it’s to share our information because already talking about it. It’s to make sure that we understand what he want that to do, you know? Understand what we did.” From her perspective, the strategy’s purpose was to share what students had come up with on their own (either individually or collaboratively with their partners) in order to reach an understanding of what might be considered “officially” recognized knowledge.

The teachers further attempted to invite learners to co-construct knowledge by directly asking for their participation:

(57) what were some of the jobs that the Chinese did. (L-D3)

(58) Sara. tell me the topic sentence please. (BA-D2)

In example 57, the teacher posed a WH-question to the entire class to hear what they believed the answers were to jobs the early Chinese immigrants had, while in example 58 the teacher directly called on one student to identify for the class the topic sentence. Even though the teacher participants had various ways to encourage student participation, the point of these lines of questions was not only intended to make lessons more interactive, but also to show learners that their understandings mattered in the co-construction of knowledge. According to one student (SBA1), “She want to check the answers. And she want about, I don’t know the word. Participation...so this is a good way, I think.” However, the teacher participants often provided answers to the class if learners’ contributions were off-track and, ultimately, “officially”

sanctioned knowledge was what was established. Perhaps, students even expect this, as indicated by another student participant (SBU3), who articulated her perception of the *Establishing common knowledge* step's purpose: "For exact information."

Another strategy teachers apply I refer with the label the *Following up* step. It is an optional step, and appears roughly 54% of the time in the L2CD corpus. The function of the *Following up* step seems to indicate to students what teachers would like them to subsequently do with a completed activity. Sometimes, it serves to inform learners what they will do with an activity at a future time now that accurate answers have been mutually established:

(59) and we're going to look at more verbs on Monday. (BA-D2)

(60) next week we're gonna take a look at another style of note-taking, just as an alternative (L-D3)

In the two examples, the teachers used the phrase *we're going to/gonna + verb* and time reference (e.g., *next week*) to indicate that they would return to materials similar to the ones they had completed (e.g., *more verbs*) in a near-future lesson. By doing this, teachers again seem to be creating a sense of continuity between lessons.

As mentioned previously, time is a crucial factor that limits what teachers and students are able to accomplish together in a given lesson. For that reason, there are instances in which teachers are unable to discuss an activity's answers to establish common knowledge. On these occasions, teachers tend not to ignore an activity and proceed to setting up the next activity or simply end class. Instead, they inform learners that they will follow up on what was not finished at a different time:

- (61) okay, well guys I think we're gonna have to stop here for right now we're not finished, we're gonna continue this on Monday...keep this page for Monday we're gonna continue then. (M-D3)
- (62) time is almost up and I know, some of you still have questions we'll go over the answers to these when we meet again on, Thursday, okay? but what I want you to think about is um. what does this song, have to do with our next topic. (L-D2)

These two examples clearly illustrate that the activities were most likely the previous activities that students were carrying out. Through these examples, my intention is to point out that teachers sometimes review activities not necessarily by going over the answers. Instead, they sometimes review them by indicating to learners how the activities will be followed up in a future class session. According to Lillian, "So that was basically saying, you might feel like this activity is unfinished and it is, and we're going to finish <LAUGH> this activity the next time we come together." The student participants seemed to be quite sympathetic of not being able to establish common answers to an activity, especially with the time constraints implicit in classroom teaching. As one learner (SL1) mentioned, "we can't, we can't do everything in the classroom." Students appeared to be aware that there were many factors that limited the amount of activities that could be accomplished to its full fruition within a given time frame. Nonetheless, teachers use this strategy to follow up on an activity as a way to review it (even those for which answers have not been established).

The *Checking in* step is another optional strategy that teachers utilize to accomplish the REVIEWING ACTIVITY move, appearing 21 times (around 30%) in the corpus. It functions similarly to its counterpart in the SETTING UP ACTIVITY FRAMEWORK move. It serves to check in on learners; however, one difference is that the purpose of the *Checking in* step in the

REVIEWING ACTIVITY move is not to examine students' understanding of how to carry out an activity or whether they are prepared to proceed. On the contrary, here it functions to check in on potential questions students might have about the completed activity for which they had previously established common answers as a whole class. Examples 64 and 65 are representative instances of the step:

(63) any questions about this vocabulary does it seem pretty clear? (BU-D4)

(64) any questions? no? (M-D4)

Again, yes/no questions in the form of *any questions?* are used, indicating that teachers might believe class members will not have questions because after having established common knowledge, everything should be clear; thus, it might not require any further elaboration or clarification. Teachers' assumptions are clearly evident in the two examples in which they answered their own questions, albeit with a rising intonation, signifying that there should not be any further questions about the activities.

The teachers also used the *Checking in* step to check on learners' emotional state:

(65) everybody good? (BU-D3)

(66) how are you feeling. okay? (M-D1)

While the forms varied, teacher participants used the opportunity to check in on learners' affective conditions, particularly when students had completed a cognitively demanding activity (e.g., listening to a relatively long simulated lecture). The forms in which they checked in on learners' emotional well being might imply that the teacher participants thought that students should be "good." It could be the case that the *Checking in* step is merely serving as "punctuation," indicating that teachers assume class members should be all set and ready for the next activity. However, it seems as though by even asking these types of questions, teachers are



displaying a very human dimension of their practice. As Mary reported, “they just took a long lecture and most of them looked like they were just down-beaten. I mean I was just trying to be humanistic, I guess.” By checking in on learners in this way, it can be argued that teachers are attempting to maintain a learning environment in which they are sensitive to not only students’ linguistic development, but also their emotional well being; thus, the *Checking in* step permits teachers opportunities to do just that.

As can be expected, one of teachers’ responsibilities is to provide feedback to students. While they do this frequently in a language lesson, this is most often accomplished through the *Evaluating student performance* step. It is optional, only appearing a little over 22% of the time in the corpus. During the *Evaluating student performance* step, teachers may provide feedback on learners’ mistakes of both content and language. However, teachers also evaluate students’ overall performance of an activity when reviewing an activity, usually in the form of positive appraisals of what learners accomplished in an activity:

(67) okay, good. so we have a lot of good examples here. (BA-D3)

(68) okay. good job you guys. (L-D1)

(69) beautiful all right that sounds great. (M-D2)

While they are less formulaic than some of the other moves/steps, we notice many positive evaluative adjectives such as *good*, *great*, and *beautiful*. In some ways, the rhetorical strategy of the *Evaluating student performance* step is to acknowledge to learners that they have accomplished an activity successfully. On the other hand, it seems to be used to motivate and encourage students to continue working diligently, and thus furthering the idea of maintaining a positive and supportive learning environment.

Even though most of such evaluations are positive, teachers also take advantage of opportunities to point out areas that students may need to further work on:

- (70) okay some of you might need to practice them [keywords] again this weekend  
okay? (M-D1)

In example 70, the teacher used the modal *might*, which could be interpreted by class members that continuing to practice the keywords over the weekend was a possible suggestion; however, she followed the less face threatening construction *you might* with the semi-modal *need to*, indicating to learners that this was indeed an obligation for some individuals. Despite this instance, teachers use this step mostly to provide a positive commentary of students' performance on an activity in order to encourage them and to show them that their hard work is paying off.

One final option that teachers have in realizing the REVIEWING ACTIVITY move is the *Presenting rationale* step, occurring 15% of the time in the data. Similar to its related step in the PUTTING ACTIVITY IN CONTEXT move, this step provides reasons behind an activity:

- (71) okay why did we do this. { *There is an IRF exchange between the T and a few Ss.* }  
this is a really good way to organize the material, so you can easily see some  
differences and similarities, okay? (L-D3)

- (72) this kind of activity will show up on your test (M-D1)

In example 71, the teacher explained to students the reasons for having them carry out an activity using graphic organizers for a reading passage. In example 72, students completed a whole class listening activity on a pronunciation rule. While the forms are not formulaic, the examples illustrate that teachers are attempting to supply learners with rationale and to justify why they completed such an activity. The *Presenting rationale* step in the REVIEWING ACTIVITY move

provides teachers opportunities to either reinforce rationale they offered prior to an activity or supply students rationale that they were not given earlier.

Additionally, teachers sometimes use the strategy to present learners with rationale as to why they would like to discontinue with an activity:

(73) for the moment I'm gonna move on to the next exercise. because I want you to do some practice for vocabulary...okay? (L-D4)

(74) we're gonna continue this [activity] on Monday because I wanna give you back your, voice recording two results. (M-D3)

As shown by these two examples, the teachers provided reasons for why they were not continuing with the activities. Most of the teacher-participants remarked that it was important to keep students informed of teachers' decision-making process, which had an effect on what learners would be required to do. The *Presenting rationale* step occurs less frequently in the REVIEWING ACTIVITY move because perhaps teachers are able to express a similar strategy before beginning an activity. Nevertheless, teachers have the option to revisit earlier presented rationale as a way to reinforce the purpose of an activity. They also have to choice to use the strategy to offer students reasons for their pedagogical decisions before moving onto a different activity.

After completing the REVIEWING ACTIVITY move, the cycle begins again for subsequent activities that teachers set up and/or put into context, and then followed by the main attraction, the core activity. Subsequent to an activity is a review of it again. The activity cycle is repeated as many or as few times as there are activities in a lesson.

#### 4.2.3. The closing phase

Once a number of activity cycles are completed, the lesson comes to a close. However, it

is rare that teachers simply announce that a lesson is over and dismisses students. In fact, lessons never closed in such a manner in the entire L2CD corpus. Figure 4.5 presents the three broad moves in the closing phase of a lesson: SETTING UP HOMEWORK FRAMEWORK, COOLING DOWN, and CLOSING. Table 4.3 provides frequency data from the corpus for each

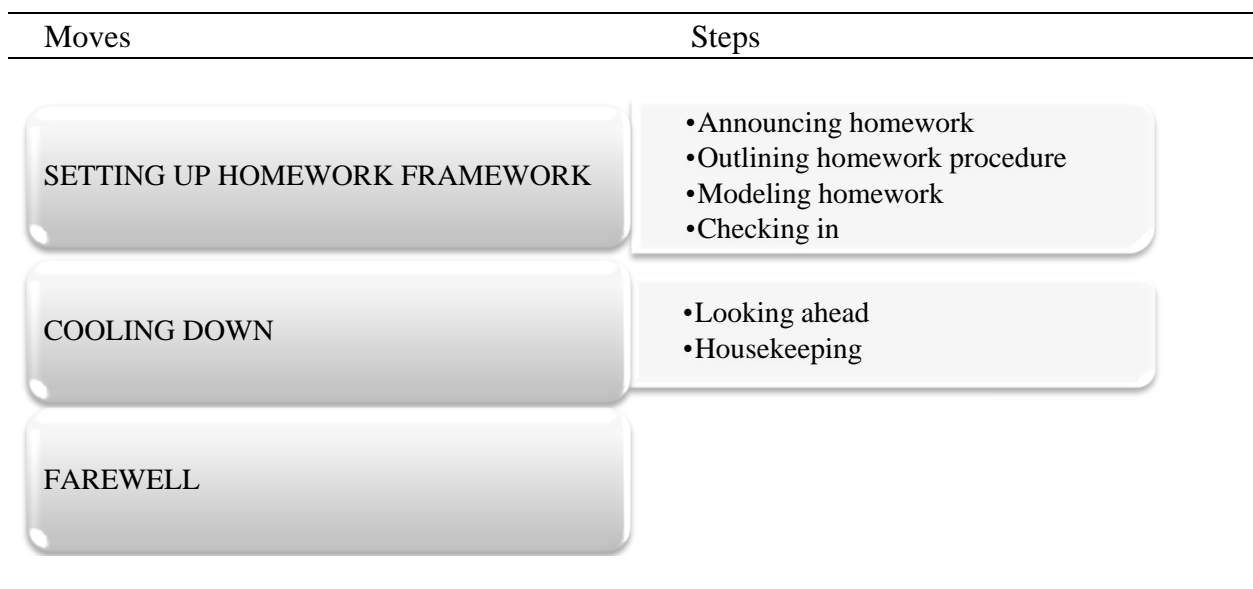


Figure 4.5. Recurrent schematic structure of the closing phase of L2CD corpus

Table 4.3. Frequency of moves/steps in the closing phase of L2CD corpus

Moves/Steps	Frequency <sup>a</sup> (%)	Obligation <sup>b</sup>
SETTING UP HOMEWORK FRAMEWORK	24 (100)	Obligatory
• Announcing homework	24 (100)	Obligatory
• Outlining homework procedure	17 (70.8)	Semi-obligatory
• Modeling homework	6 (25)	Optional
• Checking in	6 (25)	Optional
COOLING DOWN	24 (100)	Obligatory
• Looking ahead	17 (70.8)	Semi-obligatory
• Housekeeping	22 (91.6)	Nearly obligatory
FAREWELL	24 (100)	Obligatory

Note: <sup>a</sup> Frequency is based on the total number of lessons in the L2CD corpus, which is 24; <sup>b</sup> Obligatory = 100%; nearly obligatory = 90-99% semi-obligatory = 70-89%; optional = less than 70%.

move/step. The preliminary move in this part of the L2CD corpus is what is referred to here as **SETTING UP HOMEWORK FRAMEWORK**. Represented in all 24 lessons (100%), it is an obligatory move, as indicated in Table 4.3. In many ways, it resembles the **SETTING UP ACTIVITY FRAMEWORK** in the activity cycle part of language lessons. Part of the reason for the resemblance is that teachers are indeed establishing conditions for activities they expect learners will complete. The difference, however, is that rather than completing the activities in the classroom, students are expected to perform them at home. Therefore, similar to the aforementioned move in the activity cycle phase, the function of the current move, as its name suggests, is to set up a framework for homework activities. To realize the **SETTING UP HOMEWORK FRAMEWORK** move, teachers make use of four steps, as illustrated in Figure 4.5: *Announcing homework*, *Outlining homework procedure*, *Modeling homework*, and *Checking in*.

Unsurprisingly, the initial step nearly always is *Announcing homework*. The step is obligatory, and it shows up 100% of the time in the corpus. Examples 75, 76, and 77 are representative linguistic realizations of the step:

- (75) ((*T points at the screen.*)) so we have two homework assignments for Friday, all right? all right. so homework for Friday this page and bring your friend's notes and voice recording too. okay? (M-D2)
- (76) so for homework figure out, who you're going to present about and who you're going to present with, and also a reading response journal. (L-D6)
- (77) listening for stressed words and complete that activity on page fifty-four and fifty-five. that ((*T points at the whiteboard.*)) is your homework. okay? so your

homework { *One S says something inaudible.* } page fifty-three fifty-four fifty-five. (BU-D2)

As illustrated, the teacher participants announced the assignments learners would complete at home. In many cases, the teachers signaled a shift in the direction of the lesson by deploying the discourse marker *so*<sup>15</sup>. While this marker has been characterized as indexing inferential or causal connections (Schiffrin, 1987), Bolden (2009) demonstrates that it also prefaces “sequence-initiating actions” and functions to “constitute a course of action as having been incipient or ‘on agenda’ when no structural warrant for such a claim is apparent” (p. 996). In the examples above, *so* may have been functioning in this way to alert students that their teachers were launching a new course of action, in this case an announcement of homework. While the *Announcing homework* step is less formulaic, teachers most often accompanied *so* with the word *homework* to indicate what they were announcing was indeed homework. Combined with the written information on the whiteboard or projector screen, the teachers frequently used both verbal and visual modalities to announce homework, and they also regularly repeated or reformulated their announcements, as shown in examples 75 and 77. When asked why she believed her teacher both announced homework verbally and showed it visually, one student participant (SBA1) stated, “I think some people are visual, more visual, and some people are more auditory.” From this learner’s perspective, the purpose of providing dual modes is to accommodate different learning styles. Additionally, Mary stated that she also verbally announced the homework, even though the assignments were on the projector screen, because “if it’s just up there, I’m not sure that they are aware that I think it’s important, and so it’s just part, I always talk about the homework.” For Mary, verbally announcing the assignments in

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<sup>15</sup> Of course, teachers employ other discourse organizing markers (e.g., *okay*) to indicate a shift in the direction of the discourse. The point is that teachers appear to prefer the discourse marker *so*, functioning in the way Bolden (2009) describes, at this point in the lesson.

conjunction with the written representation might have a greater impact on learners than merely presenting them in the written mode.

There were, however, instances in which the teachers did not overtly announce what exactly the homework was going to be; for example:

(78) ((*T writes homework on the whiteboard.*)) (P: 41) this is your assignment for Monday ((*T points at the whiteboard.*)) (BA-D5)

In the case of example 78, the teacher wrote the assignment on the whiteboard, pointed to what she had written, and announced using the deictic marker *this* that the homework was what was written on the board. The point I am making here is that teachers employ visual, proxemic, and verbal modes to announce what they expect students to perform at home. Such teacher behaviors index some of the multimodal characteristics of language lessons. The discussion of multimodal representation of classroom discourse will be taken up in section 4.4 when I discuss the different material resources teachers use during classroom lessons that interact with and contribute to their classroom discourse. For now, I turn to the next step in the SETTING UP HOMEWORK FRAMEWORK move.

*Outlining homework procedure* is a semi-obligatory step, occurring a little over 70% of the time. When it is used, it usually follows the *Announcing homework* step, although not always. Similar to the step with the synonymous name in the activity cycle phase, its basic function is to outline the procedures of how teachers would like students to carry out homework assignments:

(79) I want you to do a couple of things for me. please, listen to the conversation. and I think it's between Jeff and his father. and I want you to answer the questions at the bottom of page fifty-three, and I want you to listen to it again. (BU-D3)

- (80) just go through, and make sure you are familiar and you understand the main ideas...I'm giving you a um a worksheet that asks you to try to predict, some questions that I could ask you about those main ideas, all right? so use these other sheets that I gave you. once you have come up with the mains for reading number two, okay? use your main ideas, and then write for yourself, possible test question for each section, and important vocabulary you need to answer the question, okay? (L-D1)

Linguistically, the obligation/directive bundle *I want you to* was used in this step, as illustrated in example 79. As mentioned earlier, the directive bundle functions to direct hearers to carry out some action. Unlike its comparable step in the SETTING UP ACTIVITY FRAMEWORK move in the activity cycle, this linguistic pattern was less frequent in the *Outlining homework procedure* step. In fact, more commonly, its linguistic patterns were a series of unprefaced directives, as shown in example 80. It is unclear why the teacher participants in the *Outlining homework procedure* step made less use of the bundle, which both teacher and student participants perceived to be a polite means to convey directives and what many students found to offer them a choice. It is possible that teachers use less of this rather formulaic expression because they do not want to convey to learners that they have a choice concerning how they are expected to complete the assignments.

I stated earlier that the *Outlining homework procedure* step is semi-obligatory, indicating that it is not always used by teachers. One possible reason it is not an obligatory step is that teachers may consider some homework assignments to be straightforward, thus not necessitating further instruction. One teacher, Mary, explained that when she assigned homework that she did not believe required elaborate procedural details, she simply “highlight[s]” the homework on the



agenda document displayed on the projection screen. Still, she also commented, “if there’s homework that requires [further] instructions I talk about it.” So, it appears that at least for this teacher participant, the *Outlining homework procedure* step is dependent on whether she perceives homework to be complicated and one that she thinks learners could benefit from hearing a more elaborated discussion of proposed procedures. On the other hand, there may be another possible reason why teachers may choose to omit this step. As e-mail has become an important part of our everyday communication practices, at this university it has also become an important tool for IEP teachers, which allows them to stay in closer communication with students. I was informed by both student and teacher participants that the study’s teachers often sent e-mail messages to learners explaining the details of homework assignments. With this added tool of communicating with students, the IEP teachers in the study may have found that communicating the details of assignments through an e-mail message to be more efficient use of their time than spending time to explain such matters in class. Furthermore, since the teacher participants worked with students who were still learning English, having the particulars of homework assignments in writing might be considered more beneficial than orally explaining the procedures in class.

Another option teachers have in realizing the SETTING UP HOMEWORK FRAMEWORK move is the *Modeling homework* step, an optional step (25%). Similar to its counterpart in the SETTING UP ACTIVITY FRAMEWORK move, its function is to demonstrate how teachers would like students to complete a homework assignment in an effort to clarify the procedures that they have explained. Examples 81 and 82 illustrate the *Modeling homework* step:

- (81) for example if you have the keyword, consumers is that one of yours? consumer?  
 {*One S tells the T that the keyword is “customer.”*} customer okay. (P: 04) what’s  
 what’s the syllables and stress for that {*Another S slowly articulates “customer”*  
*with three syllables and stress on the first syllable.*} good. customer, so you have  
 to do three syllables first syllable has the stress and then you have write, you  
 know the customers for our service would be university students. (BU-D5)
- (82) so if you’re choosing for example Joon you have, symbols. values. beliefs. which  
 one do you like the most, what’s your favorite of those three. {*Joon tells the T his*  
*favorite is “symbols.”*} then he’s going to write. the body paragraph, about  
 symbols he feels best about that. Lien. what’s yours. (BA-D5)

Common linguistic forms in the step include *for example*. Also, the teachers in examples 81 and 82 used the *if*-clause in conjunction with *for example* to signal to students that the following propositions are merely to show them possible ways of how they are expected to carry out the homework assignments. Moreover, there is a lack of *take a look at*, a topic introduction bundle that directs learners’ attention to a prop, which was present in the SETTING UP ACTIVITY FRAMEWORK move. One possible reason for the omission is that unlike modeling an activity, for which teachers might have already prepared prior to a lesson, the modeling here may be unplanned ahead of time and spontaneous.

Likewise, the *Modeling homework* step functions to demonstrate homework assignments that teachers perceive to be complicated and in need of an illustrative example. When Burt was asked why he modeled the homework assignment in example 81, he explained that he wanted to give students “a little bit of a sense” of how he expected them to complete the assignment. Again, similar to its equivalent, we also notice in the examples above that teachers tend to invite

students to participate in the modeling through WH-questions. A possible motivation for this higher degree of interactivity is that when learners are actively involved in the modeling process of an assignment, they might be better prepared to complete it on their own at home because they have already had some practice.

The remaining optional step is *Checking in*. As shown in Table 4.3, this step appears 25% of the time in the corpus. Reminiscent of its comparable step in the SETTING UP ACTIVITY FRAMEWORK move, it functions to check in on students' comprehension of what they are expected to do and how they are required to complete homework assignments:

(83) questions about the homework? (M-D4)

(84) so everybody's got the the assignment? (BA-D5)

Yet again, yes/no questions are used because the teachers in examples 83 and 84 perhaps perceived the procedures for the homework assignments to be sufficiently clear and straightforward. As Mary pointed out, "I said, questions on this, which I didn't think there should be any because I felt like whatever I said was, very clear, I mean <LAUGH>." What Mary suggested again is that such yes/no questions in the *Checking in* step are not necessarily questions to be interpreted as an invitation for students to ask questions. Combined with the limited instances of the *Modeling homework* step, it may be the case that the participating teachers did not perceive there to be complications with the homework. Thus, the *Checking in* step may serve as "punctuation" in the SETTING UP HOMEWORK FRAMEWORK move. In addition, as mentioned above, the teachers normally sent e-mail messages to learners to provide them with homework instructions.

However, there was one instance in which the teacher, Baker, used a different approach:

- (85) any questions about the homework, especially the first part of the outline. (P: 02)  
 um, Alain? can you, say in your own words what's the homework? {*Alain*  
*paraphrases the homework assignment aloud.*} (BA-D4)

Initially, the teacher started with a yes/no question, perhaps suggesting that this was not a “real” question. However, after a brief pause, she called on one learner to paraphrase the homework assignment. Upon asking the teacher her reasoning for calling on this student, she replied that sometimes she used such a strategy as a way to check to see if students were paying attention. She added that it was a “good strategy” for her “to have somebody else say what the teacher said.” By having a student rephrase the homework, it allowed her to make sure that learners understood their assignments. It also gave other class members another opportunity to hear what the assignments were. A student participant (SBA1) in Baker’s class seemed to agree with the idea that calling on learners to paraphrase the homework assignments ensured all learners were attentive. As she stated, “you don’t know if after him, she will ask you.” She also corroborated the notion that it helped to check that students were clear on what they were expected to do: “he need to tell that in her, in him own words...she want to know if we having clear about the homework, if we understand.” While teachers have the option of the *Checking in* step in the SETTING UP HOMEWORK FRAMEWORK move, it was rarely employed.

Now, I turn to the next rhetorical move in the closing phase of language lessons: COOLING DOWN. Appearing 24 times (100%) in the L2CD corpus, it is an obligatory move. The COOLING DOWN move mirrors the WARMING UP move in the opening phase of a lesson in that some of its steps reappear in the closing phase of a lesson, and both moves share a similar broad purpose. The COOLING DOWN move permits teachers to attend to course-related matters (e.g., returning homework, collecting materials) and/or to discuss what to expect in the

next lesson (or lesson further along) that they may or may not have attended to in the lesson opening. Unlike the WARMING UP move, however, the COOLING DOWN move is a rhetorical strategy that teachers use as a way of “wrapping up” a lesson, as Mary indicated. J. C. Richards and Lockhart (1996) provide a list of strategies that teachers use to achieve lesson closure. These include summarizing what was covered in a lesson; reviewing a lesson’s key points; making links between the current lesson and previous lessons; demonstrating ways in which the lesson relates to students’ real-world needs; and connecting the lesson to future lessons. However, in the L2CD corpus, the COOLING DOWN move does not seem to include most of the strategies J. C. Richards and Lockhart present. Rather, it consists of one semi-obligatory step and one nearly obligatory step, *Looking ahead* and *Housekeeping*, which do not necessarily proceed in a particular sequential order.

*Looking ahead* occurs in nearly 71% of the corpus, and thus considered semi-obligatory. While the comparable step in the WARMING UP move is less common, it is much more frequent during the COOLING DOWN move in the lesson structure. Once more, teachers appear to utilize the *Looking ahead* step to offer students a preview of what to expect in future lessons. Although most of the strategies J. C. Richards and Lockhart suggest do not appear in the corpus, teachers do make use of the *Looking ahead* step to signal connections to forthcoming lessons and to achieve lesson closure. Examples 86, 87, and 88 are illustrations:

- (86) on Friday you’re going to write in class that’s one of it’s our first timed writing. and timed writing is, I’ll give you, so many minutes. thirty minutes, I haven’t decided yet. but you’re gonna write something on Friday, in class. it’s a surprise, topic. okay? (BA-D1)

- (87) when we come back on Thursday after we have the quiz, uh I'll give this lecture again. uh I'll give it with a, a PowerPoint, and give you the opportunity to take notes from the lecture. (L-D4)
- (88) now I'm gonna give just a quick preview of what you'll see on the test, okay? so on Friday, we're going to the LARC and there are gonna be these sections on the test. (M-D5)

Some linguistic cues indicating that teachers were referring to a future time were the use of time expressions (e.g., *on Friday*, *on Thursday*), the semi-modal *be going to/gonna*, and the modal *will*. In example 88, the teacher was overt about what she was attempting to do by using the word *preview*, which could be considered a cue to learners that the teacher was merely giving them a taste of what was planned for Friday's class. The student participants seemed to be aware of the purpose of the *Looking ahead* step, as suggested by student SBA1: "That is no homework...she make us think about the next class." Another learner (SL3), however, indicated that the study's teachers did not always use this strategy: "Lillian have next class, about next class, yeah, agenda. Sometimes she did not." Although teachers may not always choose to employ the *Looking ahead* step, they frequently use such opportunities to show students the direction in which they are going and to maintain a sense of continuity between lessons.

The other step that teachers use to realize the COOLING DOWN move is through the *Housekeeping* step. This step is nearly obligatory, arising in the corpus almost 92% of the time. In fact, *Housekeeping* appears just as many times in the COOLING DOWN move as it does in the WARMING UP move. Likewise, the experienced teacher participants chose to use the *Housekeeping* strategy in the closing phase of lessons to attend to a range of issues including

collecting or returning homework and providing other reminders. Examples 89, 90, and 91 are some linguistic realizations of this step:

- (89) I do want to give back to you your, rou- your final draft from chapter two. and because it's so late, if you have questions I'll try to answer them today, but we have to go to class. so, please bring them back on Wednesday, or email or come to my office, today I have office hours. (BA-D3)
- (90) and remember this is a short week so we're just gonna have class on Wednesday { *One S says something inaudible.* } no classes on Friday, okay? (BU-D2)
- (91) the other thing I'm sending in, the email, is the picture, that Kosey gave us okay so thank you very much for that, and today is Cindy's last day, okay she's been with us for five weeks, but this is her last day so thank you Cindy. (M-D5)

Less formulaic expressions were present, but we see that in example 89, the teacher informed students that she would like to return their papers (e.g., *give back your final draft*). She also offered information about options learners could choose from if they had questions for her, and why the one option might work better. In example 90, the teacher reminded students of the short school week. It is likely that students were already aware of this, but as Burt said, "I wanted to remind them." In example 91, the teacher informed learners that she would send them pictures from a class trip and that a student teacher would no longer be joining the class. Although Mary knew that the student teacher would not be attending any more of their classes, she wanted to make sure learners were aware of this as well because, as she pointed out, "it affects the classroom." Teachers use the *Housekeeping* step to remind students of important issues that teachers may have stated earlier in the lesson or some other reminders and to collect/return assignments.

In most instances, the first two moves progress linearly: SETTING UP HOMEWORK FRAMEWORK → COOLING DOWN. On rare occasions, we have a reverse progression. In a few instances, the following sequence appears:



Figure 4.6. Interactional pattern between moves SHF and CD in the closing phase  
(Note: <sup>a</sup> SHF = SETTING UP HOMEWORK FRAMEWORK; <sup>b</sup> CD = COOLING DOWN)

As shown in Figure 4.6, the sequencing is similar to other phases of the lesson structure; the rhetorical moves on occasion flow in a zigzag pattern.

The final move in the closing phase and for the entire lesson is the FAREWELL move. This move, like the other two moves in this part of a lesson, is obligatory, and it is represented in all 24 lessons (100%). Just as the teacher participants used the GETTING STARTED move to officially indicate the start of a lesson, they also used the FAREWELL move to formally signal the end of a lesson. The examples below show how teachers achieve this linguistically:

- (92) I'll see you on Wednesday. (BA-D6)
- (93) have a great day everybody. (BU-D6)
- (94) all right see you on Thursday. (L-D6)
- (95) okay, see you later guys. have a nice weekend. (M-D3)

There were many ways to express the FAREWELL move. These included common linguistic forms of farewell: *bye*, *have a great day*, *see you later*, and so on. In a sense, as Mary pointed out using an interesting film metaphor, “It’s kind of like the show is over, the credits are rolling.”

While this rhetorical move signals to learners that the lesson “show” is indeed over, the point I



would like to make here is not that it merely signals that a lesson is over, which of course it does. The point is that experienced teachers use slightly more elaborated forms of expressions to signal to students that the lesson has come to a close, and not other less elaborated expressions that may accomplish the same function (e.g., *class is over, that's all*). When the student participants were asked whether their other teachers, those not included in this study, used similar expressions, one student (SM3) stated, "Some of them. If we say to them, they will say to us. But not everyone. But Mary, yes, she always. It's a good thing." According to this student, some teachers only use these more elaborated, and perhaps warmer, expressions if learners initiate them first. It seems as though experienced teachers, on the other hand, use these types of expressions of farewell as a way to sustain positive rapport with students, which then, I would argue, help them to maintain a more comfortable environment in the classroom. So, while there are a variety of linguistics means of realizing the FAREWELL move, using these more elaborated forms of warm farewell seems to be a preferred way of experienced teachers. According to student SM3, "it's a good thing."

#### 4.2.4. Summary

The preceding analysis indicated that the language lessons in the L2CD corpus consist of three phases: opening, activity cycle, and closing. Although the moves in each of these parts tend to progress in a linear manner, in many cases teachers perform a complex discursive dance between the moves to achieve their pedagogic goals in a lesson. In the opening phase, teachers utilize three rhetorical moves, two of which are obligatory (GETTING STARTED and WARMING UP) and one of which is optional (SETTING UP LESSON AGENDA). The GETTING STARTED move is primarily used to signal to students that a lesson has officially started and to begin paying attention to the information that is coming next. The GETTING

STARTED move is often in the form of a discourse marker followed by a greeting. Although teachers realize this move linguistically, they also utilize nonverbal cues such as change in posture and position in the classroom. All of this in some way seems to set up a positive and friendly learning situation from the outset. Following the GETTING STARTED move, teachers employ the WARMING UP move to provide students with information to course-related issues, to inform them of upcoming lessons, and/or to make digressions in order to reinforce this sense of continuity and to further establish positive learning environments. Although less frequent, the SETTING UP LESSON AGENDA move is employed to establish a mental map of the terrain of the day's lesson.

Additionally, the analysis of the activity cycle phase of the L2CD corpus shows that teachers utilize two rhetorical moves before students actually perform an activity: the obligatory SETTING UP ACTIVITY FRAMEWORK and the semi-obligatory PUTTING ACTIVITY IN CONTEXT moves. The primary function of SETTING UP ACTIVITY FRAMEWORK is to present a framework of what the activity is and how students are expected to carry out the activity. Sometimes, teachers have the choice of providing a model of specifically how they expect learners to perform an activity, checking in on their understanding of the expectations, indicating the time frame for an activity, and initiating the start of an activity. Included in this move are elemental genres (Martin, 1992) such as *procedure* (showing how something is done). Then, teachers also have the option of locating an activity in a specific context, depending on the complexity of an activity or its sequence within a lesson. This option is achieved through the PUTTING ACTIVITY IN CONTEXT move. It is realized by building and/or activating students' background knowledge of the materials, presenting them with rationale for an activity, and/or connecting an activity to a previous lesson. Although semi-obligatory, this move

combined with the former SETTING UP ACTIVITY FRAMEWORK move provides a rich framework and context for an activity that students are required to complete. Embedded within the PUTTING ACTIVITY IN CONTEXT move are elemental genres including *explanation* (giving reasons for something) and perhaps *recount* (reconstructing past experiences). Following this move, or occasionally after the first move, students (and sometimes with the teacher for whole class activities) perform the activity, which is the motivation that drives this structure. Upon completing the activity, teachers employ the final REVIEWING ACTIVITY move of the activity cycle phase. The principal function of this obligatory move is to regroup students to review the activity in various ways. For the REVIEWING ACTIVITY move, teachers have the option of establishing common knowledge in the form of going over answers to an activity and/or following it up by indicating to students what they will do with the completed activity at a future time. Moreover, teachers have the option of checking in on students' understanding of the activity and/or their emotional state. Further, they may decide to offer an evaluation of students' performance (usually a positive appraisal), or they might choose to present them with rationale for the activity or their reasons for discontinuing it—an *explanation*.

After the activity cycle phase, teachers attempt to wrap up a lesson in the closing phase. This part consists of three obligatory moves. Most often, the initial move is SETTING UP THE HOMEWORK FRAMEWORK. Similar to its counterpart in the activity cycle phase, the primary function of the SETTING UP HOMEWORK FRAMEWORK move is to present a framework of what the homework assignments may be and how students are expected to complete them. Teachers also have the option to model their expectations of how students might go about completing the assignments or check in on students' understanding of the assignments. Once again, we sometimes see the elemental genre referred to as *procedure* in the SETTING UP

HOMWORK FRAMEWORK move. The next move, in most cases, is COOLING DOWN. This move serves to complement its counterpart in the opening part of a lesson, but in this case it is to bring the class to a close rather than warm up them up for a lesson. Similarly, the primary function of the COOLING DOWN move is to attend to course-related issues and to maintain a sense of continuity between lessons. Finally, teachers close a lesson with the FAREWELL move, signaling to learners that the lesson is “officially” over and to continue to maintain positive rapport with students.

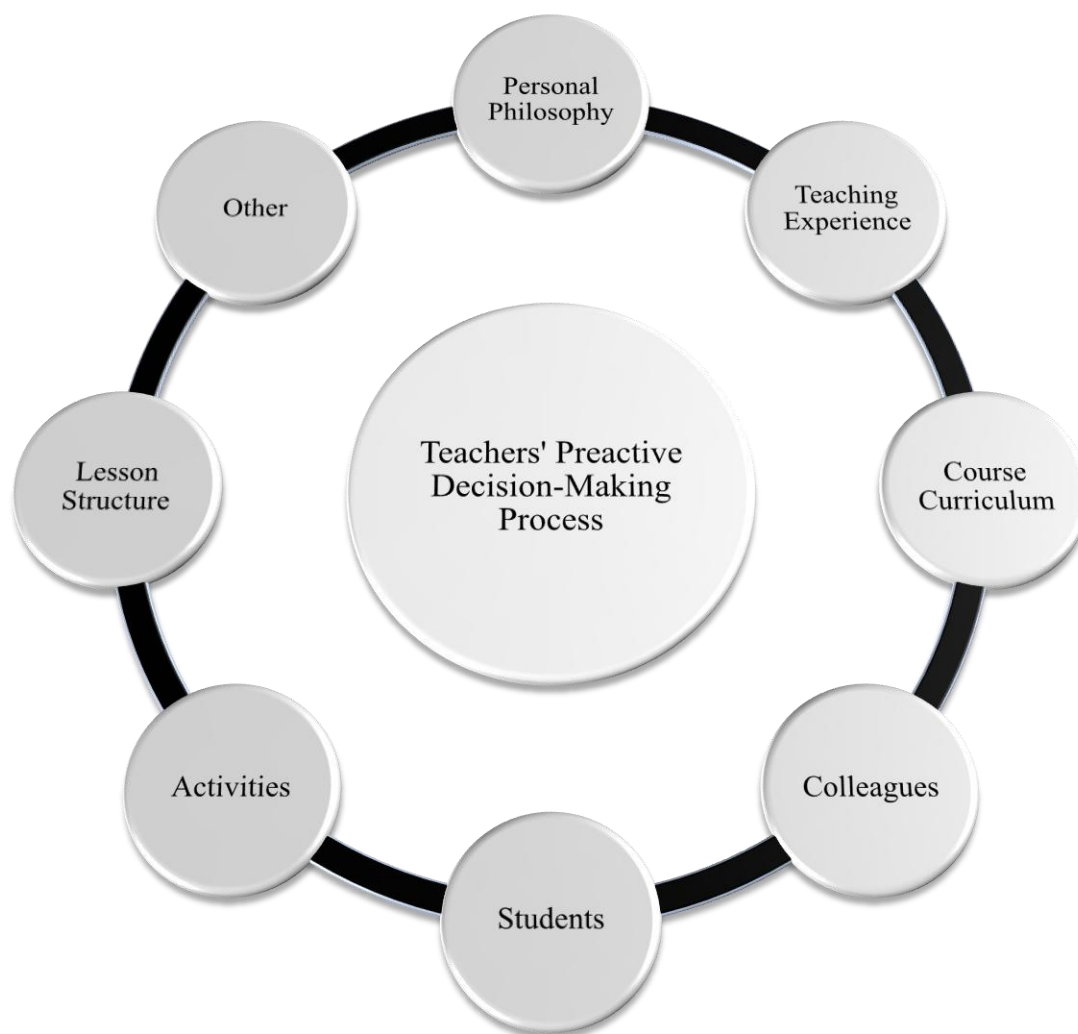
The results summarized so far suggest that despite the somewhat unpredictable nature of L2 classroom settings, experienced ESL teachers, at least those in the present study, have internalized what Wong Fillmore (1985) calls a “lesson script” or what Woods (1996) refers to as “experienced structures.” For that reason, language lessons might be considered a genre in its own right consisting of several phases with distinct schematic structures and linguistic patterns that are recognizable by both teachers and students. Mixed within these phases are elemental genres and other related genres. However, because of the resemblance of language lessons to other forms of classroom discourse (i.e., academic lectures, seminars, mathematics lessons), they might more accurately be conceptualized as a *sub-genre* of an even broader classroom discourse *genre proper*. Following Bhatia’s (2004) term, classroom discourse could be, as Dalton-Puffer (2007) imagines, a *genre colony*. According to Bhatia (2004), genre colonies are groups of “closely related genres serving broadly similar communicative purposes,” and colonized by individual genres that have their own more specific communicative purposes (p. 59). Dalton-Puffer (2007) speculates that classroom discourse may be a genre colony called *instructional genres* that might be populated by related genres such as teacher exposition and lectures, activity procedures, students presentations, and so. For that reason, it may be more useful to

conceptualize language lessons not as a completely distinctive genre, but rather as a sub-genre of the broader genre of classroom discourse.

#### 4.3. Lesson preparation resources: Preactive decision-making process

In this section, I step back from the textual analysis of classroom language lessons in order to present a “behind-the-scenes” portrayal of teachers’ preactive decision-making processes (Clark & Peterson, 1986) involved in the pre-production of in-class lesson events; that is, the types of resources teachers draw upon and take into consideration during the process of preparing (or planning) for the language lesson event. From the interview data, a number of recurrent themes emerged, as illustrated in Figure 4.7. The presentation of the data is organized around the factors that influence teachers’ preactive decision-making processes. I discuss each of these resources in turn with reference to the teacher participants’ own commentaries.

As shown in Figure 4.7, the study’s teachers appeared to rely on seven interrelated resources the most in the process of preparing for and planning a language lesson: *personal philosophy*, *teaching experience*, *course curriculum*, *colleagues*, *students*, *activities*, and *lesson structure*. One other factor included in Figure 4.7 that might have an impact on teachers’ decision-making process is *other*. To cite an extreme example, if there happened to have been a non-campus accident that resulted in a fatal injury of a class member, the real world event would impact a teacher’s planning. Even though these types of examples were not reported by the teacher participants, the factor *other* is included in Figure 4.7 because such unpredictable events would undoubtedly influence teachers’ preactive decision-making process. However, this factor is not further discussed in this section because the participating teachers did not report such events in the data.



*Figure 4.7.* Factors influencing IEP teachers' preactive decision-making process

While I report on the seven resources and discuss each of them separately, it is important to state at the outset that these resources (or factors) are inextricably intertwined in complex ways. Additionally, the arrangement in which the factors are presented in no way suggests the prominence or order of significance of each factor in teachers' decision-making processes.

Before presenting these resources, it may also be constructive to report on the participating teachers' training in lesson planning during their TESOL graduate degree programs.

Unexpectedly, all four teachers stated that they had not received any direct training in lesson planning during their TESOL education. As Baker recalled, “Actually, I don’t think we had much training in lesson planning...I don’t remember having any training in lesson planning.” As Baker pointed out, she could not remember having had any training in designing lesson plans.

Lillian and Burt, who received their TESOL education from the same program as Baker at a later time, also reported that they did not receive any formal training in lesson planning. Lillian emphatically asserted, “I’ve gotten zero training in lesson planning in my life, anywhere.” She explained further that she was “exempted” from taking the practicum (when she presumed lesson plan training occurred) because of her extensive teaching experience prior to her enrollment in the graduate program. As the conversation continued, she somewhat retracted her earlier statement by acknowledging that she remembered producing a few lesson plans during her graduate education, but she also mentioned that “nobody ever told you what they had to look like or anything.” Echoing Lillian, Burt reported that he had not received what he would refer to as “authentic” training in lesson planning:

No, I would say no, not in the MA program, not in the classes I took. I mean, there were some classes that were I think leaning more to that, but the classes I took, no...Well, I mean there wasn’t a whole lot of what I would call authentic lesson planning training.

Similar to Lillian, however, Burt conceded a bit: “[I had courses] where I looked at those things. We read about those things. So I mean there was.” What both of these teachers and Baker expressed is that none of them received “authentic” training in how to construct a lesson plan. For that reason, when Baker taught a graduate TESOL practicum course, she recognized a lack of regards to lesson planning, and thus decided to “add a section on lesson planning into it.” As she explained, “that isn’t any judgment. Just to say it wasn’t there.” Based on her observations of

recent GTAs who taught in the IEP, however, Lillian reported that this situation seemed to have changed since she had completed her degree:

My impression is that people now somewhere along the line is told what to do because the GTAs typically all have this format that they follow. They have time, they have agenda, materials, I mean, they have everything set out.

Perhaps, the change was implemented due in no small part to Baker's efforts in making lesson planning a component of the TESOL practicum.

Mary, who received her TESOL degree at a different university, disclosed that she had learned about syllabus design and course development, particularly in her ESP course. However, she reported, "as far as an individual like a daily lesson plan, not in my TESL/Applied Linguistics training." Nevertheless, Mary said that her lesson plan training came from her general education programs:

when I was in both my undergrad training and my MAT program, there were largely like general education-type thing, so, yeah, we had all kinds of stuff. And I mean to create a lesson plan took like two weeks, and they ended up being like six and seven pages long for one class.

In her additional recount of what was included in such lesson plans, Mary seemed to be describing the Madeline Hunter<sup>16</sup> "Seven-step lesson plan," commonly advocated in mainstream education (Crookes, 2003), when she invoked such terms as "review," "guided practice," and "anticipatory set." As Mary described, she learned how to create lesson plans during her training in general education rather than in her TESOL education, even though those six- to seven-page types of lesson plans she wrote then were "not the reality" of what she did today.

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<sup>16</sup> According to Wolfe (1987), Madeline Hunter's "seven-step lesson plan" includes "anticipatory set, objective, input, modeling, checking for understanding, guided practice, and independent practice" (quoted in Crookes, 2003, p. 101).



The point of presenting the teachers' education in lesson planning is to indicate that, besides Mary, the other three teachers stated that they had not received explicit training in constructing a lesson. Despite their apparent lack of training, they all seemed to have somehow internalized and automatized the rhetorical structure of a language lesson, as evidenced in section 4.2. Furthermore, it will be shown in this section that they draw on their internalized "lesson scripts" (Wong Fillmore, 1985) as they chart out their course of action in the classroom during their lesson preparation. Now, I come back from this slight deviation to return to the factors (or resources) the teacher participants reported they took into consideration as they prepared for their language lessons.

#### 4.3.1. Personal philosophy as resource

Teachers' *personal philosophy* is an important factor that influences their lesson preparation. Personal philosophy is one of the characteristics of Connelly and Clandinin's (1988) construct of "personal practical knowledge" (PPK), or "moral, affective, and aesthetic way[s] of knowing life's educational situations" (p. 59). As Golembek (1998) explains, personal philosophy is essentially a "teacher's theory about teaching that is contextualized in experience and represents unity among that teacher's belief, values, and actions." (p. 448). It is an amalgam of, perhaps, all of the other factors in Figure 4.7 (and more), and at the same time it is constantly renewing as it interacts with those other factors. Although personal philosophy is largely tacit in that teachers do not seem to necessarily draw upon it in the immediate context of preparing for a lesson, it is the overarching factor that influences and guides the way teachers conceptualize a language lesson. When asked about what they considered a "successful" lesson, all four teachers directly or indirectly referred to their personal philosophies. Baker conceptualized a successful lesson in the following way:

I think a lesson with a lot of, a variety of activities...so there's a variety of group work, pair work, there's a variety of skills that they have to do, writing, speaking, depending on the class, and it has a flow. It moves, they're sequenced and it's clear why one thing leads to another. It's not disjointed. There's some kind of cohesiveness, and it makes sense.

There's logic to the lesson.

Likewise, Mary also perceived a successful lesson in a similar manner:

I like it if we've kind of gone through the steps that I've laid them out because in my mind I think I have them in the order of the way we're going to kind of warm up with this, we're going to move into that...I mean for me a successful lesson is if we were all engaged in the learning process, okay? That's why I try to vary activities...of some small groups, some whole group...I try to make sure the students are really active. Not in a busy work sense. It's kind of tricky, but I try to make sure everybody's participating, everybody's doing something.

Burt's and Lillian's ideas of a successful lesson in many ways mirrored those described by Baker and Mary. In a recollection of a successful lesson that he perceived he had, Burt illustrated it in this way: "Timing was good. The groupings were good, everybody was interacting, everybody was talking...the transitions were seamless." Additionally, Lillian explained that a successful lesson for her had "a linear thread from beginning to end" and there were several activities. In fact, Lillian subscribed to "a rule of thumb" when it came to the number of activities she organized, which she referred to as "twenty-minuteses." She, however, admitted that this was not her own idea: "I've taught with other people, we sort of agree in the twenty-minute thing... It's not like I thunked it up." She followed this "rule" because from her point of view it seemed to be

the appropriate amount of time for students to complete an activity without getting tired or disinterested.

Of course, the teachers also had slightly differing personal philosophies of teaching. For example, Lillian alluded to business metaphors to portray “students as clients” and the “need to give them lots of customer service,” which derived from her previous experience working in the business world. As she further explained, “I kind of feel more of the facilitator and that it’s sort of like a little business and I might be the manager, but everybody has to do their part.”

Additionally, Baker repeatedly emphasized the importance of “making sure” learners were comfortable with her and with each other, and Burt pointed out the importance of a teacher “letting go of [one’s] ego.” However, it is important to note how their philosophies converged in regards to what they considered to be a successful lesson. As illustrated, their perceptions of a successful lesson were strikingly similar. For them, a successful lesson was activity-driven, student-centered, interactive, and “logically” sequenced so that students can “anticipate,” according to Lillian, “where you’re going.” This conceptualization of a successful lesson, while not necessarily in the forefront in the immediate preactive decision-making process, seems to play a crucial role in guiding these teachers’ preparation of a language lesson as well as in the enactment of the plan in the classroom.

#### 4.3.2. Teaching experience as resource

Predictably, another resource that the study’s teachers drew upon in the preparation of their language lessons was their teaching experience. As Borg (2003) suggests, teachers’ beliefs, thoughts, and values not only shape “what teachers do but is in turn shaped by the experiences teachers accumulate” (p. 95) over their careers. In fact, teaching experience is perhaps one of the most important factors in shaping a teacher’s personal philosophy, and thus PPK. Teaching

experience is often a tacit resource, but sometimes it is immediate, and it permits teachers to draw upon these proximal experiences in preparing for their lessons. Here, rather than focusing on implicit accumulated teaching experiences, I limit my presentation to those teaching experiences based on the same courses teachers have taught previously or those with equivalent skills and goals. I draw attention to these experiences because the data indicated that the teacher participants sometimes utilized these more immediate teaching experiences as they went about preparing for language lessons. Even though all of these teachers had previously taught the same course or a course similar in skills, two particularly indicated how their prior teaching experience influenced their lesson planning. In one of the interviews, Mary explained her process of lesson planning for the course she had taught three times before:

Well, I prepared for today's lesson based on previous lessons. So, I have two files. I have Fall 2008 and Summer 2009 where I did this, where I kept, you know, a plan like this. And in the Fall 2008, like I would, I had, you know, the file, but then if I updated them in class, I would just save, you know, so it's like we didn't get through this or that, like I would know. In Summer 2009, there was a different time frame. I was teaching for an hour and fifteen minutes, you know? So, pretty much for today's lesson I had the lesson plan from last week to just remind me, okay, here's what I assigned for homework. And then I looked at what I had taught the previous times.

Rather than starting with a blank slate, Mary made use of a previous lesson plan, which she had constructed when she had taught the course previously, to prepare for her lesson. This, of course, does not suggest that Mary simply copied and pasted what she had done previously. In fact, her elaboration of her process suggested a much more complex picture. She explained that while she relied on her previous lesson plan, she also had to take into consideration the homework she had

assigned, the upcoming test and holiday, and the need to complete a simulated lecture so her learners could use those notes for the test. As she pointed out, “to plan out this lesson, a class that I have taught before...it took me somewhere between an hour and an hour and a half of not like focused, focused preparation.” Additionally, Baker spoke of including in her lesson plan an activity she had used when she had taught a similar course before:

So, tomorrow... I’m going to introduce online grammar. And this is going to be an ongoing thing. There’s an interactive grammar site, and I have a score sheet...and then from time to time, I’ll give them time in class, but they’ll also have to do it outside of class. But I’ll try to incorporate, you know, every week or every two weeks, ten or fifteen minutes where they can spend time for fifteen minutes. I did this before in level two, and it seems like they like it, you know, doing it one on one.

Drawing on a positive teaching experience with a course similar to the one she was teaching, Baker decided to include the online grammar activity in her lesson plan as well. While she was aware that each group of students is particular and different, her belief was that learners in her current composition and grammar course would find it useful as well because of the attractive features of this particular grammar site that her students in a different level had enjoyed. Thus, experienced teachers sometimes draw upon and utilize their previous teaching experience explicitly in the immediate context of preparing for a lesson, in this case their experiences with the same course or one that is of the same nature, using these experiences as a guide and resource.

#### 4.3.3. Course curriculum as resource

The teachers in this study also heavily drew upon their knowledge of course-specific curriculum when preparing their lessons. Course curriculum is defined here as a course’s

particular content, set of objectives, learning outcomes, and materials. Additionally, included in this definition is the course syllabus, a written document distributed to course participants containing course-specific content, objectives (or learning outcomes), assignments, policies, schedule, and so on. Teachers' knowledge of course-specific curriculum not only serves as an implicit resource, but it is also an explicit factor that teachers take into consideration in their preactive decision-making process.

Three of the teachers commented on using the course-specific schedule in their process of creating their lesson plans. In his response to the most important aspects he kept in mind as he planned his lessons, Burt definitively declared:

the aspects of it that I feel are important are respecting the integrity of the schedule that I have created because everyone has a schedule, you've got the schedule. I want to make sure I can stay more or less on that schedule, so that's one of the things that I want to do. Am I moving quickly enough? Or not too quickly through the area that I'm supposed to cover given that we have fifteen weeks.

Given the limited amount of time in a given semester, he indicated that he wanted to ensure that he was moving at an appropriate pace to accomplish curricular goals. Similarly, Baker indicated that she would start out by looking at her course schedule in order to get an idea of how many days she had in order to complete a unit, and what she needed to accomplish in a particular lesson as a starting point for planning her lessons. As she explained, "You got to look where you're headed, and try to then choose what you can get done in one day." Furthermore, Mary touched upon following her "calendar" rather carefully because, especially with tests and other course-related assignments, "there isn't a whole lot of room for adjustments." For that reason, she stated, "I really kind of have to plan out how I think it's going to go so that we can cover

everything before we get to the test.” Careful consideration of their course schedules allows these teacher participants to be selective in deciding on what they need, want, and are able to accomplish in a given time frame, which plays an important role in their preactive decision-making process.

Three teachers also considered the learning outcomes of their respective courses as they prepared their lessons. Lillian stated that if a novice IEP teacher sought her help on lesson planning, she would tell her the following: “what goal do you want to meet that day? And work backwards from there.” Burt offered a similar suggestion: “I think the first thing I would tell them is that they have to become familiar with the materials and what the learning outcomes are.” He followed this up by proposing that teachers would then “need to sort of reflect on how teaching that material” achieved the learning outcomes and how the “material fits into who they are as teachers.” Burt also reflected on his own process of preparing for his lesson, and he again emphasized learning outcomes as an important resource he took into consideration: “I also am aware of our learning outcomes. And I try to figure out what exactly am I looking at for this day, like, what do I want them to try and do? Even if it’s a small thing.” Likewise, as Mary prepared for her lessons, she reported, “being thorough [I] start out with the learning outcomes...and I just try to follow the objectives and outcomes of the course and put that into the planning.” In fact, among the four teachers, Mary was the only one who included learning outcomes (or objectives) in written versions of her lesson plans. During her lessons, she explained that she would “highlight” the learning outcomes. She further added, “and when I feel...[I] reach one of those outcomes, I unhighlight it, just to make sure in my mind that I know that we are really working toward those learning outcomes. So, that’s what I keep in mind.” In my observations of her lessons, I actually observed this behavior of highlighting and “unhighlighting” of the learning

outcomes on what Mary referred to as “the student view thing,” which was essentially a student version of her lesson plan that she displayed on the projection screen in class. While some of the comments by these teachers may be responses to hypothetical situations, it nevertheless suggests that these experienced teachers considered learning outcomes as an important resource they drew upon in the process of lesson planning.

In addition to these two aspects of the curriculum, the participating teachers also made considerable use of course materials, as can be expected. All four teachers indicated that they relied heavily on the course textbooks, course packs, and other materials designed for the course, although they also reported that they adapted the instructional materials to accommodate their own particular needs and students’ needs. Baker, in describing her preactive decision-making process, stated that after reviewing “three or four things [goals] that [she] had to accomplish,” she then looked at “what things in the book” she would use to meet those goals. Furthermore, she disclosed that she used the book “a lot” because, as she explained, “I’m not trying to make up, reinvent the wheel.” Burt reported a similar process. After surveying the schedule and learning outcomes, he indicated that he looked at the book to examine “what they were trying to get at.” Because he believed that the book for his course was “very good,” Burt stated, “a lot of these things I just use what’s in the book and...add a few little comments or something.”

Lillian also expressed a comparable process during her lesson preparation; however, unlike the two teachers above, Lillian asked herself a series of questions:

How can I sort of introduce this? Can I use the exercise that’s in the book, so I don’t have to do something else? Maybe I could just use a presentation book. No, the presentation book is kind of crappy. What should I add to it? No, maybe I’ll present what’s in the book. And then I’ll ask them to do the little exercise afterwards.



While this line of questions continued, what is of relevance here is that this teacher and the other two teachers emphasized the course materials in their decision-making process. Additionally, Mary spoke of using the course materials in the planning of her lessons: “I make sure every time that this activity, well, they also have the course packet so I feel like the activities we’re doing in there are somehow sanctioned.” In fact, for some of the materials designed for her course (i.e., a scripted lecture), she stated, “I just simply use the same material that was created once upon a time.” This is not intended to suggest that the experienced teachers merely adopted materials provided; on the contrary, they frequently adapted or supplemented the “sanctioned” materials for their courses. For example, Baker mentioned that while she used available materials, she also “had to adapt them.” This is something that the other three teachers mentioned as well; they adapted the program-approved materials, but also supplemented them to accommodate the particularity of students and context. Burt, for instance, described how he modified the “map that’s in the book” and made it more contextually relevant by using a map of the university “because it just makes more sense.” The study’s teachers point out that even though they make adjustment to the materials, they nevertheless draw on and utilize the course materials so as to avoid having to, according to Baker and Mary, “reinvent the wheel.”

In their preactive decision-making process, the teachers made significant use of their knowledge of the course-specific curriculum: syllabus, objectives, learning outcomes, schedule, and materials. Teachers take into consideration all of these curricular resources, which can be thought of as being part of their genre set or system, in the process of constructing a written lesson plan, another part of this set or system. This in turn will be realized in their performance of their plans during language lessons in the classroom. These “more loosely defined sets of genres” (Devitt, 2004, p. 57) dynamically collaborate in the preactive decision-making process

of constructing a lesson plan. In addition, the syllabus, which includes the course objectives, learning outcomes, and schedule, can be considered a “meta-genre” (Bawarshi & Reiff, 2010). Giltrow (2002) defines meta-genres as “atmospheres surrounding genres,” or genres about genres (p. 195). Further, Bawarshi and Reiff (2010) explain that “meta-genres can take the form of guidelines or manuals for how to produce and use genres...but they can also take the form of shared discourse about genres” (p. 94). As a meta-genre, the syllabus provides a shared language for teachers in preparing for their lessons, and plays an important role in shaping and directing teachers’ preactive decision-making process.

#### 4.3.4. Colleagues as resource

Lesson preparation can often be a solitary activity, one in which a teacher individually sits alone at her desk while working out a plan. However, for the study’s experienced teachers, such solitary activity was usually not the case. These teachers frequently collaborated with their colleagues (directly or indirectly) in preparing lessons. Collaboration allowed the teachers to pull resources, to share ideas and experiences, and to save time. According to Baker, she often worked with her colleagues in preparing for lessons when they were teaching the same course. Sometimes, she reported that she and her colleague planned lessons together:

Esther and I were planning this lesson together. I was planning it and sharing it with her...and we often, when we’re teaching the same class, we often collaborate together...it is awesome. So, I made a little PowerPoint and gave it to her, and we help each other.

Because she had collaborated with this colleague very closely, Baker reported that they often did “similar things” in their lessons, or at least “share[d] with each other” and discussed their plans. By working with her teaching colleague, she was able to get constructive feedback and ideas as well give them so that both of them mutually benefited.

Additionally, Lillian also touched upon consulting a colleague for a lesson. In preparation for one lesson, which involved giving students a test, Lillian explained:

Well, in speaking with the person who's teaching the other section of it, we both sort of looked at the extant test and talked about our reservations about using it as is. And I personally think it's too long. And I can't think of a good reason to take up the whole period with a test.

After having discussed it with a fellow teacher, who was teaching another section of the same course, Lillian indicated that she decided not to spend the entire class lesson on the test.

Certainly, she might have come to a similar conclusion on her own, but it can be argued that having another colleague support her own reservations was sort of a catalyst in her ultimate decision to incorporate other activities into her lesson plan.

Burt also talked about how many of his colleagues contributed to his decision-making process, particularly those that have previously taught the course he was teaching or those concurrently teaching the course. While he mentioned that these individuals influenced him to varying degrees, he focused more on the indirect contributions these teachers made on his lesson preparation in the form of borrowing materials from them, and incorporating some of their ideas and materials in his lessons. As he mentioned, "I'm happy to use other people's materials, but actually how I use that in the course, I can't, I can't use theirs." He continued to talk about how this sort of collaboration and sharing of materials and ideas was the norm in this program: "there are very generous teachers here because almost everybody here does that." However, he also indicated that this was not always the program's professional culture. When he first started teaching in the IEP, he informed me that there was a lack of a culture of collaboration:

One of the things that struck me when I first came here as a teacher...was there were some of the instructors here were very possessive of their lesson plans and of the materials they created. If they would allow people to use their materials that they created, they had to put little copyright at the bottom and all this crazy stuff, you know.

Burt further commented that this type of professional culture in which teachers were reluctant to work together and share material resources was short lived and changed into what was now more of a collaborative professional culture. In fact, he mentioned that at the beginning of the semester, IEP teachers meet with other teachers to discuss the courses they would be teaching to “get ideas from each other.” Even though Burt did not state that he frequently received input from his colleagues on a daily basis, he revealed using materials created by them to varying degrees in his preparation for a lesson. Indirectly drawing upon colleagues as a resource was also reported by Mary. In thinking of materials to use in her oral communication course, Mary indicated that she used lectures written by her colleague. As she mentioned, “I don’t design it or anything. I just simply use the same material that was created.”

Based on these comments, teachers’ preactive decision-making can be considered to be a highly dialogic process. Sometimes, this involves direct interaction with their colleagues to get feedback, ideas, or support. At other times, teachers indirectly interact with their fellow teachers by appropriating materials that were shared with them and by transforming them to meet their own needs, styles, and goals. The study’s teachers inform us that lesson preparation is anything but a solitary, individualistic activity; rather, in many ways, it is a joint, collaborative effort, one in which teachers rely on their colleagues as resources in a dialogic process of lesson planning.

#### 4.3.5. Students as resource

As might be expected, students were a vital resource the teacher participants' took into consideration as they prepared for their lessons. Knowledge of learners and their characteristics is another category of teacher knowledge (Shulman, 1987). It is not surprising that the teachers stressed students in their decision-making process; after all, they are the particular target audience of teachers' efforts. In Woods' (1996) study of Canadian ESL teachers' planning and decision-making process, one teacher listed several factors related to students; for example, the number of students who may attend class; students' progress as a group; the students' abilities; and "classroom dynamics and individual dynamics in a class" (p. 129). Analogously, the study's participants also articulated the important role learners played in their lesson preparation. Mary, for instance, stated the following:

I try to set up a lesson so that we're covering the objectives of the course, but, at the same time, we're kind of appealing to different students' preferences. So, not everybody's going to like large group discussion, not everybody's going to like the listening activity, not everybody's going to like this, but if we're varying it, then I feel like the students, at least at one point in the lesson, are doing something they're comfortable with or something that is contributing to their learning in a way that's preferable to them.

Even though Mary acknowledged ensuring her lessons were achieving the course goals, she highlighted the importance of "appealing to different students' preferences." In recognizing the importance of creating lessons that could reach the different preferences students might have, she prepared lessons that had a variety of activities. By doing so, she felt as though at some point in a lesson, she would reach all learners' "preferable" ways of learning and keep them "active and interested."

Responding to whether learners influenced her lesson planning, Baker declared, “Oh, yeah. Definitely!” She elaborated that depending on whether she had “a group of people who are prepared versus often not prepared,” she would plan her lessons differently, particularly, how she started her lessons. Moreover, she pointed out that she would include more group activities with a class of students who worked well together and enjoyed “participating with each other,” but she would not “force that as much as” if the group was “more quiet.” She focused quite a bit on group dynamics:

I think I pay more attention to that [classroom dynamics] in terms of how that affects my lesson, how I’m going to have them participating with each other. And one of the things I’ve really tried in the last [few years]...I think it’s become more and more clear to me is the more bonded your class is, and spending time on that at the beginning, even if it take more time, [but] what do you do to get that? You can’t often just create that, but you can contribute to maybe building that, bonding...So, I was already thinking...this morning while I was working out about tomorrow’s class, and I’m like, *okay, what I got to do...*I’m thinking tomorrow to try to do something.

As Baker emphasized, group and individual dynamics played an important role in her decision-making process, similar to the teacher in Woods’ (1996) study. More importantly, rather than merely considering the dynamics of the class, she desired to include in her lesson plans more ways to contribute to developing group “bonding” in her classrooms. The weight she placed on classroom and individual dynamics and their roles in her preactive decision-making process was also emphasized by Burt. He indicated that learners had “a very strong impact” in how he prepared for his lessons:

Another issue when I'm making my lesson plan is the dynamic of the students with me and the dynamics [of] the students with each other. You know, because sometimes you can have issues that arise between students or among groups of students. And I try to be sensitive to that as I'm preparing a lesson plan.

Burt then stated that when he planned for his lessons, he asked himself a whole host of questions such as whether he would have students work individually or in groups, and whether he would "allow the groups to be organically created" or he would decide "who's sitting with who[m]."

Furthermore, Lillian considered learners in terms of the direction she would take for the types of strategies she would include in her lessons:

From what they've been doing with the text so far, they seem to be really on the ball on that kind of thing [test-taking strategies]. And if they already know that stuff, I don't want to hammer it home. I'd rather spend the time on either content or reading strategies or listening strategies or practice for that matter, vocabulary, whatever. I mean that other stuff is, if they know it already, I don't feel obliged to spend time on it.

Lillian expressed that her decision would be determined by students' test results. If they performed well on the test, she indicated that she would not include in her lesson plan strategies for test-taking. Rather, she wanted to spend valuable class time helping students learn different academic reading and listening strategies. For Lillian, learners' needs would ultimately determine her decision to include or exclude test-taking strategies from her lessons. As these experienced teachers pointed out, learners in their courses were a key factor in determining the types of skills, groupings, and activities they would include in their lessons.

#### 4.3.6. Activities as resource

The research consensus is that both content and language teachers principally focus on activities (or tasks) they will use in the classroom during lesson planning (Burns, 1996; Clark & Yinger, 1979; Nunan, 1989; Shavelson & Stern, 1981; Woods, 1996). In fact, Burns (1996), in her study of experienced Australian ESL teachers, found that activities and the management of those activities “emerged as the major and focal unit of reference of classroom planning” (p. 167). Based on the interview data in the current study, Burns’ finding seems less descriptive for the teachers in this study. While activities were crucial resources the teacher participants took into consideration in the planning process, activities did not seem to always be the major focus. As mentioned earlier, Burt, for example, considered the curriculum (i.e., schedule and learning outcomes) and classroom dynamics first in his planning process for a lesson. Following the two factors, he reported that he focused on the activities (or tasks) he would have students accomplish:

I try to figure out what exactly am I looking at for this day, like, what do I want them to try and do? Even if it’s a small thing. And then also just the dynamic of the classroom, and that goes kind of to that whole thing about the groups. And what kinds of tasks I’m going to have them to do. Am I going to have them writing? Am I going to have them writing with a partner? Am I going to have them speaking? Am I going to have them talking with me, you know, as a class so that different people have to say something to me with an audience? Those kinds of things.

Even in the post-observation interview when asked how he prepared his lesson, Burt also reported a similar process:



I was trying to look at where we were, and I looked at what they were trying to get at in the book...there actually was an activity that they had in the book about making statements about this map...about this sort of imaginary...and then describing locations on that map... and I thought rather than doing it with that I wanted to just take it to Acme University because it just makes more sense.

Both of these comments suggest that activities may not always be “the major and focal unit of reference” (Burns, 1996, p. 167), as Shavelson and Stern (1981) and others assert. In describing her decision-making for a lesson, Baker reported almost the same process as Burt:

We had to go over some stuff about writing, and learning how to write. Topic sentence, paragraph, we had to go over that which is very sort of dry...so I had to do that, and I wanted to give them time for writing. So I was thinking about three or four things that we had to accomplish, and then what things in the book would I use to do that.

As she explained here, her planning started out with thinking about the course objectives that she had to achieve before considering the types of activities in the textbook that she would utilize to accomplish her goals.

Additionally, Lillian detailed a comparable process as Burt and Baker in her description of her planning process:

Well, I want to be sure that I talk to them about capitalization...How can I sort of introduce this? Can I use the exercise that's in the book...Maybe I could just use a presentation book. No, the presentation book is kind of crappy. What should I add to it? No, maybe I'll present what's in the book. And then I'll ask them to do the little exercise afterwards. And then I'll give them this handout...and give them another exercise for homework. Okay, that sounds good...what else do I need to get through? The book has

spelling. The book tells them to do this or that with the spelling thing. They're not going to do what the book tells them to do. What do I have to do to make to really get them to pay attention? Okay, I guess I've got to make a worksheet, and do this and make the worksheet.

In Lillian's comprehensive recount of her thought process, she, like the other teachers, began with a goal she needed to accomplish. Following this, she planned out materials and activities in order to accomplish this goal. Then, this process started again for the other objectives she needed, in her words, "to get through."

Lastly, Mary reported a parallel process, even with the exact same course she was teaching for the fourth time. Earlier, I mentioned that because she had taught the course several times, she relied on her previous lesson plans. Still, Mary outlined the following process:

I looked on the calendar to see like, okay, we got to do the test next Friday, we have only one day in between, it's a day after a holiday, I have to do the lecture before the test because they have to use their lecture notes to do the test...and thought like, okay...here's what we can accomplish today. And then I spaced [them] out, okay, here's what we're going to do on Wednesday. And that's kind of how I came up with just similar activities and the exercises and page numbers.

As Mary reported, even with her previous lesson plan available, she reviewed her course calendar and made several complex decisions about what she could accomplish. After thinking about all these factors, she came to the conclusion to include similar activities for Wednesday's lesson plan.

Unlike the teachers in Burns' (1996) study, the teachers in the present study seem to begin their lesson preparation by examining the goals they need to achieve for a given lesson, and then make decisions about the activities that will help them realize the course objectives.

This, however, does not suggest that teachers do not consider activities as a key factor in their preactive decision-making process. As shown above, all four teachers drew heavily on activities in their discussions of how they planned their lessons. Furthermore, I reported on Lillian's "rule of thumb" of "twenty-minuteses," in which she conceptualized a lesson as being made up of a number of related twenty-minute activities. For example, Lillian explained that for a fifty-minute class, she planned three activities, but she usually could only "just get through two" and ended up with "extra stuff." While Mary did not envision lessons in the exact same way, she stated that in a fifty-minute class, she would plan one ten-minute "warm up" activity and two fifteen-minute activities. Moreover, earlier I mentioned that all the teachers considered a successful lesson to consist of a variety of activities. For these reasons, activities play a crucial role in teachers' decision-making process, but they may not be the principal point of departure in their lesson planning. Rather, activities seem to be one of the major factors teachers take into consideration in their lesson preparation. Indeed, activities allow teachers to achieve their curricular ends.

#### 4.3.7. Lesson structure as resource

The last resource I will examine is teachers' understanding of lesson structure. The study's experienced teachers drew upon their internalized "cognitive structures" (or schemata<sup>17</sup>) of lesson organization and movement (Borko & Livingston, 1989), sometimes directly and at

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<sup>17</sup> Borko and Livingston (1989) explain that schemata are "abstract knowledge structure[s] that summarize[ ] information about many particular cases and the relationships among them" (p. 475).

other times indirectly, as they prepared for their lessons. Mary sketched out how she opened a lesson:

There's intentionality behind it [the structure], but the first thing I try to do is... occasionally, I'll spend a little time with announcements in the beginning...but a lot of times, I see that as five minutes at the beginning of class, but it's not really class...and then I always say, *okay, let's get started*. Like, I change my tone and my level of interest. It's almost like those were the previews, and now it's time to start the show...and then I try to shift gears and try to make a show of the fact that it's like, *okay, now class is really beginning, here we go*.

Actually, Mary explained that she tried “to view the class in chunks.” She characterized her lessons as consisting of “five minutes for housekeeping...and then...ten minutes for kind of warm up, and then two fifteen-minute activities.” She clarified that the ten-minute activity was usually “a low-risk activity” to get learners involved and comfortable; the other two activities might be more cognitively challenging. Finally, Mary remarked that she closed her lesson in the following manner:

occasionally, I'll do...here's what we did today, you know, next time, you will be working on...whatever to kind of like show the continuity of the lesson, or...I try not to just leave it with, okay, here's your homework for tomorrow.

Returning to Mary's comment when she started describing her lesson structure, Mary stated there was “intentionality” behind her structural organization; that is, the structure was not random or improvised, but instead premeditated.

Unlike Mary, the other three teachers did not comment on making announcements in their lesson beginnings. Perhaps, they did not mention announcements because they might have

considered those not to be the substantive part of a lesson. In describing how he opened a lesson, Burt explained, “I make some kind of physical gesture to show them [students] that we’re going to actually be starting the class. And then I go right into it for the most part.” However, equivalent to Mary, all teachers explained that their initial activities were usually based either on homework or some “non-complicated” activity. These are used, according to Burt, to motivate and engage students. Baker noted that she liked “to do a warm-up activity that’s related to homework or something [the class is] going to do.” Lillian also explained that “there’s like an intro activity that would engage...but it’s always tied into whatever they’re [students] doing.”

After these initial warm-up activities, Lillian, as described above, had several “twenty-minuteses,” depending on the time permitted for a lesson. Baker, on the other hand, characterized her lesson structure in this way:

sometimes I think about structuring it where maybe we just do, maybe one day do half the class grammar activities, and then have them practicing some writing on their own...so, maybe have them actually practicing something, then looking at what it is.

For Baker, a lesson is structured where after the initial warm-up activity, learners are involved in several activities, each of them being followed up by examining what students have completed.

Finally, the teacher participants reported they closed their lessons in a manner similar to Mary’s. Burt stated that he “just sort of wrap[s] up,” but he also indicated that if he needs to assign homework he will announce and explain the assignments, and then tell students to “have a great day.” Baker depicted her closing as follows:

I’ll just come to the front of the room and ask for everyone’s attention, and talk about finishing what they’ve been working on at home, or it’s time to finish, let’s look at what we’re going to be doing for homework, make homework announcement. I try to do that.

Lillian made an analogy to a TV show when she talked about how she closed her lesson:

I guess it's sort of, *okay, this is what we did today, why do you think I had you do this?*

*What do you think we're going to do next?* I mean I guess I try to highlight for them how this will all move to the next thing. Like we would on a TV show, I suppose.

In some ways, this closing resembles Mary's description of her closing. As Mary mentioned above, she tried to inform students of what to expect in the next class. Likewise, Lillian's description of her closing as being akin to a TV show suggests that for these two teachers, they attempt to demonstrate to learners, as Mary intimated, "the continuity of the lesson."

In their study comparing novice and "expert" mathematics teachers, Borko and Livingston (1989) conclude that in contrast to novice teachers, expert teachers have automatized "an extensive network of interconnected, easily accessible schemata" (p. 485), which allow them to navigate a lesson rather successfully. As discussed in Chapter 2, a comparable finding was reported in Wong Fillmore's (1985) study of teachers of limited English proficiency learners in primary school classrooms. Wong Fillmore referred to this schemata as "lesson scripts." Even in improvisational classroom situations, as Borko and Livingston (1989) discovered, experienced teachers are able to plot a course of action because like "an improvisational actor [who] enters the stage with a definition of the general situation and a set of guidelines for performing his or her role, rather than working from a detailed written script," an experienced teacher also "begins with an outline of the instructional activity" (p. 476). In the current study, the teacher participants were also able to describe their lesson structures due to the schemata they have acquired and internalized. They draw upon their "extensive repertoire of routines or patterns of action" (Borko & Livingston, p. 477) during their preactive decision-making process, and use these to prepare lessons that progress in what seems to be a logical, cohesive, and sequential flow.

#### 4.3.8. Summary

In this section, I presented and discussed seven emerging factors or resources that appear to be central to the participating teachers' preactive decision-making process or lesson preparation: *personal philosophy, teaching experience, course curriculum, colleagues, students, activities, and lesson structure*. I also maintained that these resources are not organized hierarchically (i.e., order of significance); rather, they constitute part of a complex network of interlaced resources teachers draw upon in their dynamic decision-making process to prepare lessons. While the teacher participants have personal philosophies about language teaching that may vary, it is interesting that their philosophies seem to converge regarding the components of a successful lesson. For these experienced teachers, a successful lesson is one that is activity-driven, student-centered, interactive, and logically sequenced. Though their notions of a successful lesson may not be consciously evoked in the immediate process of lesson planning, this conceptualization appears to guide their preparation in important ways. At times, teachers appear to use their previous teaching experience explicitly in the immediate context of lesson preparation. This seems particularly to hold true for courses they have taught previously. In planning lessons, teachers also take into consideration curricular-specific resources, which are part of their genre set. Teachers utilize these curricular resources interactively in their preactive decision-making process. Such resources serve as meta-genres that teachers use as guidelines in their production of a lesson plan. Teachers' lesson preparation also reflects features of a dialogic process, one in which teachers directly or indirectly interact with their colleagues to produce lesson plans. In this sense, rather than an individual, private activity, teachers' lesson planning includes processes that are collaborative and social in nature and greatly colored by their colleagues' voices.

Besides these factors, learners play a vital role in teachers' decision-making process. As experienced teachers prepare lessons, they think about students' needs, abilities, and preferences, as well as individual and group dynamics in the classroom. All such student-related issues shape in profound ways the types of skills and student groupings teachers plan to include in their lessons. The research literature posits that activities (or tasks) are teachers' primary focus when planning lessons. Indeed, for these experienced teachers, the types of classroom activities they use are important components of lesson preparation. However, the study's findings suggest that activities may not necessarily be the starting point of decision-making tied to lesson planning; instead, activities appear to be but one among many factors teachers take into consideration. Finally, internalized schemata of lesson structure—its opening, sequencing, and closing—seem to be another resource that teachers draw upon in order to produce a lesson that has a logical, cohesive arrangement.

The presentation of factors that emerged as important in the study is not to suggest that other factors do not influence teachers' preactive decision-making process. As Woods (1996) emphasizes, the lesson planning process is highly complex and includes a range of external factors (i.e., teachers' knowledge, assumptions, and beliefs of situational factors such as classroom dynamics) and internal factors (i.e., "internal structuring of decisions and the relationships of decisions to each other") interacting in somewhat unpredictable and non-causal ways (p. 128). He also notes a range of other factors that play a role in the planning process. Some of these factors, such as the *other* category discussed above, are not always articulated during teacher interviews. Consequently, there are likely other important factors the study's teachers did not happen to mention, some of which may also play influential roles. Nevertheless, based on what was reported in the interview data, seven important factors or resources appear to



influence the participating teachers' preactive decision-making process in dynamic and meaningful ways.

#### 4.4. Language lessons: Intertextuality, multimodality, multimediality

In section 4.1, I provided a description of each teacher's classroom and vignettes of each of their classroom teaching as a way to provide a broader context in which classroom discourse and practices are situated. In this section, I return to the classroom in order to zoom in on some of the various resource materials the teacher participants used in the classroom that interacted with and shaped their instructional discourse during language lessons. Analysis of field notes, recorded videos, textual artifacts, and the L2CD corpus evidenced that language lessons are highly intertextual and both multimodal and multimedial. These will be reported on and discussed in turn.

##### 4.4.1. Intertextual discourse

I begin with the intertextual nature of language lessons. The analysis revealed considerable "referential intertextuality" (Devitt, 1991) or "manifest intertextuality" (Fairclough, 1992) through explicit references to other texts including course textbooks (or course pack), activity handouts, syllabus, and scripted lectures. It may not be surprising that teachers refer to various instructional resources in their classroom talk, as they are all part of a language teacher's genre set or system (Bazerman, 1994; Devitt, 1991) for purposes of EAP teaching. These different resource materials interacted with the teachers' discourse and their classroom behaviors to a considerable extent. For example, the teachers frequently referred to the course textbook (or course pack):

- (96) you wanted to say the word individualism? who were some of the people, who were discussed in the **book**. {*One S says, "Robert Kohls".*} x Robert Kohls, okay.

Dr. Robert Bellah okay and there um, some they have some of the same ideas and some of the different ideas about, culture, okay? what about **reading** number, two. **reading** number two what are some of the things you remember about that. (L-D1)

(97) okay these were about **chapter** three. the **reading** questions, you guys remember what I'm talking about here. (P: 02) this one? ((*T holds up the course pack.*)) (P: 03) it looks like this. (M-D6)

(98) please open your **book** to **page** fifty-three and I want you on the top of this **page** ((*T holds up the book and points to the top of the page.*)) to write down the four answers you got. (BU-D3)

In examples 96 and 97, the teachers referred to the book (or chapter three) in their attempts to refresh students' memories of the reading passages and reading questions. In example 97, the teacher even accompanied this reference by indicating to learners what she was referring to. The teacher in example 98 directed students to open their books to page fifty-three, specifically to the top of the page, and instructed them to provide answers to the items there. References to the course textbook (or course pack) were often achieved through such words as *book(s)*, *chapter(s)*, *page(s)*, *reading(s)*, *textbook(s)*, *text(s)*, and *reading(s)*. They were particularly frequent as part of the teachers' discourse during the activity cycle phase, particularly in SETTING UP ACTIVITY FRAMEWORK and PUTTING ACTIVITY IN CONTEXT moves, in which the teacher participants were preparing students to carry out an activity.

Furthermore, the teachers made frequent references to activity handouts provided to students. Usually, they referred to these documents as a *handout* and on a few occasions they called them a *document* or *paper*:

- (99) and I sent this **document** to you in your email. ((*T places handout on the document camera.*)) let's take a look at it together. (P: 02) and then you can open your email and work with it on the computer with your partners. (BA-D4)
- (100) just write a f- at least three sentences, summarize, tell the main idea of all of the song. ((*T points the third question on the handout.*)) and then the last question {*T reads the question on the handout.*} why do you like it. and try to use examples from, the **handout**. okay? this is about ten minutes, to freewrite. (BA-D6)
- (101) the **handout** that i gave you we're gonna take a look at uh an alternative point of view. ((*T raises and shows Ss the handout.*)) um I've given you a **handout** that looks like this. (P: 03) (L-D2)
- (102) I wanna point something out out to you about using can and can't don't do anything with this **paper** yet ((*T holds up the handout.*)) don't fill in this **paper** yet. ((*T shakes the handout.*)) leave this blank, don't do anything with this yet. (BU-D3)

References to handouts as part of teacher discourse were again most common during the activity cycle phase of a lesson. In examples 99 and 100, the teacher referred to such handouts in her attempts to set up activities in which students were going to use the handouts. In examples 101 and 102, on the other hand, the teachers called learners' attention to handouts in order to build background knowledge about content and linguistic forms prior to having students begin the activities. As these examples illustrate, the study's teachers often referred to such documents during the SETTING UP ACTIVITY FRAMEWORK and PUTTING ACTIVITY IN CONTEXT moves. Moreover, teachers almost always accompanied their talk with a nonverbal display of the handouts, as can be expected, because almost all forms of communication are

accomplished through various modes of representation. I will return this issue of multimodality in teacher talk in subsection 4.4.2.

Additionally, the teachers made references to the course syllabus particularly through such lexical items as *schedule* and (*course*) *calendar* mostly during opening and closing phases of lessons:

- (103) if we look at the **course calendar** {*T trying to open up the calendar document on the computer.*}, we can see that we have a lot of stuff coming up, in the next couple of weeks so let's take a look here at the **course calendar** really quick {*T displays calendar document on projection screen*}. (M-D4)
- (104) {*T displays the schedule on projection screen.*} your **schedule** says that on. ((*T points to date on the schedule.*)) Tuesday, September fifteen. ((*T turns head to read the schedule on the screen.*)) chapter one reading journal due chapter one exam, ((*T turns head to look at the students.*)) okay? I'm not ((*T shakes her head.*)) having you do the reading journal on uh for Tuesday. (L-D1)

In these two examples, the teachers drew learners' attention to the course schedule. Example 103 was during the WARMING UP move, and its purpose was to remind students of what would be coming up in future lessons. In fact, the teacher not only referred to the calendar orally, she also displayed an electronic copy of it on a projection screen. The teacher in example 104 also showed the schedule via a document camera to make some changes to it during the COOLING DOWN move. As shown, the teachers not only showed the schedule to students as they talked, they also displayed the schedule visually to provide students both verbal and nonverbal representations of it.

Three teachers, who were teaching oral communication and reading and listening courses, also frequently referred to scripted lectures that they were going to present to learners during lecture note-taking activities:

- (105) um then I am gonna give you a small **lecture**, a short **lecture**, and ask you to take notes, and then ask you to use those notes to answer a few questions. (L-D1)
- (106) I'm gonna give you a **lecture**. you're gonna I want you to take out a piece of a paper. and take notes. I'm gonna give you a **lecture** I want you to take notes, please. (BU-D4)
- (107) okay so before we do the **lecture** today let's just quickly review, the characteristics of good notes, okay? because what's going to happen is, today, you're going to take notes, and then you're going to send them home with a classmate. okay? (M-D2)

Yet again, references to a *lecture* were frequent during the activity cycle phase as teachers were setting up lecture note-taking activities and/or putting them in context. In examples 105 and 106, the teachers announced and outlined procedures for lecture note-taking activities. In example 107, the teacher let students know that she would like them to review in order to activate background knowledge of good note-taking features prior to listening and taking notes on a simulated lecture.

Beyond these physical resources, the teachers made considerable references to previous and future lessons. In section 4.2, I included several examples of these instances, and stated that one type of linguistic items often used to refer to earlier or upcoming lessons were time markers (e.g., *Wednesday*, *next Friday*, *last time*). Since I showed several examples previously, I provide just one example here to illustrate this form of intertextuality at work:

(108) we talked about, uh, at the **beginning of the semester**, how many pages of reading you might to read, in an undergraduate or graduate course each week. (L-D2)

In this example, the teacher referred to some lesson at the beginning of the semester in the PUTTING ACTIVITY IN CONTEXT move prior to having students work on a new reading activity. Rather than referring to a newly introduced written text, the teacher was making references to a previous lesson from early in the semester. By evoking the previous lesson, the teacher was situating the current reading activity in connection with a distant lesson in the past as one way to show, as discussed in section 4.2, the continuity of lessons. As also reported in section 4.2, experienced teachers consistently make references to future lessons during opening and closing lesson phases to clearly situate the current lesson in space and time. In essence, after the first couple of lessons in a course, subsequent lessons are highly dependent on previous and future lessons. By making explicit references to these relatively remote lessons, teachers are able to develop intertextual connections between the past, present, and future course events.

Not only did the teacher participants make references to such texts, they also embedded many of these textual forms into their classroom discourse. Thus, the analysis also revealed a degree of interdiscursivity in language lessons, or what Devitt (1991) calls “generic intertextuality” and Fairclough (1992) refers to as “constitutive intertextuality.” Such interdiscursivity was achieved through near verbatim oral incorporation of written texts from scripted lectures, activity handouts, and course textbooks (or course packs) into the teachers’ spoken discourse. The teachers often intertextually manipulated and interwove these texts into their language lessons, in contexts different from those for which the texts were originally intended. Linell (1998) refers to this process as “recontextualization,” defined as “the dynamic

transfer-and-transformation...of some part or aspect from a text or discourse...and the fitting of this part or aspect into another context” (pp. 144-145). By embedding different types of written texts into their spoken discourse, the teachers altered the original purposes for the materials and addressed them to a different kind of audience.

In three teachers’ lessons, they often read scripted lectures aloud during lecture note-taking activities. Some of the lectures they used were written transcripts of professionally-prepared online videos; some were taken from transcripts of manufactured lectures in ESL textbooks; and others were of unknown origin. To illustrate the interdiscursivity in language lessons, I juxtapose teachers’ spoken discourse with the written text; for example, compare extracts of the spoken and written forms of simulated lectures<sup>18</sup>:

- (109) culture is responsible for where we prefer to live. the way we raise our children.  
how we prepare the food we eat. what we value. how we talk to one another, and  
so on. in short, culture is responsible for how we live. (L-D1)

**Culture is responsible for where we prefer to live, the way we raise our  
children, how we prepare the food we eat, what we value, how we talk to one  
another, and so on. In short, culture is responsible for how we live.** (Harper,  
2004)

- (110) all right, what is the purpose of government we talked about this a little bit on  
Monday what is the purpose. {*Several Ss state different purposes.*} and maybe to  
control the people all right there are many purposes of government right? okay?  
and as you know, the United States was formed, from a series of colonies, okay?  
the United States was formed from a series of colonies. okay? the colonies were  
ruled by the English King, and Parliament. (M-D2)

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<sup>18</sup> Note: Text in **bold** are extracts of the written texts.

**What's the purpose for government? As you know, the United States was formed from a series of colonies. The colonies were ruled by the English King and Parliament.** (Unknown Source)

It seems obvious that the written forms of these lectures were originally intended to be used in contexts quite different from the EAP contexts in which the participating teachers were using them. In example 109, the written text was a transcribed version of an online video titled *Culturally Speaking: Individualism and Collectivism* (Harper, 2004). The video was originally produced by a scholar of intercultural communication, and its purpose was to inform viewers of different culture types. Furthermore, the video's intended audience was viewers of online videos, who may or may not be L2 users and learners and who may or may not be students of intercultural communication. Also, the original setting for which the video was intended was a virtual platform. In contrast, the participating teacher read a written version of the video aloud as part of an EAP lecture note-taking activity during a language lesson; hence, she recontextualized the video to serve a different purpose, audience, and environment. The lecture's written form in example 110 in some ways resembles a paraphrased written version of the chapter in the course textbook whose intended audience was American middle school students studying American Government. Although the teacher attempted to incorporate discourse features of academic lecture in her delivery of the simulated lecture (e.g., interpersonal involvement), her speech nevertheless incorporated many features of written texts. In fact, the lecture's written version bears more resemblance to academic prose than to academic lectures. This is seen, for example, in its heavy use of passive construction, which is a typical feature of academic prose (Biber et al., 1999). From these examples, we see how the teachers manipulated the texts into their spoken discourse during lessons, and thus recontextualized them to serve a different context. In these



cases, they were using what had originally been developed as a written text and online video to practice lecture note-taking skills during a language lesson.

The teacher participants also frequently read written material included on activity handouts aloud. Examples 111 and 112 are extracts to serve as illustrations:

- (111) {*T reads the text aloud.*} is it true? one of the groups called the Bambara work mainly as farmers. {*One S says it is true.*} the language is one feature that, differentiates i'm using the vocabulary from the book. the various ethnic groups. so I give a fact, and then I make a a transition to this that I'm gonna talk about, in my, in my essay. (BA-D5)

### 3. Begin with an interesting fact

**There are several ethnic groups in Mali. One of the groups, called the Bambara, work mainly as farmers. The language is one feature that differentiates the various ethnic groups.** (“Possible Hook” handout, BA-D5)

- (112) okay, so we're gonna see, something similar to this, on the real test, all right? {*T reads the text aloud.*} it says listen to each statement below and write the number of syllables, you hear for the past tense, okay? then tell if it's correct, or incorrect, okay? let's take a look at the example okay so, if I say this. the ancient peoples of Rome and Greece, /lɪvɪd/ in city-states. okay? how many syllables did you hear? (M-D1)

**Listen to each statement below and then write the number of syllables you hear for the past tense form of the verb (in bold). Then, tell if it's correct or incorrect (by circling the appropriate word) based on the past tense**

**pronunciation rule we learned in Unit 1. Each question is worth two (2) points.**

**Ex. The ancient people of Rome & Greece lived in city-states.**

**Syllables:   2**

**correct /incorrect**

(“Test 1 Preview” handout, M-D1)

During these instances, students already had the written handouts in their possession. At the same time, the teachers were also displaying the handouts on a projection screen for the whole class to see. In example 111, the teacher read the handout’s written example aloud to provide an illustration of a type of rhetorical device learners could use when they write the introduction of their expository essay during the SETTING UP ACTIVITY FRAMEWORK move. Clearly, the written form presented illustrates a prose feature writers often use to “hook” readers; that is, to interest readers in reading on. In this instance, however, the teacher repurposed the rhetorical technique used in composing an essay to model this rhetorical strategy. In example 112, the teacher read aloud procedures for a listening activity and an example as a means to illustrate what students were expected to do. Again, the directions resemble written text one might find for an activity in an ESL textbook. Compared with linguistic features found in the *Outlining activity procedures* step in the SETTING UP ACTIVITY FRAMEWORK move, the linguistic elements present here differ in their lack of prefacing bundles (e.g., *I want you to*). Clearly, the teachers could have simply instructed learners to read the texts quietly on their own since students already had their own copies. However, the teachers did not do so in these instances; they read the texts aloud. Perhaps, repurposing the written texts into their talk serves to accommodate learners who are more auditorily inclined. As the student participants in section 4.3 indicated, teachers may

often provide both written and spoken representation of the discourse to take into account different learning styles.

Furthermore, the teachers also incorporated the course texts in their talk; for example:

- (113) Jeff's father can't pay for his new guitar...Jeff can work more hours at the computer store...Jeff can't work more hours at the computer store. now number four am I saying A or B? I can lend you more money. (BU-D3)

Affirmative	Negative
1. Jeff can play on a broken guitar.	1. Jeff can't play on a broken guitar
2. Jeff's father can pay for his new guitar.	2. Jeff's father can't pay for this new guitar.
3. Jeff can work more hours at the computer store.	3. Jeff can't work more hours at the computer store.
4. I can lend you more money.	4. I can't lend you more money.
5. Jeff can go back to school later.	5. Jeff can't go back to school later.

(Tanka & Baker, 2008, p. 57)

- (114) so let's take a look here, all right? ((*T holds up the document facing the Ss.*)) we have some characteristics down the right-hand side, I guess it's left-hand side <LAUGH> sorry down the left-hand side. {*T reads text aloud.*} do the notes have four levels of indentation okay? I don't care about, four levels but do you have indentation in your notes right? okay? do the notes have thoughts in phrases and keywords rather than full sentences okay? (M-D2)

Characteristics	✓	Comments or Examples
Do the notes have 4 levels of indentation to show the relationship between ideas?		
Do the notes have thoughts in phrases and key words rather than full sentences?		

(Level 3 Oral Communication Course Pack, p. 26)

As shown in example 113, the teacher read aloud almost exactly what was written in the course textbook. In the textbook, these sentences are written above the directions for the activity for which the teachers used them: “**Distinguishing between *Can* and *Can't***. Listen to the sentences. Decide if they are affirmative or negative. Circle *can* or *can't*” (Tanka & Baker, 2008, p. 57). While the textbook is accompanied with an audio CD that includes the cited sentences, again the teacher decided to read them aloud. The teacher may have decided to do so because reading these sentences aloud may be more personal and meaningful than merely playing the audio CD. In example 114, the table is from the course pack that all students had. In this instance, the teacher was reviewing characteristics of good notes, and rather than listing some features, she read directly from the course pack to incorporate it into her spoken discourse. Although it is unclear why the teacher decided to read aloud almost exactly the written text, it is reasonable to assume that the teacher might have wanted to ensure that learners were being reminded of what the teacher considered important.

The reason for presenting these examples is to illustrate the intediscursive nature of language lessons where form and structure of written texts are manipulated and transferred into teachers’ oral discourse to serve their pedagogical ends. Furthermore, incorporation of different written texts in language lessons, which are predominantly spoken, demonstrates not only the flexible quality of this sub-genre, but it also exemplifies its mixed and intertextual nature.

#### 4.4.2. Multiplicity of modes and media

Now, I turn to the issue of multimodality and multimediality. I combine them here because, as Jewitt (2004) points out, these two concepts are difficult to disentangle. Multimodal is defined as the multiple modes of meaning production while multimedial refers to different ways texts are disseminated (Kress, Jewitt, Ogborn, & Tsatsarelis, 2001). It might be misleading

to consider multimodality and multimediality as new phenomena in language lessons, as classroom lessons have always been more than “chalk and talk.” As illustrated in the preceding examples, teachers not only communicate with students through verbal and visual means, but also through physical modes and through different channels of communication.

Outfitted with different types of high-tech tools in the classroom, however, the teacher participants were afforded greater opportunities to utilize various semiotic resources (e.g., auditory, graphical, kinesic, verbal, visual) and different types of media (e.g., printed texts, Internet, virtual learning environments, online videos) in their lessons to produce and disseminate a discourse that can be considered to be both multimodal and multimedial.

Throughout each of the lessons observed, the teachers shifted between their uses of one medium and another as well as combined various modes of representation to communicate messages to students. For example, a rather old technology used frequently was the whiteboard:

(115) ((*T looks at the board.*)) has everybody taken a look at the board to see that I'd like you to do exercise six on page sixty-nine. to help you practice for the quiz. and also, study some new words ((*T moves toward the board.*)) there's just a few new words on page eighty-one ((*T points at the text on the board.*)) they're associated with the next topic okay as part of the quiz. (L-D4)

In example 115, the teacher drew learners' attention to the whiteboard verbally to announce the homework assignments. She also changed her physical orientation to be better able to view the board and to move toward it, and then pointed at a particular text as she read some of the information from it. All of the teachers made frequent use of the whiteboard not only to write homework assignments, but also to write out bits of information as they spoke and to draw pictures to elaborate or explain concepts. For example, in a lesson on the essay structure, one

teacher drew different circles on the board in a hierarchical order to convey the parts—introduction, body, and conclusion—of an essay. The teacher participants also encouraged learners to write their own ideas of homework assignments and other classroom activities on the whiteboard to take part in the co-construction of this meaning-making process. Later, it was common for the teachers to read aloud and point at students' contributions, particularly during the REVIEWING ACTIVITY move.

A newer technological medium featured in the classrooms that the teachers frequently used was the document camera. Essentially, a document camera is a modern version of the overhead projector. The teacher participants used this technology not only to display texts from textbooks and handouts, they also used it to display graphic and pictorial images. Furthermore, in ways similar to how they used the whiteboard, the teachers placed such textual artifacts on the document camera and wrote on them directly or on the document's image as it was being projected while the class reviewed answers to activities.

Moreover, some of the teachers used PowerPoint slides displayed on the projection screen to accompany their simulated lectures during note-taking activities; for instance:

(116) today we're going to learn a little bit about the history, of each one. {*T changes the slide.*} (P: 02) all right Virginia. ((*T points at the image of Jamestown, Virginia on the projection screen.*)) Virginia was the first colony. and the first English settlement, in what is now the United States was founded in, Jamestown Virginia ((*T points at Jamestown Virginia written above the image.*)), in sixteen O seven. (M-D5)

In this example, the teacher was giving a simulated lecture entitled "Creating a New Government." Before she started the lecture, she displayed a PowerPoint slide that included both

the title of the lecture and an image of an American flag. As she began the lecture, she changed the slides which included bits of written texts as well as images that might be representative of the texts. The teacher then displayed an image of Jamestown, Virginia, and pointed at the image as she read, “Virginia.” Following this, she read aloud, “Jamestown, Virginia,” and pointed at its written representation. Throughout her simulated lecture, the teacher used such slides to accompany her talk in order to produce a multimodal message and to communicate multimedially. Through these combined means of presentation, learners were afforded a multiplicity of opportunities to comprehend the meaning being constructed. By complementing her simulated lecture with PowerPoint slides, the teacher was attempting to simulate the kind of experiences students might encounter during university lectures for undergraduate students.

Another example illustrating the multimodal and multimedial nature of language lessons may be seen in how the teachers made use of the Internet. As the Internet was available in each classroom, the teacher participants used this technology in various ways. For instance, in one of the lessons observed, a teacher, Lillian, was introducing different styles of music that students were going to encounter in a reading passage for an upcoming activity:

- (117) Zydeco music. is anybody familiar with Zydeco music? (P: 02) the last one in the list. { *One S asks if it is the word on page 120.* } (P: 02) yeah on page one twenty the last one in the list, was Zydeco. anybody have any idea where that comes from? (P: 02) let's let me play a little bit of it and maybe you'll be able to guess. { *T opens YouTube website.* } okay let's play a little bit of. { *T plays an online music video of Zydeco music.* } (L-D6)

Because learners were not familiar with Zydeco (a type of folk music created in Louisiana), the teacher decided to show them music videos of this type of music available on YouTube (a video-

sharing website). After playing the video, the teacher explained the origin of Zydeco, the type of music it was, and the musical instruments used by Zydeco musicians (e.g., accordion, washboard). She followed similar procedures for other styles of music as well, including ragtime and bluegrass, to help students more fully appreciate these various musical styles. Similarly, another teacher also used music videos as a way to illustrate different musical artists and songs that were unfamiliar to some learners:

(118) {*T displays the YouTube webpage of Bon Jovi music videos on the whiteboard.*}

Bridget what's your favorite song. (P: 03) do you see one here that you know? {*S says, "It's My Life."*} {*T plays the music video.*} (P: 47) okay maybe we'll play that later but i see Bridget knows all the words. {*Ss laugh.*} that's great. so, i- we probably could find many of your, uh musicians on YouTube so we can listen to it. (BA-D6)

In this brainstorming activity for a writing assignment on the advantages and disadvantages of music, students wrote on the whiteboard the names of their favorite musical artists along with the types of music for which they were known. To provide learners a flavor of a rock and roll artist some of them might have been unfamiliar with, she played a YouTube music video of this artist as a way to illustrate who the musician was and the type of music he performed and was known for. As the music video was playing, a few students familiar with the song began singing along. The general purpose of using online music videos was to provide learners with background knowledge of these music types and artists in order to prepare learners for an upcoming activity. At the same time, using multiple modes and media provided greater potential for meaning-construction than merely describing these forms of music by talking about them.



Besides showing YouTube music videos, the teacher participants used the Internet in other ways as well. As illustrated previously, in an activity on giving directions, one teacher decided to use the university campus map rather than the fictitious map in the textbook in order to make the activity more contextually relevant for students:

(119) ((*T points at the map displayed on the whiteboard.*)) okay. what is this. {*Several Ss state that it is the map of the campus.*} {*T turns off the light.*} ah Acme State. ((*T faces the map on the whiteboard.*)) okay now everyone kind of look here's Alpha Street. ((*T points at the street on the map.*)) (BU-D1)

He displayed a colorful map taken from the university website and projected the image onto the whiteboard. After turning off the light to make the map more clearly visible, the teacher named and pointed at different intersecting streets to help orient learners to the projection. Then, the teacher asked students to name the buildings on the map, as he wrote the names they provided on the whiteboard. Again, the point of using the map and going over the different streets and buildings was to prepare learners for an activity in which they were going to ask for and give directions. In this instance, however, the teacher not only repurposed the map for purposes of language learning and teaching, he also provided students with a richer instructional context by offering them a more visually engaging and meaningful image than the one featured in their textbooks.

#### 4.4.3. Summary

Examining language lessons solely from a textual perspective often portrays teacher talk as simply being verbal, often the production of a teacher's own words in controlling the structure and content of a lesson. From a more contextually-sensitive orientation to the analysis of language lessons, it could be stated that teachers' discourse in the classroom has always been

more than just “chalk and talk;” it has always been multidimensional in voice, modes, and media, even in language classrooms before the advent of high-tech instructional tools.

The high level of intertextuality found in language lessons is an indication of a discourse community that regularly produces, consumes, and incorporates specific texts in their professional practices. The analysis reveals that language lessons encode not only manifest intertextuality through explicit references to other texts, but it is also highly interdiscursive, populated by other forms of resource materials. The experienced teachers frequently made specific references to different written texts that make up their genre set or system including syllabi, textbooks, handouts, scripted lectures, and so on. Additionally, the teachers manipulated, embedded, and recontextualized these texts into their discursal practices for different purposes, audience, and environments than perhaps the genres were originally intended. As part of their genre set or system, language teachers make use of these pedagogic materials in their everyday classroom discourse in response to the recurring situation of providing learners a language lesson that is cohesive, coherent, and meaningful.

To further provide learners with a potentially meaning- and contextually-rich learning situation, the teachers also constantly shifted back and forth from one mode and medium to another or simultaneously made use of an assortment of semiotic resources and media. Similar to science teachers in Kress et al.’s (2001) study, the teachers in the present study coordinated an assortment of meaning resources in their discourse such as speech, images, gestures, writing, and bodily movements to produce a coherent discourse. They also used PowerPoint slides, online videos, printed texts, Internet, and other forms of media to broadcast these messages. The interaction among these various forms of resources affords teachers with opportunities to provide a highly multimodal and multimedial discursive environment. By integrating different media and

modes as they speak, teachers move their classroom discourse beyond the verbal space into a sphere full of meaning potential, a space they most likely have always occupied. This integration also offers students with a learning environment that is loaded with verbal, visual, auditory, and kinesic representations of meanings as well as with a multiplicity of channels to convey those meanings, which probably enhances their engagement with language learning. Language lessons, then, can be considered a highly multimodal, multimedial, and intertextual process and product.

## CHAPTER 5

### CONCLUSION

Using a multidimensional genre-oriented analysis, this exploratory study examined the language lessons of a group of experienced IEP teachers from both textual and contextual perspectives. Specifically, the study attempted to investigate (1) the schematic structure of language lessons that make it potentially a distinct (sub-)genre; (2) teachers' and students' perceptions of the functions of various stages of language lessons; (3) teachers' processes in preparing for their classroom lessons; and (4) material resources in the classroom that interact with and shape teachers' communication patterns during language lessons.

In this chapter, I provide a brief summary of the major findings, addressing each of the research questions. I then discuss some implications the study might have for genre studies, classroom discourse studies, and L2 teacher education. I conclude by discussing a few limitations of the study and by suggesting directions for future research.

#### 5.1. Summary of major findings

The textual analysis revealed a rather consistent macrostructure and some formulaic lexico-grammatical patterns across the 24 language lessons in the L2CD corpus. As the findings indicate, language lessons are comprised of three phases including opening, activity cycle, and closing. The opening part allows teachers to "officially" start a lesson, to keep students informed of issues related to the course and future lessons, and to make peripheral remarks. Experienced IEP teachers seem to do this to establish a positive learning environment and to reinforce a sense of continuity in a course. Additionally, teachers may opt to provide a framework for a lesson to present learners a cognitive road map of what they can expect for the day's class. Following the opening is the activity cycle phase. In this phase, teachers first present students with a framework

for how to complete an activity and frequently contextualize it to show students the relevance and connection of the activity, which apparently is based on the cognitive complexity of an activity or its relative order in a lesson. Embedded within these moves are various elemental genres including *recount*, *explanation*, and *procedure*. After teachers have set up an activity and/or put it in context, students begin to follow through with the activity. The activity is followed by teachers' regrouping the class to review the activity in a variety of ways. This cycle is repeated multiple times depending on the number of activities in a given lesson. After a few activities, teachers are inclined to bring the lesson slowly to a close by providing a framework for homework and informing learners of other course-related issues and sustaining a link with future lessons. To bring the lesson to an "official" end, teachers are likely to wish students farewell as a means for continuing to maintain positive teacher-student rapport.

Additionally, the analysis shows that although the various moves in each of the three phases tend to develop mostly in a linear manner, teachers, in many instances, perform a complex discursive choreography between moves (and component steps) to meet a lesson's pedagogic objectives. In other words, many of the moves progress in cyclical pattern, with moves and steps sometimes overlapping, repeating, and bound together. This may be due to the fact that a classroom lesson is primarily a spoken discourse that shares many characteristics of other forms of live speech. The online nature of language lessons poses considerable cognitive processing constraints, and thus making it challenging for teachers to present a discourse in a linear sequence more commonly found in written genres.

Furthermore, the contextual analysis in the form of perceptions of teachers and students demonstrate that both teachers and learners are very cognizant of the functions of the various moves and steps as well as linguistic features in language lessons. They understand that the

moves in the opening phase serve to orient learners to a lesson by “officially” starting the class, warming up, and setting the agenda before getting on with the main business of the day. As one teacher, Mary, put it, “it’s not really class” but rather all that stuff before the actual “show” begins. Teachers and students are also quite aware of the functions of the different moves and linguistic aspects in the activity cycle phase. An interesting finding was their perceptions of the purposes of some common metadiscursive chunks in the SETTING UP ACTIVITY FRAMEWORK move, especially *I want you to*. In addition to Biber et al.’s (2004) characterization of this lexical bundle’s function, both teachers and learners feel that this particular phrase, when used in a classroom context, serves as a politeness strategy in directing some action; a *command in disguise*, as it were. Students also perceive this discourse structuring device as giving them a sense of choice in the matter, although they realize that it ultimately does not. The study’s experienced teachers appear to make intuitive use of this prefacing bundle because they are teaching adult students and may want to avoid sounding bossy. Finally, both teachers and students are aware of the various functions of the moves in the closing phase, which they perceive to be for setting up a framework for homework; looking forward to upcoming lessons as a way to maintain a sense of continuation between lessons and taking care of housekeeping matters that were not attended to in the opening; and “officially” ending the class on a positive note with a warm farewell. Concluding a lesson with a warm farewell, according to students, is a “good” way to maintain close teacher-student relationship.

Despite the spontaneous nature of classroom settings and sometimes improvised nature of classroom teaching, the findings suggest that experienced teachers have generated and internalized schemata of language lessons, which consists of a stable schematic structure and linguistic patterns that are recognizable by both teachers and students. Furthermore, language

lessons not only embed elemental genres, but they also mix features of resource materials (e.g. textbooks, lectures) and share several generic and linguistic characteristics with academic lectures. Therefore, rather than viewing a language lesson as a distinctive genre on par with, for example, a research article, it might be described more precisely as a sub-genre of the classroom discourse genre proper that shares broad communicative purposes with other classroom discourse sub-genres (e.g., lectures, seminars, mathematics lessons), although also having its own distinct characteristics.

In terms of lesson preparation, the contextual analysis reveals that experienced teachers draw upon and take into consideration several resources in their process of constructing lesson plans. Rather than being organized in a linear, hierarchal thread, they are dynamically interactive in a complex, interwoven web of resources teachers draw upon, perhaps, simultaneous in their preactive decision-making process. Interestingly, teachers' tacit philosophy of what constitutes a successful lesson applied in conjunction with their internalized schemata of lesson structure appears to act as a frame and guide in their decision-making process in order to produce a lesson plan which, as Lillian remarked, has "a linear thread from beginning to end." The structure they outline in their minds and on physical lesson plans (though not detailed) is not random. As part of the process of constructing a "logically" organized lesson, there is intentionality behind what teachers do as well as how, when, and why they do it.

Moreover, particularly when they have taught the same or similar course, teachers often use these previous teaching experiences explicitly in the immediate context of preparing for their lessons. Instead of starting from a blank slate, teachers frequently draw upon what they have done before and use ideas and lessons learned from those previous lesson plans, materials, and activities, although they make adaptations to fit the specific circumstances of their current

course. Experienced teachers also make considerable use of course-specific curricular resources in their lesson preparation, and an appreciation for the overall course curriculum appears to be the starting point for teachers' planning process. Teachers utilize these resources, or meta-genres, interactively, and they serve as guidelines that help teachers plan out lessons in their attempt to meet curricular objectives. The interactive nature of language teachers' preactive decision-making process is also apparent in both indirect and direct communications with their colleagues. Viewed this way, lesson preparation may be recognized as a dialogic, social, and collaborative process in which teachers construct a lesson plan that is multivocalic, populated by the voices of their colleagues and their work.

As expected, teachers also draw upon their knowledge of students' proficiencies, preferences, and abilities as they plan lessons. Additionally, issues related to individual and classroom dynamics are also taken into account when planning the types of skills and student grouping to be featured in the classroom. Finally, another significant factor that emerged is the types of classroom activities teachers use. In contrast to previous research literature proposing that activities (or tasks) are teachers' primary foci during lesson preparation, this study's analysis suggests that activities may not serve as central a role as previously proposed. Instead, activities (or tasks) are but one among a range of important factors contributing to a teacher's preactive decision-making. It is worth noting that there may be other factors teachers draw upon that did not emerge in this study but may be equally important. Based on the present analysis, however, seven resources (or factors) appear to interact in dynamic, dialogic, and complex ways as experienced teachers set about constructing lessons that are goal-oriented, activity-driven, cohesive, and meaningful for both themselves and their students.



In the classroom, the contextual analysis indicates that language lessons are intertextual, multimodal, and multimedial. There is evidence of considerable intertextuality in language lessons. Teachers often make explicit references to different types of material resources (e.g., textbooks, handouts, syllabus, lecture scripts) in their genre set or system. Additionally, language lessons are highly interdiscursive. Teachers frequently exploit and repurpose different sorts of pedagogic materials in their generic toolkit. The materials that are mixed in with teachers' spoken discourse are recontextualized in order to meet the needs of a different purpose, audience, and situation. By integrating these manipulated texts into their classroom discourse, teachers are responding to an ever-present need to provide students situation-relevant lessons.

Similar to other forms of communication, language lessons are more than monomodal or monomedial (Kress et al, 2001). As discussed previously, teachers make extensive use of material resources during classroom lessons. Experienced teachers utilize a multiplicity of meaning-making resources to construct messages while teaching including verbal, auditory, kinesic, graphical, and gestural resources. In addition, they not only use the textbook and handouts, for example, they also make extensive use of a multitude of media from the relatively low-tech whiteboard to increasingly high-tech tools (e.g., Internet, document camera) available in modern classrooms. In this way, a language lesson is a complex synchronization of a collage of semiotic resources and a mosaic of different media. All of these resources combine with teachers' classroom talk in fluid and purposeful ways. The assortment of meaning-making resources and range of different media available enable teachers to switch modes and media, or concomitantly exploit them, in their attempts to offer students a potentially intensified meaning-enriched, engagement-enhanced, and context-significant learning environment. Furthermore, these meaning-making resources and media interact with teachers' instructional discourse in

complex ways, thereby permitting teachers' classroom discourse to move from a monomodal discursive space to one that is vastly multimodal and multimedial, a space they perhaps have always occupied. As a consequence of the integration of teachers' discourse with all of these different material resources that influence their talk, a language lesson can be regarded as both a process and a product that is highly multimodal, multimedial, and intertextual.

## 5.2. Implications of the study

In the introduction, I proposed that the current study had the potential to contribute to applied linguistics and ELT in general, and to the fields of genre studies, classroom discourse studies, and L2 teacher education in particular. In this section, I discuss some of the study's implications for these three areas.

### 5.2.1. Implications for genre studies

Comparatively speaking, research in genre studies has mostly concentrated on written genres and considerably less on spoken discourse. This limitation of genre studies may be due in part to a lack of availability of audio- and video-recording devices that are user-friendly and cost-effective and partly due to the challenge of transcribing spoken data and making it publicly available. Recently, however, this situation has been changing with the growing availability of corpora of spoken discourse (e.g., Michigan Corpus of Academic Spoken English). Because of the relative dearth of research on spoken genres, genre analysts have been calling for more research in this area. Addressing this gap, there have been a steady increase in the number of studies on spoken genres including those concerning "the more work-a-day functions of teaching and learning" in university settings (Hyland, 2009, p. 96). Even though this research has been valuable in describing genres EAP students and teachers may need to focus upon, there continues to be a lack of research conducted within EAP classrooms and on those who actually teach such

courses. This study aimed at making a small contribution in advancing our understanding of the rhetorical structure and linguistic features of language lessons in an EAP setting, in this case an IEP. By examining lessons taught by experienced IEP teachers, the study provides a generic profile of a sub-genre of classroom discourse (i.e., language lessons) that is of importance to the lives of both IEP teachers and students. It demonstrates that there appears to be English for the specific purposes of language teaching that experienced teachers have automatized in order to respond to the recurring situation of providing language learners with meaningful, purposeful, and structured lessons.

Furthermore, depending on the perspective that genre researchers come from, genre studies traditionally have been either text-based *or* situation-oriented (J. Flowerdew, 2002). However, as Bhatia (2004, 2008) and Flowerdew and Wan (2006, 2010), for example, have argued, taking an *either/or* approach limits our understanding of genres, their producers and consumers, and the contexts in which they are situated. For that reason, such specialists have proposed that genre analysts need to apply a multi-perspective methodology that combines ethnographic *and* textual approaches. This study was an attempt at applying just such a multidimensional approach, one that integrates an analysis of both text-internal and some text-external elements. The textual analysis proved useful in illuminating the rhetorical moves and linguistic features, and suggests that language lessons can be considered a specific sub-genre in their own right. While the functional analysis of the moves (and steps) and their linguistic realizations was undoubtedly vital to the study, the ethnographic dimension (e.g., student and teacher SRIs, teacher interviews, collection of materials, classroom observations) was invaluable. The contextual analysis not only highlighted teachers' and students' perceptions of the various functions of different moves/steps and linguistic aspects in language lessons, it also provided

essential insights into the socio-cognitive processes involved in preparing language lessons. Furthermore, the contextual analysis underscored the different types of material resources and media that interact with and in some ways shape teachers' discursive decisions during language lessons as part of their genre set or system (Bazerman 1994; Devitt, 1991). As a result, this study contributes to the multidimensional approach to genre analysis. An underlying premise of a multi-perspective approach is that "the whole is greater than the sum of the parts" (Flowerdew & Wan, 2010, p. 91) and that the textual and contextual dimensions have an additive effect on each other (Bhatia, 2008).

### 5.2.2. Implications for classroom discourse studies

The study also contributes to classroom discourse studies. The majority of research on L2CD has focused primarily on teacher-student interactions at micro levels of analysis, particularly documenting the pervasive IRF exchange. There is very little information about the overarching schematic structure of L2CD, although more than three decades ago van Lier (1988) contended that a language lesson "is not a random succession of (speech) actions;" that is, "a lesson is structured" (p. 162). He, however, further argued that "unless the separate sections can be precisely defined in terms of their functions" (p. 162), the structure is meaningless and hollow. Moreover, in many cases, classroom discourse analysis has mostly proceeded from an etic (external analysts') perspective and to a lesser extent from the emic perspectives of the individuals who are actual participants in the discourse.

Taking a multi-perspective genre-oriented approach, the present study moved beyond the myopic analysis of teacher-student interaction and attempted to gain a clearer understanding of the rhetorical organization and lexico-syntactic elements of language lessons along with teachers' and students' perceptions of how these elements function in classrooms. By

investigating language lessons from a broader perspective, the study demonstrates that the structure of a language lesson is far from random. Instead, its structure consists of an identifiable schematic structure that teachers plan out carefully and that students are able to recognize. Furthermore, by identifying “regular and consistent cyclical rhythms of L2 lessons” (van Lier, 1988, p. 162), the study demonstrates that there is more to classroom discourse than the often-cited “triadic [IRF] dialogic” (Lemke, 1990).

### 5.2.3. Implications for L2 teacher education

Finally, the study makes what I believe to be several important contributions to L2 teacher education. First, other than the IRF exchange, the empirical data on the structure of language lessons used to inform processes of teacher education is rather thin. As mentioned in Chapter 2, J. C. Richards and Lockhart (1996) and Crookes (2003) offer no more than three studies that looked at a larger unit of L2CD. For that reason, J. C. Richards and Lockhart (1996) offer pedagogical suggestions based only on these few studies, though complemented by their own experiences as L2 teachers and teacher educators. The present study’s findings on the macrostructural and linguistic aspects of language lessons add to the body of empirical evidence on lesson structure that can better inform teacher education. It not only demonstrates to pre- and in-service teachers the structural and functional dimensions of language lessons, but also the ways in which experienced teachers and adult students interpret the discursive strategies teachers use. Additionally, the study’s contextual analysis offers teacher-learners, novice teachers, and even seasoned teachers a “backstage” view of the preactive decision-making processes of a group of experienced teachers as they set about constructing lesson plans. It also demonstrates to different groups of teachers the complex interaction of various resources that experienced

teachers choreograph in their lessons to present learners with a meaningful and rich learning environment.

According to the participating teachers, none of them received any formal training in lesson planning during their MA TESOL education. Rather, they reported that they had acquired lesson planning abilities through trial and error, through observing other teachers, and/or through accumulating years of teaching experience. However, their reports about not receiving explicit training in lesson planning may not completely be the reality, particularly those who completed their TESOL education many years ago. As witnessed with Burt and Lillian, for example, they initially reported emphatically that they had not received formal training in lesson planning, but as our conversations developed they revised their earlier statements and acknowledged that they indeed did receive some training. Over time, memories recede and less important experiences are often colored, subsumed, overtaken, or replaced by more recent and more memorable experiences. For that reason, the participating teachers might have forgotten those experiences in receiving instructions on lesson planning during their TESOL education.

Nevertheless, if one of the purposes of education is to speed up the learning process, then it would seem prudent for teacher educators to assist such a developmental process, or at least to raise teacher-learners' awareness, and make the experience more memorable. The findings from the study could be used by teacher educators, as Crookes (2003) suggests, in a TESOL practicum. In such courses, teacher-learners could be asked to make detailed lesson plans with different phases of a lesson, upon which they articulate and reflect upon their processes in preparing lesson plans. Furthermore, raising awareness may also involve practicum students attending not only to the content of instruction during their collaboration with cooperating teachers, but also more specifically to the structural and functional features of language lessons.

The findings from the study could be used to provide an appropriate metalanguage to describe and discuss functional and formal features of instructional language. Attending to such form-function relationship may serve to assist teacher-learners in developing schemata in order to provide language lessons that may be beneficial to the language learners they may teach as well as themselves.

Second, the study's findings might be useful for instructional language training, particularly for L2 English-speaking teacher-learners who plan (or are required) to teach in IEPs in the US. Despite recognition that instructional language training is lacking for these groups of teacher-learners (Liu, 1999), it is mostly ignored in US-based TESOL education programs. Although it is unlikely that training in TESOL programs alone can replicate the “real-life” learning experiences that experienced teachers have developed over their careers, concerted attempts to do so may be beneficial for novice learners of teaching. By illustrating structural and linguistic dimensions of language lessons produced by experienced teachers (e.g., some of those found in the present study), teacher educators might be able to provide these groups of teacher-learners with opportunities to explore and examine how experienced teachers rhetorically and linguistically organize their lessons. Further, by providing such teacher-learners with “authentic-like” IEP classroom scenarios, teacher educators may afford opportunities for them to experience thinking about and using schematic structures and linguistic expressions during language lessons. In doing so or attempting to do so, teacher educators may provide a framework and context for L2 English-speaking teacher-learners to begin developing schemata for classroom teaching in such context as an IEP.

Lastly, the findings of the study might prove to be of value to language teacher supervisors. Supervisors in many L2 instructional settings are charged with observing and

providing formative feedback to teachers in their programs. However, criteria for observing and making recommendations to teachers might be based on only weakly examined assumptions or beliefs about teaching rather than on empirical research. The study's findings of the generic profile of language lessons may be valuable in providing supervisors and teachers with examples from empirical data of at least some examples of lesson organization and specific language use. Such examples may be offered to teachers with suggestions for developing their own discursive practice in the classroom.

Furthermore, the findings on teachers' lesson preparation may also be of value to language teacher supervisors, particularly those training novice teachers. As the study suggests, experienced teachers draw from a wealth of resources as they plan language lessons. Because some of these resources (e.g., lesson structure schemata) may not be readily accessible to novice teachers, supervisors working with new teachers might be of great support to such teachers. Based on the study's evidence, supervisors could offer more assistance in how to structure a lesson. They could also discuss the process of their decision-making in order to help novice teachers extend their developing schemata and to demonstrate the benefits of teacher collaboration.

### 5.3. Limitations and future research

In the study, I employed a multi-perspective genre-oriented approach that explored both textual and ethnographic dimensions of language lessons. The study not only examined the structural and functional features of language lessons and their linguistic realizations, it also investigated different contextual aspects. Additionally, various qualitative data collection and analysis procedures were utilized, as well as different means to check the empirical evidence through participant verification (in the form of SRI interviews) and the use of an independent



second coder to establish inter-coder agreement. Using such a multidimensional approach allowed for a more contextually rich and broader understanding of language lessons: the structural organization and some of their lexico-grammatical realizations; teachers' and students' perspectives on the functions of different rhetorical moves/steps and linguistic elements; teachers' preactive decision-making process in producing a lesson plan; as well as diverse semiotic resources and media that interact with teachers' discourse in the classroom. As a result, the current study expands our understanding of the complex nature of L2CD.

Before concluding, however, there are a few limitations that need to be addressed. The first limitation is the number of participants. As this research was an exploratory study, only four IEP teachers were recruited. Even though the teachers were highly experienced and were considered to be effective (all of them had more than 10 years of teaching experience; they have all taught a variety of skills and proficiencies in different institutional settings, both domestically and internationally), they are, nevertheless, only four teachers. Additionally, three teachers were teaching level three (intermediate) and one was teaching level two (low-intermediate). Perhaps, different results might have emerged if other teachers in this IEP, including those with less experience, participated as well as those teaching a variety of levels.

Another related factor that could have affected the results is the participating teachers' linguistic and educational backgrounds. All of the teachers were L1 speakers of English, and they all received their formal education in the US. Being L1 speakers of English and having been educated in the US might have influenced them to construct language lessons that might be considered Anglo-centric. A greater effort to include those teachers who were L2 speakers of English and/or educated internationally might have produced different results.

Additionally, the four teachers were recruited from only one particular teaching context—an IEP—with an academic task-based curriculum utilizing authentic academic contents to resemble tasks of regular university classes. It is possible that the programmatic curriculum and professional culture of the program could have influenced the teacher participants' instructional practices and their language lessons. For that reason, data from teachers working in different circumstances might have resulted different findings.

Finally, the L2CD corpus only consisted of 24 lessons. While every attempt was made to include lessons from different times in a semester, given the small size of the corpus, caution is needed in interpreting some of the data and results. It would be prudent to investigate other language lessons from different teachers and other settings to confirm the study's findings.

With these limitations in mind, I conclude with suggestions for further studies that might be warranted. First, to confirm the findings of the present study, there would need to be a larger corpus (or a set of corpora) that is inclusive and representative of language lessons in different ELT circumstances. Such a corpus might include lessons taught by teachers in other ESL and EFL settings with a host of different curricula ranging from English for general purposes to ESP. Furthermore, English is becoming more commonly used as the medium of instruction in many traditionally EFL milieus. The corpus, then, might also consist of Content and Language Integrated (CLIL) settings, for example, in which English (as a foreign language) is used as the vehicle of instruction in content areas with the aim of improving students' language abilities (Dalton-Puffer, 2007). By having a corpus that is more representative of different teaching contexts, future research may compare language lessons from a range of situations. Just as there are variations of a single genre across disciplinary boundaries (Bhatia, 2004), there may likewise be variations of language lessons across situational boundaries.

Additionally, as the present study included only teachers who were L1 English speakers and who received all of their formal education in the US, future research might consider including language lessons taught by teachers whose L1 is other than English and educated internationally in both ESL and EFL contexts. Moreover, the study did not include novice teachers as informants. It may be informative to compare language lessons taught by novice and experienced ESL teachers in order to examine the qualitative similarities and differences between their language lessons and lesson preparations. Finally, future research might examine how novice language teachers learn this instructional discourse. Explorations of their learning of language lessons might involve a longitudinal investigation following the development of teacher-learners from the start of their involvement in a TESOL education program to several years into their teaching careers. By following such individuals over time, we might gain a fuller understanding of what factors contribute to the development of a frame or schema of language lessons and lesson planning, which in turn might inform teacher education programs in better preparing future language teaching professionals.

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## Appendix A

## Transcription Conventions for Classroom Data

Transcription conventions are adapted from Jefferson (2004) and Simpson, D. Y. Lee, and Leicher (2002).

T	Teacher
S1, S2, etc.,	Identified student
SU	Unidentified student
Ss	Several or all students at once
-	Interruption; abruptly cutoff sound
,	Brief mid-utterance pause of less than one second
.	Final falling intonation contour with 1-2 second pause
?	Rising intonation, not necessarily a question
(P: 02)	Measured silence of greater than 2 seconds
x	Unintelligible or incomprehensible speech; each token refers to one word
<LAUGH>	Laughter
( )	Uncertain transcription
{ }	Verbal description of events in the classroom
(( ))	Nonverbal actions
<i>Italics</i>	Non-English words/phrases
/ /	Phonetic transcription; pronunciation affects comprehension
ICE	Capitals indicate names, acronyms, and letters



## Appendix B

## Example of Classroom Field Notes

T: Mary  
 CLS/Rm #: Oral Comm. III) MWF / CS 406  
 Obs. Date: F 09/04/09 / Week 3 / Day 1  
 Time: 12:00 – 12:50 PM  
 # of Ss: 14 / 15 (7 ♀ / 7 ♂)  
 Weather: Sunny

SCR @ 11:58 Document w/ announcements, agenda, & HW on SCR thru/out lesson.

Time	Observation	Inferences/Opinions
11:58	Ss sign in on attend. sheet.	To avoid conflict later?
12:00	T put agenda/objectives on SCR.	Why no explicit announcing agenda? Housekeeping.
12:02	T ☺ “officially” greet Ss & pt @ SCR & rd announcement.  T tell Ss → 2s & tlk comm keyword cards.  Ss comm in 2s.  T → each 2s, lstn in, & help.	What are these cards? HW? Purpose? Routine warm-up activity?  Ss sm to enjoy. Lots comm.
12:08	T go front & regroup Ss. (2x)  T tell Ss pop vocab (ungraded) quiz.  T give pop quiz direxn. T give rationale—Test 1 practice.	Some Ss still tlkng.  Based on keyword cards? Ah. keywords. T spend lots of time expln direxn./rationale. Clear direxn.
12:11	T rd word def. & Ss wr keywords.	
12:13	T review vocab quiz ans. T repeat rationale.	

## Appendix C

### Shorthand System for Note Taking

(Adapted from Bailey, 2006, p. 102)

@ = at  
# = number  
& = and  
+ = add(ition)  
– = subtract(ion)  
x = multiply(-ication)

LH = left hand  
RH = right hand  
BH = both hands  
th = thumb  
if = index finger  
mf = middle finger  
rf = ring finger  
lf = little finger  
EC = eye contact

wr = write  
dr = draw  
er = erase  
bk = book  
rd = read  
pt = point  
lstn = listen  
tlk = talk  
Q = question  
ans = answer

÷ = divide(d by)  
w/ = with  
AM = morning  
PM = afternoon/evening  
e.g. = for example  
i.e. = that is

LA = left arm  
RA = right arm  
BA = both arms  
LL = left leg  
RL = right leg  
LK = left knee  
RK = right knee  
LF = left foot  
RF = right foot

HW = homework  
SCR = screen  
comm = communicate(ion)  
LGH = laugh  
(P) = pause  
☺ = smile  
pprs = papers  
dsk = desk  
sil = silence  
info = information

% = percent  
→ = goes to  
> = greater than  
< = less than  
♀ = female  
♂ = male

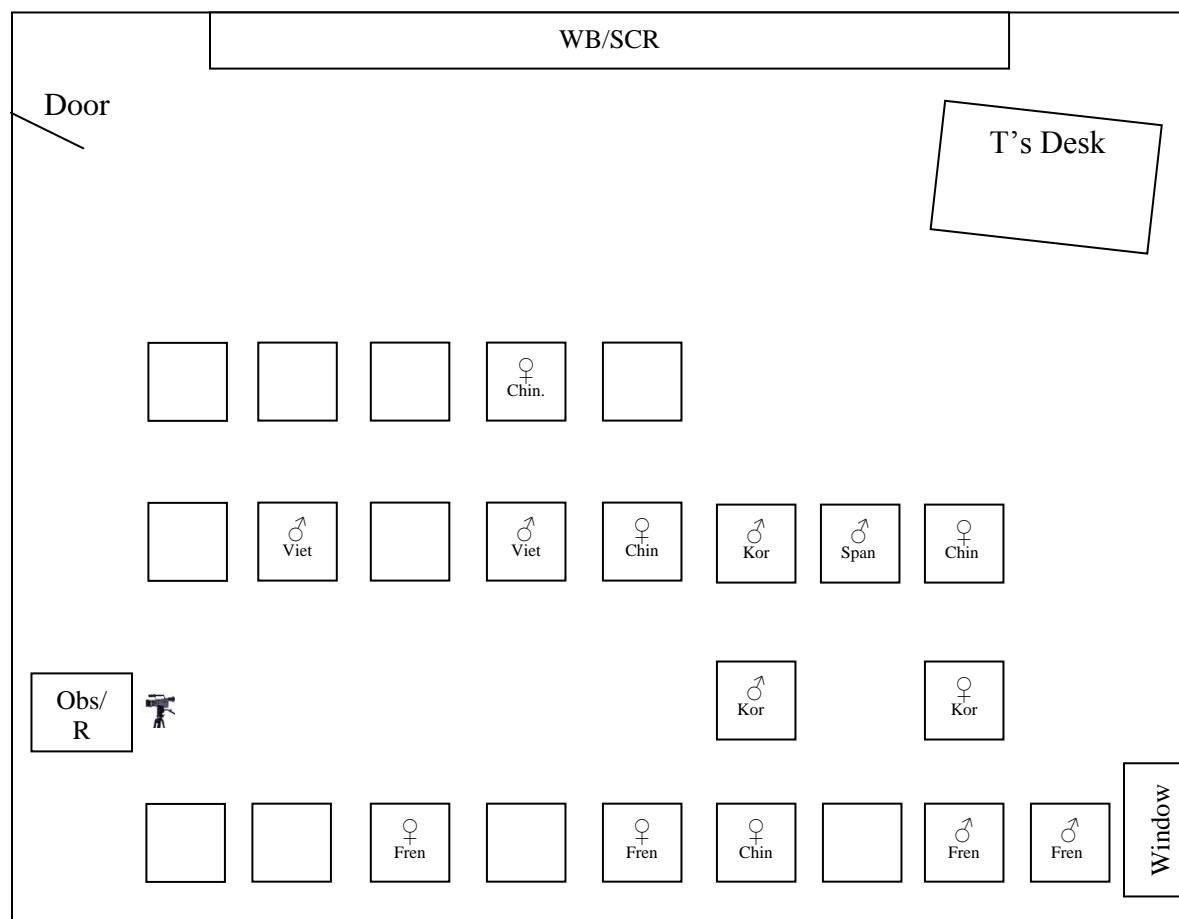
T = teacher  
S = student  
Ss = students  
WB = whiteboard  
CLS = class  
NV = nonverbal  
Rt = right  
Lt = left  
T1, T2 = table 1, table 2

diff = difficult  
cn = can  
cd = could  
shd = shall  
wll = will  
wd = would  
m = may  
mt = might  
mst = must  
sm = seem

## Appendix D

## Classroom Map

(Adapted from Bailey, 2006, p. 109)



## Appendix E

### Guiding Questions for Pre-observation Interview

(Adapted from Borg, 1998)

#### Section 1: Entry into the Profession and Development as a Teacher

1. How and why did you become an ESL teacher?
  - a. When did you enter the profession?
  - b. What recollections do you have about your earliest teaching experiences?
  - c. Were they particularly positive or negative?
  - d. What kinds of teaching methods and materials did you use?
2. Tell me about your formal teacher training experiences.
  - a. When and where did you receive your training?
  - b. Did they promote a particular way of teaching?
  - c. Did they encourage participants to approach lesson planning in a particular way?
  - d. Did they encourage participants to approach structuring lessons into sequences?
3. What have been the greatest influences on your development as a teacher?
  - a. Who and what have been the greatest influences on your style of teaching?

#### Section 2: Reflections on Teaching

1. What do you feel are the most satisfying aspect of teaching ESL, and what is the hardest part of the job?
2. What do you feel your strengths as an ESL teacher are, and your weaknesses?
3. Can you describe one particularly good experience you have had as an ESL teacher, and one particularly bad one?
4. Do you have any preferences in terms of the level of proficiency you like to teach?
  - a. How about the skill(s) or contents you like to teach?

#### Section 3: The IEP

1. How and why did you join the IEP?
  - a. When did you come to the IEP?
  - b. Have you been involved in projects related to the IEP besides teaching?
  - c. Have you had responsibilities related to the IEP besides teaching?
  - d. Have you taught courses besides IEP courses?
2. Does the IEP promote any particular style of teaching?

3. Are there any restrictions on the kinds of materials you use or on the content and organization of your lessons?
4. What qualities do you think a qualified IEP teacher should have?
5. What kind of IEP teacher do you think students prefer to have?
6. Do students come here expecting a particular type of language course?

#### Section 4: Language Lessons

1. What is your idea of a “successful” lesson?
2. Who and what have been the greatest influences on your lesson planning?
  - a. Who and what have been the greatest influences on your way of sequencing a lesson?
3. Do you write lesson plans for classes?
  - a. What do you think are the most important aspects to keep in mind when planning a lesson?
  - b. How about when delivering the lesson in the classroom?
  - c. Do you sequence your lessons in a particular way? Why?
  - d. Do you have any preference in terms of how you like to open your lessons?
  - e. How about the organizing different phases of your lessons?
  - f. How about closing your lessons?
  - g. Do your students influence your lessons?
4. If new IEP teachers asked you for advice on how to organize their lessons, what would you tell them?

## Appendix F

### Guiding Questions for Post-Observation Interview

#### Section 1: Lesson Debriefing

1. Tell me about today's lesson.
  - a. How do you think it went?
  - b. Did you feel that this was a normal lesson?
  - c. Did you feel that you achieved the goals that you set out?
  - d. Did you feel that the students understood what they were expected to do?
2. Is there a reason why you organized your lesson the way you had in this lesson?
3. Did you depart from anything you had planned to do during the lesson? When and why?
4. If you could teach this lesson again to the same class,
  - a. what would you do the same? Why?
  - b. what would you differently? Why?

#### Section 2: Preparation for Lesson

1. What did you do to prepare for today's lesson?
2. Did you write out a lesson plan?
3. How much time did you spend preparing for today's lesson?
4. What materials did you use to prepare?
  - a. Did you use the course textbook?
  - b. Did you use outside resources?
  - c. Is there anything you would have liked to include that you didn't? Why?
5. If you could teach this lesson again to the same class,
  - a. What would you do the same in terms of lesson organization? Why?
  - b. What would you do differently in terms of lesson organization? Why?
6. How will today's lesson influence how you prepare for the next lesson?

## Appendix G

### Instrument for the Stimulated Recall Interview Procedure for Teacher Participants

(Adapted from Kozlova, 2008)

#### Instructions for Teacher Participants

Now, we are going to watch the video. We will not watch the entire video from your last lesson. I edited the videotape and now I will show you only video clips of your teaching. I am interested in what you were doing and why you were doing it in these video clips. I can see and hear what you were doing and saying, but I do not know anything about what you were trying to accomplish through your talk. I would like to know the purpose of what you were trying to do in the video clips that I will show you and why you phrased your talk the way you did. I am also interested in what you wanted your students to get from what you said and how you said it. Finally, I am interested in how what you were saying and doing in the video clips fit into the overall organization of your lesson.

I am going to play the video on my laptop now. As we are watching the video, I will pause the video to ask you questions regarding any parts of the video. You can also pause the video at any time that you want. So, if you want to comment on something that you were doing or thinking at a specific moment or if you want to tell me why you were saying something, you can press the pause button on my laptop.

#### Instructions for Researcher

1. Read the instruction to the participant.
2. Model how to press the pause button on the laptop.
3. When the researcher pauses the video, ask the following guiding question:
  - a. Can you tell me what you were doing here? Why?
  - b. What were you thinking about at this moment?
  - c. What was the purpose of what you trying to do here?
  - d. Why did you say that here?
  - e. Why did you phrase your language like that here?
  - f. How does this part of the lesson fit into the organization of your overall lesson?
  - g. Do you think your students got what you were trying do here through the language you used?
  - h. If you could do this part of the lesson again with the same group of students, what would you say differently? What would you say the same?
4. If participants pause the video, listen to what they say.
5. Researcher should not give concrete reactions to participants' responses or give feedback to avoid potentially influencing the nature of the participants' comments. A preferred response is a non-response or back-channel cue such as:
  - a. Uh-huh
  - b. I see
  - c. OK
  - d. Ah

## Appendix H

### Instrument for the Stimulated Recall Interview Procedure for Student Focus Group Participants

(Adapted from Kozlova, 2008)

#### Instructions for Focus Group Participants

Now, we are going to watch the video. We will not watch the entire video from your last lesson. I edited the videotape and now I will show you only video clips of your teacher's teaching. I am interested in what you think your teacher was doing and why he or she was doing it in these video clips. I can see and hear what your teacher was doing and saying, but I do not know anything about what you think your teacher was trying to do through his or her talk. I would like to know what you think the purpose of what your teacher was trying to do in the video clips that I will show you and why you think your teacher said it in that way. I am also interested in what you got from what your teacher said and from how he/she said it. Finally, I am interested in what you think how what your teacher was saying and doing in the video clips fit into the overall organization of his/her lesson.

I am going to play the video on my laptop now. As we are watching the video, I will pause the video to ask you questions regarding any parts of the video. You can also pause the video at any time that you want. So, if you want to comment on something that you were thinking about at a specific moment or if you want to tell me why you think your teacher was saying something, you can press the pause button on my laptop.

#### Instructions for Researcher

1. Ask focus group members to agree to the importance of keeping information discussed in the focus group confidential.
2. Ask each focus group member to verbally agree to keep everything discussed in the room confidential.
3. Read the instruction to the focus group members.
4. Model how to press the pause button on the laptop.
5. When the researcher pauses the video, ask the following guiding question:
  - a. Can you tell me what you think your teacher was doing here? Why?
  - b. What were you thinking about at this moment?
  - c. What do you think was the purpose of what your teacher trying to do here?
  - d. Why do you think your teacher said that here?
  - e. Why do you think your teacher phrased his/her language like that here?
  - f. How does this part of the lesson fit into the organization of the overall lesson?
  - g. Did you get what your teacher was trying do here through the language he/she used?
  - h. If your teacher could do this part of his/her lesson again with your classmates, what do you think he/she could have you differently? What do you think he/she should not change?
6. If participants pause the video, listen to what they say.



7. Researcher should not give concrete reactions to participants' responses or give feedback to avoid potentially influencing the nature of the participants' comments. A preferred response is a non-response or back-channel cue such as:
  - a. Uh-huh
  - b. I see
  - c. OK
  - d. Ah
8. At the end of the focus group session, remind each focus group member not to share opinions discussed outside of the focus group.

## Appendix I

### Informed Consent Form for ESL Teachers

Georgia State University  
Department of Applied Linguistics and ESL  
Informed Consent for ESL Teachers

**Title:** A Genre Analysis of Second Language Classroom Discourse: Exploring the Rhetorical, Linguistic, and Social Dimensions of Language Lessons

**Principal Investigator:** Dr. John M. Murphy

**Student Principal Investigator:** Joseph J. Lee

#### **I. Purpose:**

We invite you to take part in a research study. The study is about ESL teachers' use of language in ESL classrooms. It looks at how experienced ESL teachers use language to organize their language lessons in adult ESL classrooms and why they do it. You are invited to take part in the study because you are an experienced ESL teacher teaching adult ESL students. We will ask four ESL teachers and about 80 adult ESL students to take part in the study. Taking part in the study will require about 10-15 hours of your time over a 16-week semester, 6-9 hours of teaching and up to 4 hours of interviewing.

#### **II. Procedures:**

If you choose to take part in the study, we will videotape up to six of your classes over a 16-week semester. We will also interview you four times. Each interview will take about one hour, and we will audiotape it. For two of the interviews, we will show you segments from the videotapes. We will then ask you to explain what was happening. We will conduct the interviews in an office in the Department of Applied Linguistics and ESL or in your office at your preferred time. The student investigator, Joseph Lee, will conduct this research.

#### **III. Risks:**

In this study, you will not have any more risks than you would in a normal day of life. You might feel uneasy about being audio or videotaped. If this happens, we will stop the recording immediately. Additionally, there is the possibility that you may be recognized by face and voice on the videotape by colleagues and students when small clips of video are shown in the context of scholarly publication, academic symposia, university classes, and professional training activities.

#### **IV. Benefits:**

Participation in this study may benefit you personally. This study may help you reflect on your teaching practices. Overall, it may help us understand how ESL teachers use language to organize their language lessons and why they do it. The results of this study may be helpful for teacher training.

## **V. Voluntary Participation and Withdrawal:**

Participation in research is voluntary. You have the right not to be in this study. If you decide to be in the study and change your mind, you have the right to drop out at any time. You may skip questions or stop participating at any time. Whatever you decide, you will not lose any benefits to which you are otherwise entitled.

## **VI. Confidentiality:**

We will keep your records private to the extent allowed by law. John Murphy and Joseph Lee will have access to the information you provide. Information may also be shared with those who make sure the study is done correctly (GSU Institutional Review Board, the Office for Human Research Protection (OHRP), and/or the Food and Drug Administration (FDA), and the sponsor). We will use a pseudonym rather than your name on study records. We will store the audio and videotapes in Joseph Lee's personal computer at home. The computer is password- and firewall-protected. Your name and other facts that might point to you will not appear when we present this study or publish its results. We will summarize and report the findings in group form. You will not be identified personally. Transcriptions and short video clips with no identifying marker may be presented in the context of scholarly publications, academic symposia, university classes, and professional training activities. No more than 5-10 minutes of video clips will be used. The data will be kept after the study for the future use for research purposes only. I will continue to protect the confidentiality of the data and will not make them available to other researchers not involved in the current study.

## **VII. Contact Persons:**

Contact Dr. John M. Murphy at 404-413-5190 or [jmmurphy@gsu.edu](mailto:jmmurphy@gsu.edu), or Joseph J. Lee at 678-478-5890 or [elsjolx@langate.gsu.edu](mailto:elsjolx@langate.gsu.edu), if you have questions about this study. If you have questions or concerns about your rights as a participant in this research study, you may contact Susan Vogtner in the Office of Research Integrity at 404-413-3513 or [svogtner1@gsu.edu](mailto:svogtner1@gsu.edu).

## **VIII. Copy of Consent Form to Subject:**

We will give you a copy of this consent form to keep.

If you are willing to volunteer for this research and be audio and video recorded, please sign below.

\_\_\_\_\_  
Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Principal Investigator or Researcher Obtaining Consent

\_\_\_\_\_  
Date

## Appendix J

### Informed Consent for Students Participating in Focus Group Interviews

Georgia State University  
Department of Applied Linguistics and ESL

### Informed Consent for Students Participating in Focus Group Interviews

**Title:** A Genre Analysis of Second Language Classroom Discourse: Exploring the Rhetorical, Linguistic, and Social Dimensions of Language Lessons

**Principal Investigator:** Dr. John M. Murphy

**Student Principal Investigator:** Joseph J. Lee

#### **I. Purpose:**

We invite you to take part in a research study. The study is about ESL teachers' use of language in ESL classrooms. It looks at how experienced ESL teachers use language to organize their language lessons in adult ESL classrooms and why they do it. You are invited to take part in the study because you are an adult ESL student taking a class with an ESL teacher who is taking part in this study. We will ask four ESL teachers and about 80 adult ESL students to take part in the study.

#### **II. Procedures:**

If you choose to take part in the study, you will be in a focus group. A focus group is a small group of people who meet together and give answers and opinions to some questions. We will show you parts from a videotape. We will then ask you to explain what was happening. The focus group will take about one hour. We will audiotape the focus group discussion. The focus group will meet in an office in the Department of Applied Linguistics and ESL at the time you want. The student investigator, Joseph Lee, will do the interview.

#### **III. Risks:**

In this study, you will not have any more risks than you would in a normal day of life. You might feel uneasy about being audiotaped. If this happens, we will stop the recording at once. Also, you need to know that if you are part of a focus group, other members of the focus group might share what you say with other people even though we will ask them not to do that outside of the focus group. If you feel uneasy about talking about your opinions with other focus group members, you may choose to skip questions or stop participating at any time.

#### **IV. Benefits:**

Taking part in this study may not benefit you personally. However, it may help us understand how ESL teachers use language to organize their language lessons and why they do it. The results of this study may be helpful for teacher training.

**V. Voluntary Participation and Withdrawal:**

Participation in research is voluntary. You have the right not to be in this study. If you decide to be in the study and change your mind, you have the right to drop out at any time. You may skip questions or stop participating at any time. Whatever you decide, you will not lose any benefits to which you are otherwise entitled.

**VI. Confidentiality:**

We will keep your records private to the extent allowed by law. John Murphy and Joseph Lee will have access to the information you provide. Information may also be shared with those who make sure the study is done correctly (GSU Institutional Review Board, the Office for Human Research Protection (OHRP) and/or the Food and Drug Administration (FDA), and the sponsor). We will show parts from a videotape to the focus group. Being in a focus group means talking about your opinions with other group members. For that reason, we will take extra steps to protect your privacy. We will begin the focus group by asking all focus group members to agree to the importance of keeping information we talk about in the focus group private. We will then ask each group member to agree out loud to keep everything we talk about in the room private. At the end of the focus group, we will tell everyone again not to share what we talk about outside of the room. Also, we will use a study number rather than your name on study records. We will store the audiotapes in Joseph Lee's personal computer at home. The computer is password- and firewall-protected. Your name and other facts that might point to you will not appear when we present this study or publish its results. We will summarize and report the findings in group form. You will not be identified personally. We will delete and destroy the data as soon as the study is over.

**VII. Contact Persons:**

Contact Dr. John M. Murphy at 404-413-5190 or [jmmurphy@gsu.edu](mailto:jmmurphy@gsu.edu), or Joseph J. Lee at 678-478-5890 or [elsjolx@langate.gsu.edu](mailto:elsjolx@langate.gsu.edu), if you have questions about this study. If you have questions or concerns about your rights as a participant in this research study, you may contact Susan Vogtner in the Office of Research Integrity at 404-413-3513 or [svogtner1@gsu.edu](mailto:svogtner1@gsu.edu).

**VIII. Copy of Consent Form to Subject:**

We will give you a copy of this consent form to keep.

If you are willing to volunteer for this research and be audiotaped, please sign below.

\_\_\_\_\_  
Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Principal Investigator or Researcher Obtaining Consent

\_\_\_\_\_  
Date